

VARIETY

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56 PAGES

SHAKESPEARE BY WIRELESS

OFFICIAL WAR DEPT. PICTURES OF FOUR MAJOR ENGAGEMENTS

"Powder River" Taken by Signal Corps Photographers—At Aldine, Pittsburgh, This Week—Picture German U-Boat Cruise as Prolog

Pittsburgh, April 4. The official United States War Department films of the World War, taken by the Signal Corps and presented under the name of "Powder River," opened on Sunday in the Aldine under the auspices of the Ricketts-Massloff Post, Veterans of Foreign Wars.

This picture, presenting as it does the actual battle scenes taken for the government's own information—scenes that frequently stop short through the death or wounding of the man at the camera—probably goes farther in conveying a general outline of the immensity, the horror and the vividness of the war, in presenting the war as it really was, than any other medium.

While the picture deals principally with the four major engagements in which the American troops participated—the battles of Cantigny, Chateau-Thierry, St. Mihiel and the Argonne—the scenes flit hither and thither in such a fashion as to minimize (Continued on page 9)

K. O.-ING B. LEONARD

Champion in "The Champ"—Lost \$25,000 in "The Dancer"

Benny Leonard will blossom forth next season as the dramatic star in a pugilistic comedy-drama, "The Champ," written by Harry Thomsashefsky, which will conclude with a genuine fist encounter in which the hero (Leonard) will take the k. o. count. It is figured by the promoters that such reversal of form will even prove more popular with the public should the lightweight champ actually lose his title.

Several of the Thomashesksys, heretofore identified with Yiddish theatricals through their father, Boris, will be financially involved besides the author. Charles Thomas, treasurer of the Century, New York, and Max Thomashesky, exchange manager of the Warner Brothers' Washington branch, will be interested as will Abner Greenberg, theatrical attorney, who is organizing the producing corporation.

The Selwyns at one time had an option on "The Champ" but could not secure Leonard's services because of his contract with the "Dancing Girl," the Shuberts' Winter Garden revue, in which the champ is reported to have lost \$25,000.

A report Leonard is engaged to be married to Hattie Darling (vaudeville) has been contradicted by Miss Darling.

HARRY FRAZEE BUYING AND SELLING BASEBALL

May Sell Red Sox—May Buy in on Yankees—Also in Theatricals

Boston, April 4. A deal is on so close to consummation according to report, it may have happened, for Harry H. Frazee to sell the Boston Red Sox.

While the purchasers are undisclosed they are believed to be Boston men. Frazee is said to have received his asking price for the Red Sox, \$1,200,000.

It was reported along Broadway this week that Harry H. Frazee, if disposing of his Red Sox team in Boston, might buy Col. Huston's interest in the New York Yankees. This would give him an equal voice in the direction of the team with Col. Ruppert.

The Yankees' new stadium uptown New York is so nearly completed a game of baseball could be played in it.

Frazee has theatrical interests he has continued during his athletic operations.

"GOD OF VENGEANCE" GOING OUT OF APOLLO

The 12 players in "The God of Vengeance," Mike Selwyn, manager of the Apollo, New York, and Harry Weinberger, manager of the show, under indictment on the charge of having contributed to an immoral and obscene performance will not be tried until next week. The case marked for hearing before Judge (Continued on page 4)

"10,000 PEOPLE" EFFECT

Lincoln J. Carter Sells Latest to Shuberts

Chicago, April 4. A stage effect of 10,000 cheering people has been sold to the Shuberts by Lincoln J. Carter, who invented it.

Carter has been responsible for several unique effects seen upon the stage.

"AS YOU LIKE IT" PREMIERE TO BE BROADCAST

National Theatre Project on Broadway April 23—Cost \$25,000 with Salary List of \$6,000 a Week—Gus Thomas Lunches Reviewers to Explain Movement

DALY VERSION USED

The opening performance in New York "As You Like It," the initial presentation of the American National Theatre will be broadcast by radio. It is an innovation for the stage and radio. The show which opens at Washington April 16 will debut on Broadway the following week, with indications it will berth at the Broadhurst although the Shubert was sought for the attraction. There is considerable music and singing in this Shakespearean work, counted on as making it excellent for radio publicity purposes. The Augustin Daly version will be used. The production lines up as one of the most expensive of Shakespearean offerings, with the cost estimated at \$25,000. The weekly salary list has mounted to \$6,000 which is \$1,000 more than expected but includes extra people. (Continued on page 4)

ANOTHER JACKIE

Three-year-old Jack Lucas in Comic Pictures

San Francisco, April 4. Little Jack Lucas, the three-year-old son of Lucas and Inez, and who appeared with them in their athletic act on the Orpheum circuit, has been signed by Mack Sennett and will have a featured role in "Mud Pies and Puddies," now being made on the Sennett lot in Los Angeles. His father, Charles Lucas, will remain in Los Angeles with him, while Inez will either continue as a single or team with someone else.

600 IN "MASQUE OF PANDORA"

Kansas City, April 4. "The Masque of Pandora," a musical drama, with some 600 people, will be the entertainment—novelty presented by the Arrarat Temple Shrine at Convention Hall week commencing April 23. The occasion is the Shrine's spring festival, and the entertainment will be an innovation in Kansas City.

KEITH'S PALACE STARTS DRIVE AGAINST TICKET SPECULATORS

Refuses to Recognize Spec-Sold Tickets—Young Riot in Theatre Lobby—Palace Posting Men Around Speculators' Doors

IMPORTED FEATURE FILM RUNS UP \$20,000 LOSS

"Queen of Sin" Did Less Than \$1,500 Last Week at Lyric—Closing This Week

"The Queen of Sin," an imported feature founded on the biblical story of Sodom and Gomorrah, will close at the end of its second week, Saturday, April 7, at the Lyric. Gross for the first week was reported under \$1,500. Bert Blumen-thal, who presented the feature, contracted for the house for four weeks, guaranteeing \$3,000 for the four weeks, with the takings beyond that sum to be shared on a 60-40 basis.

The loss on the engagement is estimated at \$20,000. In addition to the house guarantee, attaches' salaries and advertising a Ben All Haggin tableaux, was contracted for with Ned Wayburn for four weeks at \$1,500 weekly. The orchestra was supposed to have been engaged for four weeks, each musician receiving \$67 weekly on that basis. The musicians, however, agreed to a weekly scale arrangement whereby the men were paid \$34 each.

SAY HAYS HAS EYE ON INDIANA NOMINATION

The picture trade that has been disposing of Will H. Hays' future for six months has revised its belief that he will take the management of the next Presidential campaign. Hays is said to have definitely made known he would not take the national committee chairmanship under any circumstances. Instead of that it is understood (Continued on page 4)

NO PANIC OVER "NAMES"

"Names" do not seem to be in particular demand for big time, several legit stars having been offered recently with the bookers not over anxious to talk business. The size of the salaries asked is supposedly the important obstacle, with the failure of "names" to draw up to expectations in the past as another.

B. F. Keith's Palace, New York, started a drive on and against the street speculators abounding in the vicinity of the theatre. The drive started violently and became more so Tuesday afternoon as the Palace doormen refused to recognize Palace tickets purchased from the street speculators.

A young riot got a fair start in the theatre lobby just before the Tuesday matinee, when one of the Palace spotters, who had been in a ticket office nearby, notified the doormen who were holding the spec tickets. One man, refused, demanded his money returned. When advised to secure it from the speculator selling him the tickets he returned to the speculating place, with another row ensuing.

The speculators are said to have attempted defiance of the Palace notification, alleging that Palace tickets were on sale at regular agencies and the tickets they sold could not be stopped.

The ticket men on the street (small stores) were informed nevertheless none of their tickets would be honored. Tuesday night (Continued on page 7)

"CHIVALRY" AND FENWICK

The production by Joseph Shea of "Chivalry," due to open May 7 at Atlantic City, will have Irene Fenwick as one of its stars. A male co-star is to be selected.

William J. Hurlburt is the author of the play. Miss Fenwick has been off the stage for some time.

Opposition Cities for Marriages

Chicago, April 4. Michigan City is bidding against Crown Point as a marriage point for couples from Chicago. As an extra inducement Fern Bahringer is authorized to offer free tickets to the new Rivolt theatre, which opened recently with all the businessmen interested as stockholders.

Arbuckle Incog

London, April 4. Roscoe Arbuckle arrived here on the "President Adams" under an assumed name.

COSTUMES

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FRENCH PLAY CENSOR MAY RESULT FROM PARIS CLEAN-UP SALLY

Musical Revues Under Scrutiny at Present, But French Agree Legitimate Stage Calls for Stricter Censoring, Especially Its Farces

Paris, April 4. The sally of the local authorities into the realm of the music hall to inaugurate a campaign of cleanliness for the French stage has brought up two sharp questions: When does a performance cease being artistic and become pornographic, and why revues only are being given scrutiny for indecency instead of French farces in the legitimate theatres?

Many French people are agreed that a stage censor is badly needed, particularly for the odoriferous farces the French have grown to accept and look for.

The government, fearing a renewal of adverse criticism on the license French authors and producers take in their theatrical presentations, and with the coming Paris season possibly suffering in consequence, are considering the establishment of regulatory conduct measures for music hall revues. It is a type of entertainment over here such as may be found in several Broadway theatres housing revue productions. The difference is the Parisian output of that character is inferior in production, but superior in smut.

The current instance is the revue at the Palace, Paris, accused of outraging public morals with its manager prosecuted through the arraignment of Harry Pilcer, an American aesthetic dancer, his partner, Rahna, and an Oriental "coco" dancer, Zoulaika. Du Frenne, manager of the Palace, has counterclaimed with a statement he is willing to comply with any official ruling on the Palace performance, but wants to know why the Palace was picked for the goat alone, whereas a greater display of nudity may be witnessed in several other musical halls which are unmolested. DuFrenne asserts if strictures are placed upon his show they must equally apply at all musical establishments.

The adjourned hearing in the Pilcer et al. complaint coming up, Pilcer denied he had given a nude exhibition in the Palace revue called "All Women." Pilcer told the police his tight fitting costume while dancing as a faun was not indecent. Pilcer alleged his entire body is enclosed in tights, whereas he stated Nijinski in a similar artistic dance several years ago with the Russian ballet at the Theatre Champs Elysees was naked to the waist. Pilcer declared his dance was proper and when given in exactly the same manner and costume last summer in Marseilles passed without objection.

Rahna's dance interpretation as a Nymph was termed licentious by the police, while Zoulaika's "Oriental" dance exhibition during the performance was declared unfit for public viewing. In defense of Zoulaika it was stated that "coco" dances of the description she does have been seen in Paris for the past 30 years with little attention previously given to them.

While the police reached no immediate decision, it is expected a modification of the dances complained of will follow the hearing. The revue at the Palace, already reported a success, was greatly acce-

lerated through the unlooked for "clean up" movement.

Harry Pilcer commenced his stage career in New York as a dancer of the "classical" school. He attracted no attention outside of a theatrical set until becoming the dancing partner of the late Gaby Deslys, when the famed French girl first came over here to appear in the Winter Garden, New York. Pilcer continued as Gaby's dancing partner until her death, remaining on the other side with but one incursion into New York theatricals, occurring last season when he danced in the short-lived English production, "Pins and Needles," in New York. Upon his return to this side after his absence of several years, Pilcer was dancing much the same as when he left.

LONDON REVERSIONS TO FILM PLAYING

Drury Lane and Alhambra Mentioned for Pictures—Vaudeville Leaves

London, April 4. Reports are that two London theatres may shortly revert to a picture policy.

An unverified rumor is that "Angelo" at the Drury Lane is too weak to last when that house will be converted to the films, while the Stoll policy of vaudeville, three times daily, at the Alhambra, is only drawing one capacity crowd from the triple attendance.

"You'd Be Surprised" moves from Covent Garden to the Alhambra April 16, the house once more reverting to its former revue policy.

"MUSIC BOX" CAST

London, April 4. The London presentation of the first "Music Box" production will start in May. It will have Santley and Sawyer, Solly Ward, Fred Duprez, Brox Sisters, Gillie Potter, Ethilde Terry.

WHITEMAN BIGGEST LONDON HIT EVER MADE BY IMPORTATION

"Brighter London" Sensational Success at Hippodrome—Orchestra Leader Restrained by Musicians' Union From Appearing at Private Party

London, April 4. Paul Whiteman and his band have turned London upside down. He is the biggest hit ever registered by an American importation.

Following the first night of "Brighter London," the new Charles B. Cochran revue at the Hippodrome, the libraries (ticket agencies) doubled their quota. Now the show itself is looked upon as a sensational success.

Another of the cast to score strongly is Lupino Lane, while Billy Merson is certain to advance himself into a big hit in the show.

"Brighter London" is an expensive and artistic production. Reinforced by the Whiteman band, the advance reports from Liverpool, where the show broke in, indicated London would go wild over Whiteman. That meant the success of the show.

Startling offers have been made Whiteman to appear in London cabarets, but the musical union says he may not appear outside of the Hippodrome, where he is contracted



FRANK VAN HOVEN

This week (April 2), B. F. Keith's, Syracuse.

Direction: EDW. S. KELLER

PLAY OF HEAVEN

"La Haut" in Paris Includes Earth Also

Paris, April 4. The operetta "La Haut" (Up Above), by the prolific Maurice Yvain, as presented at the Bouffes Parisiens and staged by Edmond Roze, is of an elegant man who died and went to Heaven. The Angel in Paradise granted him permission to return to Earth to see what his widow was doing. Arriving there, the dead one located his wife as the centre of a flood of attentions from a former suitor.

Dismayed at her forgetfulness, the messenger from Heaven took her along when he decided to return. Arriving again in Paradise, he awoke. The comedy isn't very well thought of.

Maurice Chevalier plays the dreamer, with Mary Malbot as the wife and Dranem the Angel. Gabin is St. Peter.

TWO REVIVALS IN PARIS

Paris, April 4. At the Theatre Paris Saturday (March 31) Volterra revived Francis Croisset's comedy, "Epervier" with Andre Brule and Madeleine Lely in the principal roles. At the Renaissance is a revival of Frondale's oriental drama, "In-soumise."

AMERICAN VAUDEVILLE SHOW IS STRANDED IN ENGLAND

Taken Abroad by Charles Lewis—Played Six Out of Contracted 28 Weeks—Some of the People Playing Independent Dates

ZUKOR CANNOT SEE ENGLISH COMPETITION

May Develop Production—Not Familiar With Famous Players—Hearst Severance

London, April 4.

Adolph Zukor will sail from Cherbourg for New York, April 7, on the "Mauretania." Before leaving London Friday for Paris, Mr. Zukor gave as his opinion that while England may develop picture producing, it can never compete formidably with the Pacific Coast in the States, owing to atmospheric conditions and the intensive expansion of Los Angeles as a producing center during the past 15 years.

Mr. Zukor stated American business is now better than at this time last year. He believes it to be at present 80 per cent. normal.

Asked concerning the withdrawal of the William R. Hearst pictures from Famous Players, Zukor replied he knew little of it; that the Hearst withdrawal had occurred since he left New York, but there is no unfriendliness between Hearst and Famous.

The Hearst contract with Famous, said Mr. Zukor, expired one year ago. Mr. Hearst held the right to withdraw at any time following it, he stated, but Famous always will be pleased to distribute the Hearst film productions.

POISON SUSPECTED

Police Investigate Death of Meyer Goodman, London Agent

London, April 4.

Meyer Goodman, vaudeville agent, died Monday under strange circumstances. The police are investigating the matter and it is declared there are signs that the showman was poisoned.

London, April 4.

The American vaudeville show brought over here by Charles Lewis has closed. Some of the actors are playing independent dates, while others are stranded in this city.

It is said Lewis agreed to pay fares but one way. The closing arrived after six weeks of playing in the provinces, when the company refused to accept a cut in salary.

Lewis has been trying to arrange time until next season, when he holds promise of dates with the Moss and Stoll circuits.

A contract for 28 weeks was given the acts before leaving your side.

Under Variety of Jan. 12, last, the following appeared concerning the Lewis company's trip to England:

A unit of American artists are en route for London to appear under the management of Charles Lewis there in a traveling road show he is sponsoring.

The company sailed last week, including Lillian Sieger, Agnes Baker, Doris Richman, S. W. Clayton, Armento Brothers, Mr. and Mrs. Lehrberger, Mr. and Mrs. George Mitchell, Mr. and Mrs. Frank W. Dewey.

CLASH ON GERMAN FILM

Imported "Godiva" Banned When It Opposed Stoll Production

London, April 4.

Following Stoll's announcement that his company is making a picture based on the Lady Godiva legend, a secondary renting concern heralds the release of a German production of the same subject.

The license will be refused by the British censors for the imported version it is assured indirectly.

"KATINKA" HAILED

London, April 4.

J. L. Sacks produced "Katinka" Monday night to an enthusiastic audience.

IN LONDON

SAILINGS

March 31 (from New York for London), Guy Bolton, Pauline Lord, Jacqueline Hunter (legit), Ethel Leginska (pianiste), (Majestic).

Reported through Paul Tausig & Son, 104 E. 14th street:—

March 28 (from New York for Paris), Marie Wallace.

March 31 (from New York for London), Mr. and Mrs. Bobby (Uke), Henshaw, Celia Turill (Majestic).

April 4 (from New York for London), Vokes and "Don" (President Van Buren).

March 31 (from New York to London), Arthur Hopkins, Guy Bolton, Rita Weiman (Majestic).

March 31 (from New York to Paris), Marjorie Wood (Orca).

April 11 (from London to New York) Mr. and Mrs. Martin Beck (Majestic).

April 7 (from Cherbourg to New York), Adolph Zukor (Mauretania).

April 2 (from New York to London) Ernest Hilliard (Saxonia).

March 31 (from Paris to New York), Helen and Josephine Trix (France).

March 29 (from New York to Havana), Mrs. Jack Manion, Katherine Manion (Esperanza).

March 28 (from New York for Paris) E. Ray Goetz, Irene Bordon (Mrs. Goetz) (Paris).

ADDITIONAL FOREIGN NEWS

(Continued on pages 20 and 21)

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PLEA FOR AID OF THEATRE IN RAILROAD RATE FIGHT

Traveling Salesmen Ask That Day Be Set Aside and Small Percentage of Receipts Be Devoted to Mileage Fund—Party Cut-Rate Involved

The National Council of Traveling Salesmen's Associations is making an urgent plea to all theatrical interests for financial aid in carrying on the fight for a 20 per cent. railroad fare reduction on mileage books. The roads have been ordered to issue mileage books May 1, but the lines have filed application for an injunction and propose to attack the constitutionality of the law in subsequent proceedings. The salesmen want to retain eminent counsel to meet the attack and for this purpose appeal to the showmen in all branches to set aside a day on which a small percentage shall be devoted to the cause, from which it is estimated vaudeville acts alone will save \$1,000,000 a year in transportation charges. It is suggested that April 12 be named as the day, but this seems scarcely possible.

A special argument is being addressed to the legitimate managers by the national council, pointing out that the mileage books probably will operate for their benefit, inasmuch as the 20 per cent. lower mileage can be presented at the ticket office for 25 first class, one-way tickets and these tickets would necessarily carry with them the free baggage car. The national council declares it is advised this privilege will necessarily go with the mileage books and thus will have the identical effect of a special party rate, for which the legitimate theatre has been fighting for years.

The railroad's fight is along two lines. The Western and Southern lines supported by a petition of the American Farm Federation (known as the farm bloc) have presented an appeal for a re-hearing before the Interstate Commerce Commission. The other line of action was the last Saturday of injunction proceedings in the District Court of Eastern Massachusetts.

The council urged upon the theatrical interests that there are in the country 1,000,000 salesmen and traveling buyers who would respond to a specific day for the benefit of the fund and their support would bring to the box offices more than the small percentage devoted to the cause.

The council addressed a letter to William A. Brady last Saturday, putting the argument for a party rate in the following terms:

"In our opinion, the law, as passed, will enable the theatrical producer to have his 25 people present their books at the ticket window and to obtain therefor, in exchange, under the present provision of the law, 25 one-way tickets, and the tender of these 25 first-class one-way tickets to the railroads should entitle you to the privilege now enjoyed, of a full baggage car free. Furthermore, it is essential to your people that the basic constitutionality of this act of Congress, enabling the 20 per cent. reduction, should be sustained, because of its constitutionality is set aside by the railroads in our case, it will virtually establish a precedent that will block any efforts you might desire to make for proper relief in this direction.

"Finally, if there should be any technicalities in the present 'baggage car' contract which might give the roads an excuse to refuse the privilege upon the presentation of 25 first-class passage tickets bought with mileage book script, it is far easier to apply to the Interstate Commerce Commission for rules and regulations that will accommodate the theatrical profession under the existing law, than it would be to go through the interminable and unnecessary trouble that would attend any endeavor to

bring about fresh legislation of this kind, particularly now that the railroads are aroused and up in arms against the mileage book, and any or all attempts to reduce the present exorbitant passenger rates.

"Summing up the above thoughts it appears to the writer of this letter that this situation has not been fully realized by the rank and file of the Producing Managers' Association. I think you realize it, but I fear that certain others of the P. M. A. are apathetic because they have been told that the mileage book would not directly benefit them at this time. I sincerely hope and I feel sure that you will be successful in presenting these facts, and their far-reaching potentialities, promptly and in no uncertain way to the members of your association, so that this much needed assistance shall be forthcoming."

Of even date with this letter (March 31) similar communications were addressed to Augustus Thomas, E. F. Albee, Marcus Loew, Sam Scribner, John Ringling and William T. Johnson, the new leader of the outdoor showmen. Cooperation of picture interests was sought in a letter to Elek J. Ludvig of Famous Players-Lasky and John Emerson was addressed similarly as head of Equity.

DAYLIGHT SAVING PROTEST

San Francisco, April 4.

A proposal to place San Francisco in the "daylight saving" list by setting the clocks ahead one hour during the summer months is meeting with opposition from the theatre managements. Representatives of the theatre men recently appeared before the Public Welfare Committee of the Board of Supervisors and entered a formal protest against the scheme.

Irving Ackerman, representing the Allied Amusement Industry, told the supervisors that by adding one more hour of daylight to the working day local theatres would lose at least 30 per cent. of their patronage.

BUTT-DeCOURVILLE AT ODDS; ENGLISH ACTOR CREATES SCENE

Tempestuous Premiere to Smoothly Running Performance of "Rainbow"—Revue at Empire, London—Most Americans Do Well

London, April 4.

After three postponements the Empire revue, "The Rainbow," opened last night. Everybody was surprised to witness a smoothly running performance of a gorgeous production. The piece is rather weak in comedy, but this will be improved with little difficulty.

After the dress rehearsal Sir Alfred Butt and Albert de Courville quarreled. Butt declared this would be the last Empire show de Courville would ever put on for him. Butt even went so far as to instruct the publicity department to announce the production was definitely off. Under the circumstances the smooth first night performance was regarded as little short of a miracle.

One of the outstanding hits is Savoy and Brennan in the "Which Is Your Brother's" scene, and another skit brought from the States called "He Is a Total Stranger to Me." Earl Rickard scored with numbers from the Joison repertoire. Grace Hayes is not sufficiently emphatic to impress her audience, while Grant and Wing went big with their dance. They have small opportunity to shine, however. A colored troupe is on too long at the



HIGGINS and BATES
Palace, New York, Next Week
Misses Helen Higgins and Natalie Bates, assisted by Horace Bentley, will present their dance offering, "Sing Dance," at B. F. Keith's Palace, New York, next week (April 9). The act is under the

**DIRECTION OF
RALPH G. FARNUM**
(Edw. S. Keller Office)

VIRGINIA CENSOR FEES

Double Charge Burden to Producers of Other States

Richmond, Va., April 4.

With the signing of the Motion Picture Censorship bill by the Governor the new law increasing the fees to be charged by the censors, 100 per cent. over the old schedule became effective. The "goat" of the new censorship law is the producing and distributing concern. The State exhibitors escape without any additional taxation.

Following the passage of the new bill representatives of the producing concerns declared for a campaign against censorship in Virginia, and a repeal bill will be introduced at the next regular session in January. It is expected the repeal will have a chance, as many members of the present Assembly are voluntarily retiring, thereby changing the complexion of the 1924 Legislature.

PRICE SCALE WITH LICENSE

Boston, April 4.

Theatres in this State will be compelled to file a schedule of prices before securing a license, if a bill admitted in the Senate Monday becomes a law. The bill provides that a schedule shall be filed and the prices cannot be changed until approved by the licensing authorities.

WIRED WIRELESS CONSIDERING \$5,700 WEEKLY TALENT BILL

500 Receiving Sets Being Installed on Staten Island for Test—"Name" Attractions Over Electrical Wiring System of Entertainment

OPERATORS' STATE FEE

Penn. Code May Be Amended—Operators Must Be Examined

Harrisburg, Pa., April 4.

Changes to the picture code of May 1, 1909, whereby the State will receive fees for the examination of operators of motion picture machines, are made in a bill offered in the House here by Representative John E. Kunkel, Westmoreland County. The State now examines operators and grants licenses in all parts of Pennsylvania except in Philadelphia, Pittsburgh and Scranton, which are exempted in the new bill for the reason they have their own electrical bureaus that examine operators.

Dr. Royal Meeker, Commissioner of Labor and Industry, is back of the measure. It eliminates all provisions relating to the construction of booths in theatres where pictures are regularly shown and provides for projection rooms of fireproof construction. In cases where there are no projection rooms portable enclosures instead of portable booths, now permissible under law, are allowed.

The bill provides that where carbon arc lights are used operators must be examined by the department and they will be granted a projectionist's license if found competent. The fee for examination is fixed at \$4 and successful candidates must pay \$3 additional. The license is issued for one year and renewals will cost \$2. Operators now holding licenses will be granted new licenses for \$3 without examination. No operator can be under 18 years of age. The fee for apprentices, who cannot be under 16 years of age is \$1 with 50 cents for renewals. Where incandescent lamps are used the fee is \$2 for examination and \$2 for successful candidates with \$1 for renewals. The minimum age limit for these operators is also 18 years.

All fees are to be paid to the Commissioner of Labor and Industry who will turn the money over to the State Treasurer.

SUNDAY BILL HEARING

Announced in Albany for Next Thursday

Albany, April 4.

Notices were sent out today by the New York Senate and Assembly Committee, which will consider the Levy-Flynn bill, designed to permit Sunday performances by theatrical companies, that a hearing on the measure will be given before the Committee on Codes next Thursday.

The hearing was scheduled for last week, but was called off. The Actors Equity Association will be represented as opponent to the proposed law. William A. Brady, representing the theatrical producers, is expected in Albany early next week to prepare for the hearing.

AL ROTH HAS TEMPERAMENT

Baltimore, April 4.

Al Roth, dancer with Oscar Adler and Eva Shirley act, is out of the bill this week at the Maryland. Roth, it is said, grew temperamental over his dressing room assignment and refused to go on Monday afternoon.

Roth returned to the bill last night.

Frisco Rejects Daylight Saving
San Francisco, April 4.

"Daylight Saving" was turned down by committee of supervisors, who voted not to adopt the resolution, after several speakers, led by Irving Ackerman, gave their views in opposition.

The curtain was lowered and the audience filed out quietly.

Hassard Short has entered a complaint against the revue at the Empire, claiming one scene with the chorus girls holding dresses above their heads and dropping them for a quick transformation is being used in this year's "Music Box Revue."

Frank Smithson, the stage director, has been at work on a plan for radio entertainment on behalf of the Wired Wireless Corporation, a subsidiary of the North American Company, which Smith calls the "Theatrome," coined from "theatre-at-home." The Wired Wireless company is installing 500 receiving sets on Staten Island, New York, this week to test its system of wired entertainment before attacking the metropolis. An invitation presentation to the press will be held next week to demonstrate the practicability of General Squier's patents for receiving music and entertainment over the regular house lighting electric system.

The corporation has had a representative confer on the matter of booking Keith acts for radio programs. It is willing to let the practicability of the apparatus stand as proof and rebuttal against any objections from the big time vaudeville executives. Keith's lately issued a statement against this dual performance by artists for the radio and vaudeville on the theory it means competition.

Smithson, who this week started rehearsals on the Shuberts' new "Bal Tabarin" production for the Century Roof, which he is staging, has developed an elaborate idea for the radio sort of entertainment, patterning it after a vaudeville program, but somewhat more pretentious. It calls for 2½ hours' entertainment in the afternoon and 3¼ in the evening. Two orchestras of 10 people each are included in his symposium. The engagement of two stellar drawing cards at \$1,000 each per week is counted on for the "name" attraction, a system that will be maintained for the purpose of securing new radio subscribers at \$2 a month rental for the service and receivers, and also to keep faith with those already subscribing. Orchestra and artists' salaries all told are placed at a maximum of \$5,700 per week.

The radio company's intention from the start has been to spend real money for talent. They are currently considering the elaborate plan Smithson has submitted. In addition to the usual theatrical artists, the programs intermittently call for addresses by various managers, after dinner speakers of note, sports' authorities, auto-suggestion and other cult exponents, film folk, newspaper people, writers, et al.

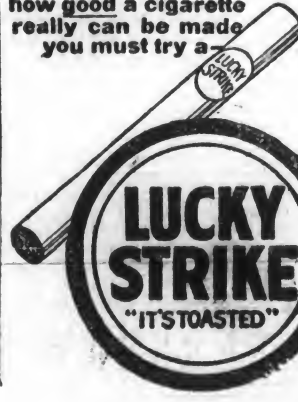
R. L. KNOCKS VOLSTEAD

Providence, April 4.

The Rhode Island House of Representatives has passed an act to repeal the Sherwood Prohibition Enforcement law on a roll call of 46 to 42 after an attempt to indefinitely postpone the measure was defeated.

The amended act as adopted repeals the dry law and submits the question of appeal to the electors at the next general election in November, 1924, and is contingent upon its passage to nullify the enforcement statute. The Senate has not concurred.

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\$225,000 EXPECTED PROCEEDS FROM N. V. A. BENEFIT WEEK

Collections in Theatres—Percentage of Gross—
Thursday Matinee Gross Entirely—Profits from
N. V. A. Balls

About \$225,000 may be realized for the Sick and Benefit Fund of the National Vaudeville Artists through the N. V. A. week now being celebrated in all of the houses of the Vaudeville Managers' Protective Association.

About \$9,000 was grossed by the two balls held Tuesday night of this week at Arcadia Hall, and the 23d Regiment Armory, Brooklyn. The ball at Terrace Garden Dance Palace, Manhattan, tomorrow (Friday) is expected to get \$5,000.

The total will be swelled by the entire receipts of the Thursday matinees (today) at all of the Keith and allied houses.

The souvenir program is expected to prove another large source of revenue. J. J. Murock, Keith's general manager, has donated a prize of \$500 for the most attractive page, open to advertisers and the artist who prepare the copy.

The collections from the audiences which have been proceeding all week, together with a percentage of the entire week's receipts, will bring the fund up to the above amount. Balls in Greater New York, Los Angeles, Baltimore, Philadelphia, Louisville, Pittsburgh, Newark, Cleveland, Rochester and Cincinnati, together with a whole week bazaar at Baltimore will help swell the total to the new high water mark.

INQUISITIVE CAT

Locked in Trunk Traveled With Act

Chicago, April 4.

Fred Jansen, stage manager of the Orpheum at Quincy, Ill., received a telegram from Neil Mack, of Mack and Velmar, the other day which read: "Cat arrives nine tonight American Express, letter follows explaining." This was not a code telegram tipping off the arrival of prewar Scotch or anything of that kind but a bona fide message regarding a cat.

"Nosey," the house cat at the Orpheum in Quincy, is well known to vaudeville folks playing that way. The bill which plays that house generally moves to Galesburg. When Mack and Velmar and other acts playing there left early in the morning of March 22 (1.17 a. m.) they arrived at Galesburg at 4 a. m. The folks went to bed and reported at 11, gave in their baggage checks, and when Neil Mack opened his trunk, out jumped "Nosey."

ROUGHES BEAT UP MANAGER

New Orleans, April 4.

Rodney Toups, assistant manager of Loew's Crescent, was brutally assaulted by two ruffians in the lobby of the theatre Saturday afternoon.

The hoodlums were disturbing everybody in the audience while seated in stage box. Toups called down and asked them to be less noisy. They insulted him loudly. He called an officer of the theatre and had them ejected. Upon arriving outside and while his back was turned they beat him up.

GRAUMAN'S SIX WEEKS

The large coast picture houses have developed into serious opposition to the western vaudeville circuits.

The Grauman string is offering acts six weeks, with "names" and headlines being appointed.

Horwitz's Second Setback

Arthur J. Horwitz, the Loew agent, received another setback before Justice Bijur in the New York Supreme Court, the jurist refusing to modify the \$200 temporary alimony award in favor of Mrs. Edythe Livingston-Horwitz.

Horwitz was granted his motion for a reargument of the alimony in the divorce suit Mrs. Horwitz has pending. The court again held Horwitz must continue paying \$200 weekly and \$1,000 counsel fees.

In addition a \$10 toll for costs was taxed onto the agent's account.

MUSIC ROYALTY 'MELON' THIS QUARTER \$57,000

\$200,000 or More Expected Annually and Steadily by 'American Society'

A general spurt in show business at the box office is reflected in the first quarterly dividend to be declared this week by the members of the American Society of Composers, Authors and Publishers. A royalty "melon" of \$57,000 will be apportioned, this increase being accounted for because of the picture theatre, dance hall and cabaret owners meeting their music tax obligations promptly and not pleading poor business, as often occurred last summer.

The American Society's dividends have been increasing with each succeeding quarter, with the outlook that a \$200,000 annual division will be the rule rather than the exception. Income from the radio broadcasting stations is counted on to tilt it, besides.

ACTRESS' MARRIAGE "STEPPING STONE?"

Mabel McCane Sued by Victor E. Murray for Divorce — Extravagance Charged

Cincinnati, April 4.

Mabel McCane has been sued for divorce by Victor E. Murray, son of the late Samuel Murray, founder of the American Playing Card Co. Mr. Murray says in his complaint Miss McCane was too extravagant for his means, neglected him generally and refuses to make a home for him.

It is also stated by Murray his wife regarded their marriage as "a help, convenience and stepping stone," while it is further stated Miss McCane told his mother, "You had better keep Victor in Cincinnati; he is no good to me," and that Mabel refused to live in Cincinnati because "it is too small a town."

Miss McCane's former husband was Joe Howard, also in vaudeville, where Miss McCane often has appeared.

MONTGOMERY NICKED FOR \$50

Marshall Montgomery (Smith), the ventriloquist, has been "nicked" for \$50 a week temporary alimony and \$250 counsel fees to assist his wife, Mrs. Mabel Smith, to proceed with her suit for separate maintenance. Mrs. Smith asked for \$150 a week, alleging her husband earns \$15,000 annually.

Justice May in the New York Supreme Court decided the issue.

Lightner Marriage Annulled

Chicago, April 4.

The marriage of Winifred Reeves (Winnie Lightner) and William I. Harold, her orchestra leader at the time (April 27, 1921), was annulled by Judge Thomas J. Lynch.

A certified copy of her divorce decree from Richard Pyle, an actor, on April 15, 1921, was produced as evidence. It was stated that Miss Lightner's second marriage brought brief happiness; the pair separated a few days after the ceremony was performed.

Attorney William F. Ader filed the petition in behalf of Miss Lightner.

Frances White on Loew Circuit

Frances White with a planet opens Monday for Loew at the State, Cleveland, for a full week as an added attraction.

The booking was arranged through the William Morris office.



MISS ETHEL REA.

Prima Donna with C. B. MADDOCK'S "THE SON DODGER" Booked Solid.

I. H. HERK TESTIFIES IN UNIT BANKRUPTCY

Turns Over All Assets to Receiver—Stock Shares of Doubtful Value

The first general examination in the bankruptcy proceedings against I. H. Herk and E. Thomas Beatty was held last week before Seaman Miller, referee, at 2 Rector street, New York. Herk alone was examined with further hearings bound over until tomorrow (Friday).

Herk's assets as disclosed on examination consisted entirely of various shares of stock in various theatrical enterprises, mostly of questionable value. These include shares in the Amalgamated Burlesque Enterprises, 10 shares in the American Burlesque Association, stock in minor individual production ventures. Other assets are his interest as a stockholder in the suit of the American Burlesque Association against the Columbia Amusement Co. for \$500,000 damages for conspiracy.

Herk has assigned all this stock to the receiver for the benefit of his creditors, including the Herman Timberg unit, "Frolics of 1923," which played the Chestnut Street, Philadelphia, last week on a guarantee from the house to the east, the actors agreeing to waive salary claims from the week preceding until a time when they can be liquidated. The receiver journeyed to Philadelphia last week to see the show and determine its value. This is the only unit remaining of the four Herk & Beatty produced.

Kendler & Goldstein represented Herk at the examination. Beatty has not as yet been called to the stand.

Herk's schedules in bankruptcy will be filed late this week. The attorneys have found that their initial rough estimate of over \$500,000 liabilities has been doubled by virtue of the fact Herk has affixed his signature as co-guarantor of a number of theatre leases by the Affiliated Theatres Corporation. The various leases which have from three to five years to run until expiration provide for unexpired rentals ranging from \$150,000 to \$250,000 each, which Herk, as co-guarantor, must acknowledge in his schedule of liabilities.

SHAKESPEARE BY RADIO

(Continued from page 1)

It is figured the attraction must gross \$15,000 weekly to break even.

Augustus Thomas, who has been the leading spirit in the formation of the American National Theatre, has invited the critics of the metropolitan dailies to be his guests at luncheon tomorrow (Friday). At that time the objects of the movement will be clearly defined. Though much space has been devoted to the idea there appears to be some confusion among newspapermen as to spirit of the project and the principal feature which is not to produce for long runs but to permit the attractions to tour throughout the country.

The Friars will hold a Frolic Sunday night (April 8) at the Monastery for members and male guests. Dinner will be served at \$2 per cover for members and \$5 for guests.

FREAKS IN SHANLEY'S

Store Show Proposed for Former Restaurant

Plans were underway this week for the installation of a freak and novelty show in the former Shanley restaurant in the Putnam building with a vaudeville agent interested in the project.

The premises were recently vacated by the restaurant, following bankruptcy proceedings. The property is owned by Famous Players-Lasky which plans to erect a theatre in the rear with the former restaurant used as an entrance and lobby. Work on the theatre will not start for two months during which time the location may be given over to the show promoter.

The scheme is a continuous performance with freak and novelty acts making up the bill following the style of former store shows. Due to the large seating capacity of the place, which also includes a stage, more costly acts may be used than were employed in the former small shows of the same nature. It is planned to use several ballyhoo acts along Broadway for advertising purposes.

The show will be the first of its kind in New York since the closing of the freak sideshow which occupied a store adjoining the Automat on Broadway a few years ago.

NEW REVENUE BOSS FOR SHOW DISTRICT

Chas. W. Anderson in Charge Above 23d St.—Reports for Income Tax Must Be Filed

Monday, Charles W. Anderson opened his offices as Collector of Internal Revenue for the 3rd District, New York, in the Flisbe building at 57th street.

Mr. Anderson's district embraces the entire city above 23rd street and reaching to the Bronx. It virtually takes in all theatres excepting those on 14th street and below 23rd.

Many of the theatrical men accustomed to filing their income tax statements at the Custom House seemed to feel at sea over the change. Theatrical attorneys stated that if an attorney has an office downtown or below 23rd street, it would be sufficient to send the tax statement through him, to be filed at the Custom House as heretofore.

Mr. Anderson, who is a Negro, was formerly also a Collector of Internal Revenue. He is a Republican, of much prominence in New York.

"GOD OF VENGEANCE" OUT

(Continued from page 1)

Mulqueen Tuesday, was postponed for 10 days. Weinberger who is an attorney, succeeded in obtaining the stay.

The Sholem Asch drama, however, will leave the Apollo at the end of next week. Notice to vacate the theatre was given the management by the Selwyns Saturday, after the business had dropped under the stop limit of \$10,000 for two successive weeks. The drop in attendance was noted two weeks ago, when business failed to reach \$9,000. Last week the decrease was even more marked, the total not reaching \$6,500.

Weinberger, in light of the postponement of the court action, endeavored to arrange for a continuation at the Apollo but the house had already been committed for another attraction, reported as "How Come." The latter is a colored show which guaranteed the Selwyns for a month, for either the Apollo or Selwyn. The latter house will get "Within Four Walls" April 16, the same date set for the entrance of the colored troupe.

"The God of Vengeance" will seek another Broadway theatre, but it is doubtful if a booking can be made definite even though another house is offered the attraction, until the charge against the players and management is decided in court.

Monday (Easter) afternoon a holiday matinee was given at the Apollo, the takings reaching \$1,100. The "Vengeance" management accepted that as a sign business would show a come-back this week to the former money-making pace. Part of the matinee trade was credited to an overflow from "The Fool" next door and to the absence of other matinees on 42d street.

ACTOR ATTACHES UNIT AT LAST PERFORMANCE

Nat Nazzaro Holds Up Last Show Until Back Salary Is Paid

The last performance of the Shubert vaudeville unit, "Frolics of 1922," was held up for an hour by an attachment on the orchestra music served by Nat Nazzaro at the Chestnut Street Opera House, Philadelphia, last Saturday night, while the house was in tumult.

The house officials, had wind of the intended serving of the writ and had locked all doors back stage. Nazzaro, however, bought four seats—two for his lawyers and two for the deputy sheriffs. They entered the house five minutes before curtain time and confiscated all the music on the music racks.

Everybody adjourned back stage following, where the argument lasted all evening and was participated in by Herman Feinberg, feature of "Frolics"; Harry Rose, company manager; Leonard Blumberg, Shubert head at Philadelphia; Nazzaro and his lawyers and the house manager.

In addition to attaching the music, Nazzaro attached Feinberg's violin, some settings and costumes.

Nazzaro held up the curtain until he and all members of the company were paid back wages due.

"Frolics of 1922" was produced by I. H. Herk and E. Thomas Beatty for the Shubert unit circuit, it being one of the few survivors. It closed for the season at the Chestnut Street Opera House.

HAY'S AMBITION

(Continued from page 1)

he would like to win the Republican nomination for Governor of Indiana, his home State, for the 1924 campaign, taking office in January, 1925). Hays' contract with the Producers and Distributors does not expire until March, 1925, but it is not believed he will remain for the full term.

Whatever the members of the organization think of the enterprise, there is a general belief in the trade that Hays himself is none too well pleased with its progress. Organizing a multitude of conflicting interests and personalities has been a super-job and results have been less than Hays hoped for.

It is coming to be the view of the trade that the organization is merely marking time. An example is the matter of the Selznick bankruptcy and the subsequent wrangle that has done the commercial standing of the industry no good. The interests associated under Hays' leadership would easily be capable of taking over a tottering business of one of its members and accomplishing its liquidation with a minimum of friction and disturbance.

The picture business is always negotiating for capital and the Selznick incident stands as an obstacle to satisfactory dealings with conservative bankers, who are inclined to frown upon film loans anyway. This slam at the prestige of the screen could have been avoided, according to the film man quoted, if the Hays associated interests had taken hold before the affair went too far. Now the Selznick proposal for a compromise with creditors is 100 cents on the dollar, in the form of unendorsed and unsecured notes payable two years hence. It may be accepted.

Anything so obvious as an all-producer alliance to stabilize the industry has never been broached for the reason that the producers are apparently as incapable of going to that length of co-operation to make the scheme feasible. The producers and distributors are no more capable of concerted action for their mutual benefit than are the exhibitors, whose failure to move as a body is constantly being sneered at by the producers.

It is this situation that is believed to have determined Hays to seek a way out from his present connection if the right condition arises.

An Essex car was stolen from the Devito Band while the act was playing an engagement at Moss' Jefferson, New York, last week. The robbery occurred Saturday night while the act was absent from the house. The car was parked outside of the stage entrance.

VARIETY ACTOR IN CANADA GIVEN TWO MONTHS IN JAIL

Alice Mae Craig, John Murphy's Companion, Sent Home—Murphy Had 10 Cents Left—Pair Walked Long Way Looking for Work

Montreal, April 4.

John Murphy, aged 38, vaudeville actor, arrested in Belleville, Ont., more than a week ago, was sentenced to two months in the County Jail in police court, when found guilty on a charge of vagrancy. Mr. H. F. Ketcheson, J. P., and Mr. J. E. Walmsley, J. P., presided.

Alice Mae Craig, who will be 18 years of age June 3 next, who was traveling with Murphy as his wife, left for her home in Woodstock, Ont. Her train fare was sent to police headquarters at Belleville some days ago by the Chief Constable at Woodstock, and a communication was received from the girl's mother there, requesting that she be allowed to come home.

Murphy was defended by C. A. Payne (gratis), as the accused was the owner of his clothes only and some 3 or 10 cents. Mr. Payne pleaded that the man be held until the girl arrived home, and then be allowed to leave the city in a limited time. J. P. Ketcheson would have agreed to it, but Mr. Walmsley was fixed in his opinion that the man should be locked up for a time.

Alice Mae Craig, whose stage name was Elsie Craig, lives in Woodstock. Early in January she was out of work. While in the studio of a man named Allen, Hawaiian music teacher there, with a girl friend who was taking a lesson, she was introduced to Murphy. Murphy engaged her to go out with him on the vaudeville stage as a "Smoke Queen." Murphy would carry the act himself, opening and closing it, and the girl's appearance would be but for a few minutes each showing. No experience on the stage was necessary to play her part. She was to share half the proceeds. Murphy at first wanted her to live with him as man and wife, and she refused. Later, however, she consented. From Woodstock they went to London, where Alice secured employment at Penman's Knitting Mills there. She was later laid off there, and then the vaudeville started in earnest. From London they went to St. Thomas on the radial. They then walked to Tillsonburg, took the train to Brantford, walked to Hamilton, and took the radial to Toronto. From Toronto they took the train to Oshawa, walked to Bowmanville, where they slept in chairs in the police station over night. From Bowmanville, they walked to Belleville, except for a ride which they received along the road in an automobile.

Detective J. Truhsch, who made the arrest, told on the stand of receiving a telephone call from Mrs. John Bell about 7.50 p. m., March 20, telling him that there was a married woman seeking a night's lodging at the G. W. V. A. club rooms. The officer went over, and along with Mayor D. T. McManus was informed by Murphy that he was a veteran, and that his regimental number was 404226, that he had been a private. He had his discharge papers. The number was wrong, however. It should have been 404026, and this aroused suspicion. The matter was investigated, and when it was admitted that the couple were never "churched," they were held at police station.

Well dressed, respectable-looking, and well-groomed, Murphy took the stand and began to unravel his checkered career in a nutshell. Born in Dublin, Ireland, 33 years ago, Murphy claims no town or city his home. His father was a major in the British army and died in Imperial service at Bombay, India. When five years of age Murphy left stormy Ireland and went to sea for several years. Later he came to Canada and worked all over the country at various kinds of work, and also "monkeyed" in the show business, as he said.

He worked in Megantic, Quebec, in the woods, as a motor mechanic, and knew much about horses. He has been with all the big circuses, Buffalo Bill and Wild West Shows, and has lost breath stringing the names of the shows off to the court. "We were on our way to Montreal to book up at the booking office for engagements, which might have lasted some six months, or might

possibly have taken us to the west coast, on the different times. We were playing our way to Montreal, booking, or trying to book engagements for the night, in the larger towns through which we passed."

The young girl amusingly stated at one point in the case that they did not consider Bowmanville as being a large enough town to book in. There had been no rehearsals held for this "Smoke Screen Mystic," and Alice had never acted previously on the stage.

There is no law in the Canadian criminal code against any man telling a woman about through the country as his wife, the nearest approach to a law against it being the proposed act, recently submitted, relative to the signing of hotel registers.

CHILD'S IMPROPER DANCES

Court Prohibits Genevieve Morris Appearing in Fred Perry's Act.

Syracuse, N. Y., April 4.

Child acts at Watertown, N. Y., theatres are a thing of the past.

This is the result of the case of Genevieve Morris, little dancer, whose grandmother, Mrs. Jennie Lynch, petitioned for guardianship of her, alleging that she had been doing improper dances as a member of the Fred Perry troupe of juvenile amateurs.

Judge Harold F. Porter of the Children's Court has made the girl a ward of the court, has ordered her to report to a probation officer once a week, and has forbidden the girl to give an exhibition dance before Mayor Robert E. Cahill. This appearance would be necessary under the law which provides the mayor must approve of licenses for the theatrical appearances of a child under sixteen.

DUNCANS' PUBLICITY

Greatest Meed of Space in 'Frisco Ever Given Orpheum Act

San Francisco, April 4.

The Duncan Sisters, headlining at the Orpheum, did an impromptu act during the first two days of their engagement because of a sudden attack of laryngitis which afflicted Vivian. By Tuesday night Miss Duncan was over her attack and their regular act was presented for the first time.

No act over the circuit in years has received the publicity given to these two former San Francisco girls. They began their career here, having been singers in local cafes before they went east.

SAILED WITH TWO ACTS

Officer Vokes and "Don" sailed Wednesday on the President Van Buren to open April 16 for 20 weeks on the Moss Empires starting the tour in Newcastle. Accompanying Vokes was Halking's Comedy Silhouettes act which Vokes owns and will produce for the Moss Empires in conjunction with his own. Both turns will be booked jointly and will sail for South Africa following the British tour. Johannesburg is Vokes' home town.

Vokes' previous play-or-pay contracts with Pantages held up the British tour because of a V. M. P. A. ruling that the local dates must first be fulfilled. The British circuit as a courtesy set back the conflicting dates from Feb. 19 to April 16, to accommodate Officer Vokes.

M McNALLY WITH McHUGH

John McNally is now the New York representative of Bart McHugh. McNally was formerly assistant to Pat Woods, the Keith booker. He resigned to affiliate with May Tully in writing and producing vaudeville material.

McNally will represent the Philadelphia on the Keith floors. McHugh has been in poor health for several months and but recently returned from a health resort in the south.



HARRY BUNCE says:—

"In Terre Haute, several of the townsmen were discussing the fact of Eva Tanguay coming to the Strand. One, apparently the best-versed on show business, spoke up and said: 'She will draw very big, those mind-reading acts always do.'"

**ARTHUR—
FRAZER** **—HARRY
BUNCE**
"DOUBLES TROUBLES"

D. D. H.'S PLAY

Monologist Negotiating—Broadway Manager Will Produce

D. D. H. is negotiating for a play that he will appear in, produced by a Broadway manager.

The monologist who has been in vaudeville for a few seasons recently advertised in Variety for a play. He made the advertisement a display one, and it brought him a quantity of scripts.

Before entering vaudeville, D. D. H. is said to have been an actor in the legit with considerable sectional fame throughout the country. Since appearing, and successfully, in the twice daily he has not revealed his full name, although the initials used by him in the billing matter are believed to be his own.

McGREEVY'S FIGHT

Frank McGreevy Charged With Assaulting Wife

Chicago, April 4.

Frank McGreevy, playing at the Academy the first half, got into a row with Mrs. Rosa Doyle McGreevy, and is reported to have struck her. He was placed under a \$500 peace bond.

The McGreevys have been quarreling for some time about an act which they used formerly as a team, and which McGreevy is now presenting and which his wife is offering with another partner under the name of Doyle and Wristen.

Nat Phillips, owner of the material, wired from Boston March 31 McGreevy only is entitled to use it.

The McGreevys met at Schallman Brothers office in the Delaware building, where the encounter occurred.

NO A. & H. BOOKINGS

Chicago Offices Deny Coast Affiliation—Association's Own Circuit

Chicago, April 4

There will be no affiliation of the Orpheum Circuit with the Ackerman & Harris Circuit, nor will there be any arrangement perfected by which the Ackerman & Harris time will be booked by either the Orpheum or Western Association offices in Chicago.

The report of a possibility of a booking arrangement is denied by powers in the Orpheum Circuit. Ackerman & Harris' houses are located in practically the same cities the association will occupy next season, it is claimed.

The Western Vaudeville coast tour is to have 10 weeks going to the coast and 10 returning. The contracts will be pay or play and will require that the 20 weeks be played within 23.

JOHNNY AND RAY DOOLEY ACT

A report said this week that upon recovery of Johnny Dooley from his serious attack of fever and when his sister, Ray, is ready to leave "The Follies," that both may frame an act for vaudeville.

Johnny had to leave "Lady But-terfly" after appearing in it but a few nights owing to the sudden illness.

INTERSTATE CIRCUIT GETS IDEA FROM 'HITCHY KOO'

Raymond Hitchcock's Business in Texas—Circuit Has Played Keith's Vaudeville for Years—"Koo" Goes to Chicago for Summer Try After May 12

RADIO HOOK-IN JAM

Firm of Acrobats Blows Up and Stage Folk Out

The Smart Set Radio Shop on Eighth avenue between 48th and 49th streets, New York, closed Monday after a month under the management of two acrobats, Martin Moore (Flying Nelsons), who is out of the city, and Frank Cromwell (Flying Cromwells), who helped to finance the enterprise with \$1,000.

Cromwell charges Moore departed without making an accounting of goods and money, and he does not know where the business stands. A number of stage people are losers by the collapse of the venture, among them Trixie Friganza, who is reported to have invested \$1,200 in it. Winifred, Bruce and Duffis also are minus an investment of \$1,000. Moore was the promoter. He was of the ring act of Moore and Martin, appearing with a woman. They played the Orpheum circuit last season.

During the tour Moore became acquainted with Archie Coltrin, who ran a radio shop in Kansas City and conceived the idea of using him as mechanical foreman for a New York business. With this in view he canvassed the acts on the bills he played on and secured financial contributions from numerous acts, most in \$100 lots.

AL SIEGEL'S DEBTS

Husband of Bee Palmer in Bankruptcy Owes \$2,262.50

Albert Siegel, giving his business as that of "musician," filed a voluntary petition in bankruptcy Saturday in the New York federal district court. Al Siegel, husband of Bee Palmer, is currently featured with his orchestra at the Ringside cabaret, New York, and has appeared in vaudeville with the band and previously with Miss Palmer.

Liabilities are \$2,262.50; assets none, excluding \$100 exempted wearing apparel. The Oriental Restaurant, 414 St. Charles street, New Orleans, is listed twice among the four creditors. A \$1,500 sum advanced Sept. 15 is mentioned and another liability is a suit for damages for breach of contract by the same people, value unknown. This arises from an engagement Siegel and Miss Palmer were to have played in the new Oriental cabaret in New Orleans which was interrupted for some reason.

Miss Palmer is in Chicago having been there since December. Both were rehearsing at Reisenweber's shortly before her departure. Their relations since have been again reported strained.

WOOLF'S "COLD FEET"

Edgar Allen Woolf, the vaudeville author, booked to appear as a concert artist at a recital to be held at Aeolian Hall, New York, one night this week, cancelled the engagement on account of illness.

It is generally reported the author got "cold feet" and walked out of the date after an advance sale had gotten well underway. He was to have given his impressions of stage celebrities, which he has done at private affairs.

It was to have been his initial appearance in public with the arrangements for the affair made by Jenie Jacobs.

DIRECT TO ORPHEUM

San Francisco, April 4.
Lois and Senia returned from Australia last week on the "Niagara." They played 12 weeks for Harry Musgrove and were booked on their arrival to open at the Orpheum here next week.

Simon-Fanchon Wolff Wedding Day

San Francisco, April 4.
Bill Simon, one of the owners of the Palais Royal and Fanchon Wolff of Fanchon and Marco, who recently announced their engagement last week, have set the day of the wedding for April 25.

The Interstate Circuit may revert to legit attractions next season, according to reports from Texas. The Interstate operates a chain of Majestic theatres through Texas, and has been booked through the Keith office for years.

This season when business slumped, Karl Hoblitzelle, president of the circuit booked Raymond Hitchcock in the Jones-Green "Hitchy-Koo of 1923." Excellent business followed, and is said to have decided Hoblitzelle on the experiment next season at least for some traveling attraction bookings.

"Hitchy-Koo" did \$4,589 at the Fort Worth Majestic March 27, and followed up this performance on the next day with better than \$5,000 at the Majestic, Dallas. Hitchcock is the first legitimate star to play some of the Majestics in six years.

High priced cotton and consequent prosperity of Texas is given as the reason for Hitchy's success, but shrewd showmen blame it on the girls. The south is strong for girls and girlie attractions, as witness the business done by even mediocre tabs as against the distinct flops registered in this territory and further north by dramatic productions sans chorus.

Jones and Green have gone ahead of "Hitchy-Koo" blazing the trail like circus routers. They have in advance George Degnon, old time agent for the Buffalo Bill Wild West handling the publicity, and as his assistant George Kiley, another white top trouper, handling the billing. Lee McDonald is the company manager.

The show is booked up to May 12 in the south, following which it will head into Chicago for a summer try.

Some of the Interstate circuit bookings are "The Bat," "Irene," "Lightnin'," "First Year," Harry Lauder, "The Cat and the Canary," "The Gingham Girl," "Good Morning, Dearie," "Clinging Vine," "Passing Show of 1922," "Blossom Time" and "Kempy."

The larger shows have been denied many Texas cities through the fact that stage rooms could not be obtained.

4 WEEKS AT PALACE

Van and Schenck Get Longest Chicago Palace Booking

Chicago, April 4.

Van and Schenck have been given a date of four weeks, starting May 27, at the Palace here. It is the longest engagement by one turn for the house since it opened.

The act is also said to have received an offer of \$2,500 weekly from a Detroit picture place.

LANGDON IN FILMS

Comedian Contracts for Year with Sol Lesser Productions

San Francisco, April 4.

A contract for a year to appear in Sol Lesser film productions has been entered into by Harry Langdon, the comedian in vaudeville.

The Langdon act is at present on the Orpheum circuit.

DOROTHY RUSSELL'S 3-ACT

Dorothy Russell, a daughter of the late Lillian Russell, is preparing to enter vaudeville with a three-act in "One."

Miss Russell is a composer and pianist. She will devote the greater portion of her efforts in the new turn to musical work with a man and woman in support.

Maggie Cline Better

Maggie Cline, seriously ill with erysipelas, is reported on the way to complete recovery. Last week she attended a performance at Red Bank, N. J., near her home.

Some weeks ago her condition was considered so grave that she was anointed by the church.

N. Y. MUSICIANS STRIKE HALTS; M. M. P. U. MEN RETURN TO POSTS

Nicholas M. Schenck Acting as Intermediary Effects Truce—Plan to Make M. M. P. U. Holding Corporation—Situation Still Complicated—Possibility of Strike Renewal

The strike of members of Mutual Musical Protective Union, former 310 of the American Federation of Musicians, which started in New York Monday with a walk out of 70 men from the Capitol and 19 men from the Criterion, the two Broadway picture houses, was temporarily halted Wednesday through the intervention principally of Nicholas M. Schenck. Mr. Schenck, acting as the representative of the Vaudeville Managers' Protective Association, succeeded in arranging a truce between Local 802 and the M. M. P. U., which in turn, was followed by the adoption of a resolution by the M. M. P. U. at a midnight meeting Tuesday, which calls for the organization to modify its New York state charter and become a holding corporation.

An amendment to the M. M. P. U. resolution, however, calls for the M. M. P. U. still to be known as Local 310, and in effect that if there was an amalgamation between Local 802 and former 310, the 310 union would still be the labor organization with authority to negotiate wage scales, etc., with the managers organizations. The Local 802, which replaced the M. M. P. U., now is the official American Federation of Musicians organization in New York. It appears very doubtful that Local 802 would give up its prerogatives to negotiate wage scales, etc.

It seems that at a caucus that took place at 7 o'clock Tuesday night at the M. M. P. U. headquarters it had been practically arranged that a resolution simply calling for the changing of the M. M. P. U. to a holding corporation would be adopted. At the midnight meeting, however, opposition to this plan appeared, and the amendment mentioned was tacked on the resolution.

The general plan of the M. M. P. U. is to have the American Federation of Musicians reinstate the M. M. P. U. or else permit Local 802 to elect its own officers. The American Federation of Musicians executive board has not been friendly to such a proposition to date and the amendment tacked on the holding corporation resolution practically leaves matters where they have been for three years.

One report had it that the governing board of the M. M. P. U. had met after the general M. M. P. U. meeting and passed the holding corporation resolution in its original form, without the amendment. The governing board has the power to take such action, but confirmation of the board's reported action could not be secured.

The walk out at the Capitol came about as the result of one of the 70 musicians not having a paid up card in local 802. The man without the card was dismissed and the other 69 men at the Capitol walked out on a sympathetic strike. The same thing applied to the walk out of the 13 men at the Criterion. Six men did not have cards at the Criterion and 13 walked in sympathy. Six remaining musicians stuck to the pit. At the Capitol the show was given Monday night with the organ as the musical accompaniment. The men were out Monday afternoon and night at the Capitol, and Criterion, returning to work Tuesday matinee. It was Paul Vacarelli who effected the return of the Capitol and Criterion musicians, Vacarelli, it is said, instructing the men to go back to their posts, pending negotiations between the M. M. P. U. and 802.

The Playhouse, where "Up She Goes" is playing, was the only legit house affected, 10 men walking out of the Playhouse orchestra Tuesday night. They went back to work again Wednesday.

As matters stand, the M. M. P. U. will have to submit their plan of holding corporation to the 802 Local, who will, in turn, submit it to the executive board of the American Federation of Musicians.

The M. M. P. U. Holding Corporation would, if formed, take over the \$1,500,000 clubhouse of the M. M. P. U. on 86th street. The

building is said to be mortgaged for \$600,000.

The vaudeville houses, both big and small time, suffered no walk-outs. The Fulton, Brooklyn, a Loew house, on Monday was said to have given notice to several musicians who did not have their dues paid in Local 802, but it is said the notice was withdrawn.

The M. M. P. U.'s action in forbidding its members paying dues to the 802 Local, with the quarterly due period of 802 arriving on April 1, was the thing that precipitated the strike in the picture houses.

Had the truce not arrived Wednesday it is likely many of the Broadway legit and most of the vaudeville houses throughout Greater New York would have been affected considerably.

Whether the American Federation of Musicians' executive committee will agree to an amalgamation of Local 802 and former 310, with the 310 number retained, appears to be doubtful. People in touch with the situation do not think it likely the Federation executive committee will agree to a plan of this kind.

The vaudeville and legit managers, despite the truce, are still reported as in preparation for any development that might start the strike again.

A call to all members of the American Federation of Musicians capable of filling theatre engagements, and available for such engagements to hold themselves in readiness to fill the places of any members of Local No. 802, who may go on strike as the result of the musical union situation in New York, was sent out last week by Secretary William J. Kerngood, from the Newark headquarters of the A. F. of M.

The call explains the situation without mentioning the M. M. P. U., stating that attempts are being made to have members of the Local No. 802, become disloyal to it, and the American Federation of Musicians by striking despite contracts existing between the New York managers and the A. F. of M.

The call in question was sent to every local in the U. S. and Canada. It stated that any member of 802 who also belonged to another local of the A. F. of M. in any other city or town would, if striking, suffer expulsion from all of the other locals or other local as well as 802. There are a number of New York musicians holding membership in 802, who also still carry cards in other American Federation of Musicians locals.

Available musicians holding A. F. of M. membership in cities outside of New York were requested by the call to send their names to Edward Canavan, Chairman of the Governing Board of the Associated Musicians of Greater New York, the corporate title of Local 802. The call also asks these out of town members to name the instrument or instruments they play, when sending in their names.

The vaudeville managers are reported as quietly making a list of the various piano accompanists in vaudeville, with a view to having the accompanists go into the pit, if occasion requires in the event of a strike of a serious nature.

ROSE'S MIDGETS HOLY WEEK

Boston, April 4.
Known as the worst theatrical town in the country during Holy Week, like Rose's Royal Midgets, playing as a special attraction at Loew's Orpheum here, surprised the show people last week.

The house nearly broke its box office record and it is reported to have done \$25,000.

Sequel to "Sons of Solomon"

Hugh Herbert has produced a new act, "Solomon's Children," with five people, three men and two women, besides himself, and is a sequel to his former act, "The Sons of Solomon," of which he also was the author.

SHOWS BANKRUPTED HIM

Irvin C. Miller, Colored, Has \$13 Left

Irvin C. Miller, 282 West 137th street, New York, colored actor-author, has filed a voluntary petition in bankruptcy in the U. S. District Court listing liabilities at \$10,082.50, and \$13 assets. Miller is co-author of "Liza," current at the Bayes, New York, and was formerly financially interested in another all-colored revue, "Put and Take," which had a short run at the Town Hall, New York. Most of the liabilities arise from the latter production for moneys due the cast and \$1,060 judgment for royalties to Spencer Williams, who composed part of the score.

Other creditors include the Coleman Brothers, managers of the Lafayette (colored house) in Harlem; Bon Bon Buddy Co., \$1,240; Perry Bradford, music publisher, \$1,100.

Miller was formerly of Miller and Anthony in vaudeville. He was also financially interested in "Liza" for a time, but assigned his interest, and is on a straight royalty basis. He is a brother of Flournoy Miller, of Miller and Lysles, authors of "Shuffle Along."

CONTRACT TAB

Keith's Office Tells Agents to Keep Track of Them

Keith artists' representatives are designated as responsible for the return as soon as possible to the Keith booking offices of all contracts sent by the Keith exchange to all representatives' acts, according to an order issued by W. Dayton Wegefarth.

When an agent books an act, the agents' interest and responsibility should not end there, the Wegefarth order says, but the agents must organize their offices so a contract can be followed to insure its return.

Many contracts are being returned slowly and some not at all, according to Wegefarth. This is the fault of the acts to a great extent, but the agents are primarily to blame for not checking up Wegefarth says.

The order carries an implication that agents breaking what Wegefarth terms the "last word" on the subject, will be penalized.

HYATT TAB WHEEL FLOP

Chicago, April 4.

The Hyatt tabloid wheel had its chance to break into Chicago, opened a four weeks' engagement at the National and did such a poor business that Graves Brothers' "Saucy Baby," said to be the best show on the wheel, pulled out after the first week and took a chance in the "sticks."

The business was reported as low as \$47 one night.

The tabloid form of entertainment is only worth while where there is a theatre catering to foreigners or in some city where people do not get a chance to see better grades of entertainment.

"TROUBLES" LOST \$30,000

The Davidow & Le Maire Shubert vaudeville unit, "Troubles of 1922" is closing this week. The show held out the longest of any outside Shubert unit although for the past few weeks it has been wildcatting in bookings, through the Shubert vaudeville season having been abruptly brought to a close.

While the "Troubles" unit did not lose money on its overhead this season, it is still behind its production cost, about \$30,000.

Pantages Books James, Columbus

The James, Columbus, 40, will begin playing the Pantages bills April 15 switching from the Gus Sun office. The last Sun show will play the house next week (April 9).

The James has entered into a booking agreement with Pantages for 10 weeks. The Sun bills here were reported as having proven unsatisfactory since Sun sold the Rivoli, Toledo, and his Indianapolis house, both of which are now booked by Pantages.

The James will be a full week on the Pantages routes.



This is a picture of Van and Vernon, and Van and Vernon are considered a very good act, at least Van and Vernon think so anyway. We know that this is Frank Van Hoven's idea of advertising, but lots of other folks use Frank Van Hoven's idea, so Van and Vernon hope that Frank Van Hoven won't get sore at Van and Vernon, because Van and Vernon think that Frank Van Hoven is doing a great act, and Van and Vernon promise Frank Van Hoven that they will not use ice or introduce the boys to each other and ask them to shake hands. We like Frank Van Hoven and we also like Van and Vernon. (Signed)

Van and VERNON

P. S.—As Frank Van Hoven helped to write this ad there will be no complaints made to the N. V. A.

CHI'S SIR JOSEPH

New York Agent Discovers a Ginsberg in the West

Chicago, April 4.

Harry Santley, no relation to Joseph Santley, is leaving Chicago and will invade New York with Arthur Horwitz, to become his first assistant in his booking activities. The most notable accomplishment of Horwitz's stay in Chicago was the annexation of this young fellow, who is a unique character, fitted for a "king's jester."

Santley's stay in Chicago has been a series of clashes with fate. Few of the younger chaps in vaudeville have acquired a larger acquaintance, or have been the subject of more comment. Santley is chock full of ambition, and there is no booking assignment so large that it staggers him. His position out here might be compared to that of Sir Joseph Ginsberg in New York.

OFFERS FOR ISHAM JONES

The Isham Jones orchestra, now playing an engagement at the College Inn, underneath the Sherman House, Chicago, is a possibility for vaudeville.

The musicians are asking \$2,500 weekly through Charlie Morrison for a two-day plunge. The Orpheum Circuit is interested for the Palace, Chicago, to the extent of \$2,250 net, which may be accepted.

It is understood that the Keith Circuit would bring the turn East, providing the band accepts \$2,000.

Orpheums Open Over Summer

Several of the Orpheum Middle Western houses will remain open this summer, with a change of policy. The Mainstreet, Kansas City, will play six acts and a feature picture three times daily, beginning Sunday next. The Orpheum, K.G., which plays the big time Orpheum bills, will close Saturday (April 7). The Orpheum, Minneapolis, will change policy for the summer months May 6. The house will play six acts instead of eight and give three performances daily instead of two, the present policy.

The Palace, St. Paul, which was taken over by the Orpheum from Finklestein & Rubin on a 20-year lease, will play the summer Orpheum bills of six acts and pictures three times daily. The Orpheum, St. Paul, will close for the summer.

LOEW STRENGTHENING

The Loew Circuit is strengthening the bills at Loew's Ave. 13, New York, and Palace, Brooklyn, houses since the opening of the new independent Premier, near the Palace.

Among those secured are Frank Fay and Kramer and Boyle. It is planned to raise the standard of bills at each house from now on.

FOX CUT DOWN BILLS

The Fox houses only played three vaudeville acts on their bills this week, dropping the others through booking "Robin Hood."

PIERONG APPOINTED

General Traveling Manager for Pantages Circuit

Spokane, April 4.

H. W. Pierong, manager of the Spokane Pantages theatre for the last three months, has been appointed general traveling manager of the Pantages circuit.

Mr. Pierong is now in Edmonton, Alta., where he went to open a new Pantages house—for the Canadian circuit. The Pantages circuit had the house at Edmonton but closed it two years ago. The present lighting of the house by the Pantages people is in the nature of a reopening.

Mr. Pierong was made manager of the Spokane house following the death of E. Clarke Walker, in December. The new general traveling manager came to Spokane from the road as he was making a tour of the Pantages circuit at the time of his appointment. He was in Alexander Pantages office at Los Angeles for a number of years.

Walter Finney, a local publicity man for the Pantages house here, has been acting manager since the departure of Mr. Pierong.

HOUSES CLOSING

Strand, Ithaca, N. Y. (pop vaude), closes June 4; Park, Meadville, Pa., closes May 12; Victoria, Wheeling, W. Va., April 30; Glove, Gloversville, N. Y., May 14; Colonial, Norwich, Conn., closes May 14; Bradford, Pa., closes April 23.

Orpheum, Kansas City, April 6; Orpheum, Denver, May 26; Orpheum, Oakland, June 1.

Most of the Interstate houses in Texas will close for the summer. One of the exceptions will be Dallas, where musical stock will be installed for ten weeks.

TIMBERG'S UNIT STOPS

"Frolics of 1922," the Herman Timberg Shubert vaudeville unit, wound up its season Saturday at the Chestnut Street opera house, Philadelphia.

Timberg may reproduce the Apache scene from the unit for summer vaudeville. "Frolics" was produced by I. H. Herk and was one of the few units—outside of the Shubert-owned ones—to reach into March.

5TH AVE. ENLARGED ORCH.

Proctor's 5th avenue, New York, now has a 10-piece orchestra in the pit, all new men lead by a violin player. It is the first time in years other than a piano player has led that house's former seven-piece orchestra.

The entire innovation appears to have been the idea of Bill Quaid, the theatre's resident manager.

SAM SIDMAN AS A SINGLE

Sam Sidman will return to vaudeville as a single turn in a new idea for a monolog, written by Aaron Hoffman and S. E. Keiser.

Mr. Sidman lately appeared with Laurette Taylor in "Humoresque," securing marked attention in his role opposite the star.

MISS BRICE'S ONE SHOW

Elizabeth Brice played the Monday matinee only at the Palace, New York, this week. Called in by the illness and absence of Sybil Vane from the bill, Miss Brice left the program following her first performance in order to reduce the running time.

The Monday matinee concluded around 5.45.

MAE FENNESSY'S ILLNESS

Chicago, April 4.
Mae Fennessy, assistant manager of the fair department of the Western Vaudeville Managers' Association, is back at her desk after a year in the hospital.

More Big Timers in Summer

The Keith office may have more big time houses open this summer in the middle west than formerly. Keith's Cincinnati, is scheduled to remain open all summer. Heretofore, it closed in the heated spell.

One or two others are figuring on the summer chances also, with decisions reserved for a week or two.

Crew Strike at Middletown, N. Y.

The stage hands in Middletown, N. Y., have gone on strike, as the managers of that town refuse to accord recognition to the local union of the I. A. T. S. E.

Non-union men have replaced the strikers, who are now picketing the local theatre.

IN ON FRANCHISES

Daley, Gerard and Bernard-Diwyde
Scribner-Cooper Shows

Ed. Daley, who operates the "Broadway Brevities" on a leased franchise on the Columbia wheel, will have two shows next season, having been allotted the "Big Jamboree" franchise also.

It was one of the shows the late James E. Cooper operated for Sam Scribner for a number of years. Scribner controls the franchise and Daley will stage the show and operate it on an arrangement with Scribner.

Barney Gerard will operate the other Scribner franchise heretofore called "Keep Smiling." Gerard will produce the show on a 50-50 partnership arrangement with Scribner. This will give Gerard two shows, the other being "Follies of the Day," in conjunction with the Miner estate.

The James E. Cooper individual franchise, "Folly Town," has been awarded to Hughey Bernard, the latter resident manager of Miner's Bronx this season, and previously operating burlesque shows on several wheels.

DIXON SET

Columbia Circuit Show Under Sheridan Contract Next Season

Henry Dixon is slated to operate the Phil Sheridan Columbia franchise next season, the papers which will give Dixon the privilege of running a Columbia show being scheduled for signatures all around by Thursday of this week. The Phil Sheridan franchise last season was operated by George Jaffe, the show being titled "Step Lively Girls." Prior to last season, for several years Arthur Pearson produced a Columbia show in the Sheridan franchise under various titles, including "Step Lively Girls."

Dixon had a Shubert unit show this season and for 4 years previously operated the "Big Review" on the American and other burlesque circuits. He had a Columbia show about 16 years ago.

OLYMPIC OFFERED

Columbia Burlesque May Take Legit House in Chicago

Chicago, April 4.

The Olympic, a legit house, booked by Klaw & Erlanger last season, may take the Columbia burlesque attractions next season. The Columbia people have been approached by the house.

The Columbia shows play the Star and Garter and Empress in Chicago. The addition of the Olympic would give the Columbia three week-stands in Chi unless they dropped one of the other two.

DODGING RETURN DATE

The Al Reeves Columbia burlesque attraction will not play the Columbia, New York, the week of April 8, the date having been allotted to Jacobs & Jernon's "Bon Togs." Both would have been a return there. The Columbia officials are reported as ordering the last minute switch in bookings on account of the comparative grosses of the two attractions, it being desired to have a strong attraction at the Columbia the week following Easter Week.

NO PERMIT TO PARADE

The Lew Talbot show, "Wine, Woman and Song," planned to spring a surprise on Times square Monday morning and each morning thereafter during the current week by holding a street parade as a publicity stunt. Failure to secure a permit squashed it. The stand taken by the city authorities, according to Mr. Talbot, was that any sort of parade on Times square would tend to create too much congestion of traffic.

THREE SHOWS LAYING OFF

Through the dropping of the Majestic, Jersey City, and Newburgh and Poughkeepsie, N. Y., in the East last week, and the elimination of Indianapolis on the Columbia wheel some time ago, three Columbia shows are laying off this (Easter) week.

The shows are "The Flashlights," "Hello, Good-Byes," and "Let's Go."

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Fifty-four in This Issue



CLARE A. LUTES
OF LUTES BROS.

The act that puts the added punch to your bill. Now playing Keith Eastern bookings. Norwich and Holyoke, this week (April 2).

Direction, GLADYS BROWN,
Hennessy Office.
TOM POWELL,
Western Representative

SUMMER SHOW MAY 14

Postponement of One Week Allows Watson's "Beeftrust" to Return

The start of the summer run at the Columbia, New York, for the Dave Marion show has been postponed until May 14, from its first May 7 date.

Through the protest of George Rife the extra week was added on to the Columbia's season. It permits Billy Watson's "Beeftrust" show playing a return date at the Broadway house. Rife is interested in the show.

The Columbia people when setting the date for the Marion summer run were aware that the regular course of the wheel's route called for the "Beeftrust" company to appear there the May 7 week.

The change automatically set May 13 as the new date for the Burlesque Club benefit at the Columbia.

FINNEY LEAVING WALDRON

Frank Finney, for the last 16 years associated with Columbia shows controlled by Chas. H. Waldron of Boston, will leave the Waldron management at the expiration of the current season.

Finney has not announced future plans.

ILL AND INJURED

Johnny Walker of the Chas. Maddock production turn "Son Dodger," was taken to the Flushing, L. I. hospital Monday suffering from a severe attack of the flu.

Boris Thomashefsky, Yiddish theatrical manager, is recovering from a serious operation in the Jewish hospital, New York. His son, Dr. Milton Thomashefsky, an interne at the institution, performed the operation.

Sam Bernard underwent an internal operation last Friday. It was not serious.

Charles P. Morrison, of "Molly Darling," was removed from a private sanitarium in Philadelphia to the Masonic Memorial Hospital, Utica, N. Y., for treatment and rest March 30, following a breakdown while playing at the Forrest, Philadelphia, March 3. Mrs. Morrison (Henrietta Lee) is with him.

Ruby Wynn was taken from the N. V. A. Clubhouse Monday afternoon to Dr. J. W. Amey's sanitarium, 306 West 75th street, in a critical condition.

Abe Cohen, manager of the Midway Hippodrome, a vaudeville theatre on the South Side, Chicago, is very ill.

Lillian Van Baldwin (Van Baldwin Trio) sustained three gashes in her forehead Monday, while playing at the Majestic, Elmira, N. Y. The accident was due to the collapse of a pedestal upon which the artist was standing, supporting two men in the act by straps from a teeth hold. A bolt from a ladder used in the act struck her, cutting her across the forehead.

Griif has been confined to his hotel in New York for several days due to an attack of pneumonia.

Rose Adelle sustained a fractured arm recently while appearing with a stock company in Brooklyn.

Morris Rosenthal has succeeded Peter W. Murphy as manager of the Strand in Waterbury, Conn. Mr. Murphy has been connected with the Poli circuit for 15 years.

CLOSING APRIL 14

Columbia's Final Official Date—Supplementary Season Follows

The official closing date of the Columbia shows set for April 15 and later extended to April 30, has been finally decided for April 14. Any Columbia shows playing after that date will fill supplementary engagements, the bookings of this type generally being made direct by the shows with the theatres.

The closings already listed with the Columbia routing office are: "Town Scandals" at Star and Garter, Chicago, April 7; "Temptations of 1922," Gayety, Kansas City, March 28; "Record Breakers," Gayety, Kansas City, April 7; "Folly Town," Gayety, Kansas City, April 14; "Hello Good Times," Gayety, Kansas City, April 21; "Maid of America," Gayety, Kansas City, April 28; "Broadway Flappers," Empire, Toledo, April 21; "American Girls" Colonial, Cleveland, April 21; "Big Jamboree," Yorkville, New York, April 28; "Frank Finney Revue," Casino, Boston, April 8, "Youthful Follies," Hurlig and Seamon's, New York, April 22; "Beef Trust Watson," Gayety, Rochester, April 14.

Closing dates for other Columbia shows have not been set.

NIAGARA FALLS LEADS

Started as Experiment by Mutual. Percentage Exceeds \$200

The Cataract, Niagara Falls, which the Mutual wheel started playing, as an experiment four weeks ago, has developed into one of the best stands on the circuit.

The house was an optional one with the Mutual shows played direct by the show on a percentage arrangement instead of the Mutual's plan of the house buying the show for \$1,150. The Niagara Falls stand will be extended to a regular three-day split next season. Every show that has played the house since it opened claims a profit considerably larger than the \$200 awarded the show when playing the regular Mutual houses.

\$7,100 at Columbia on Return

Hurlig & Seamon's "Greenwich Village Revue" got \$7,100 last (Holy) week at the Columbia on a repeat engagement, as against \$5,100 the preliminary week it played early in the season.

Last week's booking was the regular date for the show at the Columbia. Early in the season a week before the season opened the show jumped into the house without advance billing and on short notice.

This is the second of the repeats at the Columbia. The week previous Bill Campbell's "Youthful Follies" did \$8,200 on its second appearance.

BIRTHS

Mr. and Mrs. Thomas Burchill, in Chicago, March 28, son. The father is a booker in the Western Vaudeville Managers' Association offices in Chicago; the mother was formerly assistant to Earl J. Cox, who conducted a vaudeville booking agency in Chicago, and her maiden name was Grace Van Buren.

A bachelor member of Variety's staff wanted to accomplish a miracle for Mrs. Allen Lieber of 25 Gautier avenue, Jersey City. Mrs. Lieber (Betty Armstrong) informed Variety her infant daughter was christened Betty Meta March 25 at the Little Church Around the Corner, with the godparents also mentioned. Betty Meta was born four months ago. The Variety fellow evidently didn't care much for the christening end of it, but thought as that must mean a birth, it was a birth, so he wrote it under "Births" as of now, keeping the christening a secret between himself and those at the ceremonial. Immediately, says Mrs. Lieber, a flood of congratulatory messages commenced to arrive at her home.

NEW ACTS

Milt Britton (Frank and Milt Britton) with Dot Dawn and mixed juvenile band.

Elizabeth Nelson and the Barry Boys, blackface act.

"Marriage a la Vaudeville" with Dorothy Richmond, Ted Adams and Robert Robson.

Earl Gordon (Gordon and Ford) and Mabel Perry (from "Glory"), two-act.

Allie Ross and Jennie Zach of the "Plantation" cabaret revue, two-act.

Alma Gray, Australian comedienne and dancer, and Jimmie Brown ("A Trip to Hildand"), two-act.

SHOW'S GROSSES

How Burlesque Did Holy Week—Business Generally Off

Business dropped all over the Columbia circuit last week (Holy Week). The Columbia, New York, did \$7,100 with the "Greenwich Village Revue." The date was a repeat and the show did better the second time than in the previous engagement (Aug. 12). Yorkville did \$3,500 with Ed Daley's "Brevities," Bronx, \$3,800 with "Let's Go" and Hurlig & Seamon's \$3,900 with the Frank Finney Show.

Gerard's "Follies" did \$6,300 at the Empire, Brooklyn; "Chuckles" did \$5,227 at Minneapolis, Gayety, and "Broadway Flappers," \$5,000 at Gayety, Washington.

The Gayety, Boston, last week beat the Casino for the first week in a several, the Gayety with "Wine, Woman and Song" doing \$6,400. The Casino had the "Big Jamboree Show" and did \$5,400.

"Radio Girls" at Montreal, got \$3,000, and Worcester in its final week with "Step Lively," \$3,000.

MARRIAGES

Announcement has been made in New Britain, Conn., of the marriage in New York of George Campbell of that town to Betty Weber. The bride has been in vaudeville and musical comedy.

William J. Mack, director with the Warfield stock, to Marie Kelley, a dancing instructress, in Oklahoma City, March 20.

Cecelia Jackson and John W. Taylor, both 25 years old, in Holyoke, Mass., March 31, during an engagement at the Victory theatre. They are members of the Four Madcaps act.

Freddie Bachman, traveling general manager for the Ernie Young agency and attractions, was united in marriage March 30 in Chicago to "Mickey" Major.

Ernestine Caru (vaudeville) to Herbert Fertic, in Attleboro, Mass., March 27.

Harry J. Barnett of DeHaven Studios, Chicago, to Mary Bloom, sister of M. Bloom, Chicago theatrical photographer, March 25.

ENGAGEMENTS

Catherine Cornell, Gilbert Emery, Noel Tearle, "The Enchanted Cottage."

Low Fields, Lulu McConnell, "Jack and Jill."

Lennox Pawle, "The Mountebank," Virginia O'Brien, "The Rise of Rosie O'Reilly."

Walter Abel, "As You Like It," Charles Judels, "Jack and Jill," Percival Vivian, John O'Brien, "As You Like It."

Hal Skelly, "Lily of the Valley," Alan Bunce, "Roger Bloomer," Moffatt Johnson, "The Devil's Disciple."

Tom Powers, Fania Marinoff, "Tarnish," Spencer Charters, "In the Moonlight."

Murray Bennett, "When Love Is Young" (vaudeville, replacing Tom Douglass).

Bob Nelson, Bal Tabarin (Shuberts).

PALACE SPECS

(Continued from page 1)

It was said the specs had been unable to secure Palace tickets. Previously they had "dug" them or bought Palace tickets from the regular agencies. The Palace of late has been sending about 100 tickets a performance to the larger agencies for convenience of hotel guests.

Speculating with Palace tickets appears to have proven so remunerative the street agencies handling them carry little else. They are said to bring \$3 and \$4 apiece often, while the theatre has knowledge where one street speculator sold three Palace tickets for a Sunday night performance at \$18. The specs never charge under a premium of \$1.

There is a chance the Palace management will decide to adopt the plan of curbing the specs that Keith's Alhambra, Harlem, employed—holding all tickets in the box office until just before the performance, giving advance buyers a slip calling for the seats purchased. The plan worked very well at the Alhambra, discouraging the specs in that neighborhood.

Iven Bankoff and Co., including Beth Cannon, Amy Maynard, Effie Burton, and Clifford Adams, under the management of Dr. Charles Marzells, presenting a dance revue, have completed a four weeks engagement in Honolulu and are en route to the Orient.

The mother of Marion Cleveland (Claude and Marion, vaudeville), died in Somerville, Mass., March 23.

OBITUARY

KERRY C. MEAGHER

Kerry C. Meagher, aged 63, formerly head of the Western Vaudeville Managers' Association, Chicago, and later in charge of the publicity department of that booking agency, died suddenly at his home at 716 Central avenue, Wilmette, March 30. The Great Reaper could hardly have exacted a toll which would have caused greater consternation and sorrow among the show folks of the mid-West.

Mr. Meagher was a prominent figure in the association for many years. Since his retirement there had been constant talk he would again become identified with the organization. He was for some years in the ticket wagon of the Ringling Brothers' Circus. When vaudeville began to assume powerful proportions in the mid-West some years ago Mr. Meagher became prominent with its promotion and contributed largely to the building up of booking activities there.

Although acquiring quite a fortune and able to retire when ceasing to be the head of the W. V. M. A., the deceased preferred to be in the harness and accepted the direction of the publicity department. He was twice married and some years ago donated \$2,500 to the American Theatrical Hospital, Chicago, founding a ward in the memory of his first wife.

C. W. PARK

C. W. Clark, one of the original repertoire managers to present dramatic shows under canvas and also owner of the colored show "The Smart Set," died suddenly March 31 at Blackoak, Ark. He is survived by a widow, Mary Orton Park, and James A. Park, Charles Francis Park, Sam J. Park and Laura May Park. Burial was at Blackoak April 3.

CHARLES M. BAGG

Charles M. Bagg, owner and manager of several Buffalo theatres, died March 28 at the General Hospital, Buffalo, following an operation. Bagg at one time managed the old Lafayette when it was a burlesque house. He also owned Bagg's Hotel, one of the best known theatrical hostleries in Buffalo. Bagg was a graduate of Hamilton College and a prominent Mason.

MARGARET FITCHETT

Margaret Fitchett, widow of George H. Fitchett and sister of the late Mrs. Richard Hyde (Hyde & Behman), died March 13 at her home in Brooklyn, N. Y. The deceased was 77 years old, and is survived by her children, George H. Ben. T. and Julian Fitchett and Mrs. Minnie Parker.

ALGOT NYBERG

Algot Nyberg, associate manager of the Cape Cod Vaudeville Exchange, in Falmouth, Mass., died recently. He was 19 years old.

Chauncey A. Monroe

Chauncey A. Monroe died at his home, Reading, Pa., Friday, March 30. He was a vaudeville actor, appearing for some time in a sketch "A Business Proposal." His mother survives.

The mother of Marie Roslyn (Pierce and Roslyn) died at her home, 1406 South Eighth street, Terre Haute, Ind., March 18. The remains were held, pending the arrival of Pierce and Roslyn from London March 28.

Margaret Fitchett, widow of the late Geo. H. Fitchett, died Sunday, March 18, at the age of 77. The deceased was a sister of the late Mrs. Hyde (Hyde & Behman).

The wife of Ralph Lingley, the comedian, died March 28 at the home of her parents in Scarborough, Me.

The father of Guy D'Emery, with the President Players, Washington, D. C., died March 31 in San Francisco.

The mother of Marion Cleveland (Claude and Marion) died March 23 at her home in Somerville, Mass.

The mother of Catherine Duffin died March 5 at her home, 7015 Clyde avenue, Chicago.

The mother, aged 61, of Edgar Faber of the Palace, New Orleans, died last week.

SHRINERS' NATIONAL CONCLAVE MILLION-DOLLAR CELEBRATION

500,000 People Expected at Capital June 5-7—Congressional Appropriation—"On to Washington!" Shriners' Cry

A million-dollar celebration will be held in Washington June 5-7 on the occasion of the 49th annual convention of the Imperial Council, Mystic Shrine. It is planned to be the biggest event ever held by a fraternal order and will outstrip all previous conventions of the high degree Masons. No limit has been set on the expenditures for entertainment, which will be presented in a novel way, the Shriners and the general public sharing the many sight features.

Because of that Congress appropriated \$500,000 towards the celebration. A pageant to cost \$150,000 has already been contracted for. It is designed along the lines of a multiple series of tableaux. Platforms will be built for 20 blocks along Pennsylvania avenue, stretching from the Capitol to the Treasury building. Upon them various shows and tableaux will be shown. A contract for fireworks calls for \$35,000.

The Shriner organizations in many cities are raising a fund equaling that of the Congressional appropriation by means of indoor circuses, and the slogan from all sides is "On to Washington!" Delegations from every Shrine Temple will attend, those from the larger cities comprising 700 or more.

Edgar Snyder, in charge of entertainment, was in New York this week making arrangements for features. Will Rogers was engaged as a speaker for the banquet which will climax the convention. The humorist is to be paid \$3,000 for the single appearance. Rogers was demanded at any price, although he hesitated because of his plans to return to the coast in the event of the "Follies" closing before June. It was agreed that he return for the Shrine celebration in that event.

An offer was made the Ringlings to bring the circus to the celebration, the price proposed being \$20,000 a day. That plan, however, was dropped, it being found the Ringling-Barnum and Bailey outfit would be too far afield at the time. It is expected the convention will attract 500,000 persons, and it is a problem whether the capital will be able to accommodate such a host.

"OFF" WHEEL CHAIRS

Concessionaires Afraid Coney Island Goes Not Luxury Seekers

No one seems to want the wheel chair privilege for the board walk on Coney Island—that is to say no one wants to pay anything for the privilege. The wheel chairs looked good at first, but concessionaires, after figuring it out, can't see money in it.

One concern in response to bids called for by Borough President Riegelman of Brooklyn offered to take the privilege for nothing for a year to try it out.

The wheel-taxi thing will probably not be decided for a couple of weeks at least. The possibilities of the wheel taxis, although having been demonstrated for a number of years at Palm Beach and Atlantic City, don't seem to influence the concessionaires.

The main obstacle against the chairs making money is a fear the Coney crowd is not generally a chair riding bunch and will not be inclined to spend money for such a "luxury."

ED. WARNER DIES

Well Known Traffic Man Passes Away in Chicago

Chicago, April 4.

Ed Warner died last night at the Palmer House aged 44.

The deceased was credited with having routed the Muggivan, Bowers and Ballard circuses. He was considered the greatest traffic manipulator in the show business.

Last season the movements of the Muggivan circuses attracted much attention through the skill and swiftness with which they were accomplished. At the time curiosity arose as to who was handling the movements with Warner mentioned by the insiders at the time as the likely one.

CONN. LAW TO REGULATE CARNIVAL TAX CHEATS

Bill Approved to Force Immediate Payment on Demand

Hartford, Conn., April 4.

The new bill for the regulation of the state tax on theatres, as prepared by the state tax department, has been approved by the finance committee. Attractions at agricultural fairs, the proceeds of which are used exclusively for the improvement and maintenance of such fairs, are exempted as are the tickets of admission to the fair ground proper.

To enable the tax commissioner to forestall evasion of the admission tax law by fly-by-night carnivals, the approved bill gives him the right to demand immediate payment of the tax due the state from the manager or operator of such entertainments. There have been instances in the last two years, it was reported, of carnivals pulling up stakes and attempting to get away from the state without settling with the tax commissioner.

It is estimated that the Connecticut state tax on amusement enterprises is capable of producing \$400,000 in revenue.

ESTIMATED PROFITS

Printer Sues New Fairyland Co. for \$223,000

Kansas City, April 4.

George H. Foster, manager of the Gate City Press, a large printing company of this city, has filed a suit against the new Fairyland Amusement Co., asking that he be awarded damages to the amount of \$223,071.

Foster alleges that in December he entered into an agreement with the company, which is building a new amusement park here, to use his influence in keeping some of his neighbors in the vicinity of the park site from opposing its location; that for this service he was to have the exclusive peanut and popcorn concessions for a term of 20 years and \$2,000 of the company's stock. Claiming the company has refused to live up to the agreement since the council granted the building permit, he now seeks the damages. Mr. Foster states that he bases his claim on a figure of \$11,158 a year, which he says is what the concession is worth. Sam Benjamin, manager of the park company, says that he had no dealings with Foster, and that there was no agreement with him.

The work on the park is being rushed and the promoters, one of whom is the mayor of the city, hope to open the place June 15. Stock has been offered to the public and it is reported that a great many shares have been sold.

CIRCUS MERGER

The merging of Gentry Bros. and Patterson's Trained Animal Circus is reported with the filing of application for a new charter in Delaware. The Patterson property is owned by James Patterson and winters in Asia, Kan.

The Patterson outfit has toured exclusively in the west, generally as the main feature of a carnival organization controlled by Patterson. This is the second carnival merger in the carnival field so far this season, the other being the Dauphin and Kline shows which played Long Island stands in 1922.

Spanish Fort Opens April 21

New Orleans, April 4.

Spanish Fort, the South's largest summer park, opens April 21. Several new concessions have been added and the projectors expect a banner season, considering that southern staples are selling at peak prices and prosperity is very much in evidence.



ARTHUR and LYDIA WILSON

IN "SWEETHEARTS A LA CARTE" BY ALEX. GERBER

Take this means of thanking Mr. J. H. Lubin for his past kindnesses and again for giving them another tour over the Loew Circuit, starting April 9th, at Loew's Baltimore, Md. MARK LEVY, Representative

STATE FAIR IN PENNA. LOOKS TO BE ASSURED

Bill Introduced and Site Selected—Two Years of Planning

Harrisburg, Pa., April 4.

Establishment of a State Fair and Exposition for Pennsylvania is now practically assured. A bill appropriating \$500,000 to the State Fair Commission for the purchase and grading of a site for the fair has been introduced into the Legislature by Representative Haines of Bucks county. The bill is said to have the support of a sufficient number to assure its speedy passage.

The plot selected is owned by a number of interests. With the White Hill station as a base, the site takes in farms along the Mechanicsburg pike and back to the Yellow Breeches Creek. The plot has the advantage of entrance from the Carlisle pike and also from the Trindle Springs road, which connects directly with Harrisburg.

The ground also has direct connections with the Philadelphia & Reading Railway and the Pennsylvania Railroad. The lines of the valley railways connects the plot directly from Harrisburg and near by cross-river towns.

Some of the things to be included in the fair grounds as contained in the report of the State Fair Commission, which was drawn up after a two years' study of many places and sites are:

A half-mile race track, amusement park, amphitheatre, Pennsylvania State building, forestry building, industrial arts building, fine arts building, and also buildings for fish and game, home economics, boys' and girls' club work, stock barns, agriculture, automobiles, dining, horticulture and dairying.

MAIN'S THREE RINGS

Walter Main's Circus, owned by Andrew Downey, opens its season April 7 at Charlottesville, W. Va.

This season Main's will play in three rings, dispensing with the stage between the two rings it had last season. Neither is the circus now carrying any animal acts.

Paper gotten out for the Main show has but one featured name, the Wirth Family with May and Phil Wirth. Top admission has been set at 60 cents.

It's said the Wirth Family has been engaged for the entire season by Downey. They draw one of the largest salaries paid by any circus.

Fair Grounds Near Bethlehem

Work on a plant and fair grounds which will cost \$1,500,000 has been started at Ebensburg, Pa., which is near Bethlehem. Charles M. Schwab is said to be heavily interested and plans call for the new project to be among the finest fair establishments in the country.

It is proposed that a Pennsylvania state fair be held at Ebensburg. Heretofore there has been no state event, all fairs in the commonwealth being classed as independent.

AWAIT ORDINANCE VOTE

Action Expected on Measure Before May 1—Shows Idle

Public hearing was scheduled for this week before the New York Aldermen on the proposed ordinance to change the license fees for open-air shows from an annual charge to an impost of \$100 for each ride at each stand within the city limits and \$25 for each concession. It is expected the ordinance will reach a vote before May 1, but until it does the territory is tied up.

A number of carnival men would like to see the matter settled. Among them is Ralph Finney, who started his season in Brooklyn last year before the end of April, and still has two weeks or so of license term under his last year's permit.

Finney's plan is to repeat his stand of last year on the lower East Side of Manhattan, using the space under the Williamsburg bridge for a lot. The Ben Williams shows also are anxious to have the license matter cleared up in time for an early start in Brooklyn. Jack Kline is another possibility. If the new scale of license fees goes into effect, it is likely all the carnivals will give up the idea of making stands here.

WILLOW PARK'S SEASON

Longest Yet—Four Bands Are Engaged for Park

Philadelphia, April 4.

A sure sign of the proximity of the end of the theatre season is to be found in the first announcement by Willow Grove Park concerning activities during the coming summer.

This big amusement resort, which has been reported from time to time as being given up by the Philadelphia Rapid Transit company, which owns it, will open May 12. It is its twenty-eighth season. Its closing date will be Sept. 16, making 18 weeks. Memorial Day is generally the park's debut.

Despite the lengthened season there will be fewer musical organizations playing Willow Grove this summer. Whereas in some past seasons there have been as many as six bands and orchestras all told, this year there will be only four.

Patrick Conway and his band will be the musical attraction from May 12 until June 9; Victor Herbert and his orchestra from June 10 until July 7; Wassili Leps and his orchestra from July 8 to Aug. 4, and John Philip Sousa and his band from Aug. 5 to Sept. 16, making six weeks, which is the longest period Sousa has ever played at the park.

CIRCUS SELLOUT FIRST WEEK; TURNAWAY MON.

Friday Night Only—Failure to Clean Rack—Speculators Lose

The Lingling Bros.-Barnum-Bailey Circus sold out all performances except Friday night of its first week's engagement at the Garden. The evening performance of Good Friday was off owing to religious observances. Saturday evening there was a sell-out, but no turn-away, the Jewish festival observance taking something away from attendance.

Although the box office was consistently cleaned at all but the one show, a number of performances disclosed a few empty seats scattered through the house, but men connected with the circus smiled complacently, declaring that the gaps represented tickets still in the hands of speculators. Monday afternoon the effect of the end of Lent revealed itself with a rush. The turnaway was estimated at 2,500, and there were scenes of mild disorder around the entrances when adults were trying to explain the situation to clamoring youngsters.

The Garden holds around 5,500 for the circus, and it is estimated that at the \$3 scale the show can do better than \$100,000 on the week. No estimate of the daily overhead or "nut" of the show is available, although the probabilities are that it is in excess of \$5,000 a day.

Burt Cole will be with the Hagenbeck-Wallace circus again the coming season.

PA. BOARD OF HEALTH BEHIND CARNIVAL BILL

Measure Introduced to Prevent Carnivals from Exhibiting—Severe Penalties

Harrisburg, Pa., April 4.

"Traveling carnival companies are hereby declared to be detrimental to the public peace, public health and public morals, and are hereby prohibited from operating within this Commonwealth," is a provision of a bill just introduced in the House of Representatives by Franklin Spencer Edmonds, Philadelphia.

The State Health Department is back of the measure and apparently believes that its measure will be more effective than the self-imposed censorship of the companies themselves.

The bill defines a traveling carnival company as "any itinerant organization or aggregation by whatsoever name moving about the country on railroad cars, motor or horse-propelled vehicles, giving performances or exhibitions for pay in one or more tents, wagons or other enclosures, and having with it concessions, such as what are commonly called doll, blanket, knife, umbrella and Teddy bear racks, games of chance or games of so-called science, and skill, whether or not all or part of such shows and devices are under separate ownership or under one management and control."

It would be a misdemeanor under the provisions of the bill for any one to operate such a company in the State, and upon conviction a violator is subject to a fine of not less than \$100 nor more than \$300, or to undergo imprisonment for a term of not more than six months for each offense. Each day a carnival company is operated is a separate offense. The property of companies that violate the law is subject to forfeit to the State. Upon conviction of any operator of a company, the property is to be sold, and the proceeds, with any money seized, shall be paid into the school district within which the violation occurred.

The bill does not apply to merry-go-rounds, ferris wheels, whips, scenic railways, roller coasters and "similar innocent forms of amusement and entertainment, nor to any itinerant or traveling circus or menagerie, except that as to circuses it shall expressly apply to all side show features other than one main side show owned and operated by the circus."

FIGURING B.-B. ROUTE

Latest Dope on the Big Show's Travels

By the latest figuring the Ringling-Barnum circus will not get into Boston until June and will be correspondingly late in making middle western and Rocky Mountain territory this year.

The show goes direct from the Garden to the Washington, Baltimore and Philadelphia stands. After Philadelphia it will probably play Newark, N. J., turning there and working through Pennsylvania. The route would thus lead back into New York around Binghamton, Elmira, etc., into New England, and thence to Boston.

After Boston the presumption is that the show will play back via New Haven, Bridgeport, Stamford, and north again to Springfield, Pittsfield, and thence back into New York and along the New York Central's main line into Schenectady, Rochester, Syracuse, Buffalo and on into the lake country, headed for the Chicago stand on the Lake front.

CIRCUS SCENE IN NEWS

Chicago, April 4.

In Pathe News for this week there are scenes taken at Peru, Ind., where the circus is getting ready for the road.

While there seems to be a studied effort to omit showing the name of the show at first, later there is a wagon displayed which carries the title "Sells-Floto."

Ernst Schumann Coming Over. Ernst Schumann, the horseman of Europe, is on his way to this country. He will join the Barnum-Bailey show, handling 30 Liberty horses in one of the rings.

BAZAARS INSTEAD OF CLUB ENTERTAINMENTS IN VOGUE

Experiment by N. Y. Telephone Employees Turns \$6,000 Profit and Draws Attention to New Departure for Winter Circus Activity

A winter circus and bazaar in connection with a club dance made a profit of \$6,000 in New York last week and started a number of outdoor amusement promoters figuring on the possibilities of this departure, which comes just at the tag end of the bazaar season which this year has expanded into formidable proportions.

The indoor circus proposition has been pretty generally confined to fraternal auspices up to now. A few private bodies have tried it in a modest way, but the affair of last week was the first trial of the scheme in a big way.

The affair was held under the auspices of the New York Telephone Co. employees for their organization benefit funds, and the 71st Regiment Armory was used for the purpose. The show put on by John C. Jackel represented around \$2,000, being made up of 14 displays, all standard circus acts. At \$1 admission the one-night show drew around \$10,000 at the boxoffice.

The old plan of such organizations was to secure a big hall such as Terrace Garden and stage a vaudeville show to be followed by a dance. The circus idea gives the advantage of having a crowd at liberty on a big floor where an added revenue may be taken through concessions. Several of the park and fair agents were looking into the possibilities of making a canvass of business organizations for their next winter entertainments with a view to developing the new vogue.

The 71st Armory show March 28 was made up of Mlle. Jeannette's Monkeys; Poodles and Dottie; the Patricks; the Shanley Revue with Thelma Harvey, Ballots Troup; Three Apollons, Rich Quartet, Josefsson's Icelanders, Reckless Recklaw Duo, Musical Hussars, Pichiani Troup, Ishakawa Troup, Swann Wood, dancer, and community singing led by Frank Maco.

The bazaar proposition is constantly assuming new angles. It is probable that John W. Moore will make the experiment of working one of his shows under tops or in a side wall when the season advances. This show is playing armories in Altoona this week and New Haven April 18 for 10 days and is routed up to May 12. The Flying Cromwells joined this week. Extending the indoor season into the circus season is likely to bring up a conflict of dates and if the experiment works out it might one day bring about a shortage of material in late spring.

Acts which have worked the bazaars declare the time is extremely desirable. There are no matinees and many of the established organizations are reported paying standard vaudeville salaries for engagements up to 10 and 12 weeks. Vaudeville salaries, of course, are well above the circus figures.

Bob Morton, operating a bazaar and winter circus through Texas and headed into the southwest for a spring and perhaps summer tour has already provided for its top.

SUNDAYS OUT

Tip in Brooklyn Given to Carnivals To Lay Off Sundays

Three or four small carnival outfits playing the lots on the outskirts of Brooklyn, N. Y., but still within the city limits have been tipped to stop running on Sundays hereafter. In past seasons the carnivals have played uncollected for seven days.

The Sunday closing crusade which trimmed down the New York vaudeville shows to Sunday dimensions recently is attributed as the cause of the shutting down on the carnivals.

All of the outfits are small shows with a merry-go-round, a few concessions and the usual "high pitches." The Sunday ban will result in nicking the week's receipts badly if not lifted as Sunday always has been the best day in the week, that and Saturday being the only days when the show could run during the afternoons with profit.

MARINE CIRCUS PROFIT OR LOSS UNKNOWN

"Million Dollar" Indoor Show Still Counting Up—Auditors at Work

The "million-dollar circus" held by the Marine Veterans of Belleau Wood at the 104th Field Artillery Armory, New York, April 17-24, was expected to wind up business this week. Neither the marines nor the Wirth booking agency, which staged the affair, appear to know whether the event was a financial success or not. The latter claims to have expended about \$7,000, of which \$6,000 went for the show given on a specially built stage. Wirth's state about \$2,400 in cash was all it secured from the marines' committee.

Wirth's assumed the responsibility of the financial end of the venture, but agreed the marines should handle the money. The arrangement led to disputes because of necessary expenditures and salaries. All moneys were deposited in the Columbia Trust Co. with Walter Kimball, an official of the bank, in charge of the fund. No disbursements were to be made without the booking men counter-signing the checks. A payment to the armory of some \$3,900 was made, though it is not clear whether that sum came from the bank account or was made directly from cash taken in at the armory.

Romayne Benjamin was at the head of the marines' committee. He advised the booking people a statement of the circus would be supplied as soon as the auditor finished his accounting. Early this week it was understood a statement was furnished the agency, showing about \$5,000 in the fund, which would indicate at least an even break or a slight profit. Collection of money on tickets sold patrons in advance of the show is said to have delayed winding up the show's affairs.

The contract is understood to have provided for a split in the profits of 60-40 after the show's expenses were taken care of. The concessions were supposed to be guarded by the marines, who had a member in each booth, the representative handling all the money.

IN AND OUT

"The Sun Dodgers" could not open at the Capitol, Union Hill, N. J., Monday, due to the illness of Johnny Walker, Harry Hayden and Co. subbed.

Sybil Vane out of the Palace, New York show Monday afternoon, due to illness. Elizabeth Brice replaced.

Whiting and Burt left the bill at the State-Lake, Chicago, Tuesday, replaced by Mills and Duncan.

1923 FAIR DATES

Kansas City, April 4.

The following is a list of the fairs and expositions to be held in Kansas in 1923, their dates, secretaries and locations, as compiled by J. C. Mohler, secretary of the Kansas state board of agriculture:

Name	Secretary	Location	Date
Kansas State Fair	L. Spooner	Hatchinson	Sept. 15-21
Kansas Free Fair	Phil Eastman	Topeka	Sept. 10-15
International Wheat Show	H. S. Ensign	Wichita	Sept. 24-Oct. 6
Allen County Fair	Dr. E. S. Beattie	Iola	Aug. 27-31
Anderson County Fair	H. C. Ferguson	Gardner	Sept. 10-15
Atchison County Fair	C. E. Sells	Effingham	Sept. 10-15
Barber County Fair	J. M. Moiz	Hartford	Sept. 12-14
Barton County Fair	Fred Hans	Great Bend	Oct. 2-5
Bourbon County Fair	W. A. Stroud	Uniontown	Sept. 18-21
Brown County Fair	Blair Sylvester	Hawthorn	Aug. 29-31
Chase County Fair	C. S. Boylan	Strong City	Oct. 8-6
Cherokee County Fair	C. J. Prunty	Columbus	Aug. 18-21
Clark County Fair	F. R. Cuthers	Ashland	Sept. 12-15
Clay County Fair	W. E. Need	Clay Center	Oct. 1 & week
Cloud County Fair	David Perkins	Concordia	Sept. 4-7
Coffey County Fair	W. T. Hesler	Burlington	Sept. 18-21
Cumanche County Fair	A. L. Beley	Coldwater	Oct. 17-20
Cowley County Fair	Edwin J. Hepler	Winfield	Aug. 7-14
Crawford County Fair	Parker Bailey	Girard	Sept. 11-14
Doniphan County Fair	A. E. Williamson	Troy	Sept. 10-15
Douglas County Fair	O. J. Lane	Lawrence	Aug. 28-31
Ellis County Fair	H. W. Crittenden	Hays	Sept. 20-23
Ellsworth County Fair	C. A. Kyner	Wilson	Sept. 25-28
Fort Ford County Fair	M. W. Drehermer	Dodge City	Oct. 8-12
Franklin County Fair	J. W. Phelps	Clintworth	Sept. 4-7
Gray County Fair	T. L. Ryan	Eureka	Aug. 21-24
Greenwood County Fair	O. E. Morrison	Anthony	July 31-Aug. 3
Harper County Fair	W. H. Porterfield	Valley Falls	Sept. 18-21
Jefferson County Fair	Lou Hauck	Lakin	Aug. 28-31
Leahey County Fair	J. J. Nash	Lawrence	Aug. 28-31
Labette County Fair	Clay E. Montgomery	Lincoln	Sept. 23-26
Sylvan Grove Fair	G. W. Kretzmann	Sylvan Grove	Oct. 3-5
Linn County Fair	R. C. Swift	Mound City	Sept. 10-15
Lyon County Fair	Frank Costello	Emporia	Sept. 10-15
Marshall County Fair	H. C. Lathrup	Blue Rapids	Oct. 2-5
Meade County Fair	T. N. Walters	Meade	Aug. 28-31
Montgomery County Fair	Elliot Irvin	Coffeyville	Sept. 24-29
Nemaha County Fair	J. C. Grindle	Seneca	Sept. 4-7
Nesha County Fair	G. K. Bideau	Chanute	Sept. 24-30
Norton County Fair	A. J. Johnson	Bellevue	Aug. 28-31
Oaage County Fair	J. A. Kesler	Overbrook	Sept. 27-29
Pawnee County Fair	T. C. Wilson	Larned	Sept. 28-30
Phillips County Fair	W. E. Barnard	Bellevue	Aug. 21-24
Pottawatomie County Fair	C. Haughaout	Onaga	Sept. 10-15
Railways County Fair	Bert Powell	McDonald	Sept. 20-29
Reno County Fair	G. E. Williams	Darlow	Nov. 1-3
Republic County Fair	D. F. Burin	Stockton	Aug. 28-31
Rush County Fair	T. C. Rudick	Rush Center	Aug. 29-31
Russell County Fair	C. W. Dawson	Russell	Oct. 1-5
Smith County Fair	John I. Morehead	Smith Center	Aug. 28-31
Stafford County Fair	E. A. Bries	Stafford	Oct. 16-19
Trego County Fair	Ernest Courtney	Wakeney	Sept. 10-15
Washington County Fair	J. V. Hepler	Washington	First week in Oct.
Wichita County Fair	Ed Chase	Leoti	First week in Sept.
Wilson County Fair	W. C. Carrill	Fredonia	Aug. 14-18
Larper Co. Breeders' Assn.	M. W. Stanley	Anthony	Aug. 31-Sept. 1

HARRISBURG CIRCUS

Elks Giving Weeks Show in New Coliseum

Harrisburg, April 4. The Elk lodges of this city are putting on an indoor circus and fair this week.

The circus acts came from New York City Saturday. The hall in which the fair is held has just been completed. It is Magaro's Coliseum, 160 feet in length and 55 in width, remodeled at a cost of \$100,000. The second floor will be used for convention and dancing purposes, and will seat 2,500 not including the balcony, which will accommodate 700 more.

WAR DEPT. FILMS

(Continued from page 1)

gle pathos with the embarkation at Hoboken to the final entry into Germany, to paint a graphic picture of America's part in the conflict.

Particularly vivid were the scenes showing certain of the advances by American troops in the attack on St. Mihiel. In the face of a terrific artillery bombardment by the enemy the Yanks were shown pressing forward, with their numbers rapidly thinning as they fought to reach their objective.

The picture opened with scenes of embarkation and then quickly shifted to a Brest-bound convoy in mid-Atlantic. American operations and camps in Brest followed, to be followed in turn by the widely known "doughboy Pullman" in the act of carrying American troops to the front.

Then followed in chronological order the principal battles in which the American troops participated, as represented by the scenes the Signal Corps' photographers caught as they advanced with the foremost lines or cranked their cameras on the rim of a front-line trench.

The trenches, the hospitals, the mess, the camp games and the observation balloons all came in for attention, as well as the actual engagements. Scenes of the ruins in Verdun and other French cities were hastily sketched.

Hardly less vivid than the War Department films was a picture filmed by the German Government during the war for propaganda in Germany showing the events attached to the cruise of U-boat No. 35. The picture, presented as a prolog, showed the capture and sinking of eight huge freighters by this U-boat on a single cruise. The pictures were taken from the deck of the U-boat, and following the close of the war, came into possession of the War Department.

Bobby McLean opens an Orpheum Circuit route at Palace, Chicago, April 8. Anatol Friedland's "Anatol's Affairs of 1923" opens for the Orpheum Circuit in six weeks.

DEMPEY'S PRICE

Fight Champion Talks \$4,000 Weekly

Jack Dempsey, the heavyweight champion was offered to the Keith bookers this week by Alf Wilton. For vaudeville Dempsey is reported as asking over \$4,000 weekly.

The champion has no matches in sight unless the heavyweight tournament for the Milk Fund develops a contender in Jess Willard, the ex-champion, who is to box Floyd Johnson.

It is understood that if acceptable to the Keith people, Dempsey would offer about the same turn he showed on the Pantages Circuit where he topped the bills for a tour doing consistently big business.

The large eastern Keith houses haven't played a boxer, except James J. Corbett, in many seasons although numerous athletes have been booked such as Babe Ruth, Bobby McLean, the skater, etc.

New Park Near Watertown, N. Y.

Syracuse, N. Y., April 4. The Kamargo Park Association has organized to conduct an amusement park outside the village limits of Dexter, N. Y., this summer. The names of the persons interested are being withheld until incorporation.

The Hippodrome, Utica, N. Y., has closed for a time as no license can be secured prior to January 1. A temporary license for January, February and March was issued, and as April approached the place was re-inspected but found unsatisfactory.

JUDGMENTS

L. I. Motion Picture Co., Inc.; Prudential Film Distributors; \$174.90.	Arthur L. Lyons; P. Kronfeld et al.; \$273.40.
Edwin August; A. Molostowsky; \$214.20.	Harry Carroll; Moses H. Grossman et al.; \$2,503.93.
C. R. McCauley Photoplays, Inc.; O. L. Sellers; \$7,800.14.	Ted Lewis Club, Inc.; Jules Weber, Inc.; \$822.34.
Leo J. Haley, known as Leo Haley and Cleuric aly; B. G. Reno; \$174.10.	Sarah Leon; Chateau Amusement Corp.; costs; \$109.90.
Associate Producers, Inc.; Eastern Feature Film Corp.; \$500.95.	Loew's 86th St. Corp.; R. Pritchard; \$1,594.58.
Selznick, Lewis J. and Florence A.; A. A. Silberberg; \$2,542.28.	Same; O. Hayman et al.; \$1,041.67; \$1,038.24; \$1,554.07; \$1,036.57; \$1,044.07; \$1,039.92; \$1,035.72; \$1,040.72; \$1,039.07.

Satisfied Judgments Norman Trevor; Mason Bros., Inc.; \$85.20; Aug. 29, 1922. Educational Films Corp.; Globe Indemnity Co.; \$102.60; Feb. 23, 1923.



MAE and ROSE WILTON

"AUTHORS OF SHOWMANSHIP"

WHAT THE TOLEDO "NEWS" SAID:

"They wrote the book on showmanship. The girls are harmony singers, and went over so well last night that Joe Pearlstein, in his enthusiasm, proclaimed Mae and Rose as the best sister team in the show business. When they took their bow, a lady in a good-looking fur coat came out and bowed with them. We assume it was their mother. In any event the lady doesn't propose to be kept in the background."

Keith's Temple, Detroit, This Week (April 2).

Booked Solid—B. F. KEITH VAUDEVILLE EXCHANGE.

THE ACTORS' BIT FOR THE ACTOR

Aaron J. Jones, known to thousands in the show business as head of the Chicago firm of Jones, Linick & Schaefer, is treasurer of the American Theatrical Hospital in his home town. He writes Variety as follows:

"Yesterday the Board of Directors had their meeting at the hospital, and after going through the different wards and talking to 22 sick CHARITY patients, all people in the ranks of the theatrical and allied amusement professions, it made us feel that the actor who is prospering should help this cause.

"You know the average actor, when he gets sick, says 'Take me to the American Hospital—that is OUR hospital.' But if you really knew the gross amount we have received from actors since the hospital was founded, it would shock you. It is so little that I am ashamed to put it in figures.

"We need money for our forthcoming year's CHARITY work. Every dollar subscribed will go to the destitute and sick in the hospital—none of it for fees, salaries, overhead or anything else. The charity fund goes to charity, 100 per cent."

Variety gladly gives space to Mr. Jones' appeal. His assurance behind any statement is a gilt-edged guarantee of its good faith and truth. Those desirous of subscribing to this excellent cause may address A. J. Jones, treasurer, 25 West Madison street, Chicago, Ill.

WOMEN AND CLOTHES

In the picturesque and entertaining story "Suzanne," soft skies, Spanish houses, mantillas, fans and combs create the old world atmosphere that pervaded California in the early days. Forced situations and inconsistencies are endurable when the scenery and leading woman are so pleasing.

Mable Normand is a peon girl in long velvet trousers that flare at the ankles, short jacket, wide girdle and sombrero. Later when her identity is discovered she is a bewitching bride in white lace with the usual Spanish accessories. Winifred Bryson is handsome, and her beauty adds to the background, especially at the bull fight when she wears a low cut tight bodice full skirt, long earrings, high Spanish comb with lace mantilla.

Claire Windsor as Lella Morton in "The Little Church Around the Corner" receives her first kiss in a stunning silver mesh evening gown cut low, and with strands of beads as a head dress. In the thrilling scenes of the mine disaster she wears a smart tweed sport suit with a small cloth hat and gay scarf.

In the scintillating play "Why Not?" Lotus Robb as the romantic Evadne Thompson meets her ex-sweetheart-poet in a neat blue serge made on straight lines with cape sleeves. In the amusing swooping husband's scene that carried so much thought beneath its sparkling dialog, she wears a pale yellow taffeta dinner frock with tight waist and long billowy skirt. Lillian Albertson as the practical, proper Mary, is captivating in the before dinner scene in a salmon taffeta frock that showed her plump white shoulders in the tantalizing fashion of the early nineteenth century.

In the last scene—very charming one showing the affection of the fathers for their respective and thoroughly modern children—she wears a trig grey and green silk sport suit. Norma Mitchell as the worldly attractive aunt who seems to enjoy life vicariously agrees with the new butler's taste in roses as she wears a grey georgette made on long loose lines with an uneven hem and a short cape. In the divorce discussion she is in a stunning black spangled gown which she carries very well with her graceful carriage and beautifully coiffured grey hair.

The beautiful Elsie Mackay in the play of loose ends "The Comedian" at the Lyceum is a demure, matinee girl in a tan dress and brown turban with a long tulle streamer to add to her femininity. Later when she eats her husband's breakfast and asks the popular lady killer about "the other girl" he loved, she is radiant in an orange silk house robe, very long with a graceful cape hanging from shoulder to hem. Miss Mackay has the courage to wear the same robe twice—appearing in it after a stage lapse of four days—more than the lavish movie queens would dare! Her costume of orange and grey in the rehearsal scene was not particularly smart nor becoming.

Sophie Tucker with her dashing, vital personality, and that inimitable combination of dignity and indiscretion, alights from her car on the stage of the Palace this week, wearing a chic purple hat with an arrow of brilliant wriggling down the front, a mink bow at the back, a long black cape with a chinchilla collar. Under this a smart purple afternoon dress, the blouse of plain material and the skirt of the popular "King Tut" material, made ankle length and draped up in front, in which Miss Tucker looks amazingly slim. She later appears in a stunning white evening gown made on straight loose lines and embroidered with crystals, a band of brilliant with two black paradise feathers form a clever head dress.

Elizabeth Brice who hasn't much of a voice, and is always straining for effects that she doesn't succeed in achieving, wore a buff colored taffeta with wide flouncing edged with green about the hips.

Hilda Wolfus is a handsome Amazon who makes an exceedingly decorative part lamp as she poses tightly draped in cloth of gold, holding a golden shade over her head. In her last number Miss Wolfus wears a unique and becoming frock of buff colored silk made with a bodice and very long, full skirt embroidered in gold and strewn with pastel flowers. She has beautiful chestnut hair worn in a simple fashion that suits her—a vibrant, healthy creature who is very easy to look at.

At the Riverside this week Mignon does her rather shadowy impersonations, atrociously dressed in a short white frock.

Shy Beatrice Curtis (with Harry Fox) had a dainty lavender gown made with a silk underskirt with chiffon side panels edged with ecru lace.

The best of Bessie Clifford's wavering "Art Impressions" is the riding scene where she really looks like a live girl on a horse. In the semimodes the effects are awkward and disconnected, due perhaps more to the artist who designed her drops than to Miss Clifford.

In the delightful and entertaining picture made from the stage success "Grumpy" May McAvoy is the charming flattery-loving Virginia. She is smart in a silk lace afternoon dress over which she wears a long canteen crepe cape with self rose quilling forming a becoming collar. Another attractive costume is a light silk frock made with a loose basque, the new circular skirt and uneven hem line. She wore an exceptionally alluring negligee of heavy satin made on straight princess lines with long flowing sleeves falling back from the arms and edged with dark fur.

Harold Lloyd is a comedian of subtlety and imagination. His new picture "Safety Last!" at the Strand this week is a clever and amusing vehicle for his acting. Mildred Davis, as the girl, wears simple unpretentious frocks. She was fetching in a trig blue serge suit made with a box coat decorated with embroidery around the bottom and on the bell shaped sleeves, with which she wore a frilly white lace collar and vest and a becoming turban. When dashing to the roof of the store to embrace her beau as he finishes his breath-taking climb, she wears a dainty white ruffled organdie with a bewitching little maline bonnet trimmed with bands of fluting.

INSIDE STUFF

ON VAUDEVILLE

A recent criticism on a caudeville show at the Palace, New York, written by Jack Lait for Variety and mentioning one act in particular, its formation, founders, bookings and other things (mostly other things) created some talk in big time circles, especially those big time circles that are familiar with big time circles. It seemed to divide one big booking office into factions, those siding with the story standing about in the ratio of 99 to 1 against it. The minute minority's only defense was that Lait, being an author himself, had accepted an opportunity to express his spleen upon another author.

For the information of the minute minority it may be said that five of Variety's critics had been waiting for the very opportunity presenting itself to Lait. The condition exposed by the story had become notorious. It had been hinted at in other reviews in Variety, but none of the other reviewers could just get the right angle the way it broke for the out and out statement Lait made.

Jack Lait suggested the very possibility that happened, that those affected would try for an "out" on the plea of spleen, but it was suggested to Lait he take that chance, because the fact was there and nothing could stand it off.

If there is any blame to be placed by that minority bunch, place it right upon Variety itself, and at the same time let them all be thankful that this season has passed without Variety printing the other stuff, and which perhaps should have been printed, that they knew of and worried about. But that wasn't connected directly with vaudeville; the other was. And some more thanks from them are due because this inside stuff mentioned was not spread into an editorial.

A popular songwriter, who a decade ago enjoyed an enviable reputation both as a fashion plate and a successful man in his field, has been on the decline the past several years since his separation from his opera diva wife. Currently he is attracting more attention than ever because of an unfortunate addiction. He makes the rounds of the music publishers with a brief case crammed full of nascent material that ten years ago would have found a market as ready then as it is disinterested now.

Some of the fellows from Times square who have lately gone to Hollywood to remain or linger there but temporarily are: Tommy Gray, Felix Adler, Bill Phinney, George Perry, Eddie Dillon, Travers Vale, Conway Tearle, Lew Brice, Harry Frazer and John Adolph. A couple went west to play a few weeks of Orpheum Circuit vaudeville, with the studios their objective after that, whilst others, after dallying around the lots for a few weeks, may return via Orpheum route.

The trial for perjury in Rockland County, N. Y., of Evan Burrows Fontaine and her mother is due to come up during the May term of court. Each of the women is out under \$5,000 bail. They were indicted in the "Sonny" Whitney matter wherein Miss Fontaine charged young Whitney with being the father of her son. Miss Fontaine was indicted under the name of Evan Fontaine-Adair, and her mother as Florence Ames. Adair is the name of Miss Fontaine's deceased sailor-husband, from whom she secured an annulment of her marriage. That was revoked in the Fontaine-Whitney proceedings, and became the basis of the present perjury charge. Kendler & Goldstein, the theatrical attorneys who were called in to represent the Fontaines in the criminal action, have withdrawn, with a Rockland County lawyer substituting.

It is evident the Hannaford Family will be without "Poodles" this season, the comedian being tied up at the coast making pictures for Joseph Schenck. Poodles went west with his mother last fall. His contract is understood to be for two years, though it was supposed a temporary leave of absence would be granted so he could again troupe with the Sells-Floto circus. The Hannaford Family with Georgie Hannaford working in Poodles' place is on the Pantages time; and the Sells-Floto circus is opening its season in Chicago without the riding feature. There is some question about Poodles liking for pictures. One objection voiced was his direction which is in the hands of Fatty Arbuckle. Some of the familiar Arbuckle comedy bits appear not to have appealed to the bare-back star.

Jessica Brown was married when 21, to Curly DeWitt Reinhard, March 26, 1918, at Newark, N. J., by the Rev. Chas. J. Smith, of the Grace Episcopal Church. They were divorced in Chicago during 1919, on the grounds of incompatibility, according to Miss Brown's mother, Mrs. Albert W. Starke, of 735 Delaware avenue, a fashionable section of Buffalo, N. Y. The marriage report arose through the newspaper stories of Jessica's engagement to Lord Northesk of England.

Reinhard was a non-professional when he married, a naval contractor and electrical engineer, dealing in radio supplies. Miss Brown when marrying him said she was doing so because he was a practical man and it was safe; when explaining her divorce action Miss Brown commented it was unfortunate "but those things do happen."

Miss Brown's father was Frederick R. Brown, who died in Vancouver where Miss Brown was born. Her mother's second husband, Starke, is connected with the Bethlehem Steel company.

A vaudeville actor appearing at a local big time house last week was the recipient of a novel service in a suit for a trades bill. Having left orders not to admit anybody back-stage, the persistent process server bought a Row A orchestra seat. Upon the defendant's appearances to do his act, he flung the summons across the footlights. The actor's attorney now contends that is faulty service.

During the pre-season period last summer when the various producers who staged Shubert vaudeville units were getting their shows together it was the custom to hold meetings to talk things over and exchange ideas.

At one of these meetings the subject of burlesque comedians arose. Arthur Klein is said to have asserted it would not be a good idea to have too many burlesque comics on the Shubert vaudeville circuit as it would lower the tone of the circuit, or something to that effect. Particularly a discussion came up about a team of comics in a Columbia wheel show the previous season. Jack Singer mentioned the team and said he thought of engaging them. The Lander Brothers were the team in question. Klein reiterated his stand against burlesque comics in general, with the result that Singer did not engage the team for his (Singer's) unit.

To Singer's surprise when he looked over the list of people engaged by Klein's own show "Hello Everybody," the Lander Brothers had been engaged by Klein himself as the chief comics for his (Klein's) unit show. Singer did not make a protest.

"Zip," the "What is It," has competition in the "galaxy" of freaks presided over by Clyde Ingalls at the Ringlings-Barnum and Bailey circus. Though much younger than the ancient Zip, there are two other "pin heads," one a woman. Down at Madison Square Garden the newcomers, who are of the same chocolate hue, are exhibited together while Zip is over with the old stand-bys. During the parade of freaks around the track at the opening of the show, however, the three egg-heads walk together. One night last week during the parade Zip, in a jealous mood, walloped the woman on the nose and she went "out." It was necessary to carry her off.

"Clippo," the Bushman, also sable, is a real wonder aside from the fact that his hair looks like rope and the curls stretch a couple of feet. The old boy is 69 years of age, has had 17 wives and is the father of 70 children. He is a born mimic and has amused officials of the show by his clever impersonations.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
Of Variety, published weekly at New York, N. Y., for April 1, 1923.
State of New York, County of New York.

I, Before me, a Notary Public in and for the State and County aforesaid, personally appeared Sime Silverman, who, having been duly sworn, according to law, deposes and says that he is the editor of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 442, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher—Variety, Inc., 154 West 46th street, New York City.
Editor—Sime Silverman, 154 West 46th street, New York City.
Managing Editor—None.
Business Manager—None.

2. That the owners are: Variety, Inc., 154 West 46th street, New York City; Sime Silverman, 154 West 46th street, New York City; Sidney Silverman, 154 West 46th street, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, stockholders and security holders in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)
Sime Silverman,
Editor.

Sworn to and subscribed before me this 15th day of March, 1923.
Elizabeth A. Reilly, Notary Public.
(My commission expires March 30, 1923.)

15 YEARS AGO

(From Variety Dated April 4, 1908)

The Flying Jordans came back from their first South American tour to join the Ringling Bros. circus opening at the Coliseum, Chicago. They were reported to have broken even on the Latin-American venture in spite of prevalence of yellow fever the winter before and intended to go back the following fall. (The Jordans have made repeated trips into the southern territory ever since and this year it is reported they intend to remain south permanently with their own tops.)

Charlie Siegrist had been working with Frank ("Clivers") Oakley, the clown, in vaudeville, but had to quit to fill an engagement with the Sells-Floto show. Siegrist was the only acrobat who did an "unassisted double from the mat," which he performed twice a day with Oakley. (Charlie is with the Barnum show this year at the Garden, being head of one of the return acts which occupies one end of the Garden in the aerial display. One of the aerial acrobats with the "big show" this year is doing a feat described as a "back and forward in one routine" into a hook catch. It is supposed to be accomplished by working a half twist between the two turns. Somebody asked Charlie to give the trick a name but he could not invent one sufficiently descriptive. Charlie does a double and a half in the air now, but has given up the dangerous double off the mat.)

The managers of the smaller circuits allied with the U. B. O. formed a committee to interview acts and argue for concessions.

Periodically a scheme was broached among the Western Burlesque Wheel men to pool all shows. It always had been balked by the strong shows regarded it as a scheme to cut in on the good profits by the weak shows. This time the proposal was that a pool be formed and all shows that chose could join.

(Continued on page 55)

GOOD FRIDAY FOUND CAPACITY IN MANY NEW YORK THEATRES

Explained by Patrons Believing Seats Available That Night for Hits—Biggest Attractions Beat Previous Week's Grosses—School Holidays, Factor—New Shows This Week and Next

Business on Broadway during Holy Week was a surprise. Showmen expected a heavy drop, but many grosses were not materially affected. Quite a few shows were running ahead of the previous week until Saturday night, when the Jewish Passover hurt materially. At that, the big agencies claimed the best Holy Week trade in years, and several shows actually ran ahead of mid-Lenten going. The successes hardly noticed the close of the Lenten period. Good Friday night, when such attractions looked for a drop, all sold out. That was explained by the exceptional number of patrons seeking seats for the hits on a night when they figured there would be plenty of room. School holidays last week are credited with having filled the usual void of Holy Week, and that explains the jump of \$1,000 enjoyed by "Romeo and Juliet" and over \$500 for "Teer Gynt." Both attractions started this week with special matinees and figure to beat \$14,000. Last week's climb by "Juliet" sent that gross to \$12,000. The second off Saturday in succession held down the increase and pushed other shows under their normal. It is a sign of decreasing week-end business from now on, which is always noted along Broadway through spring and summer.

Four new attractions came in this week which started off to big business (Easter Monday), but it is conceded that production programs for most of the managers have been concluded, with activity from those quarters not expected until the try-out season begins. There are several new shows scheduled for entrance this month, though the list for the balance of spring is quite limited, and the current week figured about the final for multiple premieres.

"If Winter Comes" was given (Continued on page 19)

MACK HILLIARD'S LUCK

Insured Production Day Before Warehouse Fire

Luck is with Mack Hilliard in his latest production effort, "Within Four Walls," a comedy by Glen MacDonough. Hilliard is manager of the Selwyn Theatre, and the production of the new play was just about being finished in the Selwyn storehouse on East 26th street. A fire which threatened Bellevue Hospital for a time devoured the Selwyn plant, gutted also by fire last summer. Hilliard had insured his production for \$15,000, the policy having been taken out the day before the fire.

Work on a new production was immediately started. Instead of opening at Springfield this week, as originally booked, "Within Four Walls" will debut at Stamford, Conn., April 13, and will come into the Selwyn April 16, succeeding "The Guilty One."

GAITES' REVUE FOR PHILLY

Philadelphia, April 4. It is said Jos. M. Gaites is preparing to produce a musical revue, primarily for a summer run at the Walnut Street theatre, Philadelphia. Philadelphia men are reported to be financially interested. Gaites has been looking for people for the show during the past two weeks.

MRS. CARTER IN "LILIES"

Mrs. Leslie Carter may go out next season as the star of "Lilies of the Field." Joe Shea, who produced the Hurlbert piece in New York, has been in negotiation with Mrs. Carter. She lately completed a tour as co-star with John Drew in "The Circle" for the Selwyns.

IRENE BENTLEY ILL

Irene Bentley (Mrs. Harry B. Smith) has been ill at her home in New York for three weeks.

VALENTINO DIRECTION IS NOW CENTERED

Several Interested Bought Out—Jack Curley Ahead of Show—2,000 at \$2 in Cincinnati

It is reported the Valentino road tour, started with several interested, has become centered in management with Jack Curley remaining also ahead of it.

Those selling are said to be Max Blumenthal, Bill Wellman, Maurice Ravenne and A. H. Middleman.

Associated now in the direction of the tour is said to be Herbert Pokress, president of the Mineral-ava company. It is said Mr. Pokress engineered the purchase of the other interests.

The Valentino show this week starting with Monday plays Louisville, Cincinnati, Indianapolis, Toledo, Columbus and Pittsburgh. The show's booking last week in Texas was occasioned through existing contracts that called for continuous playing. As it was Holy Week, Mr. Curley did not care to chance ruining a good town in a bad week, and took to the south, figuring everything gotten there would be that much gained. It costs about \$13,000 weekly to operate the show.

Cincinnati, April 4. Mr. and Mrs. Valentino appeared last night at the Hotel Sinton, dancing before 2,000 people who paid \$2 each as cover charge to be there. The couple danced at 7 and 11.

Valentino, speaking, said among other things: "Dancing is no work for a man. I dance because I do not wish the public to forget me while I am barred from pictures. I also dance to earn a living. I had only \$1,000 when I clashed with Famous Players."

"ANGEL" BANKRUPT

Arthur E. Cushman Backed Carroll's "Lady of the Lamp"

Arthur E. Cushman's experiences in "angeling" Broadway productions has resulted in bankruptcy for him. It discloses total liabilities of \$44,908.33 and assets of \$27,275.79. The largest of the latter is a \$25,000 claim against Earl Carroll, Inc., for money loaned.

Cushman was the financial power behind Carroll's production of "The Lady of the Lamp." It was the means of bringing the young playwright-producer to the attention of influential people when he splurged on a series of advertisements in an effort to "put over" the "Lady." This lead indirectly to the erection of the present Earl Carroll theatre. Cushman, giving his address at 895 West End avenue and mentioning no occupation, and is said to have been financially independent before his ill-advised investments, acknowledges sundry commercial debts, including a \$5,750 note due Earl Carroll and Earl Carroll, Inc., (not to be confused with the Carroll Realty Corp., the holding company of the theatre).

The assets include 200 shares, \$100 par value each in Carroll, Inc., but listed as of no value, a piano and a victrola.

O'Brien, Malevinsky & Driscoll are attorneys for the bankrupt.

TECK DARK EASTER WEEK

Buffalo, April 4. The Teck, the local Shubert legit attraction house, is dark this week, the first time in years it has not had a show for Easter Week, recognized as one of the biggest of the theatrical season.

LEONORA HUGHES SAILED DISREGARDING EQUITY

Spanish Nobleman on Same Boat—Friction Over "Jack and Jill" Billing

Leonora Hughes, former dancing partner of Maurice, was cast for "Jack and Jill," now at the Globe, New York. She rehearsed with the John Murray Anderson show, but just before the company was ready to leave for Buffalo, where it opened, she withdrew.

The matter was placed before Equity and it was reported Miss Hughes was ordered to pay the show management \$500, the equivalent of two weeks' salary. It was also understood Miss Hughes was informed the matter would have to be adjusted before accepting another engagement.

Miss Hughes sailed for Europe last Friday. It is said the same boat carried a Spanish nobleman who was visiting here and was attentive to the dancer. Beth Berl took over Miss Hughes' dancing bits in the show.

Monday night Lew Fields, Lulu McConnell and Charles Judels went into the cast of "Jack and Jill," replacing Roger Imhoff, Georgia O'Ramey and Lennox Pawle as scheduled. The rethring players are understood to have been paid salary for this week, as their two week's notice does not expire until April 7. Virginia O'Brien is still playing the ingenue lead, although scheduled shortly to withdraw to join George M. Cohan's "Rise of Rosie O'Reilly." Fields is coupled with Ann Pennington in the featuring, the names of Miss McConnell, Clifton Webb and Judels being carried in the billing.

"Jack and Jill" is claimed to have grossed playing business during its first full week, despite the panning of the premiere, the takings being about \$17,000. The ticket interests concerned with the backing of the show point out the draw was secured without buys and without resort to cut rates. It is customary when a musical show starts slowly to place the balcony in cut rates and when a buy exists brokers will dump unsold tickets into that avenue. There has been no "papering" to dress the house and the strong lower floor trade has been of the class sort.

Miss Pennington, according to report early in the week, was objecting to the coupling of Fields' name with her own in the billing. Previously Miss Pennington had been the only featured name.

FILM AT FORREST

"Big Game" Picture Opening—Nothing Else to Fill In

Philadelphia, April 4. Following sudden and last minute negotiations, the decision was made Monday to book the "Hunting Big Game in Africa With Gun and Camera" film into the Forrest, commencing Monday, April 9.

The Syndicate offices here had made strenuous efforts to get a booking for this big house to follow the Mask and Wig, but were unable to do so. A whale of a big advertising campaign has already been started on the animal feature, which is said to have the house for four weeks. Two shows daily, with matinee prices, 50 cents to \$1, and evening prices, 50 cents to \$1.50.

The booking of the picture into the Forrest will mean an unusual situation in that next week will find just one musical show in town, and that of the operetta type ("Blossom Time").

HIP'S 18TH ANNIVERSARY

April 12 will be the 18th anniversary of the first performance given at the New York Hippodrome. R. H. Burnside, director of the big house, is preparing a special performance for that night.

Mr. Burnside has been connected with and responsible for 11 of the annual productions.



CHARLES ALTHOFF

will consider offers for his crisp comedy specialty in one suitable for fitting into a legitimate musical revue where a laugh producer is needed between scenes. Mr. Althoff has appeared with great success in vaudeville and the legitimate.

Address care Edw. S. Keller, Palace Theatre Bldg., New York.

Lyric, Indianapolis, next week, (April 8)

DRAMATIC CARNIVAL CONFRONTING EQUITY

With \$125,000 on Equity Players' Venture Requisite Funds Not Readily Available

A meeting of the council of the Equity and others connected with the Equity Players, Inc., have referred on the feasibility of going through with the proposed Dramatic Carnival.

The contemplated program of many different styles of production, from Shakespeare to farce and musical comedy, is an ambitious undertaking and means the expenditure of a large amount of money. The obstacle may be there is not enough of the latter in sight, nor are the prospects bright.

The disaster attending the efforts of the Equity Players has become general knowledge, and their consecutive failures from "Malvoloca" to "Roger Bloomer," annihilated a fund of around \$125,000, subscribed by sanguine guarantors.

What transpired at the meeting is not known in detail, but the carnival scheduled to open May 14, has been postponed until May 28.

Augustus Duncan, formerly stage director of the Equity Players has contracted with an independent producing firm to stage "For Value Received," a comedy drama by Ethel Clifton.

The probability of any Equity Dramatic Carnival being staged is further clouded by the announcement the Equity Players will put on a new show (name of play and author not mentioned) in which Laurette Taylor is to be starred. It is to be staged by J. Hartley Mann, although the latter has no authoring connection with the piece. It is mentioned for the middle of May, clashing with the date announced for the carnival.

CASTLE ROAD SHOW

Dancer Started Monday in Poughkeepsie

The Irene Castle road show opened a four week tour of one night stands Monday at the Bardavon, Poughkeepsie, N. Y., playing to \$2,364 gross for one performance at \$2 top.

The company, under the management of M. H. Addison, includes in addition to the dancer, who has as a partner, William Reardon; Mulroy, McNece and Ridge, skating act; Will Rosiner, Mlle. Gardini, a French prima donna, and the Duke Yellman orchestra.

The second half of the program includes a fashion parade with Mrs. Castle taking a leading part.

Syracuse, N. Y., April 4.

The Irene Castle road show seems to be cleaning up in this section. Last night it played to a sell-out at the Colonial, Utica and the advance sale indicates a repetition of it tonight at Watertown.

MANAGERS AND ACTORS KEEP TALKING IT OVER

Renewal of Their Contract, of Course—More Meetings in Prospect

Deliberations between the committees representing the Producing Managers' Association and Equity continued this week with the object of arriving at a decision whether to prolong the open shop agreement between the two organizations after next season, as proposed by the managers. A meeting of Equity's Council called to consider the situation was held Tuesday night. Though it was reported the proceedings were unusually active, the actual developments are unknown. Wednesday afternoon the managers were in session for the same object.

Another session between the committees was reported slated for late this week and it was understood that might be the final meeting, with the ultimate status of the situation then up to the executive bodies of the two associations. That this week's committee deliberations may bring forth a new proposal from Equity was intimated which would result in continuing the sessions for several weeks. That "substantial results" would attain the work of the committees is the significant phrase which has come from the inside.

So far the contentions put forth by both sides are said to have been in the nature of revelations to each faction. It is known the argument is not one-sided and because of that the P. M. A. and Equity have a chance to arrive at a basis of agreement. Up to this week the situation was termed "chaotic."

There is no indication Equity has given up its stand for a closed shop.

SCHORR AT MET

German Opera's Basso to Be Featured in New York

Frederick Schorr, basso of the Wagnerian Opera Company, which is currently touring in German opera, has been signed by the Metropolitan opera, New York, as a feature for next season's repertoire. The engagement is being kept sub rosa by the Met people, as was Richard Bohnen's until the management thought it advisable to make a public announcement. Bohnen's debut recently was a decided success, approaching the sensational.

Schorr has been one of the features of the Wagnerian company, whose tour so far has been "successful," meaning they broke about even.

Opera students have oftentimes compared the Met and the German company, lauding the latter in many respects as regards modern advancement in operatic stagecraft. The Germans have gone in more for realism and have subjugated their personalities to the plots, often preferring to remain in the background minus the calcium focussing that features the Met personnel.

The signing by the singers for the Wagnerian festival for \$50 and \$60 salaries each reflects the national conditions abroad. Eduard Moerike, one of the foremost opera conductors, is said to receive around \$65 a week with the German company as conductor, while some of his oboe players averaged \$100 and \$110 a week, some weeks with extra rehearsals, etc., under union regulations.

THOMAS' LUNCH

Augustus Thomas is inviting the representatives of the New York daily papers, including the critics as well as the reporters of things theatrical, to lunch with him tomorrow (Friday). Thomas' reason for the luncheon, which is to take place at the Astor, is to give an outline of his National Theatre project.

HEARST BUYS TWO PAPERS

Baltimore, April 4. William R. Hearst has purchased the Frank A. Munsey dailies in this city, "American" (morning) and "News" (afternoon). The purchase increases the Hearst list of publications to around 60.

FOOTLIGHTS' LURE

Providence, April 4. Prof. Thomas Crosby of Brown University returned to the stage this week in "Lady Frederick," the three-act comedy by W. Somerset Maugham, at the Providence opera house. It is the next to the last offering of the Bonstelle stock here.

INSIDE STUFF

ON LEGIT

A break in the "friendly relations" existing for almost two years in regard to booking of attractions and the pooling of interests in certain towns between the Shuberts and Erlanger are becoming more or less strained. While there is nothing on paper between the two factions in regard to attractions seeking time, it is tacitly understood that in the event of a manager of an attraction seeking to do business with one side of the fence, he cannot swing to the other in an effort to get a break on the terms that have been offered him in one or the other of the camps.

Geneen and McIsaac, who tried out a comedy called "Old Man Smith," now control the show alone. Gus Hill and Murray Garson owned 50 per cent. of the piece, but sold out to the new producers this week. "Smith" will be put on again. It was brought back after showing for two weeks.

The literary and artistic crowd that luncheons at the Hotel Algonquin was quite upset at the charge that Frank Case, who conducts the hostelry, had expressed anti-Semitic sentiments. A story to that effect was carried in the "Sunday World." Morrie Ryskind, a writer, giving the details of a conversation with Case, corroborated by Lewis Gensler, a composer, who has supplied the scores of several musical shows.

It appears that last Saturday Gensler and Ryskind asked for a table, expecting other guests. They say they were told by the head waiter to talk to Case. The latter stated he did not care to have racial lines creep into the atmosphere of his place. Case is alleged to have suggested they "mix a few Gentiles" in their luncheon parties. Case is reported to have claimed he was misquoted, that he did not object to Gensler and Ryskind, but some of their guests were not to his liking. The hotel man is also reported saying he had no anti-Semitic tendencies, but that some Jews, as well as Gentiles, were not welcome.

The matter reached a coterie, known as the "Knights of the Round Table," composed of several dramatic critics, authors and columnists who are in the habit of foregathering at luncheon at the Algonquin. Case is a personal friend of a number of the group, sits in at their card parties and visits their homes. Several are Jews, notably Franklin P. Adams (F. P. A.) of the "World," and George S. Kaufman, playwright and dramatic critic of the "Times." It was reported early this week the "round table" had walked out on Case, with Delmonico's the new quarters. That was denied Tuesday when it was stated several prominent members of the group were at their table at the Algonquin, but that the matter was discussed and "in abeyance."

Those close to the temperament of the "round table" say the members are strictly against intolerance. With them it appears to be a matter of whether Case assumed a stupid pose or whether extenuating circumstances roused to assume the position. Friends of the hotel man claim his close friendship for Adams and Irving Berlin (the latter not of the "round table group") indicates he is not prejudiced.

Last fall it was reported the Algonquin group met and discussed the new shows and that critical opinion exhibited symptoms of collusion. That was denied and showmen who stated there seemed to be a "ring" of reviewers later modified their opinion. Difference in opinion at the "round table" is claimed to reach hot argument as to the new shows.

O. L. Hall, dramatic critic of the Chicago "Journal" sailed for Europe, recently, and last week joined George Tyler in Paris. "Doc" is one of the best informed dramatic writers in the country, and one of the most popular. His fund of information regarding the legitimate has been a source of frequent surprise, coming from an expert located outside the metropolitan area. Hall has been ill for some time and the trip abroad was regarded advisable by physicians. With Tyler he has started on a motor trip through France, as the manager's guest.

A number of humorous yarns have been spun anent income taxes by theatrical folks, but Will Rogers' query as to the status of certain "Follies" choristers deserves rating. Will wants to know if a gal who has been in the "Follies" for 10 years is entitled to charge off depreciation, and if so, how much?

An actress who looks like a million dollars off and on has a bit in a Broadway show which lately left for the subway circuit. She called on the manager to learn what theatres the attraction would play, and was told Shubert's Teller was the next stand. That might have been in Patagonia for all she knew. In explaining it was in Brooklyn, the manager laughingly said it would give her chauffeur a chance to get lost in taking her to and from the house.

Arthur Hopkins sailed for London last Saturday, a week later than the cast which is to enact "Anna Christie" in the English metropolis this month. The attraction is the first of the Eugene O'Neill plays for presentation in England. No decision on showing "The Hairy Ape" abroad has been made, and will probably depend on the manner in which "Anna Christie" is accepted. Hopkins will visit Buda-Pesth and Berlin, before returning early in May.

"Papa Joe" at the Princess made money last week for the first time. The attraction had played a month to small takings, but its management refused to let go, counting on the stock and picture rights to put the venture on the right side. The takings last week were a little over \$3,000, so the operating cost is at a minimum. Counting the losses out of town "Papa" is in the box about \$10,000. Yet that loss will be turned in an actual profit via stock and picture revenue. "Papa Joe" opened here under the name of "Mr. Malatesta," the same title it had when presented for a moderate run in London. The change of title did not affect it because the business was small, but the management by "waiting out" is now certain of turning profit. Managers as well as authors frankly state that unless a show is a real hit there can be no gravy except through stock and picture avenues. That field appears to be a sort of production savior.

An order by Police Commissioner Enright, in New York, called out the entire police reserves for patrol duty commencing Monday night. The object was to curb the crime wave of hold ups before it got a stronger start. Reserves are to do eight hours of patrol duty on assigned posts, commencing at 6 p. m. There are about 1,000 men in the New York Police Reserves, several connected with theatricals. No word of the Enright order had reached the dailies up to the time it went into effect.

Two "mellers" with titles suggestive of the old school of popular priced road attractions played Brooklyn last week. "The Unfaithful Husband" showing at Teller's Shubert, and "The Unloved Wife" at the Majestic. The latter got about \$5,000 on the week, at \$1.50 top, while the "Husband" attraction is quoted under that gross. The pop shows obtained subway circuit bookings because of Holy Week lay-off of the bigger shows. Both attractions are under the management of George Gatts. Of the six outlying houses playing attractions, two were dark last week, they being the Montauk, Brooklyn, and the Riveria.

William Moore Patch was served Tuesday night in the lobby of the Vanderbilt, New York, in an action commenced over a year ago by Edgar MacGregor against Patch for \$6,700, moneys alleged due him from Patch on the very "Elsie" piece Patch had come to New York to see. When served Patch was talking with MacGregor, the latter having forgotten about the suit. MacGregor had received a wire of good wishes the night before from Patch when "Elsie" opened in Detroit. As the two men said

EQUITY COMMONWEALTH

Henry Hull Resigns from "Roger Bloomer"

Henry Hull, who has been playing the title role in "Roger Bloomer" at the Greenwich Village Theatre, has been replaced by Allan Bunce. The production, a dismal failure when produced by the Equity Players at the 48th St. Theatre, was taken to the Greenwich Village under the belief that the Villagers would fall for the play's psychology, but results did not justify expectations.

The original company took a chance on the commonwealth plan and sharing terms with the house. It was better than laying off, they figured, but not much, they discovered. So Hull resigned and Bunce is in.

BILL KELLY BACK

Returns to States After Long, Successful Stay in Australia

San Francisco, April 4.

William J. Kelly has returned from Australia. He was there for over two years playing in many of the Williamson productions and scoring one of the few unusual successes made by Americans in the Antipodes of late years. Kelly's personal popularity was pronounced over there.

After a few days Mr. Kelly intends going to Los Angeles, where he may appear in a picture. He expects to reach New York in the early summer.

Dorothy Jardon Rejoining Opera

San Francisco, April 4.

Dorothy Jardon, now appearing at Loew's Warfield, is to return to grand opera. She is to join the company that Fortuna Gallo is taking to Havana in May.

Miss Jardon formerly was of the Chicago Grand Opera, as well as the Gallo organization.

Morton and Russell Leave

The Jim Barton-Shubert produced show lost Harry K. Morton and Zella Russell in rehearsal last week. It is the rewritten "Pink Slip," played briefly by the late Bert Williams.

"BARNEY GOOGLE" PLAY

Company Obtains Stage Rights for De Beck's, Sensational Cartoon

Billy De Beck's sensational cartoon hit, "Barney Google," now appearing in Hearst papers, will be produced as a musical attraction for the one-nighters next season by the Cartoon Amusement Co., to be incorporated by Morris Cain, president; Danny Davenport, vice president; Ruben Bernstein, secretary, and Jerry Hitchcock, treasurer and general manager. All of the principals except Hitchcock are burlesque franchise holders. Bernstein operates a Columbia wheel show, as do Cain and Davenport. The Cartoon Amusement Co. obtained the Barney Google rights from the King Feature Syndicate, which handles the De Beck cartoon.

For years Gus Hill has been the principal cartoon play producer, having amassed a fortune with numerous road companies named after famous cartoons. Hill's first was "McFadden's Flats."

Billy K. Wells will write the book and lyrics for "Barney Google," the Southern company planning to open in August, with the Eastern company ready shortly after Labor Day. About 25 people will be included in each cast.

"DANCING GIRL" FOR CHI

Winter Garden Attraction Reported Bound for West for Summer

"The Dancing Girl," at the Winter Garden, when, leaving there about the middle of May, will play into Chicago, with the report saying it is due to open at the Apollo in that city about June 15.

Benny Leonard is out of the Garden show, having left last week, also Cyril Scott. Frank Green and Ted Doner are taking their roles. Doner boxing in the comedy scene.

Sam Bernard in Hospital

Sam Bernard entered the Presbyterian hospital, New York, Friday last and was operated on by Dr. J. B. Squire. While the affection is not considered serious, the comedian is expected to be confined for a month or more.



Katherine-BENNETT TWINS-Gladys
WITH AL JOLSON IN "BOMBO"

where these two adorable kiddies have been all season, featuring their own songs in the show, among which are "How'd You Like to Be a Kid Again" and "Pride of Paradise Alley," written in conjunction with Jimmy McHugh. This week (April 1), Auditorium, Baltimore; April 8-14, Poli Washington; April 15, beginning a run of four weeks at the Shubert, Boston, their home town.

hello to one another in the lobby MacGregor thanked Patch for it, just as the vigilant and patient process server stepped up. Patch admitted his identity, accepted the paper, looked at it and then looked at MacGregor. Edgar says if you want to get a thrill get into that situation sometime yourself.

Patch and MacGregor were to have produced "Elsie" over a year ago. Patch requested delay and MacGregor assented with Patch agreeing to pay damage for the postponements. Meanwhile, Patch moved to Pittsburgh, the production was off and MacGregor instructed his attorneys to commence the action. But the lawyers didn't forget, neither will either Patch or MacGregor, and Edgar is more sorrowful than the others, as he says Patch might think he framed it.

Broadway will have to struggle along without S. Jay Kaufman for the next six months, for Jay is sailing away from here April 10, on the "Aquitania." Billy Halligan is leaving with Kaufman to make the trip. The "Globe" for which Kaufman has been writing a column for a number of years under the head of "Around the Town With S. J. K." is to syndicate a series of stories of his, under the heading of "Around the World With S. J. K."

LEGIT SHOW DISPLACED BY "COVERED WAGON"

Famous Players Paying \$10,000 Weekly for Woods House—Hoffman May Rename

Chicago, April 4.

"The Covered Wagon" will open at the Woods April 22, the house having been leased for 20 weeks by Paramount at a rental said to be \$10,000 weekly. The entrance of the feature picture will bring about a house switch, with "Light Wines and Beer" slated to move to the Selwyn. The latter opened "Hurricane," with Olga Petrova. Sunday, the new play getting mixed notices. Its booking is understood to be three weeks, which would permit the Aaron Hoffman comedy to move in.

"Light Wines and Beer" may have a new title before being shown on Broadway.

"The Rear Car," which will be withdrawn from the Cort after another week, has been mentioned for the Selwyn, but business, though fair during Lent, caused the management (the Selwyns) to order it off.

"LADY'S" COMEBACK

Picks Up at Astor After Moving from Globe

One of the talks of Broadway is the manner in which "Lady Butterfly," the Oliver Morosco production, has done a comeback at the Astor theatre, after slumping in its final weeks at the Globe. The show got a fairly good start at the Globe and it looked as though it was going to get away with some real dough there. But there was an unaccountable drop and in the final week it looked as though it would touch the low mark: record at that particular theatre.

Then came the move to the Astor. The first week found the show about \$2,000 above what it had done the last week at the Globe and the second week found it a little better than \$1,000 over the first week. Of course there were some cut rates out and that picked up the business as far as the upper floors were concerned. The Morosco officials say that they are going to keep "Lady Butterfly" going at the Astor for at least several weeks more, feeling certain that the after Easter indications for the show that were observed this week will develop it into a profitable run at the house.

GYPPING ZIT

Wise Restaurant Man Stung for \$65 Check at Casino

Zit, who has a restaurant besides a weekly and a bankroll, was gypped for a \$65 check in his own restaurant, the Casino, in Central Park, Saturday night.

On that evening the Casino held a masque ball with many show people, the show people and others having selected the Casino as a favorite place of late for dance parties or banquets.

Among the party was a heavy eater, also masked. The way he ordered, Zit piked him for a Rockefeller. Looking into the future, Zit started to talk with him, but the man kept on eating. Finally Zit left the table. Shortly after a waiter spoke to him, telling Zit his friend was missing, would Zit o. k. his \$65 check. Zit looked the masked ones over, but they all looked alike to him. He doesn't know yet it's an old gag to restaurant men handling masked balls.

The affair Saturday night was what could be called "stylish."

CARILLO IN COMEDY

Alfred E. Aarons, general manager for A. L. Erlanger, has incorporated for \$100,000, the company taking his name and designed for legitimate producing. A number of showmen are associated with Aarons in the new production unit which will start operations later in the spring.

The first presentation will be a comedy by Booth Tarkington, as yet untitled. It will star Leo Carillo who has been placed under contract by Aarons for five years. Carillo will drop dialect characterizations in the Tarkington piece, which has a southerner as the principle role.

HARVARD STUDENTS PLAYING ON BROADWAY APRIL 16 WEEK

Students Have Two Plays—Guitry's "Life of Man" in Commercial Theatre for First Time in City of Boston

Boston, April 4.

The Harvard Dramatic Club is to invade Broadway and go into active competition with the Broadway producers for a brief season, presenting two plays during the week of April 16. They have made arrangements with the Shuberts for the use of a theatre, possibly the Bayes. The two plays to be presented are Andreyev's "Life of Man," on April 16-18, and Sacha Guitry's "Beranger" for the balance of the week.

There is especial interest in these performances because of the fact that the "Life of Man" has never before been presented commercially in America and because no student dramatic club has ever before been so bold as to come out and compete with the regular producing managers. The production will be purely amateur. The scenery is by a student, D. M. Oenschlager, '23. He has achieved considerable fame at Harvard for his work for the 47 Workshop Plays.

In the Andreyev play the incidental music is by Conrad Sallinger, '23, while "Beranger" will be presented as translated by Howard Phillips, also of the '23 class.

Both of the performances are under the direction of J. W. D. Seymour, '17, a non-professional, who has directed all of the club's shows for several years. He is the son of William Seymour, an actor, now appearing in Boston.

"Life of Man" was previously done by the club in December with great success, one performance being given at the Hollis Street theatre. The local critics gave very favorable reviews and several since have given their endorsement of the project to invade New York. "Beranger" was also given during the year.

The scenic effects are said to be revolutionary in design, being merely a few bizarre pieces set in the center of the empty stage.

Both plays are again to be presented in Cambridge previous to the New York performances. The Andreyev play will be given April 9 and "Beranger" the following evening. These will be benefit performances for the American Field Service Fund for sending American scholars abroad to finish their education.

The week of April 16 selected for the New York invasion is vacation week at college, and the club is certain that it will receive enthusiastic support from a large number of the student body in New York at the time and also from the alumni. The officers of the club will make their headquarters in New York at the Algonquin hotel.

The Hasty Pudding Club is to tour this year, presenting its production, "Take a Brace," starting April 12-13 at their clubhouse in Cambridge. The itinerary will follow those two performances: April 16, Baltimore, Maryland Casualty Co. clubhouse; April 17, Washington, Belasco theatre; April 19-20, New York, Plaza ballroom; April 23-27, Boston, at either the Plymouth or Wilbur theatre.

The 47 Workshop is quiet as far as production is concerned at present and the Pi Eta dramatic club contemplates nothing further in the line of entertainment this season.

Atlantic City, April 4. "Here's How," presented by the Mask and Wig Club of the U. of P. at the Apollo Saturday proved one of the most successful of the productions ever made by the club. It is a tale of the revolutionary days of 1776.

J. J. SCHOLL GIVEN DIVORCE

John J. Scholl, producer of musical comedies, was granted a divorce from Ethel Scholl in Stamford, Conn. She left Scholl five weeks after their marriage in April, 1919.

Scholl said the reason his wife had deserted him was because he refused to allow her to continue her stage career after their marriage.

MONEY IN BALTIMORE? READ THIS AND SEE

Two Shows There This Week Will Get \$80,000—Some Get \$2,000 in Balto.

Baltimore, April 4.

Baltimore is a bad show town, huh? "The Music Box Revue" on its opening night Monday beat its opening night in Philadelphia and the opening night in Washington. This record in Baltimore was made in the huge Ford's. With Al Jolson as the legitimate opposition and with the Maryland playing the biggest vaudeville bill in weeks, with the two stock companies both offering new attractions and with Dave Marlon playing across the street at the Palace, the "Music Box" figures to do \$45,000 on the week.

Jolson opened to a complete sell out at the Auditorium, and in this house he will do a turnover business all week, grossing about \$35,000. This is business in a town where some shows have gone below \$2,000 on the week.

The George Marshall Players and the Smith-Duffy Players, local stock organizations, have announced "Clarence" as their claims, and both are still arguing to see who will finally give in. According to George Marshall, who runs the Lyceum here and the Shubert-Belasco in Washington, neither company has the exclusive right to play it in Baltimore.

Meantime "Smilin' Through" will be the next Marshall production, while "Clarence" still is billed in the lobby of the Academy.

CENTURY, FRISCO, SHOW

All New Company Opening for A. & H. April 15

San Francisco, April 4.

The all new musical comedy company gathered by Ackerman & Harris to open Sunday, April 15, in "The Pepper Box Revue," at the Century will have Sophie Tucker with her two male pianists, George LeMaire and partner, Bill LeMaire, and Hayes, Connor Twins, Irma Alfred, Jack Burnett, Covey Sisters, Marian Merle, Austin Mosher, Madeline DeCleve, Thama Speed, Betty Thompson and a chorus of 24 girls.

Miss Tucker at \$2,000 weekly and George LeMaire at \$1,200 a week are under contract for 10 weeks with an option for a longer term.

"The Pepper Box Revue" will be the second production by A. & H. at the Century which the coast managers want to establish as a permanent Frisco musical comedy home. Its first show now at a close was an all-colored musical, very successful.

Thugs Picked Spec—Got \$7.70

A boy employed by Louis Cohn, the ticket broker, was held up by thugs while making the returns to the theatres Saturday night. Because of the broker's switch in system two weeks ago, when checks were made out to the theatres instead of cash, the loss was very small. All the stick-up men got in cash was \$7.70. They stripped the boy's pockets, taking checks to the amount of several hundred dollars, but payment was stopped Monday morning.

Through the recent plague of street robberies all persons transferring cash at night were advised to protect themselves. There were several similar stick-ups about a year ago, though little cash was gotten. Cohn's messenger was backed into the alleyway between the Broadhurst and Shubert theatres on 44th street.

Nancy Fair and "Demi-Virgin"

San Francisco, April 4.

Nancy Fair, former leading woman at the Alcazar, Frisco, is organizing a company in Los Angeles to present "The Demi-Virgin."



A. C. "DUKE" POHL

Brevort Hotel, St. Louis, Mo.

I take this means of inviting the entire theatrical profession to the sixth annual birthday party given in my honor at the above hotel on Monday night, April 9, 1923. You don't have to be registered or a guest at my hotel, as everybody is welcome; let this act as your invitation.

SCHWARTZ SERVED

Toohy Sues Composer for Alienation of Wife's Affections

Jean Schwartz has been served in a suit started by H. O. Falk, attorney on behalf of L. Bovette Toohy, in which damages of \$50,000 are asked on the allegation of alienation of affections. Miss Long was a show girl in White's "Scandals" last fall. The alienation action is based on a raid of the composer's apartment early in the morning of January 20, at which time the husband was present. The damage suit was filed shortly after the raid, but Schwartz was absent from the city, having gone to Palm Beach.

According to the affidavits filed, process servers walked up 13 flights of stairs in the apartment house on West 92d street where Schwartz resided. The song writer is alleged to have answered the door, opening it after one of the visitors stated he had a telegram. Upon entering, it is alleged, Miss Long was found in bed. Toohy, the husband, removed the covers, disclosing his wife encased in pink pajamas. There was but one bed in the four-room apartment. Schwartz is alleged to have been in pajamas also, covered with a bathrobe.

Toohy is said to be a professional dancer. He wed Miss Long at Kansas City in 1916. Miss Long and Schwartz are alleged to have been friendly for several years.

The co-respondent, Sally Long, served a summons in a separation action in the New York Supreme Court on Leo Bovette Tuet. John L. Fitzpatrick Wednesday was substituted as counsel for Joseph W. Heimsoth.

COLORED SHOW

Guarantees \$4,000 Weekly for "How Come" at Selwyn, N. Y.

"How Come," the colored revue, scheduled to open at the Selwyn, New York, April 16, is guaranteeing the house \$4,000 weekly for four weeks with Ben Harris, a Newark, N. J., lawyer, financing the show as he has from the start.

The production, the most pretentious of the colored show cycle, carries 70 people, including the orchestra.

Will Vodery and Henry Creamer are currently rewriting it from the original by Chappelle and Hunter.

Hunter, Chappelle and Stinnette and Andrew Trimble are the principals.

Dramatic Editor of Two Dailies Philadelphia, April 4.

C. H. Bonte, for many years dramatic editor of the "Public Ledger," has resigned to become feature editor on the Philadelphia "Inquirer," made vacant by Bushnell Dimond leaving for New York.

Arthur B. Waters, dramatic editor of the "Evening Public Ledger" for the past year, will take charge of the dramatic departments of both "Ledgers" in the future.

There will be no consolidation of reviews of columns, however, both papers keeping their identities in these matters.

James Wharton will be assistant to Waters.

NICE BILL OF EXPENSE FROM KLAU'S ERROR

"Exile" Has Claim of Between \$3,000 and \$4,000—"Last Warning" Had Loss, Too

"The Exile," announced for the Klaw, New York, but prevented from opening because of the continuance there of "The Last Warning," which won a temporary injunction last week restraining the house from ousting it, will debut next week at the Cohan, succeeding "The Love Child," closing Saturday and not touring until the fall.

"The Exile" held a contract for the Klaw and was to have opened Monday, the arrangement calling for a weekly guarantee of \$3,500 to the house.

Joseph Klaw is said to have made a settlement with "The Exile" show, agreeing to pay all expenses involved. Included were advertising and a week's salary to the cast of "The Exile," incurred by the enforced lay-off this week. It is said that "bone" will cost the Klaw office between \$3,000 and \$4,000.

"The Last Warning" had been offered the Cohan, which asked \$4,000 weekly as the guarantee and was tentatively accepted pending the outcome of the case in court. The same conditions remain for "The Exile." Another theatre was in sight, it also asking a guarantee.

Mindlin & Goldreyer had been given two weeks' notice by Joseph Klaw, who contended they had purchased tickets to attain "The Last Warning's" stop limit of \$7,000 and that such purchases as "not bona fide sales." The court in granting a temporary restraining order decided a producer had such a right and that where a stop limit clause exists it is the same as rent. It is understood the injunction has been appealed.

Because of prospective patrons having been told at the Klaw box office that "The Last Warning" was closing and the refusal of the treasurer to sell tickets after March 31 (until the decision was handed down) the producers contemplated a civil suit for damages against the Klaw based on affidavits of patrons. Mindlin & Goldreyer, however, were disposed to drop that issue this week. It is assumed that by the time the appeal is heard or the injunction is made permanent the season will be virtually over.

"The Last Warning" picked up almost immediately following the notice from Klaw, going to \$8,000 two weeks ago and better than that last week. The managers purchased several hundred tickets. From that money the attraction received its 60 per cent, but on top of that the tickets were sold to the cut rate agency for a dollar each so that there was virtually no actual loss in the operation.

"The Exile," similar to "The Last Warning," has a multiple number of stockholders. The new show features Jose Ruben and Eleanor Painter, who are reported having bought an interest in it.

DOLLY LEWIS ILL

Formerly in "Gingham Girl"—Trouble Believed Breakdown

Asheville, N. C., April 4.

Dolly Lewis, recently principal comedienne of "The Gingham Girl," is here at the Von Ruck Memorial Sanitarium, suffering from a physical breakdown. It is said she will be secluded here for a year.

Miss Lewis' troubles with the management following the New York opening, as a result of which she left the show, are thought to have superinduced her physical condition to an extent necessitating a complete and extended retirement. Miss Lewis was associated with Eddie Buzzell in the vaudeville act on which the show was based and created the leading feminine role.

TICKET SCALE FOR CUT RATES

The admission scale for "Irene," which began a special engagement at Jolson's 59th Street Monday, was established at \$3 top, although when the attraction made its run at the Vanderbilt the top price was \$2.50. The increase was made because the present booking is designed for cut-rating principally in the form of "two for one" tickets.

The additional 50 cents will obtain for each two tickets so sold and will also bring a bigger return from Leblang's Public Service cut rate agency.

LOU TELLEGEN PLAYING SAX IN NEW ORLEANS

Helps Clowning on Orpheum—Regrets Inclusion of Co-respondents in Divorce

New Orleans, April 4.

Lou Tellegen is headlining at the Orpheum this week, appearing in his sketch, also assisting Dooley and Sales while they are clowning for the N. V. A. collection. Tellegen has added saxophone playing as his voluntary contribution for the week.

In an interview yesterday, touching on the divorce action his wife, Geraldine Farrar, has pending against him in New York, Mr. Tellegen said:

"I am sorry my wife named anyone in her divorce proceeding. It was not necessary. My wife could have had the divorce in one moment as far as I was concerned."

"I agreed not to make any fight on condition that the whole matter was to be handled quickly and quietly. I was dumfounded when I learned several correspondents had been named. I want it understood that while I agreed not to make any defense of any charges which my wife might make against me, I emphatically deny any of the girls she has mentioned in the case have been guilty of any wrongdoing. I spoke to one of them, or rather called at her home to see her parents, and presto! she was named as one of the co-respondents."

"Miss Stella Larrimore, for instance. I know her very charming family, and she is a lovely girl. She is as pure as the angels above. I am sorry that she or anybody else should be dragged into my case. As soon as I carry out my contract with the Orpheum circuit I will gladly return to New York and offer testimony in behalf of any of the girls named."

Justice O'Malley Tuesday, denied the application for trial by jury of Stella Adler, known professionally as Stella Larrimore.

In the Tellegen-Farrar divorce suit, Miss Larrimore is named as co-respondent. If the case is heard on camera, she would have no opportunity to publicly defend herself against what that imputes, a serious matter when its influence on her professional career is taken into consideration.

Louis B. Brodsky, attorney for Miss Larrimore, excepted to the decision, and the contention of Samuel Untermyer, appearing for Geraldine Farrar, a co-respondent in a divorce case is not, by law, entitled to a trial by jury. He asked for a stay to appeal. This was granted by the justice until 10 a. m. Monday.

HENRY MILLER'S COMEDY

Playing "The Changelings" on Way to Coast, Opens in Philly

Henry Miller, with all-star support, will open at the Broad Street, Philadelphia, in a new comedy, "The Changelings," by Lee Wilson Dodd. In the cast are Blanche Bates, Ruth Chatterton, Laura Hope Crews, John Miltenr, Felix Krembs and Geoffrey Kerr.

As last season, Miller will try out a number of new plays at the Coast during the summer, but instead of jumping directly across the continent, will offer "The Changelings" at a number of points, the show not being due on Broadway until next season. The Philadelphia engagement is for two weeks, with Chicago probably the next stand. Miss Chatterton and Miss Bates accompanied the producer to the Coast last summer. The new shows will be presented first at the Columbia, San Francisco.

NEW P. M. A. MEMBERS

Phillip Goodman, associated with Arthur Hopkins in "The Old Soak," has applied for membership in the Producing Managers' Association. The new manager has been quietly connected with the legitimate for some time, but his first active production venture was with the Don Marquis comedy, now in its ninth month at the Plymouth.

Goodman is an advertising expert and reputed wealthy. During trips abroad he secured scripts, a number of which he turned over to Broadway managers.

Robert McLaughlin, the Cleveland playwright and producer, who recently moved to New York, was elected to the P. M. A. last week.

STOCK COMPANY OPERATION VERY ACTIVE, EAST AND WEST

Scarcity of Theatres—Players Needed in Middle West—Placing Companies at All Available Points—Looking to New York for Material

The report of a scarcity of stock actors in the Middle West reached New York this week from Chicago. The agents in that city are scouring for players for new companies being organized. An effort is being made by some to bring people from New York, with the Western agents invariably forced to pay higher salaries for people from the East than for those in their own part of the country.

New York dramatic agencies have had a number of calls for stock people of late, with a tendency on the part of managers to place companies wherever a theatre is available.

A theatre shortage prevails, with stock locations at a premium, several recognized managers offering special inducements for houses for spring and summer stock.

PERCENTAGE TERMS INSTEAD OF ROYALTY

**"On the Stairs" at Keeney's
Next Week—Cut Rates
May Be Used**

The Keeney Players at the Bay Ridge, Brooklyn, will play "On the Stairs" next week through an arrangement with Joe Shea.

The booking was entered into with Shea on a sharing agreement. Shea to receive 20 per cent. of the gross, it is said, instead of royalties.

It is understood it is the first time a sharing arrangement of this nature has been used in stock. It is reported the company will use cut rate tickets during the week to boost business.

The Keeney Company has been doing about \$3,000 weekly gross.

STOCKS

SHUBERT-CRESCENT STOCK ("SIX CYLINDER LOVE")

Gerardine Burton.....Martha Mayo
Richard Burton.....Walter E. Perkins
Phyllis Burton.....Ruth Gilmore
Mary.....Phoebe King
Margaret Rogers.....Silvest Hanley
Mertram Rogers.....Howard Miller
Howard Winston.....Geoffrey Miller
William Donoy.....Charles Lawrence
Marilyn Sterling.....Regina Wallace
Gilbert Sterling.....Lorin Baker
George Stapleton.....Joseph Raker
Hugh Smith.....Hugh Finn
Tom Johnson.....George Meeker

Brooklyn's fifth dramatic stock came into existence this week when the Henry Duffy Productions opened Monday at the Shubert-Crescent, the former Shubert vaudeville house. Notwithstanding the number of stocks in Brooklyn, no confusions exist with the four in operation for several months. They are widely separated in the outlying sections, with the Crescent the only downtown house.

The new company is one of several under the Duffy management. His organizations in Washington and Baltimore, playing for several months, have inaugurated a policy of appearing in certain plays for runs of several weeks. This will not be followed at the Crescent, where each production will be played two weeks. The present is operating against the downtown legit houses of Brooklyn. An admission scale topped at \$1 at night during the week and \$1.50 Saturday nights is in effect. The Tuesday and Thursday matinees are topped at 75 cents, with the Saturday matinees \$1. The Brooklyn legit houses play the majority of attractions at \$1.50 top with the exception of musicals scaled higher. The Crescent management plans stock presentations equally effective as the road companies which hit Brooklyn.

"Six Cylinder Love" was selected as the opening play with a cast of Broadway players, headed by Lorin Baker and Regina Wallace, recruited. It will be the policy of the company to present name players in each of the productions, with the supporting cast retained in stock. This policy seems to be favored by managers of new companies, the stock starring idea proving a money maker in many instances.

The Duffy company presentation of the William Anthony McGuire comedy is satisfactory as a stock performance. The personnel is above the average, with the leads easily demonstrating ability. The individual honors of the piece go to Baker, who as a successor to Ernest Truex gives all to the part brought out by the creator. Miss Wallace was admirably cast as the young wife, with Walter E. Perkins, Charles Lawrence and Geoffrey Miller aiding materially. The Duffy company in general is made up of seasoned players. At times at the early performances this week the work was ragged, due to lack of study. This should be easily overcome on the strength of the experience of the members.

The production end for "Six Cylinder Love" was well carried out. The regular production was used in

full. It placed the company well above the general run of stock companies.

The Duffy company should do business at the Crescent. The house was at one time a money maker in stock. It received a hard blow with the Shubert vaudeville, the effect of which only time will eliminate. With productions on a par with the first, little difficulty should be experienced in building up a paying clientele. Hart.

James J. Jeffries, lightweight boxer, sought by the police of Haverhill, Mass., since 1921, returned to Haverhill last week to fulfill a professional engagement Friday night. He was arrested on the eve of his appearance on a charge of robbery and was held in \$5,000 bail for appearance in East Cambridge Superior Court. Nothing daunted, Jeffries entered the ring with Mark Taylor, negro lightweight, but the best he could do was get a draw.

The robbery in which the police say Jeffries was implicated had as its victims 12 craphshooters who were wooing Lady Luck one night late in 1921 in a farmhouse on the outskirts of Reading, Mass. When the game was at its height five men entered with drawn pistols and took \$4,000 in cash and jewelry from the gamblers. They first had cut the telephone wires and slashed the tires of autos parked outside the house. The police say it was Jeffries who took these precautions against pursuit.

Edward Davidson, stage manager of the Hyperion theatre Players in New Haven, and Catherine B. O'Brien of Worcester, Mass., were married April 2 on the Hyperion stage at the close of the performance. The ceremony was performed by Rev. James McGee, D. D., pastor of Calvary Baptist Church. Frances Williams of the stock company and William Davidson of Bridgeport were the attendants. The audience that witnessed the opening presentation of "Ladies' Night," this week's attraction, were invited to remain in their seats after the final curtain fell. Mr. Davidson has been connected with the Poli circuit for the last five years. He will be with the Poli stock, which will open in Springfield, Mass., in May. His bride is a non-professional.

After another vain effort to open, Garry McGarry finally gave it up as a bad job when failing to get started with Tom Wase in "Grumpy" Monday at Washington. It wasn't a last minute failure, however, as the announcement was made on Friday all plans for the house as far as Mr. McGarry was concerned had been canceled. The closing gave George Marshall an opportunity, and with his production of "The Demi-Virgin"

now in its fourth week at the Belasco he is to open the Garrick with a return for "Getting Gertie's Garter." Henry Duffy, now associated with Smith at the President, was in the east at the Belasco. The opening of Marshall's opposition to himself has not as yet been definitely set.

The Mabel Brownell-Maude Fealty battle for stock honors in Newark has opened vigorously, with Miss Fealty scoring first. The Brownell stock advertised plays maintained far superior to any produced by stock in Newark. Among them was "Deceased," going into immediate production. Miss Fealty stole a march by producing the Akins play this week, having had it in rehearsal when announced for the Brownell stock. The Brownell ads Saturday contained a pretty plain knock at Miss Fealty, and she retorted in her Sunday ad. It is not believed here Miss Brownell knew anything about the ads personally.

Lansing Earnest, manager of the Union Square theatre stock in Pittsfield, Mass., has arranged a benefit performance today (Thursday) for Marguerite Lee, who was seriously burned in a fire in a theatrical apartment house in New York City.

WM. A. GREW IN BANKRUPTCY

Chicago, April 4.
William A. Grew of Pates & Grew filed bankruptcy proceedings with liabilities of \$55,812.26 and assets \$385.

The list of creditors named: Winchell Smith, \$10,000; Frank Bacon (Bacon Estate), \$10,000; Newspapers in Canada, \$7,000; Allen Theatrical Co., London, Ont., rent, \$10,000; Jack Norworth, salary, \$750; James Todd, salary, \$100; Mr. and Mrs. James Smith, salary, \$900; Mr. and Mrs. George Dill, salary, \$2,000; Al Regali, salary, \$220; Mrs. Caldwell, salary, \$100; Raymond Capp, salary, \$250; Century Players, royalty, \$2,500; James Thatcher, royalties, \$2,500; Century Play Co., \$2,500; John Golden, \$500; American Play Co., royalty, \$500; Sanger & Jordan, royalty, \$500.

The rest of the amounts due are on small loans. Most of his indebtedness was incurred in Hamilton and London, Ont.

FILMS SUCCEED SHUBERT'S

Providence, R. I., April 4.
The Majestic, under the management of its owners, the Emery Amusement Co., opened Saturday as a picture house. It was formerly leased by the Shuberts and figured in lengthy court controversies arising from terms in the lease contract. The theatre has been renovated and a beautiful panorama from the stage setting.

For the opening Mae Murray in "Jazzmania" and "The Famous Mrs. Fair" headed an enlarged program. Prices are 15 to 35 cents at matinees and 15 to 55 cents evenings.

A report from New York says the Shuberts have opened negotiations to again secure the Majestic, using it next season for legit attractions.

MUSIC BOX CO. SAILS APRIL 10

The entire company of the first "Music Box Revue," which is finishing in Baltimore this week, is to sail for London on the "Aquitania" on April 10.

Several of the girls with the organization, however, will not go abroad, and these are to join the present Music Box show in New York and be given contracts for the third of the series of the shows at the house for next season.

HUSBAND'S LONG ABSENCE

Gertrude Coates, actress, last in the "Greenwich Village Polies," was granted an annulment of marriage from Sidney Benedict under the Enoch Arden law.

Justice Giegerich in the New York Supreme Court Monday held that Benedict's six years' absence entitled Miss Coates to such relief.

"Adrienne" in Rehearsal

"Adrienne," the musical show being produced by Louis F. Werba, will be placed in rehearsal next week, with Billy B. Van and Vivienne Segal the leads. The dances will be directed by David Bennett.

Jules Murry on Coast Vacation

Jules Murry, head of the Shubert booking office, left for a trip to the coast last week. It was understood the journey was in the nature of a vacation. He was accompanied by his wife and daughter.

LEGIT ITEMS

The will of Eugene Wood, humorist, author and father of Peggy Wood, now in "The Clinging Vine," filed and admitted to probate last week in the Surrogate's Court, New York, divides his estate of less than \$10,000 in personality, after all debts are paid, equally between his daughter and his sister, May L. Wood, both of 105 East 19th street, New York, the latter, without bonds, being the sole executrix.

Alfred G. Jackson, sporting editor of the Bridgeport, Conn., "Sunday Herald," resigned to become publicity agent for the Century Players, New York City.

Lawrence Marston was engaged last fall by William H. Gilmore to stage "The Marriageable Mother," which Gilmore was producing. Marston claims a \$750 indebtedness due for services rendered and has brought suit through Hess & Lilenfeld.

Since his return from Florida, John Golden has been ill with stomach trouble. Upon recovery he will prepare a number of plays for spring try-out.

"Gabbette," a musical piece by Joseph Byron Totten, opened Monday in Easton, Pa. It is scheduled for Chicago following a preliminary road tour.

E. M. Goddard of the John Golden office, accompanied by his wife and daughter, left this week for Bermuda.

David Kaufman, who has been associated with the Shuberts for over 10 years in the capacity of house and company manager, has been placed in charge of the Central, New York, which opened Sunday under control of Cosmopolitan Films. Samuel Turner, formerly assistant treasurer of the Globe, is now treasurer of the Central.

The house staff may be moved to the Park when that house is opened by Cosmopolitan next month.

The Southern company of "The Circle," playing one nighters in Pennsylvania, laid off last week, and the cast, which is made up of stars, returned to New York for a rest. Wilton Lackaye called at the Selwyn office Saturday to say goodbye to Jack Welch, who was out of town. Asked if he cared to leave a message, he said he merely wished to greet "Archie's Irish Rose."

A benefit performance announced recently for the Casino Sunday night with the object of raising a fund in aid of Edna Rochelle, a once popular show girl who has been at Saranac Lake for several years, will be held as scheduled. Tickets are on sale at the theatre, and contributions may be tendered to the committee, in care of the Casino management.

Herman Mankiewicz, assistant dramatic editor of the "Times," is covering the field for George S. Kaufman, dramatic editor of that publication, who is due back from Europe late this month. Mankiewicz was formerly a Berlin correspondent for the "Times," writing under the initials of H. J. M.

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LITTLE THEATRES

The Little theatre of Dallas, Tex., is playing "Dulcy" this week (April 2). Last month it gave "The Red Robe" for four days. Alex. Dean is the director with Godwin Jones, stage manager. In the playing company are Claude B. Cooper, Florence Williams, Josephine Hudlow, Marie Louise Speer, Louis V. Quince, Hugo Dixon, Jennette Jenkins, E. D. Junkin, James Whittlesey, Richard Alexander, H. Ben Smith, Ward Larrimore, Maurice B. Phipps, Marion Woodward.

The Kansas City University Dramatic Club has just finished a six nights' tour of Kansas towns, presenting "Mr. Pim Passes By." The piece was produced under the direction of (Miss) Cecil Burton. It is the intention to present the play in a number of other towns before starting on a new production. The club's next venture will be with three one act plays "Six Who Pass While the Lentils Boil," "Two Crooks and a Lady," and "The Pot Boiler."

The Kansas City theatre gave its second reception at the Hotel Muehlebach, Thursday evening, Mrs. Anthony French Merrill, Chicago, and Judge Arba S. Van Valkenburgh, were the speakers. Each of the 947 members were allowed one guest. "Dulcy" will be the fifth production of the organization, and will be given at the Grand theatre, starting April 9.

The Little Theatre Society of Indianapolis is talking about an open air production of a Shakespearean play there this summer.

Harry G. Davies of the William A. Brady producing forces is in Troy directing the final rehearsals and staging of "Civilian Clothes" at Proctor's April 16 under the auspices of Troy Post, American Legion. His son Harry, who will play the leading role, has been coaching the production. Marjorie Tyler, leading lady of the North End Players, a Troy amateur group, is of the cast. The purpose is to raise a benefit fund for war veterans unable to secure Government aid. Troy Post is giving the benefit performance in lieu of tag days, solicitation of funds, etc. No advertising is being sought for the program, the post relying on the receipts from the sale of tickets.

The San Diego (Cal.) Players have one of the former buildings of the San Diego exposition in Balboa park and will shortly open it with Milne's "Romantic Age." Francis P. Buckley is the manager and director. The leading woman will be Emma Lindsay Mark, professionally Emma Lindsay Squier, author of "The Wild Heart," and other animal stories. She has had stage and picture experience.

Frank Ferguson will give a series of lectures on "The Theatre of Today" at the Hotel Astor, New York. They are portions of a series Mr. Ferguson has given at Columbia University.

A ball at the Hotel Biltmore, New York, April 11 by "The Curtain" will have its proceeds placed in the building fund of the organization, which hopes to have a new Little theatre in New York.

R. Bryson Jones, one of the heads of the Kansas City theatre, the local guild organization, appeared before the City Club and appealed to the members for their support of the organization. He asserted that good theatres were as essential to a city as good parks and boulevards. He also advised the club members that if the city did not furnish good amusements many of the big conventions would go to St. Louis instead.

The Players' Club of Worcester, Mass., will present "Drums of Oude," by Austin Strong, April 19-20. Two new plays by members of the organization will be given at the same time.

The Yale Dramatic Association will present an Irish play, "The Playboy of the Western World," in the Hartford Club Saturday in Hartford, Conn.

The Green Room Club of Worcester, Mass., will play "Community Tables" in four acts, in the Worcester (Mass.) theatre May 8.

JOYS AND GLOOMS OF BROADWAY

There seems to be a well defined attempt, whether it is intended to be obvious or not, on the part of the management of the "Music Box" to develop morale and company spirit in their organization. This is done with frequent parties, which lately have taken the form of beefsteak dinners on Saturday nights. The entire membership, from the stars to the chorus, are invited, with very few outsiders. The entertainment consists of specialties and clown acts by members of the company. Many a successful show has been disrupted by internal dissension.

The personality of a manager sometimes achieves the same results. The story is told of a manager, now directing production for one of the biggest firms in the business, who carried a company down South and through the Middle West for 30 weeks and never lost a member—and never paid salaries. They stuck on his account.

A story is told about an admirer of a former Ziegfeld girl who has recently won high honors as a picture star. About two years ago she was in the "Midnight Frolic," and needed, above all things, a new set of teeth, in spite of her youth. She didn't have the \$600 for a dentist, but an admirer bought her the molars. Shortly after she had a convenient quarrel and aired him. He was lamenting to another Ziegfeld girl, bemoaning his fate and verbally chastizing himself for being a fool. "That the last time I'll buy any teeth for any girl," said the sap.

Berta Donn, eccentric dancer and ingenue of various musical comedies, never needs to worry about finances when she gets mixed up with failures, for she owns a house in Greenwich Village and rents rooms and apartments.

Marion Coakley, feminine lead in "Barnum Was Right" at the Frazee, has been working throughout the past week with a doctor in almost constant attendance. She was out for two performances, but because of the lack of an understudy familiar with the role, has made a big effort to carry on, solely to help Louis Werba, who has had great difficulties with the show. It has a chance here, and Miss Coakley, in spite of great pain, is going through with her part. The second act scene contains a bed, which comes in handy for the sick star between matinee and night shows and when not actually on the scene.

Jim Kirkwood has signed a five-year contract with Goldwyn as a star. He will make one picture first for an independent concern. This in spite of the tremendous salary the Selwyns offered him to stick in the play. Kirkwood likes pictures best.

An unusual party was given in honor of Lillian Woods, chorister in "The Boardwalk," Monday night by the other chorus girls in the show. Lovey Lee, dancer, left the show to devote more time to study, and after one day's rehearsal Lillian was picked out of the chorus and opened in Lovey's place Monday. Instead of the other girls, many of them good dancers, being jealous, they all cheered Miss Woods, and took her to a party after the show to let her know how happy they were that she made good.

There's a big field for men with comedy ideas as "gag men" on the lot with picture comics. Will Morrissey and Felix Adler were gagging comedies for Burr, but both left town for vaudeville. Very few of the stage comics get a chance at the screen thing. Undoubtedly many of them would make good, not so much by playing themselves as furnishing comedy ideas for others.

Tom Moore has been signed to play leads with Viola Dana for Metro.

Three girls, now with a big musical comedy, feel they can step out and do an act in vaudeville, and are secretly rehearsing. A comedy writer furnished a sketch, in which they play themselves and more or less pan the manager of their show, threatening to quit and get an act together. This conversation takes place in their hotel room. The last part of their act is supposed to be the stage of the Palace. The three chorines are saying nothing to their manager until they're sure the act will be a hit.

Five years ago Nancy Welford got \$20 a week as a chorus girl in Joe Woods' "Mimic World." Tuesday night she opened as the feminine lead in Royce's "Clinders" at the new Dresden theatre. A little over a year ago Dorothy Mackall received \$40 a week as a chorus girl in the Ziegfeld "Midnight Frolic." She was signed a few days ago as leading lady with Dick Barthelmess in "The Fighting Blade," at over 10 times that.

This proves that "Opportunity" is always lurking just around the corner in theatricals. About four years ago Lilyan Tashman and Nita Naldi were two of the stateliest chorus girls in Gest's Century Roof show. Today Naldi is our best known "vamp," and spends many of her evenings back stage at the Frazee theatre hobnobbing with her pal of the Century days, who is now playing an important part in "Barnum Was Right."

Harry Millarde will probably direct "The Warrens of Virginia" for Fox on the coast. His wife, Jane Caprice, who recently became a mother, will go with him, and may resume picture work. The "Warrens" is the picture Doug Fairbanks planned to do at one time.

A company was rehearsing in an abandoned and moth eaten hall, which had formerly been a rathskellar, under a theatre. The director, looking around, said: "This revives memories. Twenty years ago I was a singing waiter here. I'd sing a few songs, serve a few beers, help throw somebody out, and then start all over again. Those were the happy days!"

Dick Barthelmess is wearing his hair almost down his back. Dick is working on "The Fighting Blade," of the period of Cromwell and King Charles the First, and is wearing his hair long rather than a wig.

Johnny Hines has signed a contract with Warner Brothers to go to the Coast to do "Little Johnny Jones," which means that he is through with C. C. Burr for awhile. Which reminds us—two years ago Johnny had a funny little old Stutz, then got a new Stutz roadster, from that to a Mercer touring car, then a Daniels-eight, and now he's running around with a new Locomobile. Johnny had planned to go to Ireland to make a comedy there, but the Warner offer was so flattering that he accepted.

Ruby De Remer and friends are vacationing in Panama.

Diana Allen is in Miami with Bebe Daniels' company working on "The Exciters."

Mary Astor has signed with Paramount for five years.

Mary Miles Minter is going on the stage.

Nina Byron and Janet Magrow of the "Follies," Betty Williams, formerly of "Rally," and Brownie Curtis, of last season's "Follies" are in

K. C.'S NEW HOUSE

Policy Unsettled — Seats 1,400—Shuberts Have 10 Year Lease

Kansas City, April 4.

Kansas City's newest theatre, the Missouri, with a seating capacity of 1,400, is ready to be turned over to the Shuberts, for whom it was built under a contract calling for a 10 year lease. The four walls of the new building are all that remain of the old Century, for years the home of burlesque. It is owned by the Butler estate, of St. Louis, which furnished the money for the rebuilding.

Just what the Shuberts will do with the house is unknown. The most persistent rumor is that they will unload it if possible. It is also known that Gertrude Berkley, has looked it over, as a stock house. Miss Berkley managed a stock in the old theatre some 18 years ago. Other stories have it that it may be hooked up with the rumored "Dollar" circuit, although the Grand is also pointed out as the house that will get the Gus Hill shows, if they come.

J. J. Shubert was here, Friday, taking a look at his new theatre, but refused to give information as to the policy of the house.

ELKS' BENEFITS

A benefit concert, the proceeds of which will form a nucleus of the annual Christmas benevolent fund of the B. P. O. E., will be held in the No. 1 Elks' lodge room, New York, the evening of April 14. There will be a series of benefits for the fund following the "grand opera night." In charge of the publicity for the shows are William J. Guard, Ben H. Atwell and Roscoe F. Fred.

"LIGHTNIN'" RUN

Will Try for Month's Stay in Newark

"Lightnin'" will be tried for a run in Newark at the Broad St., starting May 7. It will be the first engagement of the record run-maker there and a month's stay is expected. On tour the attraction is showing the class that resulted in a three-year stay on Broadway. There are three companies out.

The Boston company is in its 15th week at the Hollis and is expected to continue into June. The advance sale for "Lightnin'" there is quoted at \$12,000.

LEGIT IN PROVIDENCE O. H.

Providence, April 4.

Legit will be restored here, at least temporarily, when George Arliss in "The Green Goddess" plays the April 16 week at the Opera house, following the closing of the Bonstelle stock.

WHITESIDE AT CURRAN

San Francisco, April 4.

Walker Whiteside in "The Hindu" is booked to open a two weeks' engagement at the Curran April 15. The prices will be scaled at \$2.50 top.

Hammerstein Leaving in May

Arthur Hammerstein will leave for London early in May. It is announced he will seek a West End theatre, in which Edith Day will be presented in "Wildflower" next season.

"Katinka" will be produced in London in June.

TOOKER PLANT FIRE

Printers' Loss \$750,000. Entire Plant Destroyed

A fire last Friday morning destroyed the entire plant of the J. H. Tooker Printing Co., one of the largest of the theatrical lithographing firms. The fire did \$750,000 damage of which \$500,000 is the loss of the Tooker firm. It occurred at 334 East 27th street.

The contracts will be fulfilled, due to the generosity of several competing firms that have placed their plants at the disposal of the Tooker company to provide for immediate shipments and completion of work on urgent contracts.

Jack Singer is named defendant in a New York Supreme Court suit by Samuel A. Maguire, as assignee of the J. H. Tooker Printing Co. to recover a bill for \$2,937.

The indebtedness arises out of the former burlesque man's ill-fated venture in Shubert vaudeville with his "Hello New York" unit.

HUNTER ACCOUNTING FILED

An annual accounting of the property held in trust for Emily Victoria Wood, and Hunter Wood, infant children of Edna Hunter, the late musical comedy and picture actress, made by their general guardians, Ruth M. Scott and Iverson Scott Hanna, both of Howard, Kan., filed last week in the Surrogate's Court, New York, shows as follows:

That Miss Hunter, in private life, Edna Hunter Wood, former wife of Warden G. Wood, died February 5, 1920, after a brief illness. She was 44 years old, a native of Toledo, educated at St. Agnes school, Albany, N. Y., and began her stage career in musical comedies. She was in "Liberty Bells," then with Dillingham, and Klaw & Erlanger, had appeared with Eddie Foy and Francis Wilson, and was Lady Angela in "Florodora."

She was an accomplished singer, piano player, rider and swimmer, and had been King Baggot's leading woman for several years. In pictures she had posed in a production with Clara Kimball Young, and on the screen she had been seen in "The Common Law," "Prince in a Pawnshop" and "Jimmie Dale, alias the Grey Seal."

By her will, executed November 23, 1919, she divided her property equally between her two children, Emily having been born January 7, 1907, and Hunter, December 18, 1908, both children residing with her sister-in-law, Elizabeth A. Wood, at Metuchen, N. J. She named Henry M. Wheeler, of 701 Madison avenue, New York, as executor of her estate, and Ruth M. Scott and Iverson Scott Hanna, the last two cousins, as general guardians of the infants.

In his accounting as such executor, filed in October, 1921, Mr. Wheeler, who was subsequently discharged as such by the Surrogate's Court, showed that \$10,047.86 came into his hands, out of which he paid for expenses and to creditors, \$3,944.25; gave to Elizabeth A. Wood "for the board and care of the decedent's two children, from March 20, 1920, to October 20, 1921, \$1,495, and held a balance of \$4,678.61 for further distribution, subject, however, first to the deductions of his commissions and the expenses of the accounting.

Mr. Wheeler also stated that the testatrix had left each child a \$5,000 trust fund, to be paid such infant when the later became of age, but these funds were held by the New York Life Insurance Company, which did not come into his hands nor into the hands of the guardians, and evidently will be accounted for by the trust company at the proper time.

Miss Hunter, court documents show, was granted a divorce from her husband by the Superior Court, Boston, Mass., March 29, 1912, the decree which became effective September 30, 1912, and that the custody of the two children was awarded her.

LEVY'S LUCKY VACATION

Abe Levy, general manager for Sam H. Harris, returned to Broadway Monday after three months in California. Abe had been stalling about taking a rest for 15 years but was lucky enough to pick the worst winter within that period to hit the coast.

Levy hid away at Palm Springs which is on the edge of the desert. It has about 200 population, made up of Mexicans, Indians, Japs and Chinese, but with a unique hotel which provided separate cottages for each party of guests.

Joseph Fleerney assumed Abe's duties while he was absent.



ARTHUR GRANT SHEEKMAN

DRAMATIC CRITIC OF ST. PAUL "DAILY NEWS"

Mr. Sheekman is perhaps the youngest Hazlett in the country. Although he doesn't tell his exact age, reports from St. Paul say that only recently he cast his first vote.

Sheekman is the successor of Charles M. Flandrau, author of "Prejudice" and "Vive Mexico," and one of the best known critics in the country. Mr. Flandrau is now in Europe.

Formerly associated as publicity man with the Orpheum, St. Paul, Sheekman knows the theatre from the inside as well as out. Now he is engaged in the writing of vaudeville material, doing work on order.

He is Variety's St. Paul correspondent.

(The tenth of the series of photographs and brief sketches of the dramatic editors.)

Tommy Meighan's picture, "The Ne'er Do Well," at the Famous Players studio in Astoria, L. I.

Madge Merritt, of the "Follies," is recovering from a severe attack of appendicitis.

Several former Ziegfeld and other musical comedy beauties are going in for stock. Dorothy Leeds, once of the "Midnight Frolic," and Mildred Lagne, former Hammerstein chorister, are in the company in Baltimore; Betty Williams just got back from Wilkes-Barre; Kay Laurel has been playing for some time; Brownie Curtis is going to Springfield, Mass.

Edna French, original Sennett bathing girl, noted for her beautiful figure, who has been the central figure in most of Ben Ali Haggin's pictures and a member of the "Follies" for four years, quit the show and went to work as a stenographer, but came back again when Ned Wayburn induced her to join his Haggin picture production. She is now with the company on a tour of the southern Famous Players houses.

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 (46th week). Holy Week surprise to Broadway, drop being less than anticipated and some leaders actually showing increases. Off here also, but takings of over \$10,000 turned a good profit.

"Anything Might Happen," Comedy (7th week). Pace after this week will determine length of stay. Business little more than even break between \$5,000 to \$6,000. Former figure last week.

"Barnum Was Right," Farce (4th week). Dented by weak Saturday, general because of Jewish Passover; off \$1,000. Business around \$7,000, but attraction still counted as promising.

"Better Times," Hippodrome (31st week). Heavy matinee trade last week and this. House listed to go dark in three weeks, but may take on summer policy.

"Caroline," Ambassador (10th week). Was expected to continue well into spring season, but slipped further last week, going to \$8,500. Reported having made money, although first indications of strong business were not fulfilled. Imported adapted operetta.

"Dice of the Gods," National (1st week). Mrs. Fiske enters Thursday night, relighting house. Show first called "Paddy." Played Chicago, but has been laying off several weeks.

"Chauve-Souris," Century Roof (61st week). Reduction in scale to \$3 top after running more than year at \$5 turned trick and Russian specialists doing excellently. Matinee trade surprisingly strong last week. Four afternoons carded for this week.

"Cinders," Dresden (1st week). This musical originally listed for Fulton, but converted roof finally chosen. Opened Tuesday, charging \$3 top, dollar less than "Follies" downstairs.

"Elsie," Vanderbilt (1st week). Musical which attracted attention in middle west. Believed to have entered Chicago at unfavorable time. When shown in Boston recently several houses here offered. Opened Monday.

"Follies," New Amsterdam (44th week). Would not surprise tonight if revue reached year-end Broadway. Looks sure to run into May. Average is \$33,000 weekly, which leads Broadway.

"Give and Take," 49th St. (12th week). Parties helped early this week, business holding up well. Holy Week about same as week previous; \$7,500.

"Go Go," Daly's 63d St. (4th week). Musical of real promise. Picked up steadily from premiere and held to \$10,000 pace last week. Ought to remain until hot weather. Reported moving downtown, but denied.

"God of Vengeance," Apollo (7th week). Notice to vacate given this turbulent attraction Saturday, when under stop limit for two successive weeks. Slid under \$6,500 last week. Piece may be moved back to Greenwich Village, but that depends on court cases.

"Icebound," Sam Harris (8th week). One of dramas which has fooled showmen; considered fine piece, but apparent difference of opinion among patrons. Average around \$9,000.

"If Winter Comes," Galety (1st week). English drama taken from novel of same name. Produced in England last fall. Cyril Maude starred here. Opened Monday, succeeding "Loyalties." Dillingham attraction.

"Irene," Johnson's 59th St. (1st week). Opened Monday, second try on Broadway. Piece ran year and half, but never before at cut rates. Struck average of \$2,000 and over nightly last week and crossed better than \$12,000. Profitable. Cast changes effective this week, with indications business will steadily increase.

"Kiki," Belasco (71st week). About five weeks more, Lenore Ulric due for coast for pictures in May. Ability of last season's dramatic smash to stay within reach of current leading money-getters is amazing. Over \$12,000 now.

"Lady in Ermine," Century (27th week). Likely to hit subway circuit before end of April. Served well in big house, two-for-one tickets pulling gross up to profitable margin at week ends.

"Lady Butterfly," Astor (11th week). Listed to go out at end of week. Cast changes with view of going to coast. Went off last week, with gross around \$9,000 or under.

"Let Warning," Klaw (24th week). Mystery play remains here indefinitely, management having beaten out in contention of notice to withdraw. Business improved and act is over \$8,000.

"Laughing Lady," Longacre (8th week). Ethel Barrymore attraction continues to draw successfully on lower floor, and will doubtless finish season here. Went off last week, dropping about \$1,500 for gross of about \$3,500.

"Little Nellie Kelly," Liberty (21st week). Aimed for all summer on Broadway. Coupled with agency activity, Cohan musical comedy maintains great box office trade. Consistently better than \$22,000, capacity at \$3 top.

"Liza," Bayes (19th week). Has not been able to build, despite attempts to bolster gross via cut ratings. Lucky to get \$5,000 last week. Colored show may be sent to Chicago shortly.

"Mary the Third," 39th Street (9th week). One of late winter entrants counted on to do more than fair business. Perhaps small profit. Takings were slightly improved last week, good sign. Gross nearly \$8,000.

"Merton of the Movies," Cort (21st week). Holy Week failed to dent trade here; gross equal to previous week, with capacity Good Friday. Got \$16,000.

Set to stay into next season.

"Morphia," Eltinge (1st week). Given at special matinees several weeks. Monday presented regularly, succeeding "The Masked Woman," which went to subway circuit.

"Music Box Revue," Music Box (24th week). Went to capacity Good Friday night, box office patrons figuring plenty of tickets on hand and getting surprise. That was true here. Gross around \$26,000.

"Papa Joe," Princess (6th week). Little over \$3,000 last week, best gross to date for this modest production, parked in 299-seater. At that profit made for first time.

"Peer Gynt," Shubert (9th week). Strength of Ibsen phantasy last week surprise, matinee trade particularly big. Extra afternoon performance Monday. Business beat previous week, getting \$13,500.

"Polly Preferred," Little (12th week). Though berthed in house which prevents grosses reaching plane of leaders, this comedy is one of season's successes and virtual capacity draw. Over \$10,500 weekly.

"Rain," Maxine Elliott (22nd week). Best qualified to establish longest run of any of this season's entrants. No weakness in draw at any time since premiere, and standing room rule for all performances. Pace, \$15,200.

"Romeo and Juliet," Henry Miller (11th week). Business actually spurred here during Holy Week, gross going upward \$1,000 and total reaching \$12,000. Management figured continuance until May, which is assured.

"Sally, Irene and Mary," 44th Street (31st week). Went off over \$1,000 last week when gross under \$9,000. Counted on to complete season. Substantial money maker.

"Secrets," Fulton (15th week). Clever English comedy now looks set until weather breaks, which means continuance into May. Business profitable, though not big. Average recently over \$10,000. Under that last week.

"Seventh Heaven," Booth (23rd week). Another dramatic smash which went clean Good Friday when business was expected to flop. \$15,000 and more right along. Extra matinee Monday, which will give attraction 10 performances this week.

"So This Is London," Hudson (32nd week). No reason why this comedy hit should not stick into summer going. Has not fallen under \$15,000 and last week attained well over \$15,500.

"The Adding Machine," Garrick (3rd week). Aroused deal of critical discussion, with interest reflected in demand. Will move up to Broadway house during month and ought to ride into warm weather.

"The Clinging Vine," Knickerbocker (15th week). Held position as one of most successful \$2.50 top musicals this season. Pace affected Holy Week, but grossed \$14,000.

"The Comedian," Lyceum (4th week). Belasco made clever production of Guilty comedy. It will stay until well into May and ought to be excellent for road next season. Gross around \$11,000.

"The Dancing Girl," Winter Garden (1st week). Al Johnson named to return to Broadway in May as successor to Garden's show. New arrangement of house figures to give star greater opportunity than ever.

"The Enchanted Cottage," Ritz (1st week). Opened Saturday, W. A.

BUSINESS AS EXPECTED IN BOSTON LAST WEEK

But Started Briskly Easter Monday for Season's Final Quarter

Boston, April 4.

With Holy Week and its not pleasant memories behind it, the theatrical business in this city started Monday on the last quarter of the present season with the report from every one of the downtown legitimate houses there had been a decided pickup in takings.

Last week ran true to form—usually. Business touched lower levels than it has hit any time, even lower in some quarters than that which prevailed in the week just before Christmas. There wasn't a house in town that escaped some of the punishment.

"The Fool" did below \$9,000 for the week, but it was claimed that Good Friday was surprisingly strong for that night in Boston, and this was believed to be due to the (Continued on page 18)

BUSINESS IN NEW ORLEANS

New Orleans, April 4.

The "Robin Hood" film will play to \$7,000 this week at the Tulane, its final showing here.

The Saenaler Players (stock) at the St. Charles in "Smilin' Through" will beat \$7,000.

PITTSBURGH BUSINESS

Pittsburgh, April 4.

"Lightnin'" last week at the Nixon did \$17,000; at the Pitt, with no other legit attraction in town, "Abie's Irish Rose" did \$9,000, a gain over its first week.

Brady supplying excellent cast for Pinero play, which was greeted favorably.

"The Fool," Times Square (24th week). With daily matinee this week gross should approach record of Christmas to New Year's. Biggest money-getter among dramatics, with pace about \$18,500 in nine performances. Last week \$18,000 under normal.

"The Gingham Girl," Earl Carroll (32d week). Practically made season's run of it, but summer continuance will be attempted. Pace for last month has been around \$11,000, which may be slightly profitable. Dropped to \$9,000 last week.

"The Guilty One," Selwyn (3d week). Will be withdrawn after another week, attraction having been booked in for four weeks only. Did better on road than here, where draw last week dipped under \$6,000. "Within Four Walls" succeeds April 16.

"The Old Soak," Plymouth (33d week). Most consistent money-maker Arthur Hopkins has had this season excepting exceptional engagements of "Hamlet," with John Barrymore. Has been under \$8,000 for last two weeks, but ought to stick through spring. Last week jumped to \$8,700.

"The Love Child," Cohan (21st week). Final week. Battle's play scheduled to remain until Easter which mark it accomplished. "The Exile" listed to succeed next week. Latter show has been slated for the Klaw. Around \$7,000 for "Love Child."

"The Love Habit," Bijou (4th week). May display form flash starting this week, though to date has not enjoyed business commensurate with rating given show. Approximate takings around \$5,000.

"The Asp," Morosco (3d week). Like "The Love Habit" this drama is guaranteed. Presented by new producer. Show received mediocre grading from critics, and first week reported considerably under \$5,000.

"Up She Goes," Playhouse (22d week). Brady's bright musical which is making good promise of manager to finish out season. Takings to make money at \$8,000, and is first musical offering for house.

"Why Not," 48th St. (15th week). Final week. Piece put on by Equity Players, but now controlled privately. Business in last two weeks little under \$5,000, which is claimed to be slightly profitable. "Anathema" next week.

"Whispering Wires," Broadhurst (34th week). Holding up surprisingly for show to have been sent on tour several months ago. Last week's business almost as good, with gross well over \$9,000.

"Wildflower," Casino (9th week). Riding considerably ahead of previous week until Saturday night, and on last week climbed to better takings than last week, gross beating \$15,000. This musical is in for run.

"You and I," Belmont (7th week). Another attraction which held up strongly during Holy Week, and is rated a success. Modest house capacity, however, holds down gross. About \$8,000.

CAN'T FIGURE REST OF SEASON FOR PHILLY'S LEGIT HOUSES

Shubert Dark Until April 16—This Week's Openings Big—Only One Musical in Town Next Week—"Captain Applejack" a Knockout in Quakertown

Philadelphia, April 4.

Theatrical dopesters here are having an unusually hard time in figuring out the rest of the season. On one side are some highly encouraging signs, while on the other, everything looks the blackest of the black.

Six of the seven houses limped through the week before Easter, the seventh, the Shubert, being dark. To be more exact, five attractions limped while one, "Captain Applejack," at Garrick, proved to be a knock-out. This was the surprise of the week and has everybody talking here.

The Monday opening was big, with the Plays and Players, a local dramatic society, buying a big block of seats, and a small benefit. The notices were with only one exception extravagant in their praise, and after a promising, but not capacity house Tuesday, the show began to gain momentum. Wednesday matinee, which in other houses here reached the zero of the Lenten slump, was fine at "Applejack" being not much under \$1,500. Wednesday night was very big, and on Thursday a complete sell-out downstairs was recorded with only a few seats up upstairs. That condition of things prevailed the rest of the week. The gross for the week was nearly \$17,000, only about \$3,500 from capacity at this scale.

"Captain Applejack" was listed for five weeks, but it is understood that if business holds up it may stay in indefinitely, probably closing the house. With such a gross as they turned in last week, with the Easter come-back, it is figured that this Sam Harris attraction will hit pretty close to the capacity mark for several weeks to come.

The Garrick was the only house which did better than expected. The Forrest had a pretty dismal week with the "Music Box Revue," being especially hard hit at Wednesday matinee when not half a house was recorded in the orchestra. Big holes upstairs every night except Saturday, also hurt, and the final week's gross for this revue, which was expected to be a "grand slam" here was around \$27,000.

A great many people here professed great disappointment at the "Music Box Revue," some claiming that the show looked stale after its season tour, and others that it didn't fit in this big house. The balcony trade was off from the opening night right through the run, but big orchestra draw with frequent theatre parties held up the grosses until last week.

"Dagmar" had a fairly successful second (and last) week at the Broad, possibly because some of the second-thought columns, while knocking show, created an interest and curiosity in it. In any but Holy Week, the gross would probably have been considerably above the average for this house this season.

The Lyric, Walnut and Adelphi were all three off. "Blossom Time" at the Lyric, hovered somewhere under the \$9,000 mark. The management professes encouragement and looks for a big come-back this week. As proof of this week, an announcement was made last Friday of an extra matinee Monday. This is believed to have been caused by the excellent demand at the box office for seats this week.

"Last weeks" are advertised for "Blossom Time" which will have to cut out of the Lyric April 21 to make way for the "Moscow Art," which opens Monday, the 23rd. It is still considered not unlikely that a switch to another theatre (possibly the Adelphi) will be made for the Shubert operetta.

"The Cat and the Canary" hit a figure of \$7,500 last week at the Adelphi, and everything depends on the Easter business for this thriller which tobogganed with surprising suddenness. It is claimed the show can then break even at a \$7,000 gross, so "Cat" may stay several weeks longer.

"Passions for Men" in its fifth and final week at the Walnut took another hard tumble with a gross around \$7,000. The demand for this Molnar comedy was apparently exhausted after three weeks and last two rested at very low grosses, especially for this house, which has been doing big business all winter.

"The Monster" opened a return engagement at the Walnut Monday with a splendid house. The advance sale for this thriller, which seems to hit it off better here than anywhere else, was very encouraging,

and big grosses in its two weeks are looked for. Extra matinees are planned for next week. Much interest is felt in the effect of "The Monster's" return on "The Cat," as this is the first time Philly has had two mystery plays combating each other. The week's only professional novelty is "The Mountebank," which opened to a good house at the Broad, where it is scheduled to stay two weeks. The Forrest had the premiere of the Mask and Wig Monday, with the usual jammed house, society turning out in full force.

April bookings are chaotic to say the least. Until late last week, nothing was underlined at the Broad, but now it is announced that Henry Miller will head a most unusual all-star cast in a new drama which will have a two weeks' engagement at this house.

Probably the most striking feature of the entire year's theatrical layout here is the current situation at the two big musical comedy houses, Forrest and Shubert.

The Shubert was closed last week following "Bombo," and remained closed this week and next, frantic efforts to get an attraction having failed. The Forrest will also be closed next week unless negotiations which are being urgently pushed result in some last minute booking. The ads in Sunday's papers mentioned no underline, and at present writing the house has nothing lined up for the rest of the season, which would mean its closing on April 7, unusually early. The Shubert will reopen April 16 with "The Greenwich Village Follies," and is reported to have two other bookings (for short runs) to follow.

The answer is that, except for "Blossom Time," the city will have no musical comedies next week. The consensus of opinion, too, is that local theatregoers, starting this week, will be hungry for a good revue.

The only bookings, other than those already mentioned, are for the Walnut, which will have Fiske O'Hara in a new drama, "Promises," two weeks beginning Monday, April 16, and "Kempy" opening April 30, probably for two weeks also. A musical show is also on the schedule of this house, which plans to ride right into the hot weather.

It is figured that the scarcity of musical comedies will boom the Chestnut Street opera house (Shubert vaudeville), which has a return of "The Whirl of New York" this week, and a return of "Spice" (fourth time here, by the way) next week. It is announced that this house will stay open late in the summer if business with revues warrants. Engagements of more than one week will be attempted from time to time.

Estimates for last week:

"The Mountebank" (Broad, 1st week). Good opening Easter Monday, and declared promising. "Dagmar" held up much better than some of the show's last week, its weaknesses being generally up-stairs.

Mask and Wig (Forrest, one week). Club's offering this year, "Hens' Howe," will hit close to capacity this week. House has nothing booked to follow, though several musical shows have been mentioned. "Music Box Revue" way off in fourth and last week, gross dipping to \$25,000.

"Captain Applejack" (Garrick, 2d week). Real wallop of spring season and surprise of the town. Won splendid notices and business big all week, with virtual capacity beginning Thursday. Even escaped Good Friday hoodoo. May stay longer than five weeks originally planned. \$17,000.

"The Monster" (Walnut, 1st week). Seems to have a chance of picking up big business where it left off in January engagement. "Passions for Men" dropped to \$7,000 in fifth and final week. Disappointment in last fortnight.

"Blossom Time" (Lyric, 25th week). Only house to play Easter Monday matinee, (featured best seats \$1.50 on that occasion), and management believes it will get into stride again with after-Lent rebound. Last week it again grossed slightly under \$9,000. "Last weeks" mentioned in ads.

"The Cat and the Canary" (Adelphi, 11th week). Business remained low last week, though profit still claimed. This week's business will tell tale. \$7,500 grossed.

"WHEEL OF LIFE" IN FRISCO

San Francisco, April 4.

The Columbia was dark last week but reopened Monday with Elsie Ferguson in "The Wheel of Life."

OUT OF TOWN REVIEWS

THE MOUNTEBANK

Philadelphia, April 4.

"The Mountebank," a dramatization by William Locke and Ernest Denny of the former's novel of the same name, opened Monday at the Broad Street. By the following night the running time was down to normal, and it is generally believed that the Broadway office has a good, though not sensational, bet.

"The Mountebank" is in four acts, the first laid in the dressing room of a small theatre in Avignon, France; the second and fourth in a cheap flat in Paris, and the third in the drawing room of an English country estate. The story is that of an Englishman, son of circus people killed in a fall from their trapeze, who follows their footsteps by devoting his life to the business of being a clown.

He travels through small French villages with his trained dog, until the latter's death leaves him without a partner. To fill the vacancy he hires a young French woman, and later drifts into an unconventional intimacy with her, though very soon he learns that their sentiments clash. Then the war comes and he enlists. This decision is reached at the curtain of the second act.

In the third, which is five years later, at the end of the war, finds him a brigadier general, very much in love with an aristocratic English girl. He feels himself morally bound to his little French girl, however, and returns to her. But his difficulty is solved when she runs away with his best friend, thus leaving the way clear for his marriage to the English woman, who has not lost faith in him.

Norman Trevor is the clown-general. He is far better as the latter than he is in the first act as Petit Patou, grieving for the loss of his dog. On the whole the role does not seem to be especially adapted to Trevor, who misses the idea of vagabondia and love of the open road which characterizes Petit Patou. Trevor seems always the restrained and conventional drawing-room Englishman.

As a whole the play is unusually well acted. The women in particular are notable. Gabrielle Ravine, a new recruit to the Broadway, does a striking piece of work as the French mistress of Petit Patou. Though by no means a beauty, Miss Ravine is a finished actress, who both rises to her emotional scenes and puts across the smaller and more subtle shadings of her role. Lillian Kemble Cooper is just as fine as the English heroine. She recent until the third act, but thereafter she makes her role the most interesting in the play. Just why so fine a young actress as Nora Swinburne should be wasted on a part which brings her on the stage for about ten minutes of one act only is a mystery. She makes a spirited and striking British flapper. Lennox Pawle, substituted at the last minute for George Fiddons as the man who finally runs off with the grisette, has a fat part, and he makes the most of it. Monday and Tuesday he was handicapped by uncertainty of some of his lines, but he gives promise of being one of the most interesting figures in the cast. T. Wigley Percival is excellent in a smaller role.

The settings are excellent, especially the English drawing room. At the present time, however, the first act, which is almost entirely devoted to "atmosphere," is rough and rather talky, while the third does not advance the plot at all.

The second and last acts then contain the dramatic action, and both are thoroughly interesting and worth while. Naturally the whole play is melodramatic in nature, as most plays from novels, but the characters are interesting and the final scene leaves a good impression. Waters.

BRISTOL GLASS

Cleveland, April 4.

Cleveland decisively endorsed "Bristol Glass." Booth Tarkington's new comedy, presented at the Ohio Monday. At the close of the second act the players had won their battle in so far as carrying the message home is concerned, and insistent demands for Tarkington brought a few words of appreciation from Gregory Kelly.

"Bristol Glass" bristles with keen, subtle lines, the characters are drawn with a definiteness and distinctness that show the Hoosier playwright at his best. The theme is cleverly propounded, is forcible, and its continuity makes excellent entertainment.

The Castleburys are wealthy summer visitors at a New England village, and their son and heir—Julian—becomes interested in the waitress—Mrs. Albergone's antiquity shop and tea terrace. As a means of worshipping at the shrine of his beloved one, Julian buys a stock of Bristol Glass, and in order to frequent the antique shop, he leaves his valuable clock on hand. He thus feels at liberty to visit regularly—and often—his property. But soon the villagers scent the real reason for young Castlebury's interest in

glass, and this gossip reaches his parents' ears. The Castleburys are proud of their pedigree; the little waitress hardly measures up socially to the standard of the Castleburys. Julian is tongue-tied, bashful, embarrassed in his meetings with Winsora, the waitress, but one can sense a slight reciprocity in the heart affair from the girl.

The rich parents are determined to stop this unfortunate attachment; a society widow also helps to keep the trouble brewing. Julian will not be thwarted in his heart's desire, but he cannot explain his case. The elder Castlebury says it is lack of mentality, but it looks like a case of deep-rooted, stubborn love at first sight.

Julian interviews Winsora's father—the head of the Tweedies, whose family can trace their honorable ancestry back several centuries—but his stammering proposals cause awful confusion in Adam Tweedie's mind.

Then the Castleburys take a hand and clearly define their attitude as being opposed to the affair on the ground of social distinction—the Castleburys' pedigree is a matter of importance and must be respected. That makes Adam Tweedie in a weak spot. It is preposterous to think that the Castleburys can compare in honor and dignity with the Tweedies! They may be of the plebeian class, but their record is untarnished.

In order to prove to Winsora that it was she and not the Bristol glass that brought him to her feet, he throws the valuable chest of glass out and forgets everything about antiques.

Obstacles are strewn in the path of the young lovers at every angle, but the meeting of the Castlebury and Tweedie heads develops a panegyric on the native sons of the territory held by Adam Tweedie. He drives home his points most convincingly, and the Castleburys' record bears no comparison.

But then comes the way out. Philemon Tweedie, the village constable, has raided an automobile party, and seized some "real stuff" masquerading as innocent sandwiches. Philemon consumes some of the contraband goods, and in his garrulity he bares the real genealogy of the Tweedies to Julian. All kinds of criminal offenses are heaped on the departed Tweedies—one saved the hangman a gruesome job by staying out of the country.

Armed with this data, Julian sees a means of turning the tables on his prospective father-in-law, which he proceeds to do with sound logic, at the same time proving that Tweedie's claim to heredity only amounted to a small fraction—1-128th.

Julian is not so dumb as he looks. He wins Winsora by argument and determination; then he learns from Winsora's own lips that he asked everybody's consent but hers—this he gets to the discomfiture and dumfounding of the Castleburys and Tweedies. Good for Julian!

Mr. Kelly gave a splendid interpretation of young Castlebury; his comedy during his embarrassment was clever and masterly. But the honors are split even by Ruth Gordon, who acted naturally and realistically as the waitress, Winsora. Her work was superb.

As Adam Tweedie, Frank McGlynn played the role with distinct satisfaction throughout, while Catherine Proctor and Frederick Perry were good as the Castleburys. John W. Ransome gave a pleasing representation of Philemon, the constable, and Patti Cortez, as the ascetic Mrs. Albergone, deserves high credit for her interpretation. Cornelia Otis Skinner and Frank McGlynn, Jr., made the most of the minor parts.

The setting of the antique shop and tea terrace was splendid staging. Waters.

HERE'S HOWE

(MASK AND WIG)

Philadelphia, April 4.

It is pretty generally agreed that "Here's Howe," this year's production of the Mask and Wig Club of the University of Pennsylvania, is the best dancing show the Wiggers have ever staged, and easily the most elaborate and colorful.

On the opening night at the Forrest theatre, the packed house testified to its cordial approval of the many ensemble dance numbers by breaking into applause in the midst of them, and by demanding many encores, while, as a matter of fact, the audience was by no means an easy one to please, being blasé at anything.

The setting of "Here's Howe" is Philadelphia in the days of the Revolution. The first act setting is the old London Coffee House, and the second the famous Wharton estate up the river during the fête called the Mischianza, which British army officers gave in honor of General Howe.

An interesting side-story on the production is that it was originally written a number of years ago, at a time when R. H. Burnside was

called upon to act as judge of the scenarios submitted. "Here's Howe" was rejected by Burnside, the story goes, as being too serious and weightily historical for a musical show.

As a matter of fact, the criticism was quite right, as the book of "Here's Howe" is its weakest feature, some of the humor and many of the lines being banal and dull. Nevertheless, the individual efforts of a number of those in the cast and the indefatigable dancing of the chorus made it one of the fastest moving and most enjoyable musical attractions seen here this year. Several professionals, including officials of the Music Box Revue, who saw the dress rehearsal, were frank in their amazement and admiration.

The music by Charles Gilpin (who, by the way, has written the score for a professional musical show which George Lederer is expected about to produce) is exceedingly tuneful, the best Gilpin has turned out for the club in several years.

The best numbers included a duet entitled "Little Quaker Maid," a very lively and spirited trio with male chorus, "What Would We Do Without the Men," a solo with glee effects entitled "The One We Love," a whirlwind Sicilian dance specially written for a King "Tu" melody with Oriental swing to it. There were also two good comedy songs, "Medals" and "They Never Tell It to Me."

Characters included a number based on historical fact, and choruses represented Colonials, Redcoats, Hessians, Quakers, gaily dressed belles, and elaborately costumed masqueraders at the Mischianza. The first act curtain, with the entire company grouped on the stage, was as stunning a picture as ever written, having ever seen in the theatre. The costuming by Edwin M. Lavino deserves the highest praise.

There is no need for detailed comment on the boys who took part except to say that this year's "leading ladies" are as good as the club has ever had. Paul Hartenstein as a demure Quaker miss and C. E. Cane as a Tory belle were both admirable, and Ben McGivern, as the hero, J. H. Prothero (who has great possibilities on the comedy stage) and B. E. Brause, who played the historical role of General Knyphausen with a Sam Bernhardt accent, were all outstanding figures.

After all is said and done, however, the chorus, especially what is known as the First Chorus, deserves first honors. Trained by Charles Morgan, who is the man most responsible for the high standard and success of the Mask and Wig, they work hard, skillfully and continuously. If the average chorus girl or man is called on for half the effort these boys do, they'd yelp to Equity instantly. Waters.

THE RING OF TRUTH

Indianapolis, April 4.

Soldiers—Giotti.....William Stephens
Montini.....Charles Brokaw
Pope Innocence.....Cedric Weller
Clerk of the Court.....William Sauter
Jules.....Marcello Dill
Tommati.....C. Norman Hammond
Venturini.....Le Roi Opeti
Count Guidi.....Allen Thomas
Caponsacchi.....Walter Hampden
Pompiella.....Mabel Moore
Pompiella.....Robert Buford
Pietro Compagni.....Edwin Cushman
Abate Paul (brother of Guido).....P. J. Kelly
Conti.....Ruth Chorpensing
A Girl.....Ruth Chorpensing
The Governor of Arezzo.....R. L. Norton
Margherita (sister of Guido).....The Girl
The Franciscan.....Charles Emery
A Boy.....Margaret Barnstead
Landlord at Castelnuovo.....Leonard
Marenzetta.....Elsie Herndon Kearns
First Guard at Castelnuovo.....Francis Avery
Guards, messengers at carnival, etc. Carnival dance executed by Margaret Barnstead and Le Roi Opeti.

Walter Hampden last night, for the first time on any stage, presented "The Ring of Truth," adapted from Robert Browning's "The Ring and the Book," by Arthur Goodrich and Rose A. Palmer.

The play is in three acts and 11 scenes. As the final curtain did not descend until nearly midnight, it is evident that improvement must be made in handling of the many scenes. The modern flashback is used to advantage.

Mr. Hampden appeared as Caponsacchi, a priest of Italy of about 1691, who attempts to rescue Pompiella (played by Carroll McComas) from a soulless marriage to Count Guido Franceschini, a degenerate. The experience of the priest ends in a tragedy, as Guido murders Pompiella, her mother and father. The theme of the play deals with Caponsacchi's effort to clear the good name of Pompiella before the Vatican of Rome at the Vatican as well as to obtain just punishment for Guido.

Ben Payne produced the play, which will be presented next fall in New York with the same cast, probably as used here.

The action starts with the trial of Guido before the Vatican court. Guido tells a false story to shield his crime. The priest starts to recite the truth of the tragedy. It is here the first of the many flashbacks is used to reveal the unfortunate marriage of Pompiella and Guido. We see Pompiella happy in

BROADWAY REVIEWS

CINDERS

Produced and staged by Edward Royce, music by Rudolf Friml, book and lyrics by Edward Clark.

Principals: Nancy Welford, Queenie Smith, Mary Lucas, Fred Hillbrand, W. Douglas Stevenson, Margaret Dale, John H. Brewer, Roberta Beatty, Thomas Fitzpatrick, George Banoroff, Lillian Lee, Edith Lamont-Walker, Kitty Kelly, Lucille Lavelle, Alta King, Riggs and Witche.

The new Dresden theatre, formerly the famous Amsterdam roof where the Ziegfeld shows and champagne made the business man tired (next morning), was inaugurated Tuesday night. It is a snappy little crack, looking very much like the "Frollo" resort of old. The center, where the dance space was, is converted into the main floor auditorium. The boxes and balcony and proscenium and promenades remain about as before. The Dresden seats 770, and can play to about \$16,000 weekly at its initial scale, \$3.30 top. It is under the Erlanger-Dillingham-Ziegfeld management, operated independent of the Amsterdam below.

"Cinders" inaugurated more than a new playhouse; it launched the elevation above the heart of the great metropolitan rialto, like a winged little glider, Nancy Welford. Not in many a season has there been a Nancy Welford disclosed. Edith Day in "Going Up" is the last predecessor. Miss Welford, slightly miscast, was a thrill and a sensation. She is the sub-deb daughter of Dallas Welford, the comedian, and was brought to light by the late William B. in vaudeville. Since then she played in "Orange Blossoms." Now she has burst into the full bloom of youthful maturity and nothing can keep her from stardom.

Miss Welford and Royce share the honors of making "Cinders" a probable all-summer hit. Clark's book is sound for box office stuff, skillful and intriguing, and makes a fine basis for a show—the Cinderella foundation always did; and this time it is handed about as well as usual, save that the lines are not fresh enough for the Amsterdam roof atmosphere. "Cinders" should be a hit, but it just missed being a phenomenal triumph through lack of smart humorous sparkle.

Friml's tunes are Friml at his lightest and best. The mar has a faculty for weaving in Viennese movements and quorks with American touches that make the melodies "popular." One warble, "One Good Time," the theme song, will be another "Alice-Blue Gown." And the whole score will bear whistling and mechanical needle-work.

Royce staged "Cinders" not only with his usual finesse, but with surprising prodigality. The cast is big, the Polart gowning is extravagant, the scenery is lavish. In casting he did not by any means neglect the minor roles, but he gave some of the best characters. The comedy rests on Fred Hillbrand and Queenie Smith. Miss Smith is agile, amusing and highly effective; Hillbrand is over his head, doing well for his limitation but not quite up to the demands of his responsibilities as the chief comic of such a high-flung offering. There is an ensemble, but no chorus.

Every girl is a principal at some time.

Margaret Dale and Roberta Beatty, as two society dames, could not be improved upon in all the realm of the professional catalogue. They invest the plot with a degree of class that bolsters up the wandering story to a point where it becomes almost plausible. Stevenson is a conventional juvenile, contributing little beyond a tailor-made wardrobe. And little Mary Lucas, the prettiest baby face of 1923, illumines the stage with adolescent radiance whenever she is in sight. In Nancy, Queenie and Mary, Royce has a combination of brilliant personality and rare talent, broad comedy and good looks, pint-size charms and potential acting ability; he had the three in "Orange Blossoms" and is apparently nursing them for futures. Miss Welford is already "in" and the other two are well on the way.

Another surprise, and delight came in Kitty Kelly, the pretty girl who first drew attention on that same roof when it was a sublimated cabaret. Instead of playing Kitty

the home of her parents. Then the trickery of Guido is revealed to obtain Pompiella as his wife, so that he might obtain a rich dowry; the conspiracy of Guido to frame a false love affair between his wife and imaginary lover. Guido chooses the priest as the victim, the priest champions Pompiella's cause and aids her to escape. Then the triple murder.

Mr. Hampden's magnificent voice aided in lifting the play to splendid heights. Miss McComas read her lines well and put a real soul into Pompiella. Splendid work. The acting triumph was achieved by Ernest Rowan as Count Guido.

The adapters have told a dramatic story well, although the triple murder scene is too melodramatic and brutal as revealed here tonight for a modern audience. "The Ring of Truth" is an interesting play. It will not be a popular box-office triumph, but will interest those who want to think while in the theatre.

as the beauty she is, in "clothes." Royce has teamed her up with Lucille Lavelle, a former singer, in a low comedy sister team doing "the belles of the Bronx." They worked only in a specialty in "one" as a scene-switching utility, and stole one of the solid smashes of the evening. It looks like wasting Kitty, but Royce is a wastrel as a producer. He doesn't even have Queenie do a dance, and she was a ballerina in grand opera.

A specialty by Miss Smith and Hillbrand, coming pretty late, was spotted at a wrong—just when the climax is hanging fire and, the opening night, past it. It was good, but far too late. Riggs and Witche, in two stellar dancing series, were ideally placed and whizzed over.

But, after all, the outstanding item was Nancy Welford, Reassembling Edith Day, Ann Pennington and Louise Groody all in one, the child has a big-eyed beauty that seems to transfuse the multitude. She hadn't been in view two minutes, in her shabby, Cinderella garb and long childish speeches read out of a fairy book, with a dismal prologue acting, before the distinguished mob assembled to christen the new house knew that she was an "event."

Thereafter it all hinged on her to such an extent that the audience was restive and nervous when she wasn't in sight. She sings with a sympathetic quality helped by youthful unsteadiness rather than hurt by hoydenish lack of technical polish; she dances like a wind-blown pussy willow and she has an ingratiating look of diffidence and surprise that is one of the classic assets of Charlie Chaplin. She plays Cinders and she is "Cinders."

The likelihood is that this latest adaptation of the old yarn should run prosperously. The price is high and so is the theatre. But it looks as if this charming little comedy should weather its handicaps despite its several imperfections. Leit.

IF WINTER COMES

Mrs. Sabre.....Mabel Terry-Lewis
Rebecca Jinks.....Gladya Burgess
Major Milt.....Henry Morrell
Rev. Sebastian.....Edgar Kent
Mark Sabre.....Cyril Maude
Harris.....Boyd Clark
Effie Bright.....Edmund Gurney
Mr. Bright.....Lydella Bilbrooke
Lady Tybalt.....Frank Howard
Sarah Jinks.....George Tawde
A Coroner.....Herbert Ranson
A Chemist.....George Tawde
A Girl Clerk.....Kva McRoberts

Charles Dillingham has made himself a leader in the American presentation of English plays, and it is most fitting and timely that he should lift the curtain on the American showing of the famous English novel, "If Winter Comes." That by A. S. M. Hutchinson shares with "Four Horsemen of the Apocalypse" and "Main Street" the forefront of all new books during these several years. As a play, however, "If Winter Comes" will probably share with "Main Street" only a reasonable success on the stage.

The same sophisticated, cumbersome character drawing which made Mark Sabre a great hero for a great story makes him just a character when projected by flesh and blood, even in the ingratulating and distinguished person of Cyril Maude. Mr. Maude has interpolated suggestions of Grumpy here and there to flavor up the patient, self-sacrificing Marco of the printed pages, and he makes him easy to like and quite playable. But he does not manage to make him very penetrating, unfortunately.

It seems foolhardy to shoot at a shining mark like "If Winter Comes," with its record perhaps beyond that of any predecessor in history for demand in this country as well as in England, and to predict for it less than a smashing success when the play is intelligently done and ably acted. But this reporter has an unholly awe of the power verdict on mellow stories of the old-fashioned type reduced to transfootlights fare for the hectic, neuro-rasthenic citizens of 1923.

Old fashioned the tale surely is, though the book is still one of the first sellers. It is Dickensian. Being British, it is the more blunt and bluntly to what it has to tell, and resorts less to the wiles and tricks than the wised-up native plays, and stands by the established old methods—four acts, a "tableau" at each curtain, quoting of poetry, servant comedy-relief and broadly drawn types. A very similar play was produced this season and drew unforgettable notices, yet failed—"The Tailor of Heart."

Sabre is a whole-hearted, benign, fat duffer with the soul of a lion and the disposition of a boy. He registered throughout except when moralizing. Mr. Maude no doubt played him as Hutchinson visualized him and as B. Macdonald Hastings, who collaborated in the dramatization, directed him.

As in "Fashions for Men," this noble Pollyanna in trousers was too good to live, but nobody thought to shoot him. He won out at the end. This sort always does—in plays. In real life Sabre would be in a poorhouse or in a bughouse before cur-

tains could drop and ascend on intervals of fifteen months, as they do at the Galety.

When such a "lead" has the whimsical appeal of a Lightnin' Bill or a Grumpy he gets to at least a sizeable portion of the potential ticket buyers. But when he is but mildly humorous, sporadically and sputteringly vehement, he usually misses the masses who want high-voltage entertainment—be that thrills or roars or shocks.

Let this be clearly understood: If "If Winter Comes" is not a tremendous hit on Broadway the fault will be with "If Winter Comes." No one could ask a better performance of presentation; no one could hope for a finer theatre or a more dignified management to surround this important offering with congruous auspices. But it so frequently happens that a great novel is not of itself a great play, and this may eventuate in this instance, though the play must have a measure of support in any event because of the many elements solidly in its favor. But the indications Monday night were that "If Winter Comes" will not be a sensation, such as occasional character plays of the past few seasons have turned out to be. Left.

JACK AND JILL

Jack Andrews.....Donald MacDonald
Donald Lee.....Brooks Johns
Marcia Manners.....Winifred Verina
Phyllis Simon.....Betty Ber
Mrs. Malone.....Lulu McConnell
Duke of Dippington.....Charles Judels
Lulu Malone.....Virginia O'Brien
Jimmy Eustace.....Clifton Webb
Johnny Wayne.....Ann Pennington
Daniel Malone.....Lena Basquette
A. Field.....Carlos Conte
A. Footman.....Russell Scott
The Butler.....Russell Scott
Mrs. Poole.....Russell Scott
Mrs. DeFoyter Fish.....America Chedister
Mrs. Sylvester Jones.....Metta Louise Orr

John Murray Anderson opened "Jack and Jill" at the Globe March 22. The opinion then was the show badly needed comedy. Three cast changes were decided on within a few days. Monday (April 2) 10 days after the premiere) Lew Fields, Lulu McConnell and Charles Judels replaced Roger Imhoff, Lennox Pawle and Georgia O'Ramey.

The replacements appeared to satisfy those concerned with the attraction. Their first performance could not be counted on to be polished, but it looked as though a good measure of "life" had been injected. Attendance was excellent, about \$2,500 in the house that evening, and the audience held intact until the final curtain at 11:15.

"Jack and Jill" rates with the musical comedy class of the season. It is the first production by Anderson since leaving the Bohemians, Inc., sponsor for the "Greenwich Village Follies" revues, which were done under Anderson's direction.

The new piece at the Globe is musical comedy with the settings and atmosphere of a revue. The costuming is gorgeous, the settings are of the exceptional type, with lofty vertical lines that disappear in the flies. "Jack and Jill" is the nearest thing to Anderson's "What's in a Name?" since that classy but ill-fated production was presented in a house that never expected to berth it.

In script form this show was called "The Cherry Chair," that being an antique supposedly made from the wood of the cherry tree chopped by George Washington. And so all who sat in it perforce must tell the truth. During the action it gets most of the cast reputations for frankness or into arguments. There is a youth in love with a bewitching girl, but engaged to a wealthy miss who really is in love with another. The chair makes it all right at the finish, for the near-bridegroom spouts the truth about his affections.

The late Frederick S. Isham and Otto Harbach wrote the play, the latter being called in after the piece opened. Augustus Barratta composed the score, and some lyrics also contributed by Harbach and Anderson. There are several pretty numbers, though no real song hits, and it was said several tunes from Harry Tierney and Joseph McCarthy were scheduled to be interpolated this week. Other composers figure in the score, however, with Alfred Newman and Harbach credited with "Concentrate," one of the best of the numbers. Harbach and William Daly contributed "Fifty City Girls," which seemed to have the edge on anything else. The orchestrations were by Maurice de Pach and Stephen Jones. Charles Previn conducted. Monday night he was noticed having trouble in getting the tempo for some of the dances, which may have been on account of possible substitutions due to internal trouble in the musicians' unions.

"No Other Eyes," quite a catchy tune, got the show off on a good shape, and a short time afterward dancing fugged to the front, when Betty Ber, Beatrice Collette and Helene Blair got into action, with Lew Fields into the going for a time for comic relief. Misses Collette and Blair were not used later, but might well have been. Miss Ber, who attracted attention in vaudeville, stepped into the stepping bits originally allotted Leonora Hughes, and she performed excellently.

The dancing features of "Jack and Jill" count importantly. Both chorus and principals were directed by

Larry Ceballos, former vaudevillian, who has been in the field for some time, with several London shows to his credit. This is the first big Broadway show for Ceballos. New things cropped up in the dances and attendant business, and it looks assured the director will receive other important assignments.

At the opening Ann Pennington was picked as the hit of the show unopposed and that goes now as then. She was the billed feature, which now is dual, as Fields' name has been added. Miss Pennington was without a musical show engagement the first half of the season and took a plunge into vaudeville. That was all wrong, as there was little or nothing new in the stepping routine. Also she was away off form physically. But it is a new Ann Pennington in "Jack and Jill." She is now a bit of feminine coquetry, even a daintier lass than when with White's "Scandals." She has not only regained trimness of figure, but has accomplished new steps.

Working with Clifton Webb in several numbers, Miss Pennington pleased in a demure manner. Later

on her own and to the tinkling of Brooks Johns' banjo she went over for the real applause of the evening. "Jack and Jill" isn't a show productive of exceptional hand-clapping. There is much for the eye to appreciate in the colors and costumes. But the Pennington girl works 'em up twice, turning the trick the second and again just before the final curtain (there are three acts).

Because of Fields and his dialect the name of the character was changed from Malone (the original Imhoff role) to Mandel, while Judels was made a French count instead of an Englishman of title. Miss McConnell, Fields and Judels were teamed in a comedy scene early in the first act and it provoked good humor. Judels' Frenchy nonsense was given free rein and it worked out well. Fields and Miss McConnell with a crying bit during a scene change that was programmed for a song provided another humorous interlude. Miss McConnell got a chance to go into a tantrum of objection against Fields and that, too, made good going. Miss McConnell has been hidden away in the "Follies" all season. Although her contract provided for continuance until the end of its run, it was a smart stunt to switch over to the new show. An Ophelia bit with Webb was rather rough clowning, but effective.

Webb danced well, as always, but he too could do. The reverse is true of Donald MacDonald, who was almost wasted. Gray suits seemed the rage among the male principals. Webb and Judels sported two different suits of nearly the same color. Fields and MacDonald one each, besides assorted gray trousers by all.

Virginia O'Brien is the ingenue singing "No Other Eyes" sweetly, but she is soon to withdraw to enter Cohan's "Rise of Rosie O'Reilly." Johns found a spot here and there for his banjo, being at advantage, however, only when working with Miss Pennington. Lena Basquette and Carlos Conte with the girl on her toes won attention several times. They featured a Venetian Lace Episode, perhaps a feature that might be termed "revue." Introduced as a novelty, Nyoka-Nyoka, imported last winter for the "Follies," but not used, afforded an interesting number. The East Indian maiden dances with her arms more than legs.

Anderson always has placed "lookers" in his choruses and there were eight real dolls in the show girl line. Some others selected for their voices were skillfully hidden in half lights.

The show is reported having cost \$100,000, but insiders state that is 25 per cent. inflated. It is a rich production regardless, is the first musical show of sight lines since the fall, and should build into a good draw. During Holy Week it grossed around \$17,000, and is virtually sure of beating \$20,000 this week. That means a profit as the operating expense is reported quite under that of a revue type of show. Bee.

ELSIE

Margery Hammond.....Luella Gear
Fred Blakeley.....Stanley Ridges
Phyllis Simon.....Betty Ber
Aille Westford.....John Arthur
Mrs. Philip Hammond.....Maude Turner Gordon
Philip Hammond.....Marguerite Zender
Elsie.....Vinton Freedley
Harry Hammond.....Herbert Funston
The Dancers from the "Fire Fly Co."
Julie.....Opal Hixson
Vivienne.....Neil Ames
Elsie.....Helen Doty
Specialty Dancers, Layman and Kling
Bunny.....Maida Harries
Teddy.....Hilda Burt
Fabe.....Nelda Shaw
Maudie.....Lillian Walden
Toots.....Luella Polier
Goldie.....Virginia Kelley
Stella.....Helen Borden
Flossie.....Flo Clark
Veda.....Helen Christian

The newest of the musical comedies opened at the Vanderbilt Monday night and should have a comfortable run. The three acts are crammed full of "hot" snappy numbers by Sissie and Blake, col-

ored writers of "Shuffle Along," and Carlo and Sanders, produced by John J. Scholl.

The score holds two potential hits in "Baby Bunting" and "Everybody's Strutting Now," both by the first team of writers whom the rail birds claim were called in to fix up the score, while "Elsie" was playing the Apollo, Chicago. That abbreviated run and a few weeks on the way gives the show a smoothness that most metropolitan openings lack.

One of the prettiest choruses that has hit Broadway in many days is on view. Eight girls comprise the line augmented by four who might be listed as specialty dancers, working with the chorus in several of the ensembles. The numbers and musical ensembles by Walter Brooks and Bert French together with the excellent lyrics and tunes account for many of the encores.

The cast is excellent as a whole, although their isn't a name in the collection. Marguerite Zender in the title role is a pretty, personable plump cutie with a singy voice. Her few attempts at dancing were below par. Most of her dances seem to have split up between half of the Layman and Kling team of specialty dancers, last around in "Mary."

The book, after developing possibilities along comedy lines in act one, lets down considerable in the second stanza. This act is saved by the numbers. Stanley Ridges, the male lead, an excellent dancer with a pleasing voice, stopped the proceedings in a double song and dance number with Luella Gear in "Baby Bunting." In the dance that follows, Miss Gear is much reminiscent of Charlotte Greenwood, in fact reminiscent throughout of the elongated comedienne. To Miss Gear must be credited the comedy hit of the evening. With very little opportunity in act one she grew on her auditors, taking over the comedy burden and sustaining it for the three acts. The other comedy sides went to John Arthur, who didn't come into his own until late in the proceedings, and Ada Meade, who overplayed and caricatured a jealous tyrannical married woman.

The sets were good for applause. Acts one and three are played in the same set, but act two, a bungalow with summer roof and cloudless sky in perspective, was a pip.

The book, by Charles W. Bell, is consistent and full of bright lines. Maude Turner Gordon in character role and Frederic Burr as her dignified spouse, who opposes his son's marriage to a chorus girl only to fall heavily for her himself, turned in clean-cut performances.

The story, around the attempts of an aristocratic family to break up the marriage of their son and the girl by taking the girl into their quiet home life, develops many complications when sister's fiancé, the boy's father and all the males in the piece are captivated by the girl's charm, innocence and personality.

Vinton Freedley, as the son, sang well and danced gracefully, rounding out a smooth, slick haired form fitting type of leading man that is as standardized as men's evening clothes.

Layman and Kling did a specialty waits double in the third act that tied up the show with the first night bunch. This was preceded by a toe ballet by the four dancers, Opal Hixson, Nell Ames, Elyne Yselle and Helen Doty.

About 15 numbers, all staged with dances that contain comedy business of novelty and originality. The chorus, as friends of Elsie, are given legitimate reason for being on early and often, which wasn't a minute too long. They were well, that chorus.

"Elsie" isn't another "Trene," but she is a healthy specimen of the musical comedy finishing school nevertheless and should enjoy quite a stay in the Vanderbilt. Con.

THE ENCHANTED COTTAGE

Laura Pennington.....Katherine Cornell
Major Murray Hillgrove.....Gilbert Emery
Oliver Bashforth.....Noel Tearle
Mrs. Charles Coriella.....Harry Nevins
Mrs. Coriella.....Ethel Wright
Rupert Smallwood.....Winifred Fraser
Rupert Smallwood Smallwood.....Herbert Funston
Riggs.....Seldon Bennett

The Ritz electric sign blazoned the name of Sir Arthur Wing Pinero under the title of his splendid play, "The Enchanted Cottage," which W. A. Brady disclosed to Broadway Street (March 31), across the street the work of another brilliant Englishman, Alfred Sutro, is providing the best effort of the Long-acre's season for Ethel Barrymore.

Pinero's opus has been laying about all season, and that's for the Ritz, which has had about as tough a time of it since Labor Day as any house on Broadway. Frequently it was dark and its life has been the failure after another. Had "The Enchanted Cottage" been trotted out in the fall there is every reason to believe it would still be drawing for it is a thing of beauty. Brady secured the American rights and the show was first done here in stock at Detroit last summer by Jessie Bonstelle who teamed with W. A. Brady, Jr., in the present staging.

It is easy to understand Sir Arthur's "Enchanted Cottage" might have been ahead of its time in England. Two of its central char-

acters are living tragedies of the war and in a land so many wounded are contained within so few miles, the remainder may be too fresh upon the British imagination. One described himself as a hideous casualty, a tormented shell shock victim with a hopelessly shriveled leg. The other a fine upstanding chap, once a champion at tennis, gone stone blind.

And yet Pinero's play is in no wise desolate. It is a clear message to the men cruelly wounded that there is something far greater than recollection of the trenches, something buoyant and accessible for even such poor chaps—and it is love. Nor are there heavy dramatics. "The Enchanted Cottage" is a warm comedy fashioned by noted playwright who has provided a change of pace with fantasy.

The scene is laid in a cottage at Sussex, England. The first act, labeled "relics of the war," the second is called "strange happenings and a dream" and the third is revealed as "the eternal truth," but in which love's vision is undimmed. The cottage is occupied by Oliver Bashforth, late of the Royal Bengal regiment, a man who has been cruelly injured in battle. Shortly there comes to visit Major Hillgrove, a close friend of Oliver's, being led by Laura Pennington, a plain lass from the village, a girl who has won respect by her many little acts of kindness. The cottage's housekeeper is Mrs. Minnett, a little woman steeped in sorrow because her man was taken away in the great conflict.

Oliver sees in the rather homely Laura a mate, and she consents to marriage. They become gloriously happy. He comes to believe her beautiful and she looks upon him as again whole and handsome, the same sound youth, once popular in the social circles of London. Oliver's parents are invited down to the country and the major is prevailed upon to explain to them, while the couple awaits upstairs, that a miracle has happened—Laura has become beautiful and Oliver hearty. Blind, the major can sense the happiness of the couple and believes it is as they say. The young people in appearance are changed—as they think they are. But when they descend to the living room, for inspection Oliver is again the cripple and Laura's colorless face is as it really is. The visitors make a hasty retreat, but the lovers embrace, he to say she is beautiful and she to murmur her love for him.

There is a dream scene in the second act, and again in the third. First, the vision brings back the many couples who in other years spent their honeymoon at "The Enchanted Cottage," and then Laura herself in bridal costume the admired of all. In the final scene, which culminates in the plan. Laura dreams of a pretty child and a little sprite comes from the cupboard and cuddles with her on the divan. Both dreams are given excuse and thereby are easily understood, which can hardly be said of some of the phantasies inserted in English plays, such as Barrie's. In the prelude to Laura's dream it is in answer to her hope that if there are to be children perhaps they will be beautiful for "even ugly women have their dreams." For the fantasy of the second act there are a score of players and some children, programmed by name, but having no speaking parts.

The cast is exceptionally fitted for the characters. Katherine Cornell made Laura a lovable, but frightened bride. The opportunity for the Buffalo girl is different from her other successful appearances in "A Bill of Divorcement," and recently "Will Shakespeare," and the present side of her is another indication of exceptional ability.

Gilbert Emery as the blinded major and Noel Tearle as the shell-shocked Oliver gave rousing performances. Emery's eyes were closed the entire performance. His manner, that of a gentleman bearing a terrible physical handicap after a youth of great activity, was appealing characterization. Not for an instant did he forget he was groping and helpless. Tearle was just as convincing as a sufferer, one who cried out his pain, but afterward happy as Laura's husband.

His lighter roles were just as brightly taken care of by Harry Neville and Ethel Wright were village vicar and wife—she the mother of seven children and one on the way. As the vicar explained it, "another hovering between heaven and earth," an expression which mightily pleased her. At one point she became faint, the clergyman grew quite excited and exclaimed: "Wait a bit, not here, fiddle!" which afforded the best laugh of the play.

The best of the humor perhaps was derived by Oliver's mother, excellently acted by Winifred Fraser, and his step-father, played by Herbert Bunston. The latter's discreet fuming whenever his spouse mentioned the name of her first husband could not fail to bring smiles. Clara Blandick contributed a fine portrayal as the housekeeper, a frail woman whose husband, if he could come back, would "think me beautiful, too."

The impression made by "The Enchanted Cottage" is that it is

too good a property to have been introduced so late in the season. However, if Broadway takes to Pinero's fable it will connect with a run, no matter the weather. Bee.

BOSTON SHOWS

(Continued from page 16)

business that headed into the theatres just in advance of the Passover.

The other shows in town flopped right along during the entire week, with just a semblance of a comeback Saturday night. "Lightnin'" dropped off \$1,000 from the post business of the week before, bringing total gross to the low mark of \$13,000 for the week, while "The Perfect Fool," the Ed Wynn show at the Colonial, took a decided tumble even over the preceding week, which was a tough one, and this show grossed below \$13,000.

"The Torch Bearer" at the Tremont never had a chance in the two weeks it played here and in the second week faded away to a figure of about \$6,000.

For new attractions this week the town had "To the Ladies," which opened at the Wilbur Saturday, and "The Merry Widow," which came to the Colonial for two weeks. The Boston opera house, dark, opened for a couple of weeks of Wagnerian opera and played to a big house on the opening night.

Estimates for last week: "Lightnin'" (Hollis, 15th week). Touched lowest level expected this season with \$13,000.

"The Merry Widow" (Colonial, 1st week). In final week "The Perfect Fool" did less than \$12,000.

"Jerry." Amateur attraction from Filenes playing the Tremont for one week to be followed by "Six Cylinder Love" that is expected to do good business until Cohan is ready to take the house over.

"The Fool" (Selwyn, 8th week). Dropped off like the other shows in town and credited with business just below \$8,000.

"Just Married" (Plymouth, 12th week). Beginning to show signs of being all through here, although has stayed much longer than ever figured. About \$700 nightly during Holy Week.

"Greenwich Village Follies" (Shubert, 4th week). Was affected though held leadership. Report about \$21,000.

"Spice of 1922" (Majestic, 3rd week).

The Arlington has "Shuffle Along," with a second company, playing at popular prices for two weeks. This show went through several months of good business with the original company at the Selwyn at beginning of season.

Henderson's Coney Island, will run along as usual this summer with the Keith booked pop price shows. Oct. 1, through the cutting through of Stillwell avenue from the Bay Park way to the new Coney Boardwalk, eighty feet of the building now occupied by Henderson's will be cut away. This is the part of the structure occupied in part by the stage, the latter taking up fifty feet. The Weiss family who have Henderson's under a sub-lease have arranged with J. L. Jacobs, the lessee to have the building altered so that the stage will back up on the Bowery. The entrance will remain on Surf avenue. The alterations will call for an outlay of about \$150,000. The new Henderson's will be ready by the spring of 1924.

The Capitol, Hamilton, Canada, playing Loew vaudeville, discontinues the policy next week for straight pictures. The Capitol, formerly Loew's, is being operated by the Nathanson interests, owners of the local Pantages house. A pooling arrangement entered into several months ago between Loew's and the Nathanson gave over the operation of the house to the latter and brought about the discontinuance of vaudeville. After trying straight pictures for several weeks it returned to vaudeville and pictures; which policy is again discontinued.

A benefit for the Catholic Actor's Chapel of St. Malachi's Church, New York, will be staged April 15, at the Casino, New York. The house has been donated to Father Leonard by the Shuberts. A program is being prepared for the entertainment. Any one desirous of advertising can make checks payable to Rev. Edward F. Leonard. The proceeds will be used to assist Father Leonard and his priests in continuing the work of the Catholic Actor's Chapel which is charitable and spiritual.

BEDSIDE CHATS

By NELLIE REVELL

It wasn't exactly the sort of parade you saw on Fifth avenue or on the Boardwalk at Atlantic City and my costume wasn't quite the most ultra thing I've ever worn, but I was on parade Easter. My avenue was the hall outside my door and I question if any pedestrian on the Avenue Sunday was more exultant over the mere act of walking. My stride was not as sprightly as it has been in the past and will be again. I didn't have to dodge automobiles or cameramen to keep from photographing my exclusive Easter outfit. I wasn't refused admission to any church because I didn't have the price to pay for a seat. I didn't have any gorgeous Easter bonnet (and wish I had earmuffs to match). But I did have the Easter spirit. I enjoyed being alive and I was filled with gratitude to God and my friends.

I would rather be me, a physical and financial bankrupt, with my friends than any one else in the world without them.

I devoted the morning to writing a letter to my daughter who was born on Easter (but that doesn't make her an egg). Somehow I have always felt that though this festival change dates from year to year, the day belongs to her. Ever since she has been able to read I have written her a letter on Easter Day. She is nearly 1,000 miles away and I have not seen her for almost two years, but I seemed very close to her Sunday morning. Aren't mothers funny?

My room, even as early as Saturday night, resembled a rainbow and all day plants continued to come. There were blooms of every size, description, odor and color, and I gazed upon them very tenderly, partly because they were so beautiful in themselves and mainly because they represented many beautiful thoughts. I had bunnies, of course, for no Easter is complete without them, boxes of candy, baskets of fruit and absurd little toys meant to coax a laugh from me. Strangely enough there was only one Easter egg and that was surely a hard-boiled one. As mute reminders of absent, but loyal, friends came many wires which adorned the screen in my room. Nearly every one contained an invitation or a plan for my next Easter.

Captain Tom Gorman, late of Peoria, may be all right at drilling a company of soldiers, managing a circuit of theatres or may show considerable dexterity with a circus where he can "put it up and take it down," but if you have any tall lilies to unwrap take my advice and call in some one else. The above-named gentleman had just delivered to me a home-cooked meal Saturday night when there arrived a carefully packed consignment of lilies. He volunteered, off-handedly, to remove the paper and cord. For the first five minutes he went at the matter fairly calmly, then he began to perspire and make remarks about florists. He even intimated it must have been an Egyptian florist that put King Tut in his tomb because it took 3,000 years to dig him out again. A moment later he shed his coat and the real tussle began. In height the package resembled the Woolworth building. Mr. Gorman had little success when he tried to hold it at the base and at the same time to unloose the string at the top. And each time he heaved success my nurse would cry: "Oh, be careful! You're breaking the stems," and Mr. Gorman would lose his grip and have to start all over again. The crowning blow was to discover when he thought the task finished that some cord had gotten entangled about the petals of one flower and it took several minutes of very delicate work to release it without damaging the beautiful bloom.

"Now, I hope you'll do something for me," said the captain as he sank back on a chair and mopped his brow. "Tell that guy the next time to send pansies."

Harry C. Grant, auditor of the Orpheum circuit, who thinks a quarter's worth of pencils enough to buy for an office at one time and whose practiced eye penetrates through all camouflage surrounding a marcel-wave on the expense account, is an accomplished, but legal, Jimmy Valentine. The safe has not been made that he can not open and many times he has been called in by outside corporations to open recalcitrant strong-boxes for them. But sometimes even experts fall down, and they may perhaps explain why it took him 25 minutes to untie the simple bow of ribbon around one of the boxes of candy I had received. When it was opened we found Louis Mann's card inside.

"No wonder," exclaimed Mr. Grant, "I didn't know it was in dialect."

I came within two sizes of having a new Easter robe. The one Sophie Tucker selected for my holiday wear was a perfect thirty-six and in the interest of truth I must admit it was too small. When she came in later on in the day I thanked her for the compliment, but asked her to change it for a "stylish stout."

Among my Easter acquisitions was an air-cushion gorgeously encased in red silk and shouting an invitation to rest upon it, which came from E. F. Albee. Now if the doctors will only give me the air, I'll be all set.

Easter Day and, for that matter, during the whole week before, my friends saw to it that I was not lonesome for a moment. Those who, either in person or by proxy in the shape of something to eat, wear, read or look at, cheered me up were: Edward Murphy, G. Horace Mortimer, Jr.; Mrs. Bird Farber, Charles MacDonald, Thomas Gorman, J. P. Muller, Pauline Magruder, Herman Schnitzler, Frank J. Hughes, T. E. Niles, Eva Davenport, Ernest Harvier, Mabel Rowland, Mr. and Mrs. Harry Reichenbach, Nellie Nichols, Mrs. Allen Leibler, Molly Fuller, A. Frank Jones, Frank Evans, Alice Rohe, Edward Darling E. J. Lauder, James J. Brady, Mabel Ryan, Suzanne Clamia, Thomas Devine, Mrs. Reed Albee, Mrs. William Grossman, Marie McGlyn, Daniel Burns, Mrs. Fred Zweifel, Mrs. Charles Osgood, Trilzie Friganz, Mr. and Mrs. Ralph Belmont, Mrs. Frank E. Campbell, Esther and Barbara Lindner, Harry C. Grant, Sophie Tucker, E. F. Albee, David Belasco, Branner of Martin and Fabrina, Molly King Alexander, Dr. Harry Reilly, Mr. and Mrs. Marcus Loew, Edgar Allan Woolf, H. B. Marinelli, James Montgomery Flagg, Mr. and Mrs. Sol Bloom, Mrs. Jerry J. Cohan, George M. Cohan, Grace G. Drayton, Martha Wilchinski, Mr. and Mrs. Max Winslow, Mrs. Frank Hart, William Morris and family, F. J. Costello, Mr. and Mrs. Peter F. McKenney, Mr. and Mrs. J. J. Murdoch, Mr. and Mrs. John Cort, Merle MacAlister, Hamilton Revelle, Louis Mann and Clara Lipman, Fiske and Marie O'Hara, Mrs. Rex Beach, Zoe Beckley and Joseph Gollomb, Frank and May Stafford, Mary Moore, Mr. and Mrs. Lorrain McAnney, Ruth Grossman, "Billy Grady and his gang," Constance Talmadge, Walter F. Keefe, Rupert Ingalese, Nora Bayes, Ada Lewis, Mr. and Mrs. Edward Hayman, Anne Sutherland, Jennie Jacobs, Pauline Cook, Leslie Bradshaw, Marty and Henry Stiglitz, Mabel Webb and Clifton Webb, Carrie de Mar Hart, E. V. Darlings, Mr. and Mrs. William Sleeper, Frank, Caro Miller, Marilyn Miller, Percy G. Williams, Mr. and Mrs. Frank J. Hughes, Mr. and Mrs. Clarence Jacobson, Harry Hershfield, Mr. and Mrs. Edward Sullivan, Frank Van Hoven, Blanche Ring, Thomas J. Ryan, Belle Bernstein, Mrs. Brett Page and Leo Jacoby.

Some time ago I mentioned the uninvited guest, tragedy, that persists in attending my celebrations. One Christmas he came in with the supreme court judge who had sentenced to life imprisonment the man whose letter I was reading at the moment. On the evening of my birthday last year after a splendidly happy day I heard the news of the passing of my dear friend, Louis DeFoe, late dramatic critic of the New York "World." The same celebration this year was saddened by the loss of William Stuart, who had not misused seeing me at least once a week since I came here. This Easter was no exception, except that

BROADWAY STORY

(Continued from page 11)

mixed notices, but business at the Gaiety was claimed excellent. "Cinders" entered the classy Dresden, which was converted from the "Midnight Frolics," atop the New Amsterdam, and is regarded as having a strong chance. That also goes for "Elsie," which took the Vanderbilt. "The Enchanted Cottage" was opened at the Ritz Saturday to avoid conflict, and was liked by first nighters, but given mixed reviews. Added to the premiere list was "The Dice of the Gods," listed for Thursday opening at the National. "Irene" entered Jolson's 59th St. for a special engagement aimed to catch the cut-rate trade. "Morphia" was elevated from special matinees to regular presentation at the Eltinge.

The Empire was forced to remain dark this week, "Zander the Great" not being able to cancel a date in Washington. The new show with Alice Brady starred will relight the house next week. At that time "The Exile," announced for the Klav but prevented from taking possession through "The Last Warning" winning a nullification of its notice in the courts, will open at the Cohan, succeeding "The Love Child." "Anathema" in English will be presented at the 48th street, starting Tuesday next, "Why Not" closing for the season.

The week of April 16 has two premieres carded, "Within Four Walls," succeeding "The Guilty One" at the Selwyn, and "How Come," a colored show going into the Apollo which served notice on "The God of Vengeance" to quit. The charge of immorality of the "Vengeance" players in the show is still to be heard and the decision will carry with it the fate of the Village outpouring.

The week of April 23 will have an opening of importance, the American National Theatre making its metropolitan bow with "As You Like It." The Broadway must get the attraction though the booking is still uncertain.

The Ringlings-Barnum and Bailey circus at Madison Square Garden got off to a strong start, school holidays counting in its favor. Saturday and Monday's attendance was a turnaway. The Hippodrome was also heavily patronized, youngsters providing the bulk of the draw, on top of reports the big house would be torn down soon. Reports, however, say the Hipp may be used for a winter circus by the Ringlings.

Road movements were marked by Holy Week lay-offs. Although none of Broadway's theatres were dark for that specific reason, two of the subway houses went dark. They are the Montauk and Riveria. "The Green Goddess," playing the Broad Street, Newark, doubled the takings of anything else in the other outlying houses, grossing a little under \$14,500. For a drama, that draw is considered exceptional under normal conditions: in the neighborhood houses, "R. U. R." which will jump to Chicago after next week, drew around \$7,000 at the Bronx Opera House. "The Unloved Wife" at the Majestic and "The Unfaithful Husband" at Teller's were the luridly-titled Brooklyn attractions. They both approximated \$5,000, playing at \$1.50 top.

Leblang's Cut Rate Guide

For years there has been a little folder employed in the advance price brokers' theatre ticket agencies, which has served as a guide to the attractions in town for the prospective purchasers. The cut rate agency never had a guide of this sort but had a number of boards in its office which indicated what attractions were selling seats at bargain prices. This week a guide somewhat along the lines of that employed in the regular advance agencies made its appearance on the cut rate counters, and in a measure it is more comprehensive than that which was heretofore employed, except where the theatres were listed alphabetically. The cut rate guide divides the attractions into three classifications—musical comedies, comedies and dramas. This week the list contained 26 attractions, 10 of which were musical comedies, 7 comedies and 9 dramas.

to hear within five minutes of the passing of two loved friends was a severe test to my fortitude.

All the day and all the week had been joyful with a never-ending parade of congratulatory friends. Sunday afternoon amid all the flowers and happiness my nurse brought in a telephone message announcing the death of Kerry C. Meagher of Chicago, whom I had known most affectionately since our old circus days. And not five minutes later there came the news of the passing of the wife of my good friend David Robinson of the United News.

Though cheerfulness is my goal and my gospel I am not ashamed to admit that my eyes were much more than moist. I never want to attain the stage of poise and self-control where I can receive the news of a friend's death without tears.

This total made the cut rates top the list of buys by one show.

Of the new attractions of the week two were made buy outs by the advance brokers. For "Cinders," at the new Dresden theatre, atop of the New Amsterdam, the brokers took 400 seats, a night for four weeks, without any return, the same sort of an arrangement being effected for this show as is in force for the "Follies." The other buy was for "If Winter Comes," at the Gaiety, also for 400 a night, with a 25 per cent. return permitted.

The complete list of buys numbered 25, which is unusually high for this time of the year, the attractions being: "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Cinders" (Dresden), "Rain" (Elliot), "Give and Take" (49th St.), "Barnum Was Right" (Frazee), "Secrets" (Fulton), "If Winter Comes" (Gaiety), "Jack and Gill" (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), "The Guilty One" (Selwyn), "Peer Gynt" (Shubert), "Mary the Third" (39th St.), "The Po" (Times Square) and "The Dancing Girl" (Winter Garden).

In the cut rates the musical comedies offered were: "Caroline" (Ambassador), "Lady Butterfly" (Astor), "Liza" (Bayes), "Wildflower" (Casino), "Lady in Ermine" (Century), "Go-Go" (Daly's), "Sally, Irene and Mary" (44th St.), "Irene" (Jolson), "Up She Goes" (Playhouse) and "The Dancing Girl" (Winter Garden). The comedies were: "You and I" (Belmont), "The Love Habit" (Bijou), "Anything Might Happen" (Comedy), "Barnum Was Right" (Frazee), "Why Not?" (48th St.), "Papa Joe" (Princess) and "Mary the Third" (39th St.). Dramas: "The God of Vengeance" (Apollo), "Whispering Wires" (Broadhurst), "The Love Child" (Cohan), "Morphia" (Eltinge), "Roger Bloomer" (Greenwich Village), "Icebound" (Harris), "The Wasp" (Morosco), "The Old Soak" (Plymouth), and "The Guilty One" (Selwyn).

STOCKS

(Continued from page 14)

York city last week.

The players are presenting "The Goldfish" this week. A large number of Pittsfield persons have notified Manager Earnest that they are anxious to aid Miss Lee and one offer was for Miss Lee to come to a home in Pittsfield until she recovers from her injuries.

With the transfer of the Blaney stock from the Prospect in the Bronx, to the Majestic, Jersey City, the Prospect played a road company of "Shuffle Along" last week. No definite policy has been arranged for the Bronx house. It played Yiddish shows Monday and Tuesday, the regular Sunday policy there. It is reported the house will continue with road attractions for a few weeks, using popular priced attractions.

Rose Dean, engaged as leading woman for the Theatre Guild stock at the Freeport theatre, Freeport, L. I., has left the company, refusing to play a bit in "Within the Law" presented this week. Jane Tower, who appeared in a road company of the piece, was engaged for the stock presentation, with Miss Dean assigned to a minor role. The leading woman has an Equity contract specifying she play leads.

Maude Fealy has purchased Harry Augenblick's interest in the Fealy stock at the City, Newark, N. J., becoming sole owner. The sale was consummated Saturday morning, and in the afternoon overtures were made to her by the Walnut Theatre Corporation of Philadelphia (Fagan, Berry and Wanamaker) and Harry Sommers of the Knickerbocker, New York, through Fagan, for an

interest in her stock. Miss Fealy has the matter under consideration.

An out of town stock manager wired an agent for a juvenile this week. The agent answered giving the name of one with the figures 135 following. The manager taking the figures to mean the salary for the actor wired back he would want three for that price in his town. The agent had forgotten to mention 135 meant weight.

Hope Drown, formerly of the Alcazar Players in San Francisco, says a recent item in the Stock department of Variety left the impression she had to leave the stock company there, whereas Miss Drown states, her departure became necessary through accepting a picture engagement with Famous Players at Los Angeles.

The Mabel Brownell stock opened Monday at the Strand, Newark, N. J., with "The Woman in Bronze." Besides Miss Brownell, the company includes Louis Calhern, Dalay Rieger, Frederick Bickel, George W. Barber and Barry Townsley. The director is John McKee. Scale, \$5-75, with \$1 top Saturdays. Matinee, 25-50.

The growing popularity of the summer stock idea in Denver assures the engagement of a company for Elitch's Gardens this summer. New York will be invaded for the talent, as usual. The first play will open about July 1, it is thought. Hooper T. Atchley will be the leading man.

Charles Cahill Wilson, leading man with the Alhambra Players, Brooklyn, appeared in a singing and dancing act in the vaudeville bill last Sunday.

Al Rigali has replaced Edward Harford as director of the stock at Keeney's Bay Ridge, Brooklyn, N. Y. Rigali has been a member of the company all season.

William Counen will play the leads with the Elmer J. Walter stock, opening May 7, at the Academy, Scranton. Marguerite Tebeau will also be a member of the company.

Graham Velsey has been secured as juvenile leading man for the Albee stock company at the Albee, Providence. Edward Butler has been re-engaged as character man.

The William Harder stock at the Orpheum, Altoona, closes Saturday. The Charles K. Champlin company opens at the Mislir in the same town in a few weeks.

Lillian Desmond replaces Jane Lowe as leading woman at the Colonial, Norfolk, next week.

Leonard Wood, Jr., son of the Governor General of the Philippine Islands, has leased the Palace, N. Y., for stock, opening May 7. The company organized by Leona Stater will have Eveta Nudson as leading woman and Kendall Weston director.

Protests by a minister against "Why Men Leave Home," by the Arlington stock at the Auditorium, Lynn, Mass., last week failed to impress the manager, Charles Bickford, who put the production on.

Ferris Hartman and Paul Steindorff revived "The Mikado," one of their former successes, at the Rivoli, last week and added a few local comedy touches to the episodes of the production. It scored heavily.

The Lyric, Hamilton, Canada, recently discontinuing Keith vaudeville, starts stock under the management of Ed Renton, April 23.

Jimmy Dillon, of the Strand Players, San Diego, was out of the cast for a week when receiving a too realistic plunge from a dagger held by Alfred Cross, the leading man.

The Orpheum Players, under the Casey-Futal banner, are having a splendid run and will continue until sometime in August. Casey is operating two companies in Massachusetts, and Furtal, former manager of the vaudeville at the Orpheum, is resident stock manager. Edwin H. Curtis, director of productions, has left for Columbus, O., to occupy a similar position there, and Herbert Farjeon has succeeded him. Farjeon will be director of the local company and play in the cast from week to week. Other members of the company are Ninete Bristow.

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LONDON

(Continued from page 2)

the final decision in the present case.

The late Weedon Grossmith was said to have died a very wealthy man. As a matter of fact, he left a good many valuable works of art, antiques, curios, and something like \$25,000. One of the clauses of his will was to the effect that his widow should not go in for theatrical speculation.

The White City will reopen in June with an International Exhibition which will run until September. The premises have been thoroughly overhauled and this show is said to be devised to beat all previous records.

Charles Coburn has arrived back in London on the completion of his 697-mile walk to John O'Groats. He started on March 1, 1922, and averaged something like 18 miles a day, resting on Sundays and often reading the lessons in some church or chapel. He was 70 years of age last August and recommends such tramps through all weathers as a recipe for longevity.

Bert Coote is preparing for the production of a new revue, "Hercules and the West End," which has been engaged and it is probable Coote himself will be seen in the leading part.

Kate Santley, who died recently, left £14,287. She bequeathed £200 to the Cancer Hospital, £200 to the poor and £200 to Dr. Barnardo's Homes. The rest of her fortune is to go to institutions looking after the welfare of disabled soldiers and seamen.

Robert Courtheidge is rehearsing the first provincial of "Polly." The piece opens at Glasgow, Easter Monday.

A new play by Herbert Thomas, entitled "The Law of Moses," produced for the first time at Folkestone last week, indicates a success. It opens with a prolog showing a man awaiting execution for murdering his wife. The prison chaplain calls and offers consolation. Fifteen years later, revealing the murderer's son as curate to the former chaplain. The young curate is in love with the chaplain's daughter, setting before us the proposition of whether "the sins of the father," etc. There are said to be a number of intensely dramatic situations in the piece.

Irene Vanbrugh, Dion Boucicault and a company of English players will sail for South Africa to appear in a repertoire of their local successes. Among the plays they will present in South Africa are: "His House in Order," "Miss Nell of New Orleans," "Mr. Pim Passes By."

The J. C. Williamson Co. has recruited a troupe of players to present "If Winter Comes" in Australia. It includes Muriel Martin Harvey, Ailsa Grahame, Garry Marsh, Valentine Cuthbert.

William Boyle, a representative Irish dramatist, has died, aged 70. Most of his work was produced at the Abbey, Dublin, and his best known plays were "The Building Fund," "The Eloquent Dempsey," "The Mineral Water." Originally an excise man, he took up play writing on his retirement.

It is likely the old Hotel Europe, a one-time famous night haunt and headquarters of London's demi-monde, will form the site of one of London's much-talked-of new West End theatres. Having lost its license and clientele as the Europe, it became an eminently respectable place, the Victory. Respectability ruined it, and for a short time it was the headquarters of the Society for the Prevention of Cruelty to Children.

Marle Kendal, the vaudeville comedienne, was granted a divorce March 15 against her husband, John Joseph MacCarthy. Misconduct with his housekeeper and a servant was alleged, but denied by MacCarthy, who, however, admitted misconduct with a woman whose name he refused to give. There were also charges of coquetry.

As a sign of mourning for the rebels recently executed the Irish insurgents ordered the closing of all places of amusement in Dublin. The Free State government ordered them reopened, but as there were no audiences there were no performances. Two cinemas defied the order and remained open under a strong military guard.

Rehearsals for "So This Is London!" will commence Mar. 19, when the English actor, Fred Kerr, will be joined by his American confederates, Edward Robins, Raymond Hackett and Eleanor Woodruff. The production will take place at the Prince of Wales. Another

Cochran production, "Little Nellie Kelly," has been postponed until June, so that George M. Cochran can personally supervise the show. The Forde Sisters and Anita Elson, at present in "The Nine O'Clock Revue," have been added to the cast.

Mary Glynn, the film and screen actress, wife of Dennis Neilson-Terry, has brought an action for libel against Ingle Carpenter, an attorney at law, of Los Angeles. The libel is alleged to have been written in a letter to some agents in London. Judgment was given for the plaintiff.

Sydney Blow and Gordon Whitehead have returned from America after spending some time in New York obtaining local color for a new farce entitled "The High Cost of Living." This should have been produced almost immediately, but has had to be postponed temporarily owing to the illness of Ronald Squire, for whom it was written. Immediately he returns to London rehearsals will begin.

Matheson Lang has settled down for a run at the New theatre in "The Bad Man" and is recruiting two touring companies to play the provinces. In routing them he is reserving a number of the big towns for his personal appearance in the piece at the conclusion of the London engagement.

The official reports that Arthur Wellesley (Earl Cowley) is to become interested in the production of a new comedy at the Apollo in the near future are being denied by Phyllis Neilson-Terry, who states her present play, "A Roof and Four Walls," is doing exceedingly well and will run indefinitely. Nevertheless, it is certain the Apollo will shortly present a new play either under the management of Phyllis Neilson-Terry, Arthur Wellesley or another firm not yet mentioned.

"The Cousin from Nowhere," which is running at the Princess, is being duplicated throughout the world. It is being played by three companies in Great Britain, and is also running in Germany, Austria, Hungary, Norway, Belgium, Holland, Italy, South America, Denmark, Poland, Switzerland and Czechoslovakia. The fact that no chorus is required and that the dress is very ordinary probably accounts for the piece's success in managerial eyes. In England especially managers are getting tired of spending small fortunes on musical shows which can yield but little profit.

For the first time in the history of the Shakespeare Memorial theatre the directorate will run the anniversary season on its own initiative. They have assumed full responsibility, but are being assisted by a grant from the London Shakespeare Memorial Theatre Fund. The managing directorate will be in the hands of a joint committee consisting of governors of the Stratford-on-Avon concern and representatives of a fund which has been raised by the town. The productions will be under the direction of W. Bridge Adams and the season will commence on Shakespeare's birthday with "Measure for Measure" and will run four weeks.

Basil Dean gave a private showing of a new system of stage lighting at St. Martin's theatre by means of which elaborate scenic effects can be secured solely by the use of lights. While the machinery necessary to secure these effects is very complex, it can be operated by one person. The invention is German, known as the Schwabe-Hasait system and the General Electric company has been at work for the better part of the past year installing it in St. Martin's.

By a series of electrical and optical effects it is possible to reproduce upon the stage practically every change of weather and season of the year. All that is necessary upon the stage is a white back-drop and the effects are projected upon it. There were shown an evening sky changed to dawn, gradually materializing into a bright summer day; then fleecy clouds becoming blacker and blacker, eventuating into a rain storm.

No indication was given as to the expense of installing the apparatus or its practicability as an equipment for a travelling show.

FROTHY COMEDY

But Three-Named Play Holds Conventional Love Tale

London, April 4. A conventional love tale marks the frothy comedy in "Isabel, Edward and Anne," opening Saturday at the Haymarket.

It has pleasant entertainment without suspense, but is magnificently played by Alan Aynesworth, Lillian Braithwaite and Margaret Bannerman in the title roles.

NEW TIVOLI SEATS 2,100

On Site of Former House Will Open During Summer

London, April 4. The new Tivoli will open during the summer and seat 2,100. It is on the site of the former Tivoli, condemned and demolished during the war. It was then replaced by the "Beaver Hut" which entertained soldiers. The Tivoli for years was a famous hall of amusement in London.

While the policy of the new house is reported as pictures, the program will be interspersed. The belief is that after it has been opened for a short while the Tivoli will go back to its old vaudeville style of show once again.

The promoters of the new house are James White, C. A. Mills, Alexander Lawson Ormerod and Thomas F. Dawe, all known figures in London or provincial theatricals. Walter Wanger is frequently reported in connection with the Tivoli's play policy.

TRAGEDY, NOT COMEDY

"Marriage by Installments" Belies Description

London, April 4. Described as a comedy, "Marriage by Installments" belied it when produced at the Ambassadors.

It is an unsatisfactory exposition of a young couple starting married life in a home purchased on the installment plan.

The story becomes a sordid tragedy as it proceeds, and there is small hope for the piece. Another play on marriage opened at the Kingsway, "Love in Pawn," in four acts dwelling on the unfeasibility of marriage between Jew and Gentile. It arrives at no solution. While fairly interesting and well acted, it does not generally please.

"ANGELO" UNLIKELY

English Adaptation of "Kriesler" Praised Only for Mechanics

London, April 4. "Angelo," as produced at the Drury Lane is praised only for its mechanics. The story is considered unsatisfactory and the play's success is unlikely.

"Angelo" as "Johannes Kriesler" had a German story and locale. That was altered with its English entry to Italian.

Maurice Moscovitch, Gerald Lawrence and Moyna Macgill are among the principals, with Moscovitch, Angelo.

Sir Alfred Butt and Arthur Collins devised a system of stage lighting to obviate the waits of the mechanical changes.

"PLANTATION" DATE

Colored Troupe at London Pavilion With New Piece

London, April 4. The Salvins' colored troupe, called "Plantation Days," will open in about five weeks at the Pavilion in a new piece called "From Dover Street to Dixie," under the sponsorship of Charles B. Cochran. The book is by Harvey and Harold Simpson, music by Herman Darewski. The piece will have a connected story, the first part being played by a white troupe headed by Stanley Lupino and the second half by the colored people.

BOSTOCK PRESS STORY

"Chimpanzee Farm to Supply Monkey Glands"

London, April 4. Bostock is planting a press story that he and George Choo, the American producer, are starting a chimpanzee farm to supply monkey glands.

Bostock is the animal dealer and circus man. He is shipping 100 camels to the Famous Players lot in Los Angeles.

Choo sailed March 31 on the "Aquitania," taking along Bostock's largest chimpanzee.

RENAMING MOGADOR

Cora La Parcerie Secures Long Lease on Paris Theatre

Paris, April 4. The Mogador has passed to Cora La Parcerie and her husband, Jacques Richepin, under a lease for 18 years. They intend reopening the house in the fall, playing drama and renaming it after La Parcerie.

La Parcerie is relinquishing the management of the Renaissance.

BERLIN

By SPENCER TRASK

Berlin, March 25.

"Der Fuerst von Pappenheim" ("Prince of Pappenheim") The Deutsches Kuenstlertheater has another opus by the incorrigible Hugo Hirsch, and this time the libretto is better than usual, although his music certainly isn't. It

"MOZART" MUSICAL COMEDY

Paris, April 4.

Herbertot presented at the Champs Elysees, March 31, a musical comedy, "Mozart," by Rene Fauchois. It is of the life of Mozart, with his music.

Fauchois impersonates Mozart and Mme. Weber is played by Mady Berry. The piece did nicely and may be in for a run.

Lucie Caffaret (Mme. Fauchois), a pianiste, executed a sonata during the performance.

MILLER HOLDS VAUGHAN

Gilbert Miller asserts the report from London that T. B. Vaughan is no longer his general representative there is in error. Mr. Miller says Mr. Vaughan has been with him for many years, and he trusts will be for many more. Vaughan is convalescent after a long siege of illness.

Louis Nethersole is the general press representative abroad for the Miller office.

OPENINGS IN GLASGOW

London, April 4.

Jimmy Hussey, assisted by Monty Wolf, opened Monday in Glasgow, scoring. The team experienced some annoyance through Wolf being enjoined, as an opposition manager claimed a contract with him for a later date. The matter was finally adjusted.

Robert Emmett Keane and Claire Whitney appearing on the same bill, went very big.

"QUEX" OLD FASHIONED

London, April 4.

The revival of "The Gay Lord Quex" at His Majesty's, with George Grossmith and Irene Brown, is generally spoken of slightly. The play is old fashioned and its acting in this instance is unsatisfactory. Nevertheless the audience expressed the usual friendliness at the premiere.

TRIX GIRLS CALLED HOME

London, April 4.

The Trix sisters are sailing April 7 on the "Mauretania" to see their mother, who is seriously ill.

The Trix Cabaret in Paris continues during their absence, with substituted talent, pending their return, as expected, in a few weeks.

"MRS. BEAMS" IS CLEVER

London, April 4.

The Royalty unfolded a clever comedy Monday in "Mrs. Beams." It was originally produced by a stage society.

Now played by Dennis Eadie, it is well received.

SCOTS STILL UNSATISFACTORY

London, April 4.

Though the Scottish Players at the Coliseum (vaudeville) are trying another piece this week as a display of their versatility, they remain an unsatisfactory act.

COCHRAN HAS "THE FOOL"

London, April 4.

While in Paris recently Charles B. Cochran arranged with Arch Selwyn to produce Channing Pollock's play, "The Fool," in England next autumn.

"DOCTOR'S DILEMMA" ARTISTIC

London, April 4.

A most artistic performance is the revival of Shaw's "Doctor's Dilemma" at the Everyman's. It opened Monday.

Relative Has Bernhard's Theatre

Paris, April 4.

The management of Sarah Bernhard's theatre has been assumed by Louis Verneuil, husband of Bernhard's granddaughter.

Arnold Daly film-making in Italy Rome, April 4.

Arnold Daly is here appearing with a picture company.

The title of the production is being held secret.

"Salomy Jane" After "Merton"

London, April 4.

Robert Courtneidge may produce "Salomy Jane" after the local run of "Merton of the Movies."

is built entirely on the basis of selling each song separately as a popular hit, and most of them have no connection whatsoever with the situation into which they are introduced. This eternal two-step rhythm in which all the popular hits are now written here certainly gets on the nerves after a time. However, in direct opposition to any operetta which has been done here lately, the libretto really has some humorous moments and the main idea is not uninteresting.

The title is founded on a pun: Fuers, von Pappenheim means, in German, Prince of Pappenheim, but in this cast Fuers is a man's name and, as he is a designer for the modiste firm of Pappenheim, he allows people to misunderstand this. A young princess has quarreled with her uncle and guardian because he wants her to marry a degenerate prince. She runs away from home and arrives at Pappenheim and asks for help there. Fuers has an idea she shall make a trip with them to all the big summer resorts and wear their model gowns, thus advertising their goods. A young man of good but not noble birth happens to be in the store at the same time and, believing her to be only a model who is posing as a princess, falls in love with her and follows her on the trip. One night, at a fashionable restaurant, she meets the prince whom she was to marry, and he, believing her to be a coquette, offers to make her his mistress.

Then the uncle appears and all is exposed. She still insists on her refusal to marry the decadent nobleman, but will have the boy who loves her for herself alone. There are many other figures in the plot: for instance, the well-written part of a coquette who has married a Polish nobleman, who believes her to be very innocent; then the role of Fuers of Pappenheim is very amusingly written; but, strangest of all, the boy lover is really struck off with some naïveté and reality.

This last mentioned role was the outstanding performance of the evening as played by the very finished and charming young Fritz Schulz. Trude Hesterberg, as the married coquette, put her material over with a bang. But Max Adalbert, the featured comedian, is quite unpalatable to the present writer; his personality is hard and "fresh," but unfortunately the latter quality cannot be ascribed to the humor which he interpolates. Business is good and will continue so.

"The Insect Play," by Joseph and Carl Capek, now in America, has been even better and more successfully produced here at the Theater in der Koeniggratzerstrasse; the scenery by Emil Pirchan was perhaps not quite up to that of Lee Simonson in New York, but the acting is on a much higher level. The only performance really poor was that of Albert Steinruck as the tramp. Fine performances were given by Hans Herrmann and Frieda Richard as the manure beetle and his wife, by Paul Rehkopf as the murdering beetle, and most of all by Hermann Picha as the parasite. Moreover, Charlotte Schulz, Charlotte Ander and von Twardowski in the butterfly episode got all that was to be gotten out of this rather trivial scene.

Emil Pirchan is to be doubly congratulated for his fine work as director. The play here was uncut and had, therefore, a much more powerful effect; the butterfly incident, for instance, is played very suggestively and means something, which is more than could be said in New York. Business excellent.

Somerses Maugham's successful play, "The Circle," has also been doing nicely all over Germany, and the translation of Mimy Zoff is partly responsible. (Although it is perfectly ridiculous to translate "damn" as "verdammt.") The production at the Kammerspiele here in Berlin could have been much better. For instance, the scene designer, T. C. Pilartz, certainly has strange ideas about what an English country home should look like; he did his interior of the country house in an execrable billiard-table green, while the furniture looked as if it had come out of a typical American den set.

This quality went over into the acting; the real English tone was achieved by so few of the actors that they were helpless to create any sort of an atmosphere. The older Chaney as played by Erick Fabst was reserved but lacked poise and tended to the effeminate. Max Guelstorff as Lord Porteus was funny, much too funny; he would have gotten twice the effect from his role if he had played it more seriously. The Lady Cathrina of Johanna Terwin was an excellent study, while the two young people as played by Elisabeth Bergner and Hans Brausewetter surpassed those in either of the two English-speaking performances.

At the Tribüne, Paul Wegner had at last returned from the movies to the speaking stage in Leonid Andrieff's play, "Der Gedanke" ("The (Continued on page 46)

FOREIGN REVIEWS

THE ALTERNATIVE

London, March 13.
Following on the policy of frequently changing his program at his Hampstead theatre the management has taken off "Mrs. Beams" to make way for a new play by Lucy Wilson and Adrian Allington, entitled "The Alternative." The play in itself is on the lines of divorce reform propaganda and has undoubtedly been inspired by one of two recent cases in which women married to convicted felons serving life sentences and to criminal lunatics have been refused relief and are still bound to the convicts. In this case the woman has really several alternatives—she can associate with a man with whom her name has been coupled; she can elope with a man whom she does love, or she can remain true to her wretched husband. There are long and wordy arguments for and against each until the convict, a madman, who has murdered the man of the first alternative arrives upon the scene.

The second act brings more alternatives—she can save her husband by revealing a secret doctor's description, by concealing it she can become the wife of her lover. She decides to save the husband.

Two more chances or alternatives come with the third act. She can go to her uncle, a clergyman, and help in the "good work," or she can settle down to look after her aged mother. While her family are thus settling her future she staggers them all by announcing that she has determined to throw convention to the winds and go away with her lover. More talk and curtain fall finds her determined to remain faithful to her marriage vows.

The play as a play is not a particularly brilliant work. It is too talky and occasionally loses its grip. Lucy Wilson herself played the part of the harassed wife with ability, but the acting success of the production is Gordon Bailey's impersonation of her lunatic husband. "The Alternative" which is of the type of play generally produced at special matinees by semi-professional societies has little chance of any lasting success.

ROYAL SURREY THEATRE

London, March 13.
Some time ago the management of the famous old South Side theatre, which was the cradle of many of our best known West End actors of today, asked its patrons what they really did want. The audience voted an vaudeville won over the drama, pictures, comedies and legitimate last. In accordance with this the theatre returned to vaudeville March 12 with one of the poorest programs ever submitted to a London audience.

Spalding and Vanguard showed signs of promise when they opened with a burlesque dance in which the man mimicked Charlie Chaplin and the girl Mary Pickford. They went to pieces, however, and showed no excuse for an elaborate trapeze rigging unless it was for an exhibition of agility on the part of the man and the display of the girl's figure, which was the best thing in the act. A. S. Graham and Co. presented a sketch of ancient style. It was, however, remarkable for the appearance of a particularly masculine, raucous and aggressive leading woman of the old school.

The other turns included Joe Archer and Karr and Koney, both of whom were well known in the old days, but now relegated to small halls. Bad as the whole thing was, a densely packed audience accepted everything but before them with something like enthusiasm. The people who were not pleased were members of the old Surrey stock company who were present, and old George Conquest must have turned in his grave when the new manager condescended to couple the still famous name with his own.

MAISON DE L'OEUVRE

Paris, March 13.
The professional dramatic society, known here as the Oeuvre, with its own little playhouse under the direction of Eugene Poe, is continually interesting the local critics. It does not pretend or intend to appeal to the general public, but caters to a clique of literary folks anxious to sample the various schools of letters offered by various advanced authors of this mixed world. After several diffusions of French thought by young fellows we have a version of "La Dame Allègre" by the Spanish author, Pulg y Pereter, translated by Jean Periat. The action passes in Catalonia. The Allegro Lady is full of allegresse when she thinks of love, which is rather of an induced, every fellow in the village has been her lover, and yet her husband is blind to the scandal.

But no more than Jack, when he returns from England, where he has been at school, and he implies his amorous parent to reflect on the honor of the family. It has long been besmirched and the passionate lady is beyond redemption. In disgust the young fellow exiles himself to America with one of the men

his mother has cast off. Mme. Suzanne Despres is a great actress and is willing to impersonate the fervid Spanish amorette.

There is another "stag" story on the same bill entitled "La Messe est Dite." This one-act farce (or drama) concerns a widower living amicably with a friend he suspects of having been his wife's lover and even the father of his daughter. He, nevertheless, prefers such company to gloomy solitude. The daughter learns of the situation and demands the other to clear out, considering his presence a sacrifice to the honest home. She refuses to listen to any suspicion of her natural sire and defends for her legal father. Despite her objections the father continues to visit his former rival, hoping to discover the truth later. It is a curious sort of play, ably constructed with many dramatic imperfections, but in its right frame at the Oeuvre. Yet we are led to think we live in a funny generation when budding playwrights devote their energies to depicting the bitter humor of love stories and not the romantic side of life. — *Kendrew.*

J'TE VEUX

Paris, March 12.
"I Want You" is the title of a song written for the so-called "comedy-operaette" in three acts, by Wilfred, Grandjean and Battaille-Pearly, music by Gabaroché, Fred Henly, A. Valsien and R. Mercier, evidently inspired by the extraordinary success of "Ta Bouche."

This effusion by seven talents (not necessarily making a man) was produced by three plotters by Stilson, by Dr. Deval (being none at least) at the Marigny, Champs Elysees, last week with undefined results. It is more of a café chantant entertainment, a ditty being introduced at every available opportunity. It may be a draw, even a trump, for there are more flukes in stage ventures than in any other enterprise on this planet, but it is not an ornament to dramatic literature, or an embellishment of theatrical art. The plot plotted by three plotters explains how Madeleine (Mlle. Pyrac), the divorced wife of Tapin, is compelled to find another husband by the same name in order to retain the trade-mark of her dressmaking business. A fellow mending china (Milton) is traced and for a reasonable allowance agrees to marry Madeleine, the union to remain white. It is the intention of the said Madeleine to ultimately marry a government official called Vignac (Adrien Lamy), who has been abandoned by Virginie, but egged on by Zouzou (Marguerite Pierry), who is casting a glad eye on Vignac, the fresh husband Tapin claims his matrimonial rights, receiving a box on the ears, which he returns by a vigorous kiss. It first appeared he would ultimately display his superiority, but the trio of authors decided otherwise by Madeleine obtaining a divorce from Tapin No. 2 and getting spliced with her dotting Vignac while the naughty Zouzou is obliged to be contented with Tapin No. 1.

Denise Grey with a flutistlike voice, ably plays the ginger role of Virginie. The four composers have got together and dug up a series of modern fox-trots and so on, which constitutes an enjoyable musical evening hardly intended for mothers' meetings. There is also a bit of the light fantastic of a kind, of which the least said the better. Jane Pyrac is a new comers and I mean the mean good. Her part of the thrice-married Madeleine is a substantial composition. After all "J'te veux" is as good as the average Paris revue for a light after-meals distraction. — *Kendrew.*

IF WINTER COMES

London, March 10.
It is difficult for one who has read a novel and been impressed by it to sit through an adaptation without making comparisons. This is what Owen Nares had to contend with on the opening in London of the dramatization of "If Winter Comes," in which Nares, probably the most popular of the younger generation of British leading men, plays Mark Sabre. Probably 95 per cent. of those who attended the London premiere had read the book. From the chatter in the lobby, some must have read it very recently or had brushed up on it. That Nares scored a triumphal success in the face of this handicap argues more than columns of fulsome praise.

The main difficulty encountered by the adaptor, E. Macdonald Hastings, was in the concrete visualization of the psychological complex of the Mark Sabre obsession to look at every problem from both angles. This necessitated a tendency to prolong the dialog to sufficiently plant the characterization in the minds of non-readers. It has, however, been cleverly accomplished and directly the play gets started it travels along with cumulative sequence.

The producers have had the advantage of two weeks' tour of towns in which to polish off the rough edges and on its arrival in London it was presented as a finished product. The weaker members of the cast were assigned to one of the road companies and the London engagement had several of

the roles strengthened with new recruits, notably that of Barbara Hoffe as Lady Tybar. No pains or expense were spared for the metropolitan engagement.

To the readers of the book Nares is not exactly the type for Sabre, but he more than overcame this by the sincerity of his characterization. Barbara Hoffe was sufficiently dignified as Lady Tybar, and Helen Spencer, while uninspired, gave a generally competent performance of Effie. Grace Lacon contributed a skillful interpretation of Mrs. Sabre that will pass muster with the non-readers. One of the outstanding hits was that of Tarver Penna in the role of Mr. Twynning, who brought to the part a series of mannerisms that made the role stand out splendidly. It would indeed be difficult to improve upon the general excellence of the acting.

"If Winter Comes" appears to have registered one of the most emphatic hits of the current season. — *John.*

THE DANCERS

London, March 4.
A brief summary of the plot of "The Dancers," produced at Wyndham's, Feb. 15, starring Gerald du Maurier, would probably give the impression it is a very poor play. Any technical analysis of same would confirm this opinion. Nevertheless, it is a very good entertainment, and all indications point to a successful run in London. It has a peculiar appeal to the lay theatre-goer, due in no small measure to the excellence of the acting.

The piece has a family resemblance to an old-time story, "The Squaw Man," which had quite a vogue in England under the title of "The White Man," and this suggests it might make a vehicle for William Faversham in America. Faversham is better equipped physically than du Maurier for the principal role for the reason that du Maurier does not look formidable enough to cope with the patrons of a dance hall over which he presides in the first act of the play.

The piece opens showing "Tony" running an old-style dance hall in western Canada, patronized by cowboys attired in "chaps" and women who are in "the oldest profession in the world." One of its performers is a dancer, Maxine, who is "as hard as nails," but nevertheless of virginial purity. She loves "Tony" and is willing to give herself to him on any sort of arrangement. He, however, tells her he betrothed himself at childhood to a girl in England and had not seen or communicated with her for 10 years. At the end of the act he is found dancing a minuet, announcing the death by accident of an uncle and cousin, thereby inheriting the title of Earl and a large fortune. He cables his solicitor to make arrangements for his marriage to his betrothed the day of his arrival.

The second act shows the English girl addicted to the craze for dancing with a slight predilection for dope. She resides in a flat with a middle-aged woman who is very fond of her and confesses having given herself one night to a youth, but dancing partner and fears she will become a mother. A cable from "Tony" arrives announcing his coming to make her his wife. She cannot even recall "Tony" and has no recollection of the betrothal. The woman with whom she lives persuades her to go through with the marriage and say nothing about the fall from grace, and she agrees to do so.

In the third act "Tony" arrives, and Una, the girl, recalls the entire youthful love affair, realizes the folly of dancing the man's constancy, falls in love with him, and, rather than deceive him, commits suicide with an overdose of dope.

Act four takes place in Paris in the dressing room of a famous dancer, who turns out to be Maxine of the dance hall. Maxine has rejected all lovers and even offers of marriage to wealthy noblemen, having preserved her purity through love of "Tony," who, realizing the strength of the dancing girl's affection for him, takes her off to honorably end her marriage.

The play is advertised as written by "Hubert Parsons," and on the opening night, in a certain speech, du Maurier brought forth Viola Tree and announced that he and Miss Tree were responsible. In the last act "Tony" tells Maxine he blames the woman with whom Una resided for not having confided to him Una's one misstep and that his love was so big he would have forgiven her. It seems incredible the authors could not have introduced an opinion between "Tony" and the woman in which "Tony" could have told her off in a speech of dramatic intensity.

Du Maurier gives a fine performance of "Tony," and his physical and histrionic shortcomings are counterbalanced by his local popularity. The daily papers shower fulsome praise upon Audrey Carten in the role of Una, but this reviewer sees in her little more than a sincere amateur who may some day do something worthwhile. In his opinion, the characterization of Maxine in the hands of Tallulah Bankhead is a much more finished performance, though nothing in it is "inspired."

With all its faults, "The Dancers" will probably prove a draw at Wyndham's for some time. — *John.*

RATS

London, March 9.
Andre Charlott presented at the Vaudeville theatre yesterday afternoon for the first time another of his series of intimate revues, in which he depends more upon wit rather than elaborateness of production. The Vaudeville is a small house that will not permit of an expensive production with a large cast and unlimited chorus. The Charlott scheme depends principally upon the brilliancy of the skits, and the new production, entitled "Rats," is on a par with the previous revues of that caliber which he has presented at that house for several seasons. The first performance ran for three hours, which will permit of the exclusion of some of the less desirable material and the building up of the more successful scenes.

The production derives its name from the prolog and epilog, which is a modern application of the "Pied Piper of Hamelin." The principal comedienne is Alfred Lester and the leading woman is Gertrude Lawrence, although Herbert Mundin appears to have scored more strongly in the various character bits in which he has been cast. There is a marked absence of distinctiveness in the music, but, all things considered, the presentation gives indication of settling down to a successful run, and with the presentation of a second edition should carry on for the remainder of the current season.

By far the cleverest skit is "A Cabaret Drama," which will undoubtedly be annexed by some enterprising American producer, by purchase or otherwise. This consists of a travesty of a modern drawing room play viewed by a gentleman who has imbibed too freely of "the cup that cheers." As the piece progresses he becomes more and more intoxicated until he sees the various characters doubly, trebly, and finally there is visualized a heterogeneous mass of the respective players.

Another clever bit consists of a series of very brief thumbnail skits entitled "Incredible Happenings," such as a restaurant waiter refusing a tip, a barber advising a customer never to put anything on his hair and a polite subway attendant.

The book and lyrics are by Ronald Jeans, music by Philip Braham, adapted and produced by Herbert Charlott, and ensembles arranged by O. D. Harris. — *John.*

MONS. DE PYGMALION

Paris, March 8.
Charles Dullin disposes of modest means at present but he has applied them to his productions at the Atelier stage society to the greatest advantage possible. This group is now installed at the Theatre de Montmartre, a district drama house in an out of the way quarter, for years devoted to pictures, and one of the oldest playhouses in Paris dating back over a century. His latest effort is a French translation of a four-act tragedy farce by Francis de Miomandre from one of the numerous works of Jacinto Grau, which, however, is not the Spanish author's best seller. It is a cloudy emblematic essay on the baser side of humanity, and depicts mankind of all ages under the mask of an animated doll. "Monsieur de Pygmalion" has created a number of marionettes whose movements are life-like, and with the possession of a mind. Indeed his dolls are as marvellous as the famous Galatea of his prototype. He arrives in Madrid and secures an engagement after having worked marvels in America. The owner of the theatre is a duke and he intrigues himself in a society drawing-room in watching the antics of these wonderful marionettes in rich attire, led by a more-cunning politician dressed in black and resembling the medium of Dr. Caligari in last season.

The female characters are likewise realistic, particularly Pompinina, who is so pretty and capricious that the duke falls in love with the selfish little doll (as many others have done). The owner is jealous of this mechanical masterpiece and he shuts her in her box for the night. Later when the theatre is dark and empty the marionettes automatically come to life and prove they are just as vain, deceitful, wicked as real people. Pompinina joins the richest pretender in his box, ignoring the heart-breaking serenade of her former lover. The politician then preaches revolt against their creator, the Impresario who compels them to work while he pockets the profits. The Duke enters the theatre to steal the beautiful Pompinina, at the moment the remainder of the dolls escape through the window. They are led (or rather the more simple are encouraged to go first and get the hard knocks if any are coming) by a boasting captain, who remains safely in his box until he knows the field is safe, and when all are outside without apparent danger he joins them demanding the death of their master.

By promises of riches the Duke tempts Pompinina to elope, and carries her off in his automobile. Going to an accident they are stranded in a cabin. Thereupon the pampered doll becomes angry, reproaching the theatre owner with having promised her a palace instead of such a hovel, and in her rage she

locks him in the shed, joining her liberated companions. Pygmalion, having heard of their escapade, hastens to subdue the revolted dolls. Armed with a whip he attempts to drive them back to their respective boxes. He succeeds in capturing many, but a few show fight, and finally kill their creator. "A man shows his superiority by destroying his fellow creatures," is the argument of the leader of these dolls, and he proves his sentimentality to real human beings by committing murder. The agitator then picks up the whip and uses it on his disenchanted companions, compelling them to obey him as meekly as they obeyed their former master, the unique change in their condition being a different boss.

Such is a rough resume of the symbolical play written by the Spaniard, Jacinto Grau, which has not yet been played in this country. Shakespear has told us "All the world's a stage" and this modern author similarly contends we are all marionettes. He imprints that sarcastic truism in diverting dialogue. The Atelier troupe admirably impersonates the animated dolls in this fantastical tragedy, and we can only admire Charles Dullin for his courage in realistically mounting the serious foreign farce in spite of its obscurity. Dullin holds the role of Mr. Pygmalion, the marionette constructor, with credit. We shall watch the progress of this Atelier, now performing nightly as a regular playhouse, with interest. — *Kendrew.*

MASKYLYNE'S MYSTERIES

London, March 11.
One of the oldest shows in London, this entertainment of magic was originally at the Egyptian Hall in Piccadilly under the name of Maskelyne & Cook's. After many years it moved to St. George's Hall, where it still is under the name of Maskelyne & Devrient. Then David Devrient retired to go into vaudeville and it became simply Maskelyne's. No entertainment in the world sticks as it does to tradition and conservatism. Its acts seldom alter in form and billing of any sort seems taboo.

When a "Variety" representative dug it out he found very much the same sort of show occupying the stage as his great-grandfather enjoyed, Clive Maskelyne being the presiding magician. Devrient, then conjuror, card manipulators, entertainers, and illusionists galore. Clive Maskelyne's own act made an attempt to conform to modern times by the introduction of the cinematograph in one of his big tricks but his star turn was an illusion named "Oh!" which his grandfather did 35 years ago and which is now being done with the original apparatus and props.

Louis Nikola performed the ordinary school treat conjuring tricks but was much more successful in that section of his act devoted to shadowgraphy. Billy O'Connor proved a good card manipulator and patterer but his laugh is irritating and he sees too much humor in his own gags.

Lingha Singh provided another touch of modernity in his act of Indian "magic" and performed some very successful tricks. Both he and Clive Maskelyne considered it necessary to make a pretense of hypnotizing their assistants. This entertainment, if only on account of its age, is well worth a visit. The audience is transported from the present day to the age of Queen Victoria, a fact further emphasized by the great reduction on program and cloakroom charges and the tea provided at half the usual West End prices. Whatever can be said of Maskelyne's Mysteries the management cannot be accused of highway robbery.

COUSIN FROM NOWHERE

London, March 7.
It has often been asked, "What is the difference between comic opera and musical comedy?" The answer can now be given as "The Cousin from Nowhere," which is a cross between the two. It was presented by Edward Lawrillard at Princes Feb. 24 and was adapted from the book of Herman Haller and Rideau by Fred Thompson, with music by Edward Kunneke. The English lyrics are by Adrain Ross, Robert C. Sharp and Douglas Furber. There is no chorus and but half a dozen principals, with two sets of scenery.

Much concerted singing and a modest supply of legitimate comedy. Both are in competent but not necessarily brilliant hands and the piece goes through without making any bid for sensational success. It is a kind of entertainment that, when asked about it, you reply it is "very nice" in a sort of half-hearted manner.

The principal feminine role is in the hands of Helen Gilliland, a dainty prima donna, who sings well but is wholly unintelligible lyrically. Cleely Debenham scored a tremendous hit as a scenic low comedy ingenue. Walter Williams was admirable as the hero and sang the role effectively. James Godden and Roy Royston took excellent care of two character-comedy roles. There is nothing in the plot to warrant synopsis. Artistically, "The Cousin from Nowhere" may be set down as a success. Whether it will draw paying patronage to Princes, which is a little off the line, remains to be seen. — *John.*

MAY YOHE and Band (1)
 Band, Songs, Dance
 18 Mins.; Three
 Colonial

May Yohe in keeping with the current band craze has fortified herself with a 10-people jazz band which accompanies her throughout and a colored stepper who closes the act proper. The jazzers are programmed as the "original shell-o-tone syncopators," the reference to the shells being derived from a fan-shaped shell concave that fits over the backs of the musicians' chairs. It is probably intended to deflect the melody into the orchestra with increased resonance and act somewhat like an amplifier although little evidence of these qualities made themselves evident from the mezzanine perch.

The act starts with the band going full-blast, the drummer getting in some snappy stick work and the pianist picking forte. The band consists of drums, piano, violin (leader), two saxes, bass viol, two cornets, trombone and banjo. The banjoist also doubles vocally with a solo, and later accompanying Miss Yohe in a number.

The songstress makes her first appearance in an elaborate spangled costume topped with a gleaming coronet. Her song is a sentimental number of the old school, followed by another of the same type. The band had another inning, during which the banjoist soloed "Lollita," announced on an easel. The easel by the way should be placed so that it is seen from the side boxes and not in one corner. "Parade of the Wooden Soldiers" was the concluding dance number. Miss Yohe returning for a song, introduced a syncopated version of the number following her "straight" rendition, the jazzers syncopating it for the colored acrobatic dancer who entered for his bit. The hooper packs considerable meat, the finish finding him doing a head stand with the weight on his shoulders and hopping off in that inverted position in perfect time to the music.

Miss Yohe as a name discounting her past "rep" means something to present generation vaudeville through her connections with the Hope diamond which story has been widely broadcast by syndicate newspapers. Capt. Jan Smuts presents Miss Yohe. The act itself, according to modern vaudeville demands, finds much of its appeal in the band and the colored hooper. They are capable support to Miss Yohe.

Abel.

"FAIRY TALE FOLLIES" (6)
 Revue.
 27 Mins.; One and Full.
 Special Drops (1), Set (3)

This fantastic revue includes a boy and girl dancing team, ingenue congress, Dutch comedian, a girl dancer, and a male singer who appears to be the principal. His singing and the dancing of the dancers put the turn over.

The act carries a flock of special drops, each one used to back a number. One is a gypsy song and dance by the male principal who speaks with a foreign accent. Some dialogue anent Cinderella's slipper precedes this. The Cinderella idea is carried off throughout. Characters appear representing Little Boy Blue, Red Riding Hood, Hansel and Gretchen, etc. Just who the gypsy is supposed to be is problematical for he wears the costume throughout despite frequent references to Prince Charming.

The cat drifts along with numbers in "one," each with a drop. The dancing team in character costume does a song and dance smoothly. The boy, reads lines amateurishly. Cinderella possesses a fair soprano singing voice, but her reading is also rough.

A Dutch song, dance and crossfire team next, the man handling dialect nicely, but the material being indifferent and of an ancient vintage. The act goes to full stage after 10 minutes, each of the principals making an entrance through a back drop that vaguely resembles a pumpkin. The act appears to be second hand as do all of the hanging pieces. A mélange of singing, dancing and crossfire of small time stature follows with all on at the finish.

This turn seems to be another one of those acts built to fit a bunch of scenery which was acquired before the cast or vehicle. It's a small timer all the time. Com.

MORGAN and RAY
 Singing
 14 Min.; One
 58th St.

Man and woman in songs. Open with matrimonial comedy number with both wearing handkerchiefs. Regulation husband and wife quarrel theme. Double pop number with man tenoring for harmony, conversational double, and number with woman strumming uke included in repertoire.

Average singing duo suitable for No. 2 in the pop house. Bell.

CLYDE DOERR and Orchestra (9)
 24 Mins.; Full Stage (Special Set)
 Palace, Chicago

Chicago, April 4.

Clyde Doerr and His Orchestra were formerly known as the Club Royal Orchestra, Victor record artists, recently at the Congress hotel, Chicago.

Nine men in all, the drums occupying a platform on one side of the stage, the Sousaphone a platform on the other side, with the pianist between, violin just in front of piano and Doerr himself in the center spot front with a stand holding a large saxophone, while he stands with a smaller one in hand. On one side in the circle are banjo and saxophone, and on the other a cornet and slide trombone. The player of the Sousaphone doubles bass viol for one number, cornet doubles French horn, slide euphonium and the banjo, saxophone. All of these instruments are played on the stage and make an attractive flash. A black cyc dresses the stage with the men in tuxedos.

There is no attempt to do more than make good music of the kind now so popular. Doerr played a saxophone solo of his own composition, "Valse Hilda," and for an encore did another solo, "You Know You Belong to Somebody Else." On top of this is another encore, the cornet starting out with a solo, which was taken up for a time by Doerr on his larger saxophone. The latter has an arrangement by which he turns from the saxophone in his and to the one on a stand arrangement without any seeming effort. Doerr makes saxophone solos worth while.

Next to him the cornetist stands out, though all the men do a full share. The only departure from this plan of campaign was a dance at one time when the banjoist took up his saxophone, which is of doubtful value to the offering, and a number where two saxophones, Sousaphone, French horn and euphonium take a standing position just back of Doerr in one of the encore numbers.

The program opened with a medley of Victor hits recorded by Doerr and his orchestra. Doerr's solo "Valse Hilda" is third. "Where the Volga Flows," with the Sousaphone taking up bass viol, is fourth. "Who Cares" is fifth. "Think of Me" sixth. "You Know You Belong to Somebody Else" was the first encore number.

It is a well balanced band, making good music, with Doerr a director, likable without "monkey business." His band compares favorably with anything of the kind, east or west. Loop.

MR. and MRS. JAMES WEBER
 Talking and Singing
 12 Mins.; One

The man of this mixed duo was the "father" of Joe Laurie in the latter's turn for a season or two. Both are middle aged. After strolling on casually the couple exchange a bit of conversational chatter, with get-backs included, such as "He's the idol of the family—been idle all his life" (that one being from the Laurie act).

Man does an Irish ballad fairly and woman recites with ability. Idea is similar to arrangement used by Jim and Bonnie Thornton. The trouble is that the Thorntons and others of middle age or older doing this type had a more or less extensive theatrical rep to back them up, while this couple is unknown.

Act opened show and did nicely. May be whipped into shape as early small time number. Bell.

QUINN BROTHERS and SMITH
 Dance, Talk.
 15 Mins.; One
 American Roof.

Two men and a woman. The Quinn Brothers enter through the right exit, forcibly propelled and given "the rush." One blames the other for their act flopping and they decide to do it again on the stage. Smith, a woman, enters from the opposite exit, also having been recently "aired" from her waitress job.

The routine is chiefly concerned with some knockabout stepping, the big fellow of the male team making several wicked falls to good purpose. The gagging is negligible as witness: "Don't be officious." "I wish I was." "You wish you were what?" "I wish I was full of prescriptions." A military dance solo was neatly executed by one of the men to the other's commands. The woman's tap dance clicked with the closing Egyptian travesty dance by the men a comedy wow.

A sure fire three-a-dayer.

Abel.

RAY RAYMOND and DOROTHY MACKAYE (1)
 "A Chance Acquaintance" (Skit).
 Full Stage (Parlor).
 5th Avenue.

Marking Ray Raymond's return to, and Dorothy Mackaye's debut in vaudeville, Benjamin H. Butt furnished the couple with a very thin and light skeleton. There is naught outstanding in it beyond a concert grand and a victrola. Mr. Raymond juveniles around, firstly as a likeable "souse," who gradually loses it, and Miss Mackaye has a little bit of dialog, besides a couple of songs and dances they indulge in.

The punch that missed was the introduction of a third person, a piano playing young man who walked into the room, seated himself at the instrument, and although alternately addressed by both principals, refused to answer any of their questions nor did he smile. This was intended for comedy and it was, but not in the punch way because a little went a long way, almost as long as the bit seemed before it was over. That was the portion Miss Mackaye joined in.

And so it ended after a couple of numbers. Had the piano player been a low comedian, a real act could have resulted, but that's only a thought and would have increased the asking price. It's hard enough to get the asking price nowadays without padding.

Opening, the playlet started briskly, but was too illogical through Miss Mackaye's sartorial display. The weak explanation offered for it did not mend the error.

"The turn is not big enough for the Raymond-Mackaye combination. Possibly Mr. Raymond may build it up, but that's going to be a tough job for the faults in the foundation, not the players. Sinc.

ROYALTIES
 Illuminated Sketches
 12 Mins.; Full Stage
 58th St.

A rapid fire sketching turn with an illuminating arrangement and mechanical effects that takes it out of the regulation sketching turn for vaudeville. Artist uses crayon or some such soft drawing material, possibly paint or water color, the effect at any rate being that of painting. Sketches are done on what appears to be paper surface, what would be the canvas if it were painting, being illuminated by lights in back of easel.

Winter landscape, with mechanical effect showing raising and lowering of window, water fall effect with shimmering falls, latter effect secured by lighting and marine scene with light-house and illuminated ship, moon, stars, etc., constitute subjects. All subjects in colors.

Entertaining and interesting sketching turn, with the lighting and effects lending novelty. Will fit nicely as opener for any type of bill. Bell.

ROSS and EDWARDS
 Songs and Dances
 11 Mins.; One
 State.

Two neat appearing young chaps of considerable versatility Opening with a pop double song they follow with a jazz number, duetted in pleasing voices.

Follows a series of imitations. One of the team imitates the singers; the other the dancers, each introducing the other in a rhymed recitation.

For the finish they conclude with a popular number and a double buck eccentric routine. The voices blend well, they can dance and have considerable personality and appearance. In construction the turn follows closely another two man act playing the two-a-day bills. At the State they whanged them deucing.

It's a neat turn for any pop bill and barring the reminiscent routine of imitations, could advance.

Com.

WYETH and LA RUE
 Song, Talk, Juggling
 16 Mins.; One
 American Roof.

Man and woman, the former strikingly reminiscent of Charles Chaplin in appearance with what looks like a natural mustache, a resemblance that might be taken advantage of for comedy purposes. The woman handles the vocalizing and some stepping neatly, his incidental comedy by play doing a brodie. He really scintillates with his juggling, the concluding stuff with the clubs looking difficult and clicking accordingly. The comedy attempts otherwise could and should be subjected to revision.

Pleased No. 2 at the American.

Abel.

BERNARD and LEONA
 Song and Talk.
 15 Mins.; One
 American Roof.

Billy Bernard, after an unsuccessful try as a music publisher, is back in vaudeville with a new partner doing the same routine, formerly done by Bernard and Myers. Leona, a powerful soprano, opens vocally, Bernard interrupting from the audience demanding his \$1.50 cab fare. He sports a "plug" hat, more or less extinct in this taxicab age, pulled down over his forehead. The present straight makes two becoming costume changes and registers with her vocalizing.

Judging from its reception on the Roof the act still has numerous commendable features for small time audiences. Abel.

HIDDEN VOICES (2)
 Musical
 15 Mins.; One
 Greeley Square

A good looking couple, both good musicians. Novelty instruments and effects and a dandy high baritone voice are the assets of this team. Their liability (or weakness), easily corrected, are the grotesque writhings and movements of the man when seated, which he may figure as comedy.

The woman is a mistress of the piano and piano-accompanist. The man is capable on several instruments—violin, violophone (combination of a violin neck and a loud tone phonograph horn) and what he terms a Hawaiian harmonophone, a combination of three banjos of wide and varied range. They all make good music, pleasant to listen to.

The Hidden Voices is a clever adaptation of the Callaphone, used in many business buildings, through which the male member of the team sings, and the song is heard in different parts of the theatre through fixed outlets (one at a time), but apparently coming out of the air. At this theatre only two outlets were used. The singer was back stage and the effect had the audience guessing. On the last line of the song the singer walked on with a splendid high baritone voice which he should make more use of. The effect could be elaborated with the number of outlets increased.

It is a sure fire act for the better grade of small time and with a little polish should fill an early spot on the big time.

"DANCE GAMBOL" (3)
 Dancing
 18 Mins.; Full Stage (Special)
 23rd St.

Two male hoofers and dancing girl. Bit of lyrical verse here and there. None of trio has more than what is termed a dancer's voice. The less singing they do the better. Also goes for the talk. The boys try a few lines of dialog and it's funny. But they can dance—all of them. The girl, besides, is a looker and an acrobatic dancer of the first grade.

A novelty touch is a prop powder box suspended in the air. This is lowered and the girl steps out of it after the fashion of a magical illusion.

The dancing puts the turn over. It's very good. Act can hold any spot in the better class of pop houses and intermediate time.

Bell.

JEN LATONA
 Pianolog and Concertina
 15 Mins.; One
 23rd St.

Jen Latona is an American, reported as having played in Europe for several years past. As a pianologist Miss Latona classes with the best. She has everything—personality, appealing voice, excellent enunciation, and a clear understanding of how to read a song.

The repertoire is varied, and, in addition to pianologing well, she plays the instrument in a likable way. A short encore on the concertina followed.

Miss Latona evidences real possibilities as a big time turn on her 23rd St. showing. Bell.

CONNORS' REVUE
 Dancing
 18 Mins.; One; Full Stage (Special)
 58th St.

Three boys and three girls in flash dancing act, with usual drap settings, singing at opening, etc. Numbers are usual singles, doubles, trios, etc.

Two outstanding punches are double eccentric dance by boys, introducing some great loose stepping and acrobatic dance by little brunet pony.

Turn averages with rank and file contenders of its class in the pop houses. Bell.

IRENE RICARDO
 Singing Comedienne
 12 Mins.; One
 58th St.

Here is a girl who is going to develop into one of the real comedy wows among the single women of vaudeville. She is something of the Fanny Brice type, has a comedy "pan," knows it and uses it to advantage. She works awkwardly in her opening number and gets any number of laughs, follows this by a comedy number, and then, to show that she is able to get away with a straight song, does one of those "blues" ballads and lands heavily. At the 58th St. she stopped the show completely.

Miss Ricardo was formerly in a double known as Cooper and Ricardo. In that act she did a female cop. She retains the idea and a copper's uniform for her opening number. She's a mounted cop, has lost her horse, and the first number is a song about its name and history. Her second is about her music teacher, which gives her a chance at some vocal acrobatics, done in a comedy way, and finally the ballad. Between the first and second number she makes a change, finishing her act in a rather neat evening gown.

If Miss Ricardo had the type of material Miss Brice has been furnished with, there would be no stopping this girl's name getting into lights in a short time. Fred.

LOU POWERS and CO. (2)
 Comedy and Singing Skit.
 18 Mins.; Two. (Special).
 58th Street.

Combination of eccentric comedian (Powers), straight man and ingenue. Special interior drop shows photograph studio. Comedy business revolves around proposed photographing of ingenue by Powers, latter doing "souse" in misfit comedy garb. Powers does comedy number, medley consisting of string of excerpts from standard and operatic favorites, the whole telling story, on order of medleys used by the late Nat M. Willis and others several years ago. Well put together number that clicked. Straight does number at opening. Comedy suggests burlesque ancestry. What there is, well handled.

Comedy end should be strengthened. This can be done readily enough, routine being elastic and arranged so it can be built up without difficulty. Powers is capable comic whose ability at handling hoke deserves better vehicle than that now used.

Act qualifies for early spot in neighborhood houses. Bell.

SULLY and KENNEDY
 Talk and Songs
 17 Mins.; One
 Greeley Square

Sully, formerly with Al Shean (Gallagher and Shean) has been fortunate in locating as good a straight man as Kennedy. Sully is a first class comedian. His Italian character, dialect and facial expression are splendid. Kennedy holds his end up very well and puts over a ballad in a pleasant mellow tenor voice satisfactorily.

In trying to sell insurance to the Italian, Kennedy's ability as a straight is marked.

The team had a routine which kept the audience roaring. The closing duet is a classic.

This team will hold its own in the fastest company.

KAY and LORENE STERLING
 Skate Dancers
 10 Mins.; Full Stage (Special)

Man and woman in series of dances on roller skates. Man starts turn with whistling off stage. Double waltz clog on skates, as are all other dances offered. An electrical mat apparatus sends forth sparks as the dancers tap on it as part of the waltz clog. Buck and winging by the team, Spanish dance by woman and single buck and winging by man included. For an encore in "one" the man did some bird whistling imitations.

Good act of its type. Bell.

OXFORD REVUE (4)
 Musical
 10 Mins.; Full (Special)
 58th St.

A mixed quartet, two men and two women, two cornets, a saxophone and violin at the opening. The violinist also doubles with a cornet later in the act. The musical program and the playing holds nothing unusual, but the fact that the act is presented in a rather nifty setting helps it along considerably and makes it a flash for the small town houses. Fred.

HAROLD STERN ORCHESTRA

(10)
Musical
23 Mins.; Full Stage (Special)
Broadway

Harold Stern is a bandmaster. For several years he has conducted at local beach resorts, building up quite a following. For vaudeville he is presenting a regulation dance orchestra, carrying the name of Bellechère in addition to his own. In all probability the organization supplied the dance music at the local hotel of that name.

As a musical combination it stands up nicely under the Stern direction. The leader's years of experience in handling bandsmen has its effect in the manner in which returns are secured from the present aggregation. Stern is a director who is watched closely by his men, which tends to develop genuine music.

The routine of numbers is made up largely of current dance selections, with the leader given opportunities for effective work with a muted violin. Away from the general run of selections is Rachmaninoff's "Prelude" used in the body of the turn, productive on the strength of its musical effectiveness and the manner in which it is worked with descriptive slides.

Stern's Orchestra is on a par with the better grade organizations of this order in vaudeville. *Hart.*

POWELL and BROWN

Sand Pictures
8 Mins.; Two
Riverside

Nice appearing couple in a routine of colored sand artistry. The picture frame easels are slightly tilted to be in view of the orchestra, although a sharp angle displaces the sand. Various colored sand particles are employed to create still portraits by sprinkling on the easels, the subjects running mostly to marine motifs.

Both work simultaneously on two different easels, completing two portraits each, which are fittingly caulked with effective subdued lighting. The concluding number depicted a burning ship, the effect being obtained by igniting the powder with a match.

Interesting openers for any house. *Abel.*

BERNT and PARTNER

Hand Balancing
10 Mins.; Full Stage
Orpheum, Brooklyn

Man and youth in hand balancing turn, the youth doing the top mounting being a contortionist. The usual hand balancing feats with several new twists to the familiar formations are all done in a graceful workmanlike way, the youth's contortionistic ability giving the two high stuff unusual value. The lifts, etc., are all done in a slow, deliberate manner after the fashion of slow motion pictures. The turn is artistically lighted and carries an artistic looking scenic drape background.

It is an addition to the already large list of hand balancing turns, in that it is different from most of the others. *Bel.*

"TEN ENGLISH DAISIES"

Dances
14 Mins.; Full Stage (Special)
City

A straight dancing turn with 10 well trained girls devoting the major portion of their efforts to ensemble work. The act is routine to allow for costume changes by a solo dance and double skirt dance.

The real meat is when the girls all dance together. With no individuality, the stepping in unison hits the mark.

The act is reported as having been with a Shubert unit. It will have difficulty in making better than the three-day houses unless a dressed up. The overhead for salaries will make it a problem for small time bookings. *Hart.*

EDWARDS and EDWARDS

Rifle Experts
12 Mins.; Full Stage (Special Set)
Broadway

Man and woman rifle team displaying expertness in the work. The majority of feats are of a delicate nature and demand exceptional skill. The male member does the major portion of the gun work with his partner holding many small targets in her hand and on her head.

The manner in which the targets are handled and their smallness necessitates the utmost care in the shooting. The young woman is equally as effective as her partner when assigned to the shooting work. Neatly clad in white riding breeches and velvet coats, the appearance reaches a high level. A team ready to take its place with the best in this division. *Hart.*

ROBEY and GOULD

Talk and Songs.
15 Mins.; One.
5th Avenue.

Robey and Gould are two young boys. Where they came from no one knew, but neither appeared to have been long upon the professional stage. They seem to have been vaudeville patrons, judged by the quantity of material employed belonging to Val and Ernie Stanton. That "You're a case" and "I'm only 11 bottles" has not been officially released as yet, but presuming these young men came from Brooklyn, perhaps they don't care. Or that "You're a darby" and kindred expressions, even "Shut your mouth" that Sam Sidman might object to, though he did not care particularly about the comedian's "Dutch" attempt.

It's a peculiar combination of a budding two-men straight and comic where the straight is the strength of the turn. The comedians may make the small timers laugh a little each time the comic's hat falls or is pushed off, but everyone will take to the straight boy. He is personable, has a light pleasing voice and "laughs" a chorus, much as the saxophone does it. That singing "laugh" in the final song brought the act a strong recall. Before it the straight sang a ballad rather nicely, removing his hat while rendering the song.

Larry Goldie has been in vaudeville for 13 years, has seen thousands of acts and doesn't know yet why a ballad singer always removes his hat while warbling a ballad. You tell him.

These boys may improve and will do it best on the small time if they stick together. Maybe they will work hard there, save up and buy some of their own material. *Sam.*

KELLY and DRAKE

Song, Talk, Dance
15 Mins.; One

Boy and girl song-dance-talk No. 2 spot frame-up. He sports a camera on entrance, the opening vocal double number starting interestingly. Business with the camera discloses it as a miniature hootch dispenser. Pressing the bulb for a snapshot produces a "shot" that results in her becoming inebriated. Cross talk ensues, followed by the man's song and dance number. Fair.

She soloed with a "blues." Also fair. Some inconsequential talk led up to his acrobatic dance to her ukle and orchestra accompaniment. A couple of head falls are features, his padded cranium striking the floor.

They start off well but peter out. A couple of nobby changes for the girl wouldn't hurt matters either. Her one costume change is too neutral and ordinary. *Abel.*

FIVE NORMANDIE GIRLS

Musical and Singing
16 Mins.; Full Stage (Special)

Four women musicians and a woman singer. Five are on at opening, playing long trumpets. White Hussar costumes are worn. After opening, act, resolves itself into quartet as far as music is concerned, the fifth woman singing exclusively. Second number is mixed quartet, two cornets, trombone and saxophone. One cornet and trombone muted. Harmony is good and tone average. Both cornets muted for jazz stuff, very well done, next.

Vocalist does ballad, crooning it sweetly with excellent expression and delivery, later making a costume change and doing a jazz number with some peppy strutting that sells for full value. A combination of tuba, two cornets and trombone and another introducing four saxophones with the bass saxo player getting some snappy effects are included in the musical portion of the act. Selections are nicely varied.

Act is standard for pop houses. *Bel.*

ARTHUR STANLEY

Monopede, Songs, Dance, Piano
10 Mins.; One

Arthur Stanley is a monopede, entrancing carrying a crutch. He makes a neat appearance in evening attire and possesses a winning smile and personality.

Opening with a brief introductory song in which he declares sympathy and asks to be judged on his merits, he follows with a high class ballad well rendered in a sympathetic baritone.

Another ballad sung at the piano to his own accompaniment is followed by a piano solo. For an encore Stanley, after playing an introduction on a harmonica, slams over a tap dance that is sure fire for anywhere, being composed of real "wings" and triple time taps in which the crutch is utilized.

In the No. 2 spot at the Broadway he was one of the hits of the bill on his merits. *Con.*

PALACE

The interest of the show people over the country this week is how the vaudeville houses are handling the N. V. A. collection. Its plan is to collect from the audience, much as has been so often done for all manner of objects without the actor having been financially benefited. The present is the first public appeal for the actor as represented through the National Vaudeville Artists.

Several different schemes to coax the money into the baskets which are passed around appear to have been found for as many theatres. Some jazz the impromptu on the stage; others make it ad lib, but for all a set piece of reading matter compiled by Mark A. Luescher of the Keith's special exploitation department was given out, to be spoken after memorized or read. It explained the purpose and made the appeal.

At the Palace, New York, Duke Cross does the talking, reading the statement, the first couple of days of the week and announcing the invited entertainer for that performance. Those two events, with the collection and a short N. V. A. film, comprised the entire N. V. A. incident there. It did not, however, include the immediate appearance of the entertainer, who might appear later in the show, at his or the theatre's convenience. Monday afternoon Harry Fox was the special; at night, Ruth Royce; Tuesday matinee, Frank Tinney; at night, Gus Edwards, and so on.

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Sybil Vane, reporting ill. Lewis and Dody were No. 4, in a good place and to a big score, while after the intermission (cut to two minutes) and the band were Williams and Wolfus. *Simc.*

RIVERSIDE

Business was brisk Tuesday night, with Harry Fox sharing the sequence tungstena under the announcement of N. V. A. week. The N. V. A. drive, incidentally, was rather prolonged under the misdirection of several song pluggers. While the quartet was well-rehearsed enough in its endeavors to have the audience match several \$5 donations, it certainly was not as decorous and dignified as the simple announcement at the Colonial the evening preceding, with the result of passing of the baskets. The disappointed announcer who was "hogging" the show, a thing his conferees seemed to object to intermittently, lacked the unctious to wheedle the amounts he persisted on, actually breaking faith with the audience in announcing that Buster West would respond with a song or dance if a necessary contribution is made. Young West said he came for a living but will sing for nothing, and requested "Pack Up Your Sins," which no one professed to know, although Julius Lenzberg, the orchestra leader, was vamping it on his fiddle.

The prolongation of the nine-act program brought Fox with the beautiful Beatrice Curtis on at well high eleven. His quiet delivery was only counteracted by his past rep and seeming assuredness, but he too had to stand for part of the exodus. As for Bessie Clifford, closing, it was cruel. It's a tough assignment for this nifty poseur in the fatigued position on a normally clocked show, and the overtime does not help matters any.

Little Emma Haig, second after intermission, has been pleasingly outfitted with a special routine by Alex Gerber. George Griffin, a different though far from indifferent tenor, plugged the sartorial change waits with his ingratiating tenoring, later essaying a little Spanish stepping with Miss Haig. The latter's legman was even a high light of her routine and, following all sorts of dancing, stood up.

Immediately preceding was Mignon, a clever impressionist whose mimicry is consistently faithful. Mignon did a snappy 14 minutes and clicked on all six.

Powell and Brown (New Acts) opened. The Browne Sisters, the cuties of the accordion, pleased the ear and eye sense with their "wind-jamming" tunelessness and optical-essay shapeliness. Arthur Hartley and Helen Patterson revolved with a light skit, "One Night," credited to two authors although evincing little evidence of strenuous labor by either. It's very negative on the avoirdupois and is only held up by Hartley's breezy comicisms. His vis-a-vis does not click as well as might be expected. She shows evidence of some stepping, but the routine calls for considerable cross-talk before the dance cues. However, it interested for 15 minutes, although the last couple 60-second periods were becoming rather noticeable through the letting down of pace.

Weiss, Virginia and West tied it up with the youngsters' truly marvelous legman. After viewing all sorts and conditions of hock, wing and acrobatic stepping, with the most sensational always reminiscent of somebody or other previously seen, Buster is a pleasant shock until the flock new steps he crams in. His youth is just a final clincher following his change to kid clothes.

Seed and Austin closed the first half, cleaning up as usual. The Greek waiter's alphabet bit is announced as an original conception, despite the N. V. A. ruling it belongs to Al Friend (Friend and Downing), to whom Seed and Austin were ordered to pay royalty for its use. *Abel.*

COLONIAL

The current show at the Colonial is proof quality, and not quantity, determines good vaudeville. This house until recently featured augmented programs of 10 acts each. Last week with only eight the show was a consistent matinee and evening riot of revelry. This week ditto, but even more so—and only seven acts billed! But each act was vaudeville. Gus Edwards' Revue closing the first half is the top-liner, and worthily so. The turn consumed a solid hour's running time, and certainly tops any two or three acts combined.

May Yoho and Band (New Acts), sub-headlined, were switched from closing to next-to-shut. Jack Wilson closing came on at 11 and held them to a citizen to 11:25, with the audience hungry for more. Whison's ad lib reference to preceding acts clicked as usual. Charles Forsythe doing a noble straight. Adele Ardley, the "high yaller" confection, fitted the picture integration by her diminutive Wilbur Ward followed and topped a barrage of laughs for a tip-top get-away. Gus Edwards previously made some reference to Wilson's clowning afterpiece which would include some of his company, but that never came

to pass Monday night because of the late hour.

The show was inaugurated energetically by "The Clown Seal," a truly wonderful amphibian, put through his paces by Ray G. Huling. Nate Leipziger's card manipulating interested unusually. N. V. A. Quinn's knockabout kelly with the "plano mover and the actress" idea connected. Gue Edwards' proteges did their stuff, necessitating showing about everything they had. Edwards' new "Broadway Caravan" sounds like "heavy royalties," as the composer commented.

Bob Knapp and Chris Cornelia clicked with their "pot pourri of vaudeville," the nut stuff going big. The dance finish lacks the spontaneity for the most effective get-away, somewhat detracted because of the strong anti-climax immediately preceding. May Yoie and Jack Wilson closed in the order named.

AMERICAN ROOF

Pretty dull small-time bill of evenly distributed merit, first half. Comedy all of the rough knockabout sort and plenty rough, too, but it served its purpose, what there was of it. The strong angle of the frame-up was the dancing, beginning with a single man No. 2—the world's champion tough spot for a turn of the Nat Burns type—and running through many forms. The stepping, however, gave the bill what life it had, and with a stronger supply of laughs it would have done nicely. At least it was guiltless of the usual American Roof sketch.

The Newmans, comedy bicycle, man and woman, were brief and spirited, doing only a sample of straight riding and then going into their husband-and-wife boxing bout, which has elements of fun. The layout does nicely except for the usual fault that the pair talk too much and their material is crude.

Nat Burns was pushed into No. 2 and expected to deliver with his talk and stepping. Added to the other difficulties it was rather a restless audience. Burns handled a disagreeable situation with the skill of a veteran. An Eighth avenger insisted on doing comedy from the fourth row and could easily have broken up a nervous performer's routine. But Burns kidded back and used the disturber as though he had been planted for Burns' own purposes, although he wasn't. Burns has an interesting routine. His taps are clear and accurate, but somehow he lacks in polish and general style. For once a dancer has a good line of flash talk and delivers it to full effect. In another spot he might have made more progress. No, it couldn't be done under the circumstances. He did nine minutes and got away neatly.

Amorée and Janet, supplied knockabout and vociferous clowning. The man has several genuinely humorous bits of business with an accordion, but the woman's feverish comedy calls for a pretty small-time audience, particularly her extravagantly eccentric getup. The man affects the old-fashioned French comedy style, which has gone out of style for the ample reason that America has learned a lot about the Frenchman since 1914 and the type isn't funny any more. The Scotch bit at the finish gave a fair exit.

Naomi and the Brazilian Nuts, colored aggregation, put some musical zip into the proceedings and made a lively interlude. There are three men playing piano, freak stringed instrument with an amplifying horn and uke banjo, and a woman balladist who makes three changes for as many numbers. The rag music is the best, particularly that from the jazz stringed instrument which sounds something like a violin and has an odd quality resembling a saxophone. It delivers a wailing quality of jazz melody that is at times captivating. There is in addition a whole of an eccentric dancer who did only one number but might profitably have repeated. An acrobatic, noisy finish makes an effective climax to the act. Herman and Briscoe are modern looking young men in tuxedos who do a singing routine that dates back to Tony Pastor's. They have a medley descriptive of a vaudeville bill that was unintentionally comic. It needed only a little emphasis to make it burlesque. They finished with another medley that belonged 15 years ago, a potpourri of popular strains with words descriptive of a street fight. However, they go straight on singing and dancing, which is unusual for an act of the kind and got them in the clean-cut specialty class.

Andy and Louise Barlow are a half-portion size pair of youngsters who get nicely through a dancing act by virtue of their fast and graceful stepping rather than their aptitude for handling the dialog of the trifling sketch. The girl is young and pretty and a witch of a dancer and the boy is an acrobatic stepper of sorts. They finish with a "Bowery spiel" which might be replaced. What is the percentage of making a nice looking pair ugly in the dingy habitations of the Bowery which is no more and doesn't mean a thing to this generation of New York?

McCoy and Walton came through next to closing with the only real

spontaneous fun of the evening. They manage to make the family husband-and-wife wrangle and roughhouse honestly amusing, principally because the husky man looks like the boob and the peppy blonde girl plays the bullying wife with some restraint of vocal effort. Of course, it's all old hokum, but their style gets it over, and after all it's the people rather than the material that counts in this division of vaudeville.

McGlynn and Sully, comedy bars, closed the show.

BROADWAY

The Monday night show at the Broadway failed to get underway until after nine o'clock largely due to a lengthy feature picture and the N. V. A. collection. The house was filled to near capacity when Edwards and Edwards (New Acts) opened the show displaying some capable rifle work, with Martha Pryor, who had been the leader of the collection movement earlier, taking the No. 2 assignment. Miss Pryor did nicely with her pop numbers with the darky selections coming to the front. Her efforts met immediate response with the audience demanding an encore. For her first number she selected a comedy "dice" song which topped off her work handsily.

Grace Huff and Co. playing a return engagement with the manicurist skit gained easy laughs. No. 3. The vehicle has seen considerable service and continues to meet requirements. The laughs are rapidly developed with the dialog timely in its entirety.

Tom Patricola, with Henriette Towne No. 4, landed a comedy knock-out. Patricola danced and clowning holding the audience in the palm of his hand from start to finish. Miss Towne aids materially in the effectiveness of the work acting as a foil with her dancing coming in for favorable recognition. Upon the completion of his regular act Patricola returned to clown with the Harold Stern Orchestra (New Acts) No. 5. Stern a musician and not an actor was somewhat at sea during the clowning but always managed to keep his musicians in hand regardless of his missing in the cross-fire talk with Patricola.

The musical organization left a favorable impression on its own merits. After the abundance of comedy Claude and Marion appeared next to closing. This man and woman combination has been similarly placed in the biggest houses satisfactorily handling the spot. At the Broadway they were equally successful having little difficulty in placing laughs regardless of the fact the audience had practically closed its eyes out laughing at the earlier comedy.

Stevens and Lovejoy in a dance offering with a thread of a story held nicely at eleven o'clock with a feature picture to follow.

STATE

The first-half frame up would pass muster in a bigger time establishment. Its single fault was a little sameness, caused probably by the fact that they laid off talking turns in the selection and gave the preference to singing. Lack of variety resulted, with all the emphasis on the singing end. Booking this house is a good deal of a trick and this time it worked out. The only turn that was hampered by difficulty in making talk carry was that of Fisher and Sheppard, and their talk is almost familiar enough to register if one gets a word here and there.

Frank Gaby had no difficulty. His every word, even with the ventriloquist dummy, were intelligible to the rear of downstairs. That ought to prove it can be done. The show was especially strong on vigorous comedy, but it had other agreeable qualities that made up.

Ling and Long, string bean comedian and singing soubrette, opened the bill entertainingly. The man has no end of comedy resource and his clowning business keeps the house in a ripple of laughter from start to finish. They even get away with a quiet dancing finish in "one" after the full-stage body of the act, their dancing being inconsiderable, but the appearance of the tall, thin man in tight black clothes is a ridiculous contrast to the comfortably plump blonde partner in white bridal get up.

Fisher and Sheppard use all the old two-man conversational hokum even to an interminable play on the words dyk and de for tangled talk. The talk, as usual, is the least of the turn which rests primarily on their agreeable handling of topical ballads. They started the local carnival which never stopped to the end.

Marion Weeks gets results from a capital bit of showmanship. Somehow vaudeville audiences always fall for a high note on an exit and this soprano makes a whole turn out of an altitude record at the finish, even to the extent of a screen announcement that it is "G above stage" and this is the first time in all vaudeville. That lantern slide aroused expectation and when the young woman tore off the high note it brought resounding applause. The rest of the routine is agreeable, although it does run to pretty heavy selections for a small time audience. The fine tenor of Henri Barron, heard once in a solo while the little

prima donna was making a change, and once in a duet at the finish, adds a lot to the musical enjoyment. Miss Weeks is always a pretty picture with a bright and attractive wardrobe.

Frank Gaby has made a remarkably distinctive specialty out of familiar materials. There is not much that is new in his series of imitations or in the ventriloquist routine, but all the stuff is handled with a smooth skill that makes it seem fresh and unusual. The singing dummy has musical merit on its own and the feat of smoking and voice placing at the same time is an impressive feat.

"A Night in Spain," Spanish dancing production that has been around for some time, has been recostumed and seems to have some new people. The whole thing is a revel in flashing color and dancing enthusiasm. The people make up in activity what they may lack in novelty or skill in stepping, and the whole thing works out into a picturesque and satisfying interlude.

"A Southern Rhapsody" was out of the show witnessed. The first half was featured by the Warner Bros. screen feature "Brass," which came to the State quite soon after its pre-release showing at the Strand and that may have accounted for the capacity audience Tuesday night, the best representation in some weeks. Improved attendance seems to be true of most of the Loew houses following Easter.

ORPHEUM, BROOKLYN

A wealth of entertainment in the Orpheum show Tuesday night. But that didn't make any difference as far as the audience was concerned. They just sat there through it all, or most of it, as if they were armless.

The show was somewhat switched about from the program running order, George Morton replacing Dave Roth, No. 2; Holmes and Levere, spotted No. 3, closing the first half instead, and Paul Specht's Orchestra closing the show, moving down from the closing first half position. Vadie and Gygi, second after intermission, were third. Eight acts rather than the usual nine, but the show was a long one, running until 11.15.

Holmes and Levere succeeded in shaking the blasé Brooklyn cake eaters and flappers out of their cynical composure in the first half, and that was an achievement, for that certainly was a frigid bunch. The husband and wife quarrel theme starts the Holmes and Levere turn, and as usual it was a whang. The house opened up with the married life battle stuff rolled and rolled until the specialty section was reached, with the comedy traveling like a whirlwind all the way. The Holmes and Levere turn is one of the few mixed doubles crashing in recently that can boast of an act that has real novelty. The team has all kinds of ability. Vaudeville is just a stepping stone. They'll go many acts higher in show business as they go along. The strength given the first half by the act helped the whole show.

Ruby Norton, assisted by Clarence Senna at the piano, was fourth and unreel a likable repertoire of song numbers. Miss Norton started with a rose number, introducing excerpts from the various rose song hits that have passed in the last 20 years or more, and caught 'em neatly with that. All through her turn each number clicked for a certain measure of approbation, but the finish was one song too many. Senna interpolated a pianolog which treated of the similarity of old songs to new ones. Yvette Rugel has a number which is along the same lines.

George Morton, No. 2, naturally had to battle the unsettled house. His talk mostly went out the exits, but the dancing and vocalizing registered surely. Morton is not a natural comedian apparently. He needs material—and a lot of what he has now has been due to death around New York. The uke stuff put him over. He should do more hoofing and discard about half of the talk. Bert and Partner (New Acts) opened with hand balancing.

Maryon Vadie and Ota Gygi, and the Portia Mansfield Dancers, four sylphlike corymbes who capered about in scanty draperies, were third. Gygi's violin solos were impressively executed and they sang. The classical dancing of course, is the bunk, but they like it in vaudeville, and the Mansfield Dancers really make it worth while looking at. The turn pleased in a dignified sort of fashion.

Morton and Glass opened the second half with "April," a scenic production with more stuff than many a road show. The specialties and pleasant little comedy interludes were all bullseyes. Jack Norworth next to closing, assisted by Dorothy Adelphi. Mr. Norworth's grey hair has turned to jet black over night since last around, and now Adelphi has become Dorothy. Usual Norworth comedy songs, with Norworth's likable individual delivery.

Paul Specht's Orchestra closed and held 'em in. Business not so good Tuesday night. The N. V. A. receptions apparently drawing business from the theatres.

Beil.

FIFTH AVE.

Plenty of show at the Fifth Ave. this week, due to the N. V. A. Sick and Benefit Fund. Wade Booth was added to the bill in the nature of a "surprise" and the tiny chocolate drop offspring of the colored number two team, Melinda and Wade, obliged with an unprogrammed "slide jazz" dance that stopped the show. Kellam and O'Dare, next to closing, capped the comedy honors of the bill. The man is a "nut" comedian of marked eccentric delivery. He gets laughs any time needed with mannerisms and falls. This is the type of act that doesn't need material. The delivery sells the joke and the old stuff just as well as though it were fresh. The girl is a cute looking straight, handling two solo songs and felling like a nutting in marvelous fashion. She has improved vastly over her first metropolitan appearance. They mopped up.

Rupert Ingalese opened in his full-stage pretentious juggling production. Ingalese is a superb showman and has blended his act intelligently. His assured stage carriage and poise add much to his excellent routine of tricks. The two comedy butler assistants get just enough laughs to round out the turn, while the picture completed by the pretty girl pianist. It's an opening act by virtue of booking precedent only.

Melinda and Wade, a mixed colored team, stopped the show, deucing with some "hot" stepping. The colored acts seem to get more out of their dancing than ever before this season. This pair have rounded all of the "slide" steps, the man landing solidly with eccentric back and real "wings." A washboard jazz band finish pulled them out for a show-stopping encore of stepping that was showy and well peddled.

Ward Bros. followed. The taller and thinner member of this perennial duo is still doing his "silly ass" Englishman and still making them laugh. The cross-fire in the turn consists mostly of gags constructed upon the Englishman's ignorance of proper terms. A "yodel" solo and duet mixed with a bit of stepping completed a good small-time offering.

Oliver and Oip in their delightful sketch were fourth. The couple were a refreshing diversion in the bill and held every attention with their clean-cut little playlet. Both of the principals exude personality and have a vehicle that wears unusually well. They liked the act immensely at the Fifth Ave., which is quite a tribute for a quiet sketch that requires concentration from an audience to get over.

Emil Boreo followed in a single turn. Boreo is billed as of the "Chauve-Souris," which didn't mean a thing at the Fifth Ave. He has the appearance but not the substance of a vaudeville act. His opening number and dialect got some laughs, but Boreo gave them a number in French, with the house "shilled" into making different accompanying sounds, was good for a few desultory laughs, but nothing staple. Boreo will pass around the small time, but can't hope to advance with his present turn. His mugging and facial acrobatics are funny for about three minutes.

Doa Baker's "Flash" was sixth. The quick changes got their usual applause acknowledgment, with Baker dominating the turn in his Italian and "dame" numbers and characterization.

The N. V. A. Trailer on the picture sheet was followed by Wade Booth, a "surprise" in three numbers to the piano sung in full-toned baritone of extraordinary range and power.

Kellam and O'Dare next to shut, with Robbie Gordone in the sacrificial spot, holding most with her posing. Miss Gordone is picking up weight.

58TH ST.

There certainly was a jammed house at the 58th Street Monday night. The reason, other than the fact that it was somewhat of a holiday, is hard to ascribe, for there was nothing on the bill that would tend to attract particularly. The regular six acts of the bill were bolstered with an extra surprise attraction, Tom Patricola doubling from the Broadway. However, the added act and the 17 or 18 minutes devoted to the taking up of the N. V. A. collection, and the selling of tickets for the ball kept the vaudeville section of the entertainment running from 8.20 until 10.15.

Shaw's Sporting Dog Revue was the opening act, with Shaw's talk being fairly interesting to ordinary lay folk who do not understand particularly about dogs and the various breeds. It was instructing, to say the least. He has a lot of showmanship and his leaping hounds stand up very well, even though he does not build up in applause on this particular feature as did Meehan with his leapers. Tom Patricola appeared in the second spot and secondarily with his patter, songs, and the dancing in the act.

Nick and Gladys Verga, a combination of a wop comedian and woman working straight, started off rather slowly, but toward the finish the act managed to rouse interest; they finished with three bows to their credit. Claire Vincent and Co.

in "Learn to Smile" ran along for 26 minutes. The sketch is built to order for Miss Vincent, and it is her finished vaudeville manner of working that gets it over. There are plenty of laughs, but the act seems a little long and draggy in the early spots.

Irene Ricardo (New Acts) who was formerly 50 per cent. of a double known as Cooper and Ricardo, is stepping out as a single with material that is going to send her along to the big time as a comedy scream. She is a Fanny Brice type, carrying a voice, and has a wonderful comedy "pan" that she uses to its fullest advantage. She was far and away the hit of the bill and stopped the show completely.

Liddle and Gibson, the double female impersonating offering, were in the next to closing spot and headlined in the lights outside the house. The pair fooled the house completely, for while it was open and shut to those in front that the taller of the two was an impersonator, there was doubt regarding the other member. He is the best "girl" since Eltinge for looks and vocal ability.

Closing the show the Oxford Revue (New Acts), a musical offering, held forth, getting over with a more or less small time program that was aided materially by the scenery and lights used in the act. The collection for the N. V. A. fund found response on the part of the 58th Street audience not only in contributions but in the number of tickets sold for the ball. That Terrace Garden is directly across the street from the theatre may have helped. John Buck certainly utilized as much of the front of the Garden as he possibly could for ball announcements, having it plastered with a 16, an 8 and a 3-sheet.

The feature picture offering was "Can a Woman Love Twice?" starring Ethel Clayton.

Pierce and Roslyn who have been playing in England and the Continent for the past nine years, were forced to leave the bill at the Olympia, Liverpool, the week of March 12 when notified by cable of the serious illness of Miss Roslyn's mother in Terre Haute, Ind. The team made arrangements to sail immediately and arrived in New York March 27, remaining in Terre Haute until Mrs. Roslyn has recovered.

The Rainy Day Club of American held a memorial for its late president, Mrs. A. M. Palmer, at the Hotel Astor, New York, Wednesday.

Harold McMahon, assistant manager of Loew's State, New York, has been assigned as manager of the Astoria, Astoria, Long Island.

Charlie Manny (Manny and Roberts), after several seasons in England, returned to New York on the Majestic, to visit old friends. Other Yankees who arrived from Europe this week include Frank and Jen Latona and Joe Hayman.

In a statement issued on the Broadway theatre section as regards traffic it says there are 73 theatres with a total capacity of 95,294 seats between Sixth and Eighth avenues from 38th to 51st street.

The Alhambra, Stamford, Conn., was taken over this week by Jack Ungerfeld and will continue with its split week vaudeville policy booked in the Keith office.

May Alison and her husband, Robert Ellis, returned from a tour of the world Saturday.

Elvia Bates, former secretary to I. H. Herk of the Affiliated, and Wrennah Tenney, who recently formed a partnership as independent agents, have separated.

The Jenie Jacobs Agency will move from its present quarters to the Earl Building, 53d street, and Broadway, May 1.

Loew's Montreal increases its vaudeville bills from five to six acts commencing Monday.

A disturbance occurred Sunday night at the Regent, New York, when two men seated in the orchestra came to blows following a heated argument. The fight happened while the second act on the bill occupied the stage and reached such proportions, the act was forced to withdraw until the disturbers were ejected from the theatre.

The Police issued an order to all New York theatre managers again last Sunday—the laws would be in effect, with a warning the shows must come up to requirements.

The Mutual Welfare League of Auburn (N. Y.) prison, will present "Oh Boy," the musical comedy to the outside public on the evenings of May 7-9.

CABARETS

Does competition create restaurant business is the paramount question that is arousing a great deal of feeling on the Northside, Chicago, among the two big cafes—Fred Mann's Million Dollar Rainbo Gardens and the Marigold.

The Marigold has been the leader for years with its interior cafe, outdoor gardens and Ernie Young's revues, while the Rainbo has kept its own through the personal management and attention of Fred Mann.

This year Mann invested a million dollars and built a palace of amusement, installing Edward Beck and a magnificent revue to corral all the loose dollars on the Northside of Chicago. The cafe is probably the largest in the United States. It seats between 2,500 and 3,000 people. It has two dance floors, one in the balcony and one on the main floor. Eight hundred people may be seated in the balcony alone. With all of its vastness, the revue can be seen from all parts of the restaurant, the tables being raised just a trifle with an unobstructed view and without posts of the show. A stage has been built which allows a little dip for the producer into scenic ventures and across the stage is a half-circle rainbow effect with the golden rays of the sun that give it an awe-inspiring appearance. The entire cafe is decorated in gray gold and old rose and remarkable lighting effect. The lighting is done and handled the same as in big theatres. Plus all of this magnificence Mann has Frank Westphal and his dance orchestra, a local sensation.

Mr. Beck, the producer of the Rainbo Revues, was the originator of the revues at the Marigold Gardens, resigning several years ago to take up moving picture presentations. He has come back to his task of revue producing with a vengeance and with a freshness that looks as though he will outdistance Chicago's other cafe producers. His newest eight-week show called "In Rainbo Land," has proved a local furore. Beck not only believes in sight, but in hearing, and has surrounded himself with a cast of principals and chorus that would do credit to a Broadway musical comedy.

Ruth Etting, a local favorite and dubbed by the papers as "Chicago's Sweetheart," is the star of this revue, a blond litesome beauty who has a way and manner of putting over numbers that make you believe in them. She has just a suggestion of a dance that makes the patrons insist on more.

Linda is a blackhaired girl that but-Greenwoods Charlotte in the most inconceivable dance steps. This young woman has a sensational routine. Back kicks, side kicks, front kicks, flying splits and every other known form of acrobatic and eccentric dancing she does with an artistic touch that marks her as worth watching. Given an opportunity on Broadway she would be an overnight hit.

Garrett Conway, a juvenile lead with good appearance and sweet tenor voice, handled his duties in showman like manner.

Eileen Hoff is the prima donna, having a remarkable range. Boji Lischeron and Yva Palma do double dancing, but Miss Palma shines best in her individual work. Hardly more than a child, said to be only 16, she carries herself as if born with ballet slippers on. She is just a mite, but works with an earnestness and ability that also bears watching.

With this cast of principals, Beck has added the best singing and dancing chorus ever seen in a revue. Many times during the revue proper he gives his chorus ladies an opportunity to step out and show their ability. Working them in trios and quartets they run the principals and even race for all honors of this revue. This could easily be labeled as a hundred per cent. chorus for looks, singing, dancing and class.

The costuming, although not gorgeous, spells class and attention. The gowns and dresses are all in keeping with the rest of the revue and serve as a framework for a beautiful picture. Creation of gowns is credited to the Jefferson League, under the personal direction of Mrs. Edward Beck, and executed by Mme. Rena. There was one black and white gown that caused the diners and dancers to stop at attention for fully five minutes—Chicago has much to be proud of in the way of cafe producers, having set a class and style along these lines for years. It now has more cause to be proud. Beck has done a credit not only to

himself and the Rainbo Gardens, but to this style of entertainment. There is no question that with the opening of this new beautiful place, the Frank Westphal brand of music, the revue and the medium charge and excellent food served it will cause the other Northside cafes to either correct their exorbitant charges and their careless treatment of patrons or bow to their superior. Rainbo Gardens.

One of the Broadway cabarets in a jam with the federal authorities through the injunction path, is reported to have called upon Reisenweber's old staff for information that might help it to prepare a defense. The Reisenweber representative approached is reported to have curtly informed the cabaret people to prepare their case without assistance, as the other cabarets obliged Reisenweber's to do what that restaurant was served with an injunction writ. At that time Reisenweber's appealed to the other cabaret people along the route, explained it was a dangerous proceeding and a more dangerous precedent if established that a restaurant could be closed for a year on federal injunctive proceedings. It would be a tedious and expensive proceeding, said Reisenweber's. It was suggested the cabaret proprietors contribute toward a general fund to take the case to the United States Supreme Court if necessary. Reisenweber's was informed by the cabaret men approached to take care of their own troubles, that they (cabaret men) could handle their own affairs at any time in the future that might come up. Reisenweber's carried the adverse decision to the United States Circuit Court where it was upheld. On the strength of that, the present actions are based. Had it been taken to the highest tribunal it may have been a matter of two years before a decision would have been given and with the chance at that of the restaurant being the winner of it.

Prohibition or not, restaurant men don't change. Before prohibition they wouldn't give up to save themselves and won't give up now, when they can easily see the government is going to make them give up their illegal business.

There are 50 affidavits in the federal district attorney's office against one of the Broadway cabarets which thinks it can "beat" the injunction proceedings. These affidavits were made by federal agents and municipal policemen, all to the effect they ordered and paid for drinks served to them in the restaurant.

An item in the Shanley restaurant bankruptcy schedule of liabilities had the government down as a creditor to the amount of \$68,000. People interested thought the item meant for tax on check charges, equivalent to a theatre's admission tax. Instead it was income tax from a previous year, disputed by the Shanley company, and appealed from on the government's inspection of the restaurant's book for the period of the investigation or check-up on the income tax report filed. In those cases, when a concern goes into bankruptcy owing the government money for back taxes, proceedings could civilly be taken against the directors of the corporation, but that is seldom done. Where a restaurant check or admission tax is held by the proprietor of a restaurant or a theatre the proprietor becomes the custodian of the money for the government, with the chances in that event settlement would be forced.

Americans returning from Bermuda report prices there as exorbitant, with the hotels and cabarets making a habit of getting all they possibly can from visitors from the States. The first-class hotels are charging from \$12 to \$30 a day, with restaurant prices practically prohibitive.

The Shelburne, Brighton Beach, cabaret for the summer is being figured upon by Ned Wayburn, who is said to have placed a figure of a straight salary at \$2,500 weekly for the show. Louis Fischer, while on the water, is reported to have requested Wayburn to have plans made to change the dance room at the seashore hotel. This Wayburn has done, although it was not settled by the middle of the week whether he would produce the floor show. Wayburn is also due to go

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NEWS OF THE DAILIES

United States District Attorney William Hayward, with the co-operation of Prohibition Enforcement Director Palmer Canfield, this week brought injunction proceedings against five restaurants and cabarets accused of habitual violation of the national prohibition law. The Federal authorities will attempt to close permanently the Club Royale, Murray's Roman Gardens, the Kingside, Cypseland and the Three Kings Restaurant. In the case of each of the five it is alleged they are public nuisances because "intoxicating liquor is being habitually and continuously sold and kept on the premises in violation of the prohibition act." Permanent injunctions are sought against the places. Similar injunction proceedings were instituted two weeks ago against the Knickerbocker Grill, Shanley's and Little Club. Shanley's has since gone out of business and the Little Club has closed its doors. The Knickerbocker Grill is reported as contemplating fighting the action.

Edgar Selwyn has entered a denial he is going to leave the producing firm to enter the motion picture field.

The deal pending for the demolition of the Hippodrome in order that a hotel may be erected on the site may be closed this week, according to a statement made by the United States Realty Co., owners of the property. The owners stated a proposition had been made for the Hippodrome to become the permanent home of the Ringling Brothers circus, but nothing definite had been done in the matter.

Jacob Kalich and Molly Picon, American Jewish actors appearing at the Jewish theatre in Bucharest, closed last week by the government, have appealed to the American Minister to have the order rescinded. No reason for the closing was given.

Hugh C. Ernst, manager for Paul Whiteman, has registered a complaint with the United States authorities in Washington against the action of the Musicians' Union in England. In refusing to permit Whiteman's orchestra now in London appearing anywhere outside of the London Hippodrome, Ernst contends the action of the English musicians is discrimination against American citizens. Whiteman and his men are playing under British labor permits, which it was believed would allow them to play any place they pleased. The Musicians' Union contends they are only permitted to play at the Hippodrome for which they were placed under contract.

Benny Leonard is reported about to announce his engagement to marry Hattie Darling, a sister of Herman Timberger. She secured a divorce last week from Herman Becker, a vaudeville producer, on the grounds of desertion.

Winnie Lightner secured a divorce from William J. Harold, her second husband, last week in Chicago. The couple were married April 27, 1921, in New Orleans 12 days after she had secured a divorce from her first husband. They separated a few days after the ceremony.

Irene Bordoni will appear under the management of the Charles Frohman Co. next season in a new piece being written by Avery Hopwood.

A divorce action brought by Herbert K. Somborn against Gloria Somborn was filed last week at St. Joseph's auditorium, West Hoboken. Forty-five performances were given. The proceeds, \$50,000, will go to the building fund. All services to the play were without salary.

"Veronica's Veil," the American Passion Play, closed its ninth season Wednesday of last week at St. Joseph's auditorium, West Hoboken. Forty-five performances were given. The proceeds, \$50,000, will go to the building fund. All services to the play were without salary.

The case against William A. Brady and three actors accused of appearing in "La Flamme" on a Sunday was transferred last week from the Special Sessions Court calendar for action of the Grand Jury. Judge Crain of Special Sessions granted the transfer when Brady claimed property rights were involved.

Mrs. Edward Franklin White, Deputy Attorney General of Indiana, stated last week the recent marriage of Joseph Valentino and Winifred Hudnut at Crown Point was illegal, as neither had lived in Lake county, and the issuance of the marriage license was not in accordance with the law.

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REVIEWS OF DISKS

POPULAR

YOU TELL 'EM IVORIES (Fox Trot)—Frank Westphal (piano solo).
COAXING THE PIANO—Same—Columbia No. 3800.
Another novelty piano couplet composed by Zez Confrey of "Kitten on the Keys" fame. Both are corking rags, just as pleasing to listen to as for dance purposes, being arranged as fox trots.
Frank Westphal's fingering impresses with his mastery of the keyboard. Westphal is the Chicago dance leader, his orchestra also making records for Columbia.

MAGGIE BLUES—Miss Patricola,

Billy Murray and The Virginians.
COME ON HOME—Miss Patricola with The Virginians—Victor No. 19010.
An irresistible combination, that of Miss Patricola with The Virginians. In "When You and I Were Young, Maggie, Blues," Billy Murray assists in carrying the "Maggie" classic, while Miss Patricola "fills it with blues and harmony." The Virginians carry the tune instrumentally in their usual finished style.
"Come on Home" (Young-Lewis-Meyer-Akst) is a different kind of "blues," a tragic "lonesome

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SPORTS

It almost looks like Detroit against the field in the coming race in the American League, thinks Herman Bronkie, third baseman on the St. Louis Browns last season and manager of the Waterbury Eastern League Club this year, who has been on a short scouting trip to the South. "Only the uncertainties of the game keep Herman from going over to the Detroit camp, bag and baggage. If he knew how the Yankees, White Sox and Browns were going to show, and more particularly how certain players Ty Cobb secured in the off-season were to pan out, Bronkie would feel surer of the Tigers' chances than he does, and he's pretty certain just now. The Waterbury pilot says he figured Detroit as about the strongest of all flag contenders way back when it was announced that Del Platt and Rip Collins were going to Detroit from Boston. Collins will just about win the pennant for the Tigers, in the opinion of Bronkie. And Pratt, he thinks, will make the infield vastly tighter than it was last year, in addition to throwing in a good share of long hits. Pilette is a fine pitcher, says Herman, despite the fact that the three times he started against the Browns last season he did not get beyond the second inning. If Roy Francis comes through and the other pitchers do their share, the outlook for Detroit will be rosy, Bronkie believes. The outfield, with Cobb, Hellman and Veach hitting them "where they ain't" with clocklike regularity, needs no comment, and in Lew Blue the Tigers have about the sweetest first baseman in the league. Fred Haney will play third, Bronkie feels sure, and he thinks Haney a good man. Bessler, a fine catcher, will do the bulk of the receiving.

"The Making of a Champion" is a picture to be made by Leon Britton, who is showing the Firpo-Brennan fight picture. The "Champion" film is supposed to be Firpo's life, bringing it up to his knockout of Brennan in the twelfth round at Madison Square Garden last month. Britton has sold the South American rights to Firpo of the Brennan fight picture. Britton started a

damage action against Variety for \$25,000 when Variety published a report the fight picture had been made in a studio.

Fancy and trick skating acts are still on the road throughout Eastern Canada, and will continue playing natural ice rinks until April 15. This is made possible by the ice remaining in good condition until that time in most of the indoor rinks. All of the performers say they will return to that section next winter, but plan to make their tour earlier in the season. One act has been playing steadily since the middle of February, while another has been showing consistently since the New Year.

The skaters have never had so much consecutive "time" or a season of such extended duration as the past winter has offered. Until the first of the current year not one fancy skating act had played Eastern Canada, but since that time at least a dozen acts have been playing the territory. Success has especially been scored by mixed double acts, with comedy performers also achieving more than fair appreciation. For return engagements of two nights and two afternoons in some of the leading centres three acts have merged, this combination including two singles, a man and woman, and a mixed team.

The elimination tournament in connection with the three-cushion billiard championship of the world, has reached the end of the first round. All contestants but Bob Cannefax, New York; John Layton, St. Louis; Denton, Kansas City, and Otto Reisel, of Philadelphia, were eliminated. These four will divide \$7,000 prize money for their efforts so far. April 9 the final plays will begin for the world's championship between two of those mentioned in Philadelphia. Games will be played in the home cities each contestant represents until the championship is decided. The winner, besides the title, will receive a diamond medal and \$3,000. Cannefax, a former title holder, expects to again bring the honor to New York.

STOCKS

(Continued from page 19)

leading woman; Carol Ashburn, leading man; Frank E. Camp, second leads; Jans Marbury, second leads; Betty Laurence, ingenue; Edward Nannery, characters; Clarence Chase, Ray McSherry, Allen Longstreet, Jay J. Mulvey, J. Hooker Wright, veteran character man, augments the company occasionally.

The Warfield Players opened Easter Sunday at the Empress, Kansas City, under the name of the Drama Players, to run indefinitely. Arthur Vinton, formerly leading man with that stock, opened the same day in a vaudeville sketch at the Mainstreet, Kansas City, with Beth Chaplin, a local society girl. In the cast "The playlet is named "The Amateur."

The Court Square, Springfield, Mass., will close its legit season May 5, opening with the Poli Players stock May 7.

If negotiations now pending are successful, the Grand, Hartford, Conn., will have stock this summer. The Grand is involved in the Max Spiegel mixup.

Stanley James opened the Bijou Players in "It's a Boy" Monday at the Bijou in Fall River, Mass. The players are Robert Armstrong, Lewis Russell, Harry Lyons, Carl

Gillin, Frederick Webber, Albert Bushie, Dan Finch, George Allen, Rose Ludwig, Vessie Farrell, Frances Loughton and Helen Robinson. Miss Ludwig and Mr. Armstrong are the leads. The price scale is 25-35 matinees; 25-75 nights. Matinee daily.

With stock in the Opera house and Queen Square, St. John, N. B., and the Majestic, Halifax, a demand for this type of company has spread throughout the maritime provinces. Plans are underway for the organization of stocks for Sydney, Glace Bay, Charlottetown, Moncton and Sherbrooke, with a traveling company to play two days each in New Glasgow, Truro and Amherst.

John E. Hazard, of the "Greenwich Village Follies" at the Shubert, Boston, will appear at the Friday matinee with the Boston stock at the St. James, Boston, in "Turn to the Right," of which he is the co-author with Winchell Smith.

The Strand, Charlotte, N. C., opened Monday with split week vaudeville, booked by the Keith office, under the management of Luther H. House, former treasurer, at the Academy. That house was recently destroyed by fire. The Strand is being operated by the Strand Theatre Co., in which L. T. Lester, of Columbia, S. C., and H. H. Anderson, of Charlotte, are interested.

LAEMMLE PAID \$330,000 FOR "BIG GAME" RIGHTS

How J. J. McCarthy Put Over Special After Distributors Had Turned It Down

The "Hunting Big Game in Africa" picture, made in Africa by H. A. Snow for the Natural History Society of Oakland, was secured by Carl Laemmle for Universal by paying \$330,000 for the rights to the films. Laemmle was one of the distributors that turned the picture down when it was originally offered in New York to various releasing organizations about five months ago. Laemmle's deal calls for the payment of the \$330,000 in four installments, the first payment being \$30,000 on the signing of the contract and three payments of \$100,000 each on the first day of each month following for three months. The African Expedition Co., which financed the trip of H. A. Snow and his son to the jungles, was the seller of the production.

Originally the pictures were taken without any thought of commercial sales. It was simply to be a record of the trip which the group of Oakland citizens financed. The Snows returned to this country, developed their picture and showed it privately. Eugene Roth of San Francisco, advised them it was a knock-out. He and J. Brehaney looked the picture over and decided that there was a market for it. They came east and made the rounds of the various releasing companies only to be turned down by all of them.

J. J. McCarthy, who had handled the exploitation of the "Birth of a Nation," was called in by Roth to look the production over. McCarthy saw where there was a tremendous value in the picture, properly exploited. He made the arrangement for taking over the Lyric, New York and it ran there for 11 weeks, doing an average business of \$10,000 a week for the run.

During the run at the Lyric practically all of those who had refused the picture made offers to handle it for general release after the first road show runs should be completed. Laemmle was among those who made offers and he finally took Roth in his employ as a general executive and took over the picture on an outright purchase.

LOSES CONDUCTOR

Arthur Alexander Out—Building Up Philharmonic

Rochester, N. Y., April 4. Arthur Alexander has left the Eastman and Victor Wagner, associate conductor, is directing the music. Mr. Alexander has been conductor since the theatre opened, and his recent resignation is said to be due to his lack of sympathy with the aims and policy of the house. Mr. Wagner will remain as associate conductor, and negotiations are understood to be in progress for a new conductor. The incoming director will be charged with the building up of the Rochester Philharmonic Orchestra.

The premiere appearance of the Rochester Philharmonic was made last Wednesday night, the orchestra being composed of the Eastman orchestra and 25 or more outsiders. The program was excellent, but heard by a small house.

ORPHEUM USING METROS

Kansas City, April 4.

Manager Quinlan of the Main street junior Orpheum, has announced the closing of a contract whereby Metro's pictures will be given their first Kansas City showing at that house.

Fifteen pictures are included in the new contract. "Quincy Adams Sawyer" will be the first, starting April 8 when the new policy of the house goes into effect.

HIGGINS SOUGHT BY POSSE

San Francisco, April 4.

Walter Higgins, formerly in pictures, who made a spectacular escape from San Quentin Prison last month by hiding in a shoe packing case, is reported to have been seen near Visalia and is being sought by a posse.

Higgins at the time of his escape was serving a term of five years for forgery. He is 26 years old and his family is prominent.

LOEW'S SPECIAL BOOKING AGENCY WILL TAKE ON EXHIBITORS

Supplying Added Attractions for Loew's and Other Houses—Organized by Walter F. Keefe, Who Will Be in Charge—Subsidiary of Loew's, Inc.

The final details for the organization of a central booking office to supply special attractions for a coast to coast chain of picture houses, including 20 theatres operated by Loew's and others independently owned, were being completed this week. Walter F. Keefe, former New York booker for the Pantages circuit, will be in charge of the new agency, for which a name has yet to be selected, but it will be a subsidiary of Loew's, Inc.

With the organization of the new booking office, which will supply attractions only for the larger picture houses, an attempt will be made to standardize the entertainment in houses of this grade. Keefe, who recently returned from the coast and who inspected the majority of these houses in the principal cities, was instrumental

in interesting Marcus Loew in the booking project.

Loew is preparing to leave for a coast trip in a few days to look the situation over with the idea of bringing the houses into the new office. An effort will be made to keep the independent houses up to the standard of the Loew picture houses for the purpose of uniform entertainment in all.

In securing independently owned theatres the booking arrangement for attractions will in no way be governed by the film bookings, the new agency operating without picture connection.

The matter of bringing the independently owned picture houses into a central booking office for attractions has been discussed by several owners and the Loew officials. While no franchises have as yet been issued, it is reported the majority of owners consulted have indicated a willingness to

place their houses on the books of the new agency.

The cost of production for independently owned houses is reported, as having seriously affected the income derived from these theatres. The independently owned houses have been forced to devise their own added attractions and when a production was necessary forced to build at their own expense, with the production discarded after the single engagement. The purpose of the new booking office will be to supply attractions suitable for the houses on the circuit at a set figure.

It is planned to use a number of opera and concert people in addition to specially devised production turns and tableaux. According to the present plans, the houses will not be placed on a regular wheel and obliged to use all attractions. Bookings will be made according to the demands of the theatres in this way cutting out the expense of high salaried artists in houses where they are not needed.

The new agency will start operating immediately with offices to be located in the Loew building. In lining up attractions it is the plan of the organizers to use producers and agents with the agency itself to be in a position to put on production acts when necessary.

FOX SUES EXHIBITORS; DIDN'T PLAY FOX FILMS

Finklestein & Rubin, Defendants—\$25,000 Asked on Account

Minneapolis, April 4.

The Twin City Amusement Trust Estate and Finklestein & Rubin are defendants in an action brought by the William Fox Film Corp. in St. Paul. The Fox people are asking for damages of \$25,000 for alleged violations of contracts under which the defendants were to play the Fox pictures.

The Fox complaint alleges that the Twin City Amusement Trust Estate failed to live up to its contract for 1922 which called for the playing of all the Fox pictures in the Twin City theatres, but that the exhibitors assigned dates to only some of the productions and refused to play the balance.

TOMMY GRAY AT U

Supervisor of Comedies at Universal's Coast Studios

Los Angeles, April 4.

Tommy Gray, the humorist, is supervisor of comedies at the studios of the Universal. Although there but a short time, he has organized and placed to work three companies on comic films.

Gray is reported having received a very favorable contract from U. He came out here with Buster Keaton and was at the Keaton studio, feeding that comedian with screen material until making the U connection.

THE STORY MART

No particular activity during the week, although there were a number of sales made. The types of stories run the entire gamut from stage plays of a decade ago to serials now current in magazines. The sales reported include the following:

"The Great Divide," bought by Louis B. Mayer.

"The Man Who Came Back," sold by William A. Brady to William Fox.

"The Phantom of the Opera," by Boris Osso, agent for the author, Gaston Leroux, to Universal, for a serial.

JACKIE COOGAN'S FIRST METRO

Los Angeles, April 4.

Jackie Coogan will start his first Metro shortly. Mary Roberts Rinehart's "Long Live the King" has been selected for his initial production for that company. Jackie will play the role of Prince Ferdinand William Otto, the heir apparent to the Balkan throne, which is the locale of the story.

DEM BELLS—MAYBE

Won't Ring for Negri-Chaplin for Six Months Anyway

Los Angeles, April 4.

Those who are anxious to hear the wedding bells of Charles Spencer Chaplin and his bride-to-be or not-to-be, Pola Negri, will have to wait at least six months, according to reports. Miss Negri put to rest all rumors that Charlie and herself were to be married on April Fool's day.

From the outlook the film couple may be engaged for a long, long time.

OFFERS FOR JUANITA HANSEN

Owing to the immense publicity given to Juanita Hansen by the Hearst publications in the latter's campaign against the drug habit, the announced intention of Miss Hansen to appear as an act has brought several offers to Joe Lee, managing Miss Hansen for theatricals.

As soon as the series of articles by Miss Hansen appeared in the "American" in New York and were syndicated about the country, retelling her struggle against the drug terror and her final victory over the narcotic habit, she became deluged with offers for personal appearances. However, for the time being it is necessary that she remain in New York to be in touch with the Hearst publications.

On Wednesday, through Joe Lee, who is handling her appearances in motion picture and vaudeville houses, she closed a contract for \$1,250 for next week at the Harlem Opera House, with a possibility that she might double for the latter portion of the week at the Plaza with one of the narcotic pictures. Following New York appearances next week, Miss Hansen is to go on tour.

Departmental Control of Censors

Harrisburg, Pa., April 4.

The Pinchot administrative code, which reorganizes the State government, places the Pennsylvania State Board of Censors under the Department of Public Instruction. The board, which examines and passes judgment upon all films shown in Pennsylvania, has been a separate State agency with no departmental control.

The code has been introduced in the Senate and probably will cause much debate. It is composed of hundreds of pages and would require over 24 hours for reading. It consolidates departments, eliminating some and coordinating the work of many bureaus, divisions and commissions.

All examining boards heretofore connected with other departments or a law unto themselves, as is the board of censors, are placed under the control of the Public Instruction department.

ROXY'S RADIO TALKS ARE GROWING POPULAR

Manager of Capitol Humorous Over Wireless—Plant in Theatre

Through radio broadcasting from the Capitol theatre, New York, S. L. Rothafel is accomplishing something in the nature of a personal touch with his audiences heretofore not believed possible in a picture theatre of the size of the house that this managing director operates. Every Sunday night from 7:30 to 9:30 the broadcasting studio at the Capitol is busy and Roxy makes the introductory announcements for the artists that appear.

He has received letters from as far away as Maine and Havana complimenting him on his comedy efforts in presenting those that appear.

Incidentally Will Page, who may be shot by Flo Ziegfeld for disloyalty when he reads this, states that Roxy on the radio is better than Will Rogers when it comes to comedy remarks, on those appearing.

Julia Marlowe and E. H. Sothern, who were in the Capitol last Sunday, both made brief radio addresses at the request of the management.

"TUT" PICTURES

Ernest Shipman Claims Exclusive Control—Film on Ocean

Montreal, April 4.

Ernest Shipman of Ottawa announces that he has closed for the exclusive rights, throughout the United States and Canada, of the pictorial record of the discovery and exploration of the tomb of King Tut-Ankh-Amen.

The principal characters brought to view in the film are Lord Carnarvon, Lady Herbert, the Queen of Belgium and Howard Carter, the latter the archaeologist who is accredited with having carried on the work of exploration when all previous efforts seem to have failed.

FORMER HUSBAND AN 'EXTRA'

San Francisco, April 4.

Floyd Glotzbach, who received notoriety by his marriage and subsequent divorce from Mme. Margarete Matzenauer has gone into the movies. He is engaged as an extra to appear in Max Graf's "The Fog," now being filmed at the Pacific studios in San Mateo.

Glotzbach is wearing the uniform of a Russian officer.

MISS RIDGEWAY DIVORCING

Los Angeles, April 4.

Fritzi Ridgeway, picture actress, has started an action here asking for a divorce from her husband, King Zany. He is an actor and song writer.

'COVERED WAGON' ROAD SHOWS MEAN PROBLEM

Exhibitors Have It Among F. P.'s 39—Opening as Special in Chicago

Although there has been no decision made as yet it seems certain the Famous Players production, "The Covered Wagon" will be road-showed during the late spring and through the summer. It is settled the picture is to open in a Chicago theatre beginning the latter part of this month. John Flinn, representing the Paramount, is returning from Chicago tomorrow (Friday) where he has completed the arrangements for the showing of the picture, which will open at the Woods Theatre, Chicago, on April 22, for a run of at least 12 weeks. The picture is to play on a 60-40 percentage basis, with it receiving the big end. A \$10,000 stop clause is also in the contract.

It is conceded, "The Covered Wagon" will be an absolute clean-up in Chicago and the territory west of that city. There is a feeling it will hit the cities like Omaha, Kansas City, Denver, Salt Lake, Portland, Spokane, Seattle and the southern Pacific coast towns with a wallop that will in the final analysis show a far greater gross for the picture than that which was scored by "The Birth of a Nation."

New plan include runs from four to six weeks and perhaps longer in those towns. Chicago is to be played at \$2 top with a possibility that the other smaller cities will get the picture, possibly on a \$1.50 top scale.

There is a general question how Famous will deal with the exhibitors who have contracted for the 39 pictures which they are releasing in its group that covers the time to August 1. In this group "The Covered Wagon" was included, although the contracts carry a clause the distributors have the right to substitute another production for any one of those listed. This gives the Famous an out on this particular special, but though the contractual stipulations give them the right to pull this production out from those the exhibitors contracted for, the question remains as to the manner in which the exhibitors will accept the move.

The exhibitors have not been too anxious in contracting for this particular group of Famous productions. The sales forces in the various Paramount exchanges around the country have had a fight to sell the product. Those who signed will naturally "squawk" on the loss of the biggest picture of the entire series for road show purposes.

This is one of the reasons there will be no definite announcement of a road show policy for the picture until Adolph Zukor returns.

REBUYS BALBOA

H. M. Horkheimer Ready to Start Producing

Los Angeles, April 4.

H. M. Horkheimer has repurchased the Balboa studios. The price reported is approximately \$300,000. Horkheimer has six stories ready for production, and will start work at the plant almost immediately.

The Balboa studios were built in 1912 by H. M., in association with his brother, E. D. Horkheimer, both stepping out of control in 1918.

H. M. Horkheimer is said to have recently acquired considerable of a bank roll in the East.

NAZIMOVA'S NEXT

Nazimova's next effort before the camera has not been decided, but there is a discussion whether it will be a film version of her own life or a modernized version of "Resurrection." Both suggestions came to the star via mail from fan admirers after she had asked for suggestions. The star is also looking for a play for next season.

Chaplin, Infatuation and Poison

Los Angeles, April 4.

Mrs. Marina Vega, the Mexican woman, who was so madly infatuated with Charles Chaplin that she left her husband, to whom she had been married but a few days, came to Los Angeles and tried to force an entrance to Chaplin's Beverly Hills home, is reported as recovering from the self-administered arsenic poisoning.

O'REILLY POSSIBILITY TO HEAD M. P. T. O. A. WITH N. Y. BACK AND PEACE WITH COHEN

Rumors Fill Air as National Exhibitor Convention Approaches — Chicago Meeting on Finances Slightly Attended—Minnesota Announces Steffes Candidacy—State Conventions in Progress

Evidently the country at large as far as the exhibitors are concerned is being roused to the importance of the crisis that is facing the exhibitor body and their national association. The State conventions through the country within the last week have been unusually heavy in attendance. It is reported there is unusual enthusiasm among the membership of the State units in regard to the national convention which is to take place in Chicago May 19-22.

The scramble for the position of president of the M. P. T. O. A. had a couple of turns with the current week. The Minnesota body stated openly that at its State convention next week they would start a boom for Al Steffes to head the national organization.

In New York a new angle was introduced in the situation, however, mainly through the medium of trade gossip. It was to the effect there was a movement on to bring about a reconciliation between the National body executives and those on New York State under which agreement Charles O'Reilly would be the Cohen candidate for the presidency of the national organization. Cohen was absent this week attending State conventions in Arkansas, Kansas City and other mid-west points. O'Reilly was in Albany putting up a fight on the bill permitting the admission of children to picture theatres under guardianship furnished by the managements. Neither could be reached for a statement either affirming or denying the rumor that there was an understanding reached between them. Generally in the New York State headquarters and in the Chamber of Commerce it is held as a story manufactured out of thin air.

It is said that in a number of States outside of New York the insurgent movement on the part of the Empire State exhibitors has gained considerable strength during the past year that they have been divorced from the national body and that the Cohen faction in realization of this is willing to bring about peace almost at any price. But it was likewise intimated that in the event that the O'Reilly deal was made it would mean that Cohen would be nominated to a position in the exhibitor field that would correspond somewhat to that which Will Hays holds with the producers and distributors.

The meeting held last Wednesday in Chicago developed that it wasn't a political move on the part of any of the factions that are going to be foremost in the battle that is certain to be staged in Chicago at the convention, but merely a gathering for the discussion of a plan whereby the financing of the new administration of the M. P. T. O. A. which is to be elected at the Chicago convention. The proposed plan was that 1,000 exhibitors of the country should subscribe \$100 each which would give the national organization funds to proceed with until such time that the payments of the State quota began to come in and again set the organization on its feet. Sydney S. Cohen is reported to have personally contributed something like \$15,000 out of his own pocket during the past year to keep the national organization functioning.

This point was raised after it was stated that Minnesota had refused to contribute its quota during the year because of the fact that the former counsel of the organization had a suit pending against the national body and that in the event that they paid their quota and it was possibly used for other purposes of the organization they would still be liable for their proportion of the judgment that might be handed down. The Minnesota delegation, however, is to go to the Chicago convention with its quota on its pockets and be prepared to pay providing that their liability in any judgment will be defrayed out of their paying the State's quota.

At the Chicago meeting it was

alleged that the Michigan State organization was contributing about 90 per cent. of the funds that the national organization was receiving at this time. Michigan promoted the Chicago meeting and although invitations were sent to more than two score exhibitors of the country those that attended were one exhibitor from Nebraska, three from Minnesota, one from Indiana, one from New York, three from Illinois and two from Wisconsin.

A statement issued after the meeting was signed by J. R. Dennison of Michigan, Theo. L. Hayes of Minnesota and A. R. Pramer of Omaha. The statement was:

In order to discuss a plan for the adequate financing of the national organization a number of exhibitors of the United States from Minnesota, Wisconsin, Indiana, New York, Nebraska, Illinois and Michigan, responding to an invitation from the Motion Picture Theatre Owners of Michigan gathered at the Hotel Sherman, Chicago, on Wednesday, March 28th.

The meeting, a most harmonious one, lasted for several hours during which time the situation was thoroughly discussed and those present unanimously decided that their personal convictions were that the plan as presented by Michigan should be followed out and recommended that it receive the consideration of the Board of Directors of the Motion Picture Theatre Owners of America, at its coming meeting previous to the National Convention.

Those present were: A. R. Pramer, of Omaha, Neb.; W. A. Steffes, Theo. L. Hays and Clyde Hitchcock, of Minnesota; Gus Schmidt, of Indianapolis, Ind.; Howard Smith, of Buffalo N. Y.; W. W. Watts, of Springfield, Ill.; Leo Frank and J. J. Reubens, of Chicago, Ill.; Fred Selger and Joseph Rhode, of Wisconsin, and from Michigan, W. S. McLaren, President; H. M. Richey, General Manager; J. R. Dennison, Monroe; J. C. Ritter, Detroit; Claude E. Cady, Lansing; A. J. Kleist, Pontiac; directors, Glenn Cross and Harvey Lipp, of Battle Creek; E. S. Brewer, Owosso. Invitations were extended to other representative exhibitors in other states who found it impossible to be present.

The meeting was opened by W. S. McLaren, President of the Michigan organization, who was also elected permanent chairman. He outlined in a few words the purpose of the meeting. He said that Michigan realized the vital necessity of national organization, and that the lack of finances had been a serious handicap. Further, he stated that the purpose of the meeting was to discuss just one thing, and that finances and the devising of ways and means to provide funds for the incoming administration. He also made it plain that at no time during the meeting could personalities or politics enter into the discussion. He then introduced H. M. Richey, general manager of Michigan, who outlined the plan that was later endorsed.

Briefly, the plan as outlined is based on the contention and the realization that the financing of the national organization must be done by the exhibitors in the country who are convinced of the necessity of national organization. It is also based on the conviction that there are 1,000 exhibitors in the United States who will pay a minimum of \$100 for the first year to give the national officers something to work with, and a chance at least to do the many things that must be done.

It was the intention of those present that the efforts of the meeting be constructive; that they should go back to their respective States to get to Chicago representative exhibitors, who, realizing the vital necessity of national organization, would make the idea a reality.

Coupled with the plan is the sug-

gestion to have, besides an exhibitor president and board of directors, an experienced organizer who has been successful in this line of work, which is entirely separate from the exhibiting game, and who, with the assistance of a business manager to take care of office detail, would spend his entire time out in the various States welding them into efficient State organizations. Under such a plan they are convinced that assistance can be given States not now organized to the point where they can not only support a State organization that will function efficiently, but can, in turn, support the national organization.

The meeting was purely non-political in nature, and stenographic notes were made. It must not be construed as a sectional agitation, but a constructive move to benefit by the efforts of those who have worked hard for national organization and to provide ways and means to insure more efficient work in the future. It was the earnest desire of all present to see the present national organization expanded, but they realize that it cannot be done without finances.

Before the meeting closed a resolution was adopted unanimously, thanking the Motion Picture Theatre Owners of Michigan for taking the initiative for so worthy a purpose, even to the extent of stepping outside of the boundaries of their own State to start the ball rolling.

Minneapolis, April 4. The annual convention of the Minnesota M. P. T. O. A. is to be held here April 10-12. Exhibitors from several northwest states have been invited. These invitations are taken as an indication that Minnesota is going to enter the field for the national presidency of the exhibitors, with Al Steffes as its candidate.

At the same time it is stated that the uniform contract which Will H. Hays and the New York exhibitors have ratified will come up before the membership for discussion. As a whole this convention is looked upon as the most important held here since the national convention of two years ago.

The northwest exhibitors invited include many who have no affiliation with either the national or their own State bodies. This move, it is believed, is one on the part of those behind the Steffes candidacy to bring about an open convention in Chicago.

Sydney S. Cohen, the present national president of the M. P. T. O. A., together with several of his directorate board, including W. D. Burford and W. A. True, who are the organizers of the Theatre Owners' Distributing Corp., have been invited to be present to lay before the exhibitors present the complete details of the proposed distribution plan.

Los Angeles, April 4. The annual convention of the M. P. T. O. of Southern California was held here on Monday. It was one of the most enthusiastic ever held. Fred Miller, of the California theatre, was elected president of the organization; W. W. Whitson, of San Diego, and James Sams, of Ocean Park, vice-presidents; Glen Harper, secretary, and Ben Bernstein, treasurer. The directors for the coming year are C. E. Walker, Santa Ana; D. D. Vanderlip, Inglewood; H. J. Siler, Whittier, and Harry C. Arthur, representing West Coast Theatres, Inc.

In New York it was stated this week that it had been definitely decided that the state convention of exhibitors would not be held in Buffalo, but that the date would remain as May 8, 9, 10, and that either New York city or Syracuse would be the meeting place. J. H. Michael, chairman of the state board, who is located in Buffalo, stated that the western New York unit was not organized at this time to handle a convention of the entire state.

The location of the convention of the state will probably be set prior to the time of the installation of officers dinner of the T. O. C. C., which is to be held at the Ritz-Carlton, New York city, on April 12. For that occasion those of the invited guests who have stated that

FAMOUS PLAYERS PROBE GETS TO WORK APRIL 23

Date Set by Federal Trade Commission—Original Complainant Not Yet Known

The inquiry into the charges of trustification of the picture industry on the part of Famous Players-Lasky and the subsidiaries of that organization are to be started in the offices of the Federal Trade Commission in New York April 23. Adolph Zukor, the head of the corporation, is expected to return April 12. Almost immediately the Federal examiner will summon witnesses for the taking of testimony. The Trade Commission has been making an investigation of the charges brought against Famous Players-Lasky for almost two years. It has covered almost every inch of the picture industry gathering information.

As yet there has been no angle on who originally placed the charges with the Commission. When first made a rival releasing organization was named as a possibility, and at the same time the exhibitors' organization was mentioned as perhaps one that might have taken its grievance to the Government officials.

KERRY VS. NEILAN

Actor and Director in Mix Up at Party

Los Angeles, April 4. Marshall Neilan, director, is walking about on the Goldwyn lot wearing his right hand and nose in bandages. Looks as though he had been in a more or less unfriendly mix up with some one, but Neilan won't say a word about it. The local studio gossip has it that Neilan and Norman Kerry mixed it at a party that Gloria Swanson gave to 100 film notables. Kerry, according to the reports, was ejected from the party by Neilan and the director got by far the worst of the physical combat that resulted.

HEARST-PARAMOUNT-GOLDWYN TANGLE OVER COSMOPOLITAN

Exhibitors Claim If Goldwyn Releases "Enemies of Women" They Are Entitled to Price Made With Paramount-Hearst Concern—Fox Protest

The first controversy growing out of the transfer of the distribution of the William R. Hearst Cosmopolitan productions from the Famous Players-Lasky Paramount organization to Goldwyn came to light this week. At the regular weekly meeting of the Theatre Owners Chamber of Commerce, a resolution was passed authorizing the organization to take the necessary steps to compel Cosmopolitan to live up to the contracts for the production of "The Enemies of Women," which it entered into with the exhibitors through the Paramount sales department, and to have the picture delivered to them through Goldwyn at the prices stipulated in those contracts.

At the same meeting a protest was made against the Fox organization and the manner in which it is handling two productions, "My Friend The Devil" and "Light of New York." In selling the two pictures under the block system for Fox Specials it was stipulated the pictures would have as extensive exploitation campaigns as the other special in the group. As the pictures were not given the exploitation promised the exhibitor members having them under contract were advised not to play them until such time as the Fox organization lived up to its contract and exploitation.

The exhibitors were advised they would not receive "Enemies of Women" through the Paramount organization as they had contracted for when that company advised them of the cancellation of the picture from their regular release schedule. Later they were informed, although it cannot be ascertained through what source, the picture will be released in September by Goldwyn.

The Hearst people take the attitude the exhibitors have no argument until such time as they are informed by Cosmopolitan they cannot have the picture under the terms of the contracts entered into with Paramount. Cosmopolitan has not sent the exhibitors any word regarding the release of the picture through Goldwyn, or that there is a possibility there will be an increase in price asked for the picture.

PATHE'S 100% INCREASE FOR LLOYD'S NEWEST

Reported Plan for "Safety Last"—Exhibitors Report Salesmen's Talk

It was stated in exhibitor circles around New York this week that Pathe is going to ask a 100 per cent increase for the latest Harold Lloyd comedy, "Safety Last," over the prices that they received for the production of "Dr. Jack."

None of the exhibitors has booked the picture as yet, but state that they have been informed unofficially through the Pathe sales force that the prices for the new Lloyd feature will be exactly double that which they had paid in the past.

One idea of the strength of the demand for the latest Lloyd picture may be gathered from a report from the mid-west, where an exhibitor is said to have first offered \$500 for the picture and was finally charged \$2,500. Another indication, which also shows the rapid increase in rentals as well as popularity of the star, is in the case of a small college town where "Grandma's Boy" was sold to the exhibitor for \$575, while for "Dr. Jack" the price leaped to \$800, and now for "Safety Last" the contract calls for \$1,200 for this same town.

A difference in opinion this week over what "Safety Last" might do in gross takings found the difference only that between \$1,500,000 and \$2,000,000.

PATTON DISPLEASED

Reported Not Liking Attitude of Producers

Los Angeles, April 4. Thomas G. Patton, the former postmaster for New York and at present here as the West Coast representative of the Motion Picture Producers and Distributors of America, is reported as not entirely pleased with the manner in which those of the producing end of the profession have treated him since his arrival here and is about ready to resign. Joseph O'Neill of the Will H. Hays staff, who accompanied Patton here, left for the East several weeks ago and is to remain at the New York headquarters of the organization.

THE BEST BALL WHO'S SORRY

÷ KALMAR-RUBY

WHO'S SORRY



Double
Versions
Recitation
Conversation
Chorus

Quartette And
Harmony Arrangements
by FRED E. AHLERT

Voice

You smiled when we part-ed, It hurt me some-how, I thought there was
Al- tho' I for- give you, I can- not for- get, How you ahat-tered

noth- ing worth while. The tab- les are turn- ing, And
all my i- deals. You smiled when I told you, That

you're cry- ing now, While I am just learn- ing to smile.
you would re- gret, And. now you know just how it feels.

Chorus

Who's sor- ry now? Who's sor- ry now? Who's heart is ach- ing for
break- ing each vow? Who's sad and blue? Who's cry- ing, too?

Just- like I - cried o- ver you. Right to the end, - Just like a
friend, I tried to warn you, some- how. You had your way,
Now you must pay, I'm glad that you're sor- ry now.

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"A SURE-FIRE OPENING
IN HOTSY T

by KALMAR-RUBY

Waterson Berlin & Snyder Co
PHILADELPHIA.— CHICAGO.— BOSTON.— SAN FRANCISCO

Knock 'Em Cold
With a
Hot Song

GLAD IN YEARS RY NOW? & SNYDER ÷ RY NOW?

Optional ending into Fox Trot Chorus

Who's sor - ry now? —

Who's sor - ry now? — Who's heart is ach - ing for

break - ing each vow? — Who's sad and blue? —

Who's cry - ing, too? — Just like I cried o - ver you.

Right to the end, —

Just like a friend, — I tried to warn you, some-

how. — You had your way

Now you must pay: —

I'm glad that you're sor - ry now. —

Snyder Co., Strand Theatre Bldg., N. Y. C.



You'll be
SORRY LATER
If you
don't sing
WHO'S SORRY
NOW ?

AND CLOSING SONG "
NOTSY TOWN
& JEROME

DOUBLE VERSION
COMEDY PATTERN
EXTRA CHORUSES

No., **Strand Theatre Bldg., N.Y.C.**
ISCO. — LOS ANGELES. — CINCINNATI. — PITTSBURG.

Barbelle

TEXAS FILM CIRCUITS PLUNGE IN VAUDEVILLE FEATURES

Dallas Rival Exhibitors Booking Any Sort of Act Against Each Other—Southern Enterprises Are in Row

Dallas, Tex., April 4.

Vaudeville and legitimate attractions are being wedged in pell mell along with the pictures in a hot competition for business here.

On one side is the powerful Southern Enterprises, owners of the Palace, Old Mill, Queen and one or two smaller theatres. On the other side are the so-called "Independents," the managers of the Melba, Capitol, Washington, Jefferson and other theatres.

Whether the action of the Interstate Circuit in routing important road attractions over its majestic theatres in Texas has anything to do with the battle for the public's patronage is left to conjecture. Raymond Hitchcock in "Hitchy Koo, 1923," was the first attraction shown under this new regime at the majestic for matinee and night, March 28; the regular majestic vaudeville having been laid off for Hitchcock. S. R. O. houses greeted Hitchcock at both performances here, and at Fort Worth, Texas, sister city to Dallas, the day previous to the Dallas engagement.

Whatever may be the reason, almost any sort of vaudeville turn can get an engagement at a local picture house. The Queen (Southern Enterprises) broke a rule of long standing in presenting along with the picture a mystic mind reader. In connection with the showing of "The White Flower" at the Palace (Southern Enterprise) the Royal Tropical Marimba Band of eight pieces played a week's engagement recently. Now the Old Mill (Southern Enterprise), one of the oldest motion picture houses in the Southwest, has been completely refurbished, and opened Sunday with a troupe of ten Russian dancers as the piece de resistance, the picture taking second place.

Further, Southern Enterprises has further strengthened the Upper Elm Street play by shifting Don Albert, conductor of the Palace Palace Symphony Orchestra, to the Old Mill. Albert will direct both orchestras—those at the Palace and the Old Mill. At the Palace, opening Sunday, appeared a Krazy Kat Revue, headed by a child dancer.

The Capitol this week is making a strong play with "Omar, the Tentmaker," under the auspices of a powerful local organization. At the Melba this week and last a singing act held the boards in addition to the picture bill.

Even the Crystal, a smaller house, managed by S. E., has broken into the limelight with an attraction outside of the regular picture bill. Lionel West, actor and producer, recently appeared there, detailing his experiences in the ring with Jack Dempsey, and later put on a contest in connection with the Dallas Dispatch.

The Jefferson, a pop vaudeville house, recently has been bolstering up its regular show with a strong picture instead of a picture used as a chaser.

GOULDING MAY DIRECT

Edmund Goulding, who was taken to the coast by the Warner Bros. to prepare scripts for "Tiger Rose" and several other stories for them, may possibly join the Warners as a director. Reports from the coast are to the effect that Goulding has been prevailed upon to direct the production of "Broadway After Dark," the screen treatment for which is from his pen.

The plans at present are for the production work on "Tiger Rose" to start on the coast on June 1.

30 WOMEN ON ST. L. BOARD

St. Louis, April 4. Mrs. Ira Bretzfelder, head of the Women's Council on Pictures, has appointed a reviewing board of 30 members, which will review film plays and pass on those having the highest moral and artistic value for the whole family.

As told in Variety last week, pictures sanctioned by this body will be shown in every theatre on Friday evening, which is now known as "Family Night." The women have the co-operation of the local exhibitors' organization.

HOLY WEEK HOLDS UP STRONGLY IN FRISCO

Big Advertising Splurge Reverses Usual Slump—Business Unusual in All Houses

San Francisco, April 4.

The managements of the big pre-release houses here staged a gamble last week with the usual Holy Week slump, combating the drop at the box offices with an advertising splurge that had the effect of pulling business and resulting in the week being a record one as against the same period in past years. In addition to the final week of the pre-Easter period there was also a warm wave which did not figure to drive anyone into the theatres, but seemingly the advertising also bested this.

"Robin Hood" in its second week at the Curran did unusually well. The nights particularly were big from the box-office viewpoint, with the matinees maintaining a fair average. The feature is to remain here until April 14.

At Loew's Warfield, Viola Dana in "Crimline and Romance" as the screen offering, and Dorothy Jordan, the operatic star, vocalizing, brought a corking box-office return. Douglas McLean in "Bell Boy 13" was the attraction at the Tivoli, the Granada showed Jackie Coogan in "Daddy," the Portola had "Notoriety" and the California presented "Ninety and Nine," all of them doing better than their average week's business.

An estimate of the box-office receipts gives:

California—"The Ninety and Nine" (Vitagraph). (Seats 2,700; scale 55-90.) Got \$14,000.

Granada—"Daddy" (First National). (Seats 2,840; scale 55-90.) Jackie Coogan. Kid star proved a big favorite, with gross going to \$17,000 on the week.

Portola—"Notoriety" (Weber-North). (Seats 1,100; scale 50-75.) A \$7,800 gross at this house, with its smaller seating capacity than most of the big first run theatres, made the week look good.

Loew's Warfield—"Crimline and Romance" (Metro) and Buster Keaton in "The Balloonatic." (Seats 2,800; scale 55-75.) Dorothy Jordan as the added attraction helped at the box office, with the week showing \$14,000.

Tivoli—"Bellboy 13" (First National). (Seats 1,800; scale 40-75.) Pulled \$9,500 on the week.

Frisco—"Single Handed" (Universal). (Seats 1,000; scale 10-30.) Hoot Gibson. Got \$2,500.

Curran—"Robin Hood" (United Artists). (Seats 1,800; scale 50-150.) (Second week.) Nights heavy, with matinees average, the gross being \$14,000.

Young Considine On Schenck Staff
Los Angeles, April 4. The report here that Lou Anger is to sever his connection with the Joseph Schenck organization and be succeeded by the son of John Considine as manager of the Buster Keaton productions is denied here.

Anger is to retain his present capacity, Considine, however, is to be in charge of the Norma and Constance Talmadge productions in the future.

Anger, however, is reported to be interested in a comedy production organization which is to have as its stars "Poodles" Hanneford, the circus clown and comedy rider, and Clyde Cook, who was with the Fox comedy organization. The companies are to work on the old Keaton lot. Fatty Arbuckle, on his return from abroad, is to take up the direction of the picture which Hanneford is to appear in.

Restaurant Man for Films

Watertown, N. Y., April 4. W. Scott Mattraw, long manager of the old city opera house at Watertown, and more recently in the restaurant field, looms up as a movie possibility. Mattraw has in the past received several film offers to play comedy roles. He has now sold his local business and intends to go to the Pacific Coast to look over pictures.

WEEK AND WEATHER HIT BUFFALO HARD

Saturday Was Worst Day—Easter Sunday Brought Back Trade—"Robin Hood" Opens Strong

Buffalo, April 4.

Holy Week and seven days of the worst weather of the entire winter combined to make last week the poorest from the box office point of view since last summer.

Business showed some vitality at the beginning of the week but dropped away to almost nothing. Good Friday found all the theatres closed until three in the afternoon in compliance with a request from the Mayor. Saturday was also one of the worst days of the entire season.

In addition to the religious angle, a cold snap with blizzard trimmings tied up the town and left theatre-goers at home.

All box offices registered a strong comeback Easter Sunday with some of the downtown theatres reporting it a record breaker.

Last week's estimates:

Loew's—"Nobody's Money" and vaudeville. Dropped several thousand dollars. About \$10,000.

Lafayette—"Mad Love" and "Trip to Hilland." Capacity, 3,400; scale, nights, 35-55c. Vaudeville proved popular, with picture week second. Felt drop-off together with other downtown houses although week's gross probably went to about \$11,000.

Hipp—"World's Applause," first half. "One Week of Love," second half. Capacity, 2,400; scale, nights, 35-50c. Split program did only fair business. House weathered week's storm in fair shape and came into the home stretch to bouncing Sunday.

"Robin Hood" opened Easter Sunday at usual scale with day one of most sensational house has seen. About \$9,000 last week.

Criterion—"My American Wife" and tabloid. Capacity, 950; scale, nights, 20-40. Second week of present policy sized up even worse than opening week. Business dropped to almost nothing with result management decided to cut out musical tabloid billed as "The Criterion Players" Saturday night.

With elimination of the tab house, starting Easter Sunday went into straight pictures, second runs. Reported straight picture policy will be continued for few weeks only and that two week's notice has been given to allow speedy closing in case of necessity. At present it looks as though the house is due for another protracted dark week. Between \$1,000 and \$1,500 last week.

Olympic—"The Midnight Guest," first half; "The Bolted Door," second half. Capacity, 1,500; scale, nights, 20-25c. Dropped below previous figures due to same general causes and probably broke about even on week. Management announces during month of several heavy features with "Hunting Wild Animals in Africa" dated for April 23. Under \$2,500 last week.

NOT SO BAD

Boston Held Up During Holy Week

Boston, April 4. The reports from the picture houses in town indicated that Holy Week was not so bad after all. There were few that did not do what is considered fair business and a couple of them held up surprisingly well.

Estimates for last week:

Loew's State (capacity 2,400; scale, 25-50). Did \$15,000 for week, just bit below normal. Using "The Glimpses of the Moon" and "A Noise in Newboro" this week.

Park (capacity, 1,100; scale, 40-60). Did \$10,000 last week with "Down to the Sea in Ships." Held over.

Modern (capacity, 800; scale, 28-40). About \$5,000 last week; below normal. This week, "Mad Love."

Beacon. Capacity, scale, attraction and gross same as Modern.

DOUBLING AS CORRESPONDENT
Los Angeles, April 4.

Estelle Taylor, who was mentioned as a correspondent in the divorce action commenced by Seena Owen against George Walsh, is again mentioned in the same capacity in the action started by Mrs. George S. Barnes against her husband, a cameraman.

George Fitzmaurice is to sail for Rome during the latter part of May, taking a company of 10 people with him to start work on the first production that he is to make for Samuel Goldwyn, which is to be released through First National.

The nature of the story as well as title are being kept a secret at present.

BUSINESS MINIMUM HOLY WEEK AT LOOP'S PICTURE HOUSES

McVicker's Was Exception—Chicago Theatre Using "Hearts Aflame" This Week, Owing to Scarcity of New Films

ADDED ENTERTAINMENT HELPED SOME IN K. C.

Business Not Up to Expectations Last Week—Newman's Bill

Kansas City, April 4.

It takes only a glance at the billing of the big downtown picture houses to see that the managers are gradually making the feature picture a secondary consideration as part of the entertainment. The Newman organization is using jazz and regular orchestras, vaudeville acts, concert artists and other extra attractions in its three houses, and has adopted a new policy at its leading house, Newman, of presenting "discovery" concerts. This feature consisted of a number of non-professional offerings selected from a great number of volunteers. The program was announced in advance and reserved seats were sold for the occasion. It will be continued indefinitely on Sundays.

Three first run Paramounts were used at the Newman houses last week with the Liberty, Harding management, featuring a Warner Bros. production. Weather was favorable most of the week and business should have been much better, considering the abundance of entertainment offered, but the box office reports have been much better, so the alibi was Holy Week. The fact remains the Orpheum and Mainstreet played to immense business, the latter featuring the picture "Look Your Best."

The Royal is going after a record with "Robin Hood."

Last week's estimates:

Newman—"Racing Hearts" (Paramount). Seats, 1,890; scale, nights, 50-75c. Bobbie Tremaine in a dance novelty, "A Bit of Chauve-Souris" and "Moonlight in Hawaii," by five native Hawaiian musicians, added vaudeville with two orchestras and several other films made one of the biggest values ever offered in local picture theatre. Business around \$12,000.

Royal—"Adam and Eva" (Paramount). Seats, 890; scale, 35-50c. Marion Davies. Management continues extensive publicity for house orchestra. Many who saw both the stage version and the picture liked the latter best. Business built some over preceding week, close to \$6,500.

Twelfth Street—"The Leopardess" (Paramount). Seats, 1,100; scale, 30c. Alice Brady and Montague Love. Round three of "Fighting Blood" and a couple of comedies made up the big bargain bill. Feature another tale of South Seas.

So many at this theatre past few weeks the regulars are commencing to know the scenery. Business pretty close to \$2,000.

Liberty—"The Beautiful and Damned" (Warner Bros.). Seats, 1,000; scale, 35-50c. Marie Prevost. "Leather Pushers" and pair of comedies with accordionist added. Neighborhood of \$6,000.

Opposition pictures at vaudeville houses, "What's Wrong With the Women" (Equity), Pantages; "Look Your Best," Mainstreet; "Social Buccaneers" (Universal serial), Globe.

SPEEDING UP

American Releasing Spurring On Sales Staff

The American Releasing Corp. is making an offer of \$34,000 to be distributed to its sales force as an incentive to speed up the spring drive for business and collections. The period covered by the bonus offer is 12 weeks beginning March 19.

The distribution will be made based on both the number of new contracts secured and accounts collected during that period.

RECALLING OLD TIMES

Los Angeles, April 4. King Baggott, now directing for Universal, posed for an unusual picture a few days ago. In the photo were Mary Pickford and Carl Laemmle.

Baggott and Miss Pickford were two of the first film stars and Laemmle was their manager. That's harking back some.

Chicago, April 4.

Holy Week brought the minimum business of the season in Chicago picture houses, with the exception of McVicker's, where Nora Bayes and Theodore Roberts in "Grumpy" were a sufficient combination to draw. If there is to be a week with less gross business during the season there is not much for picture house managers to look forward to.

The Chicago has Jackie Coogan in "Daddy," a dandy picture, and pulled every conceivable stunt to attract patronage, but without being able to overcome the handicap of Holy Week. The Roosevelt had its last week of Chaplin's "Pilgrim," and it was natural business should drop off there. The Randolph had Herbert Rawlinson in "Nobody's Bride" in advance of the release date. While it was liked as a picture it could not break the hoodoo of the worst week of the theatrical year.

The Orpheum, second house of Jones, Linick & Schaefer in the loop, had Pola Negri in "Mad Love" and the limited seating capacity was not to be deplored for that week. The Castle took Harold Lloyd in "Dr. Jack" from the Orpheum and did well enough. The Barbes Loop had Charles Ray in "The Girl I Loved" and made a good enough impression to justify a second week.

Estimates for last week:

Chicago—Jackie Coogan in "Daddy." First National, about \$31,000.

McVicker's—Theodore Roberts in "Grumpy" (Paramount) over \$30,000.

Roosevelt—Charlie Chaplin in "The Pilgrim" (United Artists), in excess of \$16,000.

(Randolph—Herbert Rawlinson in "Nobody's Bride" (Universal), little over \$4,000.

The Chicago has Frank Keenan in "Hearts Aflame" this week. It played Detroit some time ago, but is used here because of the lack of material that is newer. McVicker's has Pola Negri in "Bella Donna," her first American picture. Mata's "Blue and White" marimba band, Boris Petroff and a large cast in "The Wanderer" and other presentations complete the bill.

At the Roosevelt is Griffith's "One Exciting Night," for the first time in Chicago at regular prices, having previously been at the Illinois at \$2 admission. Barbee's Loop has Charles Ray for a second week in "The Girl I Loved" and announces Mabel Normand in "Suzanna" as its coming attraction. The Stratford and Woodlawn on the South Side have Harold Lloyd in "Dr. Jack"; Riviera and Tivoli, Balaban & Katz outlying houses, Laurette Taylor in "Peg o' My Heart." The Randolph started Norma Talmadge and Thomas Meighan in "The Heart of Wexona" Sunday.

HEAVY EDITING

Emerson, Miss Loos and Sid Chaplin in Reframing Triangles

Sid Chaplin is supervising the re-editing of an old Charley Chaplin picture aimed for the reissue field by Oscar Prie and others who recently took over a group of Triangle pictures from the old company. O. H. Davis is understood to have been placed in charge of the project. The Chaplin is called "Dough and Dynamite."

The same interests also have control of a group of Douglas Fairbanks negatives and are revising them for reissue under the direction of John Emerson and Anita Loos.

Brisk inquiry for both the Fairbanks and Chaplin reissues is reported, fitting in with the spurt of activity in the open market for independents.

MRS. SYDNEY DREW'S OWN CO.

Omaha, April 4.

Mrs. Sydney Drew, appearing here this week in vaudeville, has announced she will close her tour Saturday to return to New York and organize her own film comedy to make comedy pictures similar to those in which she appeared with her late husband, Sidney Drew.

Flynn Directing "Palace of King"

Emmett J. Flynn, for Goldwyn is to do "In the Palace of the King" as his initial direction under the new connection.

The subject won success as a novel and as a stage play, the latter being first produced in New York about 25 years ago with Viola Allen. F. Marion Crawford is the author.

"SPECIALS" NOW HAVE CALL AMONG BROADWAY'S PICTURES

Mixed Business for Past Week—"Queen of Sin" Prize Flop—"Enemies of Women" Started Off Big—Sennett's "Suzanna" Gets Top Money

Business in the picture houses along Broadway has been somewhat of a mixed affair during the last ten days. Outside of the box office there has been considerable thrill this week over the fact that the musicians walked out of the Capitol and the Criterion Monday just before the matinee.

Right now there are two specials on Broadway that are doing a turn-away business. "The Covered Wagon," at the Criterion, and the Cosmopolitan production "Enemies of Women" which opened at the Central for a run Sunday. It has been doing a sell out and turnaway business since.

One of the biggest flops for a special feature was also registered during the past week with the business that has been done by "The Queen of Sin" at the Lyric. In the regular picture theatres, however, last week was unusually good, when it is taken into consideration it was Holy Week, with the exception of the showing that "The Leopards" made at the Rialto, where the receipts were off.

The top money of the street was \$38,700, which the Mack Sennett feature "Suzanna" drew at the Capitol. The Strand came next with \$28,000, attracted by a double feature bill consisting of "The Little Church Around the Corner" and "Bellboy 13." "Grumpy," at the Rivoli, just topped \$20,000, while at the Rialto the Alice Brady feature got \$16,000.

Cosmopolitan presented its "Enemies of Women" to a special audience Saturday night and opened to the public on Sunday, getting \$22,000 on that day and the same on Monday, which was rated a holiday. At the \$22,000 scale the house, which seats 803, gets around \$2,200, and those were the figures for the first two days. On regular week days, with the \$150 scale, the gross on the day is around \$1,750, and with the picture attracting a turnaway at all performances it looks like a \$13,500 week, which means that the Hearst organization has another terrific box-office picture in this offering, which, while it may not be as big as "Knighthood," will prove a big winner for the organization.

"The Covered Wagon" is continuing to sell out at the Criterion and getting all that the house can hold and a little more. It is felt that the picture will open in Chicago on April 21 at the Woods theatre for a run and at Grauman's Hollywood, Los Angeles, in about another week, also for a run.

The prize flop of the year as far as pictures are concerned, was registered by "The Queen of Sin," at the Lyric, which in the house with a net of about \$6,000 on the week for running expenses, not figuring what was spent in advance exploitation, attracted around \$1,300 on its first week. At that it is a picture that should pull strongly in the regular motion picture houses.

Broadway got a thrill Monday, when the musicians in both the Capitol and the Criterion walked out. It was not because of any grievance against the theatre managements, but because of the fact that it was one of the moves in the fight between the local recognized by the American Federation of Musicians, allied with the A. F. of L. and the outlaw union, as the old Local 310 is now referred to. An arrangement of some kind was effected on Tuesday and the men were back at work in time for the matinee performances. The organs managed to perform the programs, and there was no loss felt at the box offices.

Last week "Down to the Sea in Ships," at the Little Cameo, with only 539 seats, took a jump in receipts over the previous week and showed a gross of \$7,750.

Estimates for last week: Cameo—"Down to the Sea in Ships" (Hedrickson; seats 539; scale, 50-75; 7th week). Still doing remarkable business for this small house. Last week gross topped that of previous week. Around \$7,750.

Capitol—"Suzanna" (Mack Sennett; Allied Producers and Distributors; seats 5,300; scale, 55-85; \$1.10). Mabel Normand. Pulled big week's business with some unusual exploitation in way of candy, biscuits, hats, etc., named after picture and star. Got \$33,700.

Central—"Enemies of Women" (Cosmopolitan; seats 803; scale, mats 50-\$1, eves. \$1.50; first week). This feature originally scheduled for release, through Paramount was placed on Broadway for run by Cosmopolitan, opening at Central Sunday. Did around \$2,200 that day and Monday, when holiday prices also prevailed. Regular day's business around \$1,750. Indications picture will remain longer than

four weeks originally scheduled. Looks like around \$12,500 for the initial week, with a sell-out both matinees and nights.

Criterion—"The Covered Wagon" (Paramount; seats 608; scale, mats. \$1, eves. \$1.50; 3d week). Real smash of Broadway at present, with tickets for all performances at premium and brokers and specs all doing business. Sell-out at all performances with standing room every night. Gross last week little better than \$11,000.

Lyric—"Queen of Sin" (Ben Blumenthal; seats 1,400; scale, mats. \$1.10, eves. \$1.65; 2nd week). This Austrian-made super spectacle is just about the prize flop that has come to Broadway as far as the box office at the Lyric is concerned. Ben Blumenthal, who is presenting the production, is guaranteeing \$3,000 a week for the four walls of the theatre, in addition to the picture he is showing a Ben All Haggin tableau, which adds \$1,500 a week to the net and atop of that there is the advertising. There was a heavy campaign in advance of the opening, but it did not pull. The first week the picture is reported as having drawn \$1,300 gross. Blumenthal has the house for four weeks, but if he could get an attraction to take up the last two weeks of his time he would shut down Saturday night.

Rialto—"The Leopards" (Paramount; seats 1,960; scale, 55-85-99). Fell down last week and just about managed to reach \$16,000 gross on the week, which is not considered good business for this house.

Rivoli—"Grumpy" (Paramount; seats 2,200; scale 55-85-99). This pulled the best business of the two regular Paramount releases on Broadway for the week, with the gross going to \$20,100. This was more or less of a surprise, as the picture was not expected to get over as strongly as it did.

Strand—"Little Church Around the Corner" and "Bell Boy 13" (Warner Bros. and First National; seats 2,900; scale 30-50-85). Double feature bill, practically the first that the Strand has given with the exception of the weeks when there was a short Chaplin some time ago. Business seemingly held up on strength of two pictures offered for admission. Gross around \$28,000.

"FLAME OF LIFE" FLOPS; VALENTINO SUBSTITUTED

"Glimpses of Moon" Did Best Last Week in Denver Film Houses

Denver, April 4. "Glimpses of the Moon" last week at the Rialto (Paramount), with Bebe Daniels and David Powell, had a big week.

Jackie Coogan in "Daddy" probably did as well at the Colorado (Bishop-Cass) as anything could have done anywhere, considering the imminence of Easter.

Managers are preparing for a big spring business. The dailies are carrying plenty of display advertising. Probably the noticeable feature to be so advertised was Harold Lloyd's latest skyscraper thriller, "Safety Last." It is being shown simultaneously at the Princess and the Rialto (Paramount) this week.

Last week's estimates:

Rialto (Paramount). (Seats 1,950; prices 35, nights 40). Bebe Daniels, David Powell in "Glimpses of the Moon." \$10,300.

Princess (Paramount). (Seats 1,250; prices, nights 40). Priscilla Dean, Wallace Beery and Robert Ellis in "The Flame of Life." Total for the week did not exceed \$5,000.

Blood and Sand (substituted). (Seats 2,447; prices, nights 40). Jackie Coogan in "Daddy." Brown in "Why Dogs Leave Home," good filler. "Fun from the Press" rounded out what fans called satisfactory program. Approximately \$6,800.

American (Bishop-Cass). (Seats 1,530; prices, nights 40). Norma Talmadge in "The Eternal Flame." Around \$5,200.

Isis (Fox). (Seats 1,776; prices, nights 30). Up to Thursday, starting previous Saturday, showed "Driven" to fair business only. Balance of week showed "Three Jumps Ahead," with Tom Mix. Less than \$4,000.

HEAVY ADVERTISING HELPS L. A. LEADERS

Good Notices Also Assist "Nth Commandment" at Met.—"Making a Man" Off

Los Angeles, April 4. The Metropolitan, from early indications, promised to lead the field for the week, although business is not quite up to standard. Cosmopolitan's "The Nth Commandment," with its heavy advertising and publicity play in the two Hearst papers—the Herald and the Examiner—drew the crowd. The critics, however, gave the film a big boost, so the press matter (free) did not turn the trick alone. Loew's State, with "Making a Man" (Jack Holt starred), was disappointing in its draw. The Loew policy of bringing in eastern features in the form of dancers and singers has proved a big impetus at the box office. "Chicago Sal," at Grauman's Million Dollar, attracted lines for the night shows, but fell down at the business. Chaplin's "Pilgrim" opened big at Kinema.

The others barely held their own, probably due to the sudden warm spell, which made the beaches and mountain resorts attractive. The week's takings: California—"Garrison's Finish" (United Artists; seats 2,000; 25-75). Jack Pickford featured. Poor draw. Took \$9,500.

Kinema—"The Pilgrim" (A. F. N.; seats 1,800; 25-75). Charlie Chaplin starred. Drew unusually big first few days, then slight slump. Baby Peggy, as added attraction, went big and drew big percentage of youngsters. Grossed \$11,500.

Grauman's—"Chicago Sal" (Irving Cummings; seats 2,200; 25-55). No star; Milton Sills featured. Usual Grauman vaudeville features given even break in advertising. Took \$13,000.

Metropolitan—"The Nth Commandment" (Paramount; seats 3,800; 35-65). Got away big without any star. Fannie Hurst, Frank Bragge and Frances Marion, author, director and scenarist, given the publicity space. Easter and Hazelton and Yerkes Fotolia Band featured. Grossed \$10,050.

Grauman's Rialto—"Bella Donna" (Paramount; seats 800; 35-85). Pola Negri being in limelight of late helped business. Settling down for run. Jan Rubini, formerly in vaudeville, added attraction. Drew \$8,000.

Grauman's Hollywood—"Robin Hood" (Fairbanks; seats 1,800; 50-\$1). Last week, although management may change plan if business soars. "The Covered Wagon" announced to follow. Week's receipts, \$12,800.

Mission—"The Girl I Loved" (seats 900; 35-110). Heralded as Ray's most sincere screen effort to date. Went great from start, though long run is not anticipated. Estimated at \$8,450.

Loew's State—"Making a Man" (Paramount; seats 2,400; 25-55). Jack Holt star; equal prominence given Adolphus, dancer; Gus Reid's Double Quartet and Reimer's Symphony orchestra installed this week as successor to Max Fisher. Got \$14,250.

STAR'S DRAWING TEST

Ray Film in Strange House During Holy Week.

Washington, April 4.

Holy Week was felt in the local picture houses, but on a comparative basis ran about as usual, with the Columbia, with "Glimpses of the Moon," and the Rialto, with "Thorns and Orange Blossoms," fighting for top place. The Columbia, with the smaller seating capacity, got little better on the gross.

A real test of a star's drawing power was demonstrated here with the advent of Charles Ray at the Palace, after all of his previous releases had been shown at the Metropolitan. He did very well indeed considering the week, and it was notable to see the following of his at the new house.

Estimates for last week: Loew's Columbia—(Capacity 1,200. Scale 35c. to 50c. nights). "Glimpses of the Moon." Allan Dawn. Great draw with women, growing in business throughout the week. Around \$13,500.

Moore's Rialto—(Capacity 1,900. Scale 50c. nights). "Thorns and Orange Blossoms." (Preferred Pictures). Second of old-time pieces pictured and presented here. Close to \$12,000.

Grandall's Metropolitan—(Capacity 1,700. Scale 35c. to 50c. nights). "The Light in the Dark," with Lon Chaney. Above \$11,000.

Loew's Palace—(Capacity 2,500. Scale 35c. to 50c. nights). Charles Ray in "The Girl I Love." Equals Metropolitan with over \$11,000.

Picture Advertising

Detroit, April 4. Harold Lloyd in "Safety Last" is at the Adams this week, and the advertising declared it to be "greater than any Chaplin ever made"—this while "The Pilgrim" was showing at the Miles-Regent.

FILM TAKEN OFF IN FIRST WEEK; EASTER STARTS WITH LIVELINESS

"Front Page Story" Did Only \$4,000 in First Five Days of Last Week in Philadelphia—Stanley Had Fashion Show and Did Well

Philadelphia, April 4.

After a period of comparative inactivity for several weeks, resulting in weekly changes of nearly all the downtown picture houses with little but program films to relieve the monotony, Easter brought about a spell of liveliness which will probably last until the regular summer depression.

Holy Week passed with the expected low grosses in nearly all the bigger houses and the Market street drop in theatres as well. Fairbanks, the elite Chestnut street houses which generally get a large shopping trade draw off last week. The Kariton, Arcadia and Aldine did little or no matinee business, and, with perhaps one or two exceptions, were down to the minimum in their evening draw. "Robin Hood" at the Stanton spurred considerably, due to the announcement of last week.

This Fairbanks picture completed eight weeks of fine business, only two finding the gross down to an even-break level. As five or six weeks had been the expected limit of the run, the results were highly satisfactory, both to the Stanley company and the United Artists, who have, heretofore, had none too good luck here with their big specials.

The Stanley, though considerably off, was also able to escape the general Holy Week slump. With "Jazzmania" and a very big surrounding program of musical, dancing and film features, plus the annual engagement of the Gimbel Brothers' fashion show, the Stanley drew steadily all week.

"A Front Page Story" was the Kariton feature, and it received a cordial set of notices in the papers, but despite this and some rather striking ads, it failed to attract business, probably because of the lack of a popular star. The Kariton, although a centrally located house, has proved on a number of occasions that it cannot turn in big grosses with pictures that have no special pulling power such as star or featured director.

The Aldine and "Bell Boy 13" also well received in the reviews, but failed to pull more than meagerly. So far Douglas MacLean (since his recent reappearance after almost a year's absence) has failed to show big pulling power here, even his delightful "Rottentom" failing to do much business at the Stanley. It is hardly likely that this big house will try a picture of his again, and the Aldine's experience last week may mean that future MacLean pictures drift down to the smaller Arcadia or the East Market street houses. On the other hand, the bad weather breaks and Holy Week slump may have been responsible for the weak business last week.

The Arcadia, with "The Nth Commandment," also commended in the reviews, but some of the smaller houses this tiny theatre has ever had, and the Palace with "The Flirt" did little better. "The Third Alarm" at the Victoria was ideally located and caught the full force of the theatre's clientele, which likes pictures of this character.

For the Easter week attractions, the Stanley and Stanton will have almost certain big money makers. The former will show Chaplin's "Pilgrim," held up for some time by the State censors. There is much interest as to just how much cutting was done before the comedy was allowed to go through. It is also of interest that this is the first time since "The Kid" that a Chaplin picture has been the sole film feature at the first Philadelphia showing. Recent Chaplin pictures, even with big additional film features on the bill, have failed to attract big grosses. The additional feature of this week's Stanley bill is a musical number, Dorothy Johnson Baesler and seven women harpists.

The Stanton will present "Adam's Rib" for what is believed to be limited engagement. DeMille's latest feature, "Manslaughter," was a big money-maker at the same house, and this one is being watched closely for big grosses, though it is not believed it will duplicate the record of "Manslaughter."

Marshall Neilan's "Minnie" is the Aldine feature. Neilan's features were tried for some time at the Stanley, but they failed to show the punch to fill this big capacity house, and now they are being shunted here and there, depending on casts and advance touting.

The Kariton has "Poor Men's Wives," and some extra money has been spent in advertising this companion piece to "Rich Men's Wives," which had a satisfactory week at the Aldine in the fall. It opened

Saturday, when "A Front Page Story" slumped miserably.

Norma Talmadge's "Voice from the Minaret" is the Palace feature as well as being shown at the Colonial and Great Northern. It is unusual for a feature to be shown in the outlying houses at the same time that it is getting its second run at a downtown house.

A William Farnum picture, "Brass Commandments," is at the Victoria and a Dustin Farnum feature, "Three Who Paid," is at the Regent. The Arcadia has Glenn Hunter's "Second Fiddle," the first time, by the way, that one of this young star's pictures (for Film Guild) has been shown at a downtown Stanley company house. The last was shown in Ardmore (on the main line about eight miles out of the city) but never in the center of Philly.

Next week the Stanley will have "Glimpses of the Moon." A determined attempt is being made to put across Bebe Daniels' pictures at this house, but the latest one "The World's Applause," was only moderately successful.

Estimates for last week: Stanley—"Jazzmania" (Metro). Biggest surrounding bill house has had this year, with Gimbel Brothers' Fashion Show principal feature; soloists, a dancer and some extra film oddities. Business undoubtedly hit by weather and Lent, but gross of about \$23,000. (Capacity, 4,000; scale 50-75, evenings).

Stanton—"Robin Hood" (United Artists). Eighth and last week, season's record. Business picked up markedly with final date announced and gross of nearly \$12,000 claimed for week. "Adam's Rib" opening. (Capacity, 1,700; scale, 50-75, evenings).

Aldine—"Bell Boy 13" (Ince-First National). Quite well received by critics, but business at low ebb. Not much over \$5,000. (Capacity, 1,500; scale 50).

Kariton—"Front Page Story" Won nice notices, but did little or no business and finally taken off Friday to make room for "Poor Men's Wives," this week's feature. In five days grossed only \$4,000. (Capacity, 1,100; 50 straight).

DETROIT LEADS COUNTRY AMONG THE BIG CITIES

No Unemployment in Motor-town—Lent Did Well for Film Business

Detroit, April 4.

The Lenten season, was the best the Detroit picture theatres ever had. Two pictures were held over for Holy Week and receipts were far beyond expectations. All of the other pictures did exceedingly well and made money for the exhibitors. There isn't any doubt that Detroit now is in the best shape theatrically of any large city in the entire country. The motor factories are working at top speed and there is no unemployment. Everybody here anticipates profitable business all summer with any kind of a break in the weather.

Estimates for last week: Adam—"Second week of 'Mad Love.' Good business. Madison—"Little Church." Over \$10,000, normal business. Broadway-Strand—"Third week of 'The Christian'; excellent business; around \$8,000. Washington—"Wildness of Youth." Around \$5,500. Capitol—"Daddy." Jackie Coogan. Approximately \$18,000.

PLAYLET WITH FILM

Company of Eight with Sketch at San Diego Picture House

San Diego, April 4.

The Superba, a local picture house, has added to its film policy a company of eight directed by Fritz Fields that gives a playlet in addition to the picture program.

LARRY SEMON'S ACT

San Francisco, April 4.

Larry Semon, who is scheduled to leave Vitaphone in May, has announced his intention of invading the vaudeville field. His debut in vaudeville will be under the direction of Milt Collins.

THE GOOD OLD DAYS

Oil City, Pa., March 31.

Editor Variety:

Its time some one "exposed" those fakers for they sure were getting away with murder. Will Mangey (the older one of the Mangey bros. that runs the Germ theatre at Pottstown) dropped in and I read him the "yell" in last week paper. Will said, "its fellows like that writing to the papers that are doing some good for this young industry."

Just look at the hotel business. I had dinner at the American House and McCarthy the manager let me look at a paper, The Lookout, that all the hotel keepers that belong to the "lodge" receive every month. It tips them off to all the new kinds of "funny business" that the Big city sharpers pull. Why cant we have something like that in our line. I receive a batch of circulars every day but there always boosting everything and everybody.

Will got to talking about the old days and the general film co. and that's the reason for this letter to you. I was just looking over my last weeks bills for films and find a two reel comedy (Laughing Lou From Kalamazoo In "Sweets For The Sweet") cost me more money than I paid the general for the whole program, and when I think what a chump I was for kicking and the terrible things I said about them I feel like weeping.

It was easy to do business those days, you went in for your films paid for them and carried them home (I think that's where the fellows got the idea for those Piggly Wiggly Stores, everybody was happy and made jack.

Some day I am going to send a bunch of money in a box to Pop Lubin and just put a note saying to one guy that done business on the square. And may be I will sleep better nights. For they say the first time a guy that's been wrong gets a lot of doe he wants to square himself and starts by giving a stained glass window to the church.

I called up Will at Pottstown and the funny thing he told me that he had just mailed Selig a check to Los Angeles as he felt it was coming to him. well I guess Selig will be glad to get it as meat for his animals at his zoo must cost plenty now a days.

A few years back (when the Greeks opened up restaurants instead of pictures houses) they did have all these expensive trimmings around features. All the extras I ever put on with my films was a cheap singer that sang songs with slides that I used to hire for fifty cents a set, but look at the crazy things some of the mugs up in New York say to do now?

I received an invite to New York and attend one of those things they call Preview. When I arrived there me and the other chumps were met at the Penn. station by the film company's agent, we got in a car and go up Broadway. We was to the Ritz Hotel it was printed on the invite THE FOOL FILM COMPANY takes Great pleasure in having you present at the first showing in America of the WORLDS GREATEST STAR ROSE BAILEY in her latest, "BEHIND CLOSED DOORS." Well I went to the hotel and saw the first showing. Of all the foolish ways of spending money to me it was silly.

Miss Bailey may draw big in the large cities but in Oil City she wouldnt and then he wanted to put a clause in the contract that if I played it at Oil City I was to increase my prices at the box office well I fooled him I told them to sell it to my Opposition the greek. I know "my public" better than this film agent does.

I tried one of those Special showings once and it put an awful crimp in my business I ran it the day before we opened at the theatre, and the day it played there only half my patrons came, my operator told me the other half of my gang sneaked in at the showing we had at the American House.

Here is one thing that I cant figure out I received a bunch of paper to day and when I opened it up I find the biggest print on the posters Using the largest letters is LOUIS SELZNICK. Now why does that guy have himself featured. Some of my customers have to stoop down and get right up close to find out the title of the play and the name of the star, if you are not too busy you can tell Mayer, Fox, and the rest of that gang that they can leave their names off my posters entirely if they want too.

I was standing in my lobby and

two of my patrons dropped in you know they go shopping now and the one that has the best outside display as a rule gets most business, I like to Listen and was glad I did this time. One fellow said "Lets go in and see the show here" the other said "lets go over to the greeks and see what they are playing as I think that fellow Selznick is a rotten actor." You see all my people are not smart the film was all right but the producer had his name so big on it that poor fool thought he was the leading actor.

I was sore at losing two patrons as every penny counts these days I wrote a long letter to the home office about it and I might as well have saved the stamps I told him I was so mad that if he thought putting his name in big print was doing him any good to take a trip to Oil City and walk up and down the main street and I will bet that not two people would give him a tumble. He never answered my letters, which just goes to show you they dont pay any attention to us little fellows and such talk and scandal they have in our business its enough to drive a fellow crazy.

Every time one of those stars change their minds and go with some other company it costs me more money for their features. I wish it was like a few years back when they were only two companies and they would have to stay with one or the other and thin I could always know what their films were going to cost me.

The prices we little fellows have to pay is awful I was thinking of cutting out the films entirely. Could you tell me what I could book the Music Box Revue or get that Ziegfeld show for. My house seats 640 and I give four shows a day prices always the same, Ten and fifteen in the afternoon and 17 and 27 at night. Have a nice stage and four dressing rooms. I will give either of the attractions mentioned in this letter a flat sum or play them on percentage.

Some one said the public are tired of pictures and all this scandal has not helped any. I dont know what it is there is something wrong when I get a big days Business I pay it all out to those film robbers an when I get a cheap feture the people wont come any more they seem to smell it, that's why I would like to try out the new ideas, the Revues I seen ad. on B'way.

GEORGE WHITE, Manager, Victory Theatre Oil City's First Palace of Mirth and Amusement. P. S.—If Something Dont happen soon I am going to change the name from Victory to Defeat.

CAMERON'S BOND FORFEITED

Kansas City, April 4.

The \$2,000 bond given last December by Norman E. Cameron, arrested on request of Los Angeles authorities, has been declared forfeited, and his bondsman will have to make good the amount. Cameron, it was claimed by the California officials, was wanted there for the embezzlement of \$10,000 in connection with a film promotion which he was trying to put over. When arrested Cameron was working on the organization of a picture company to be known as the Educational Film Corporation, in which he had attempted to interest several ministers.

Return With Harrowing Tale

Los Angeles, April 4.

The return of William F. Alder and John Boyle, Hollywood film men, from Dutch New Guinea on the "President Lincoln" last week was greeted with a crowd of friends who had been wrought up over their safety.

The Dutch Government a few weeks ago cabled concerning the two men, absolving the nation from responsibility in the event of their death.

Messrs. Alder and Boyle have a harrowing tale of being lost four weeks in the jungle. For a time it was feared they had been victims of cannibals.

MIDWAY, ROCKFORD, SOLD

Rockford, Ill., April 4.

The local Midway, claimed to be of the finest picture houses in any city of under 200,000, has been purchased by Aurora and Rockford men with the Aurora people representing the Thietien interests.

Charles Lamb, manager of the Palm, here, will also manage the Midway.

EXHIBITORS IN CONN.
PROTEST STATE TAXAppear Before Legislative
Committee—Bill Passed
Two Years Ago

Hartford, Conn., April 4.

Theatre owners of Connecticut are seeking the repeal of the State tax on admissions. At a hearing in the capitol recently several appeared before the Legislative Committee on Finance and explained, in emphatic terms, the hardships which the tax has submitted them to.

The State admission tax bill was passed by the Legislature two years ago. It was intended to exact an amount one half of that of the Federal levy and it was expected that patrons of the theatres would pay. But the managers took this added burden upon their own shoulders and they now seek to have it removed.

At the hearing Tax Commissioner Blodgett acknowledged the co-operation of the film men which he had received in the administration of the law but pointed out there were no bills before the Legislature to provide for new sources of taxation and that the theatre tax was levied to make up for the loss of revenue from the liquor tax.

Judge Alexander W. Creedon acted as counsel for the Motion Picture Theatre Owners of Connecticut at the hearing of which body W. A. True, managing director of the Strand in Hartford, is the president.

Former Representative Winfield Scott Rogers, who is in the picture business, opposed the bill, as did one county commissioner from each of the counties of New Haven, New London and Litchfield.

George H. Vennart, representing the State Chamber of Commerce, said the tax on theatre admissions was just in that the picture industry was reported to have "come back," the people of Connecticut were willing to pay and that there was not sufficient population in the State to man its industries.

HAWKINS SUES

Starts Damage Actions Against
Hays Organization and Others

W. C. Hawkins, a former investigator of film thefts for the now defunct National Association of the Motion Picture Industry, has retained Parsons, Closson & McShaine to recover damages for him from the Motion Picture Producers and Distributors of America, Inc., which is the Will H. Hays organization and in addition a number of the individuals connected with the Hays office, including C. C. Pettijohn and Lloyd Willis. Hawkins at the same time is bringing action against a number of the trade papers which reported at the time he was suspected of being involved in a series of thefts of films.

Hawkins alleges that through the reports regarding the arrest of W. E. Burns, he lost a contract under which he was to have been retained at \$1,000 a week for a year by a number of producers and distributors to protect their interests and to act as an investigator of film thefts.

Pettijohn and Willis, who are two defendants in the action which Hawkins brought, left for Chicago Monday and will return Saturday of this week. Pettijohn who is the legal adviser of the Hays organization, is to personally handle the defense of the suit which Hawkins has brought.

Burns, who is named as a defendant in the action which Hawkins is bringing, has also started a suit on his own account against the Motion Picture Producers and Distributors of America, Inc., the Prudential Film Delivery Service and Jos. M. Seider, alleging false imprisonment and asking for \$25,000 damages.

PROTECT "EDUCATIONAL"

A New York Supreme Court action has been filed by the Education Films Corp. against the Vocal-Educational Film Corp., John T. Scully, Garrison W. Rogers, Victor Van Den Berg and D. Earle Rogers, as officers and directors of the defendant corporation, to restrain the use of the name "Educational."

The Vocal-Educational Company is alleged to be currently soliciting finances for the manufacture of machines synchronizing speech and motion pictures.

INSIDE STUFF

ON PICTURES

Warner Bros. are understood to be prepared to take drastic action in their dealings with the open market exchanges with which they do business on a semi-franchise basis, to protect their own product from being grouped with other open market material in state right exchange sales campaigns. The Warners are in a peculiar position, midway between the program system and the open market classification. They contract with various open market exchanges for their whole series on a territorial basis (except in New York and Detroit, where they own their own exchanges outright), taking a partial payment in advance and the remainder on periodical accountings until the full payment is completed.

The territorial exchanges, of course, handle other outside product in addition to the Warner material. The Warners have a number of substantial features in circulation, and it had been disclosed that some of the exchanges were marketing these desirable attractions to work off the less valuable outside material. The exchanges would sell one or more Warner pictures, for example, only when the exhibitor would agree to take other pictures, making the less desirable stuff ride on the Warner releases.

The Warners have now notified the trade that they do not countenance this practice and apparently are in earnest in their intention to stop it.

The Warner Chicago territory is still open, no arrangement having been made so far to cover the territory left vacant by the split with Balaban & Katz. The current releases are being distributed under booking contracts made with exhibitors under the B. & K. arrangement, but by the time the next block is ready for release in the fall, a new franchise holder will be signed. It is said the Warners have numerous applications to pick from.

H. H. Wentworth who for a number of years has supplied talent for pictures has given up his office in the Putnam building and is said to have quit the field. Financial reverses due to losses in picture productions are reported having caused his withdrawal. Several production ventures being unsuccessful, placed the burden of paying salaries on the agent, who is said to have also been unable to collect money due from a well known producer who is financially entangled. One losing picture in which Wentworth was said to have been concerned was the first series of "The Leather Pushers." A new series in serial form is under control of Universal and said to be highly successful.

Just watch distributor is to get Hearst's "Enemies of Women" at the Central, New York, has not been decided. Famous Players is reported to have put in a claim under its Hearst contract, while Goldwyn, with which concern Hearst is now linked, would like to have it. The chances are it will rest with William R. Hearst for final decision. In that event Goldwyn may get it. Goldwyn is reported to be quite certain of having the other Hearst's Cosmopolitan, "Little Old New York," to open the new Cosmopolitan theatre. The story says the Hearst-F. P. expiring agreement could not reach that Marion Davies feature.

Selznick, it is said, has offered a composition to creditors of two years' notes, unsecured, but for the full amount of all claims. No cash payment at once or meanwhile was included in the offer, which is being considered. A Western bank is said to hold a lien upon one of the Selznick pictures in the making for \$800,000 and an up-State New York bank is reported having claims against Selznick pictures amounting to \$600,000. The Western bank's indebtedness is in the form of a first lien upon the picture with the nature of any collateral the New York bank may have unknown.

The tricks of the Harold Lloyd picture "Safety Last" will prove puzzling to picture people and incomprehensible to other show people. The Lloyd studio on the coast is said to have appliances for trick work, especially in connection with buildings, something Lloyd has long featured in his comic films.

Goldwyn estimates "Ben Hur" will linger a year in its filming. There isn't much doubt but that Emmett J. Flynn will direct the big special that will easily run into a million in production cost. The picture will start early in the summer.

"Fabiola" is playing as a special film under the auspices of Catholic organizations. Its rights are held over here by Joe Cohen and Billy Gaskell.

DANIEL D. LEADER DIES

Springfield, Mass., April 4.

Daniel D. Leader, aged 50, vice-president of the Motion Picture Exhibitors of Maine, died March 28 in his home in Waterville, Me., after an illness of three days. In 1905 Mr. Leader became manager of the Empire in Lewiston. Subsequently he became the first president of the Maine Theatrical Managers' Producing Association. In Rumford, in 1906, Mr. Leader established the first picture theatre. He went to Portland in 1913 and there supervised the building of the Empire and became its manager. About five years ago he was manager of the Empire, Salem, Mass. At his death Mr. Leader was manager of the Waterville Opera house. Besides his widow, he is survived by two daughters and two sons.

SAN ANTONIO NEW TROUBLE

San Antonio, April 4.

The town's newest picture house, Palace, that lately opened with a hurrah, has found itself with a big overhead and a weekly light bill for the lobby alone that eats up a large portion of the gross.

Its managing director, Steele, has resigned, returning to Dallas.

To add to the Palace's problems, the syndicate houses (Lasky-Lytte) announce an addition to the Empire orchestra, making that organization 40 pieces, larger by 10 than the Palace's.

The promising warm fight to date stands in favor of the Lasky crowd.

New House for Worcester

Worcester, Mass., April 4.

The Wright Associates will build a theatre here with a seating capacity of from 2,500 to 3,000. Title has been taken to property in Main street, which thoroughfare the entrance of the theatre will face.

EASE MINORS' RULE

Hartford, Conn., April 4.

The House has passed Bill No. 686, providing that owners or managers of picture theatres who shall admit children under 14 years old or girls under 16 years old, unless accompanied by parent or guardian or some adult person, shall be fined not more than \$50.

The bill, which allows minors to attend moving picture shows when accompanied by an adult person, also has been passed by the House. The measure differs from the present law in that it does not require that the adult person shall have the authorization of the parent or guardian and relieves the theatre manager of trying to find out in each instance the status of the adult accompanying the child.

SELLERS' COMBINATION SUIT

Ollie L. Sellers, picture director, has been awarded judgment for \$7,800.14 in his suit on a contract against the C. R. Macauley Photo-plays, Inc., claiming \$11,837.24 due as salary and commission.

Sellers made "When Bear Cat Went Dry" and was to receive five per cent. of the difference between the cost of the picture, \$85,000, and \$100,000 and three per cent. of the gross intake on the production. Sellers was to receive \$350 weekly salary against which was charged his subscription for 250 shares of stock in the corporation at \$10 share. The \$2,500 was to be deducted \$50 weekly from his salary.

Buy In on Roxbury, Boston

Pittsfield, Mass., April 4. George Markell, of Pittsfield, in association with Philip Smith, of Boston, have acquired a controlling interest in the Roxbury Theatre, Boston.

PARTICIPATING DIRECTORS NEW UNDERTAKING BY GOLDWYN CO.

Certain of New Megaphone Manipulators Have Share in Profits of the Productions—Tends Toward Economy—Guarantee of Quality

An innovation in big picture operations is just leaking out in the details of the agreement between Goldwyn and a number of its newly acquired directors. The novelty is a system of participating directors by which the director of a given production shares in its profits after the bare negative cost has been returned to the company. It is understood the scheme does not apply to all the Goldwyn producers, but it does to most. The exception is in those directors who are on their own, receiving financing from Goldwyn and releasing through that exchange system. The participating directors receive a guarantee, in the nominal form of a salary or "retainer," but it is expected the major portion of their income will take the form of a cut in on the pictures' earnings. Broadly speaking the idea behind the new plan is that it gives the director the utmost freedom of judgment in the amount of money he will spend on a picture, but supplies a balance to artistic enthusiasm in that it is checked by considerations of self-interest. If a director is carried to excesses in spending a portion, perhaps 25 per cent., of the excess, kicks back upon him because before he can take down profits the picture must get back its negative cost and accumulate a profit. The director becomes practically a partner in the enterprise and he stands or falls by the merit of his work. The originators of the plan figured that the participating director would insure the director's best efforts; would leave him a free hand in financial matters and at the same time provide a check on extravagance. In other words, it goes about the problem of securing high quality without waste in a

AUTO HIT TRAIN

Louis Burston and Others Fatally Injured in Crash Near Pomona

Los Angeles, April 4. Louis Burston, picture producer, and Thomas T. Strain of Portland, Ore., were almost instantly killed, and Grace Farr, a nurse, fatally injured, when Burston's automobile crashed into a Southern Pacific train near Pomona. Burston was producing at his own studio for Metro. His recent releases were "Forget Me Not" and "Desire."

FILM FROLICS

Wampus Frolic and Writers' Show April Events in Picturedom

Los Angeles, April 4. April has been selected as the playtime for the film folks. April 21 the movie people's Wampus Frolic is to be presented on the Warner Bros.' new studio stage, said to be the largest extant. The Frolic will have 13 baby stars. During April also the Writers will hold their "Frolic" at Philharmonic. Its cast reads like a Film Blue Book.

new way. So satisfactorily has the idea worked out in its preliminary form that the results are being used in sales arguments to the exhibitor as a broad-gauged system of quality insurance and guarantee against negative cost inflation which is presented as an ultimate tax on the exhibitor in the form of high rentals.

BUSHMAN AND BAYNE RETURN IN TRIUMPH

Novel Presentation of "Modern Marriage" at Providence—Film-Talking Drama

Providence, April 4. Triumph is the term that may be applied to the return of Francis X. Bushman and Beverly Bayne to the screen world, which long acclaimed them as rulers. Warmly received by capacity audiences these stars came again into their own Monday at the Victory, Providence, where three showings are being made daily of "Modern Marriage," a dramatization of Derek Vane's novel "Lady Vallery," the medium through which the Bushmans are presented to the public in a combination stage and picture production. The ingenuity of the stars and their radiant personalities and magnetism brought into the piece an atmosphere which would otherwise have been lost. Time has dressed and smoothed over the exuberance which characterized their work in the past and brought into it a note of sureness and stability. The moment that Bushman stepped on the stage in the powerful act that leads to the climax a rare tension filled the air. As for Miss Bayne, whatever she has done in the past, fades in comparison with her present accomplishment. The piece is based on the love affairs of Denise Vallery. Her husband learns of her relations with a man who is murdered and in a powerful scene enacted on the stage of the theatre reaches an understanding. Four reels of the picture are shown and then the scene shifts to the library of the castle, where the husband learns the truth. This is all done on the stage. In an atmosphere of Medieval England the stars enact their roles. The wife is confronted by Cort Maitland, who knows of her relations with the dead Frank Despard. He tells the husband that his wife was in Despard's apartment the day of the murder. The wife denies the charge and later, when Maitland leaves, confesses the truth. The husband denounces her and, despite her appeal for mercy, rushes from the room. Here the veil of silver descends and shuts the stage from view. The picture is renewed and the conclusion reached. Jack Mirkel and Zita Moulton aid Bushman and Bayne in their stage portrayal.

The return of Francis X. Bushman and Beverly Bayne to the screen with the two stars making personal appearances in one of the big scenes of the screen play, has brought a flood of offers to the American Releasing Corp. It may make it necessary to discard the original plan which called for the stars making but 12 weeks personal appearances. "Modern Marriage," the picture together with the stars opened in Providence, R. I., this week.

Fred Warren Monday was jockeying regarding the playing of future dates following the three weeks which have been booked to follow this week's opening appearance. In Chicago all four circuits are making offers for the pair. Jones, Linick & Schaeffer want them for McVicker's, Balaban & Katz are after them for the Chicago, Ascher Bros. and Lubliner & Trintz have also made offers for them via wire. The best offer thus far from Chicago is for three weeks in the city proper and an additional two weeks out of the town.

HUNT FILM BOOKED

Going in New York Keith Houses Next Week

The Snow wild animal picture, "Hunting Big Game in Africa with Gun and Camera," opens Monday in all of the local Keith houses playing feature pictures in addition to vaudeville. No announcement of the booking was being made early this week in any of the houses with another picture underlined for next week. It was planned to hold the announcement for the feature until Friday due to other pictures of the same nature being available.

Widow Gets Husband's Job. Chicago, Ill., April 4. Mrs. Larry Hayes has been named as manager of the Dawn Theatre at Hillsdale, Mich., by Harold Franks, the owner, who lives in Jackson. Mrs. Hayes succeeds her late husband.

AMUSEMENT STOCKS VARY UNDER MARKET PRESSURE

Famous Players Touches New Low of 85 3/4, But Recovers Promptly—Orpheum Off at 17 1/2, While Loew Alone Holds in Trading Area

MOUNTAIN OPPOSITION

Activity in Adirondacks with Building Plans

Saranac Lake, N. Y., April 4. Indications that northern New York will be invaded by syndicate picture and vaudeville houses during the coming season are around. Tupper Lake will be scene of picture opposition. A second house is being erected by F. G. Pond, of Malone, backed by local capital. Practically the same situation prevails at Malone. Pond is again the invader. He is also reported to be contemplating a house at Potsdam. Saranac Lake, through the local newspaper, turned a cold shoulder to Pond. The announcement that he intended to enter here was coupled with the statement that campaign to sell stock would meet with a cold shoulder. The Pontiac, the present theatre, with a seating capacity of 800, is owned by local business men. The bluff evidently worked, for Pond gave up the option on a site. The latest Saranac Lake venture is backed by S. A. Cohen and M. J. Raab, of New York, who represent the Economy Corporation of New York. They have secured an option on a site, and declare they will build a house with a seating capacity of 1,200. Pictures and vaudeville are the planned schedule. Evidently aware of the policy of the local newspaper, Mr. Raab made a public announcement that there would be no attempt to sell stock locally. He declared his firm had plenty of backing.

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P. & P. FILMS STARTING

Samuel Goldwyn's Series of Glass' Plays in About Five Weeks

Chicago, April 4. "Partners Again," leaving the Selwyn here last week, is at the Shubert, Cincinnati, this week, continuing on road travel for another month before closing in Brooklyn. Immediately upon the show ending its season Barney Bernard and Alex. Carr will go to the coast, to start the film series of Montague Glass' "Potash and Pearlmuter," stories Samuel Goldwyn is to place upon the screen. Vera Gordon also has been engaged for them.

PETE SMITH'S PUBLICITY

Pete Smith, who for several years has been handling the personal publicity for Marshall Neilan and his productions and who recently returned to Los Angeles after having spent several months around New York and on tour in the interests of "Robin Hood," handling the publicity and exploitation for that special, has inaugurated an independent publicity service. At present he is handling the Marshall Neilan Productions, the Maurice Tourneur Productions, the United Studios and several other accounts.

JOHN S. BROUGHTON DIES

Denver, April 4. John S. Broughton, aged 61, died in a Denver hospital March 26. While on a world tour with his wife the deceased was stricken with paralysis in Yokohama. He was rushed homeward on the "Empress of Russia." Landing at Vancouver, he arrived in Denver last Friday, when an operation for tumor on the brain was performed. Mr. Broughton owned the Colonial theatre, Denver, and had lived here 20 years. Besides his widow, a daughter, Mrs. Hazel Tyler of Cleveland, survives.

SCREEN'S "WINTER" HELD UP

The screen version of the Hutchinson novel "If Winter Comes" made by Fox will not be released until some time in the fore part of the summer. The picture was shown for a break in last week in Springfield, Mass.

The play will be produced in New York next week.

The amusement stocks underwent a severe test this week, together with the general list, when pressure was exerted Monday and Tuesday, and a drastic but orderly reaction was induced by professional raiders. Famous Players got into new low ground on the movement at 85 3/4 Tuesday, but recovered promptly yesterday to 87 or fractionally better, thereby returning to the lower levels of its old trading range. Orpheum was hit hard, reaching 17 1/2, a new bottom for 1923, and close to its worst since last summer, when it got out of the long rest around 15-16. No information is available on Orpheum. The mysterious weakness is generally attributed to manipulation, and traders who watch the amusements expect support to appear very little under current levels, if indeed the stock is not taken in hand where it stands. Tuesday, when the new low came out, the turnover was surprisingly large, 1,700 shares changing hands. This activity is not reflected in the Boston market, where Orpheum moves up to now have originated. The whole subject is surrounded with mystery.

Goldwyn dropped sharply Monday on the coming out of the statement for 1922 showing a deficit for the year of \$996,697 after interest, amortization and other charges. Operating loss, \$303,383; interest and other charges, \$409,277, which includes \$200,000 guaranteed dividends paid to Class B stockholders of the Moredall Realty Co. This is the company that owns and operates the Capitol theatre, and under the terms of the Goldwyn control of the property the bondholders and stock owners are indemnified to the extent of dividends and interest yield on the investment. This is the first statement of business made by the company in accordance with the rules of the New York Stock Exchange. The 1921 deficit was \$408,890. Loew made the best showing of all the amusements during the test period. It could not be forced below 10, which has right along been regarded as the lower limit of the range within which inside interests were believed to be accumulating stock. It is in times such as those of the setback that stocks frequently disclose their actual position. Speculative traders generally are inclined to favor those issues which maintain their recognized levels under pressure as indicating their position in strong hands. For this reason partisans of Loew expressed themselves as encouraged for the future. The market in Triangle on the Curb continued moderately with a new top of 38 cents. A new statement of the business is due within a short time. Griffith was reported in one trade at 4 1/4, about unchanged since its recovery from the dip.

The summary of transactions March 20 to April 4, inclusive:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play. L.	2,160	88 1/2	88	88 1/2	- 1/4
Loew, Inc.	100	96 1/2	96 1/2	96 1/2	- 1/4
Goldwyn	500	6 1/2	6 1/2	6 1/2	- 1/4
Loew, Inc.	2,300	19 1/2	19 1/2	19 1/2	- 1/4
Orpheum	100	18 1/2	18 1/2	18 1/2	- 1/4
Friday—Good Friday.					
Saturday—					
Goldwyn	800	6 1/2	6 1/2	6 1/2	- 1/4
Loew, Inc.	800	19 1/2	19 1/2	19 1/2	- 1/4
Orpheum	100	18 1/2	18 1/2	18 1/2	- 1/4
Monday—					
Fam. Play. L.	4,000	88 1/2	87	87	- 1/4
Loew, Inc.	100	97	97	97	- 1/4
Goldwyn	3,100	6 1/2	5 1/2	6	- 1/4
Loew, Inc.	1,800	19 1/2	19 1/2	19 1/2	- 1/4
Orpheum	400	18 1/2	18	18	- 1/4
Tuesday—					
Fam. Play. L.	2,400	87	85 1/2	86 1/2	- 1/4
Loew, Inc.	300	5 1/2	5 1/2	5 1/2	- 1/4
Loew, Inc.	800	19 1/2	19	19	- 1/4
Orpheum	1,700	18 1/2	17 1/2	17 1/2	- 1/4
Wednesday—					
Fam. Play. L.	1,500	87 1/2	86 1/2	86 1/2	- 1/4
Loew, Inc.	1,200	6	5 1/2	6	- 1/4
Loew, Inc.	800	19 1/2	19	19	- 1/4
Orpheum	1,200	17 1/2	17 1/2	17 1/2	- 1/4

The summary of transactions March 20 to April 4, inclusive:

THE CURB					
Thursday	Sales	High	Low	Last	Chg.
Triangle	12,000	34	29	34	- 2
Friday—Good Friday.					
Saturday—					
Griffith	100	4 1/4	4 1/4	4 1/4	- 1/4
Triangle	4,000	30	35	30	+ 2
Monday—					
Triangle	6,000	35	34	34	- 2
Tuesday—					
Triangle	3,600	37	36	36	- 2
Wednesday—					
Triangle	6,000	37	35	35	- 1

* Cents a share.

THE M. P. T. O. A. CONVENTION DAILY VARIETY

Will be issued daily in Chicago during the week of the convention, May 19-26. The Convention's Daily VARIETY will have its office in the Chicago office of Variety in the State-Lake Theatre Building.

EXHIBITORS GOING TO CHICAGO

and not knowing where they are going to be located can make arrangements to have their mail or wires sent in care of Variety's office there. On their arrival if they will inform the office where they are stopping the mail and wires will be sent to their hotel daily. They can also utilize the office for the making of appointments while in Chicago.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, March 31.

Bert Lytell scored Rodolph Valentino for the latter's refusal to dance in a Los Angeles ballroom on the ground that motion picture players were too critical. Lytell reiterated by saying that the film players were the most enthusiastic audience that could be had.

Harriet Underhill, New York Tribune critic, is in Hollywood, where she is to write a series of stories about film celebrities.

William Beaudine has been selected to direct Booth Tarkington's popular stage play "Penrod," by J. P. McDonald Productions.

Charles "Chuck" Reisner has been elevated from supporting actor to Bull Montana to director.

Backed by Detroit capital, J. A. Mowat, well known figure in film distributing circles, plans to make four feature productions a year.

Carmel Meyers will play the role "Tuthankhamen's," which is to be produced by William P. S. Earle.

Erich Von Stroheim has selected seven comedians to play tragedy loss in "McTeague."

Constance Talmadge is to film "Dulcy." Sidney Franklin will direct.

Theodore Von Eltz is receiving congratulations. The reason is because he is a proud papa. A baby girl is the new addition.

Katherine Perry, wife of Owen Moore, is to play the leading role in "Twenty Dollars." It is a Universal.

George Iftzinger, former assistant to D. W. Griffith, who has been away from film circles for the past two years, is due in Hollywood, where he is to resume picture work.

The Gumps, Chester and Min, are to come to life on the silversheet. It is planned to make a series of two reels, presenting the picture of the famous Gump family.

Lew Cody has signed a contract with Famous Players-Lasky to play the feature role in "Lawful Larceny." This undoubtedly will be Conrad Nagel's last production for that firm, for he will join Goldwyn, with whom he has signed a long term contract.

Tom McNamara, cartoonist, has been signed by Hal Roach to co-direct with Bob McGowan, the "Our Gang" comedies.

Frank Borzage's next vehicle, "Children of Dust," is well on its way. Lloyd Hughes, Frankie Lee, Pauline Caron and Johnny Walker will interpret the principal roles.

Gladys George, former picture star, was married to Oscar Weddle, business man.

William Beaudine, director, has started work on Booth Tarkington's "Penrod and Sam."

Harry Meyers, of "The Connecticut Yankee" fame, has been signed to play the leading role in Maurice Tourneur's production, "The Brass Bottle."

B. P. Fineman, producer, will start work immediately on a series of feature productions, the first will be "Don't Marry for Money."

Just 12 years ago Mary Pickford was the "Biograph Girl." George Periolat playing character roles then had one ambition and that was to play Mary Pickford's father. He realized his ambition the other day when he was selected to play the father role in Miss Pickford's new vehicle as yet untitled.

P. A. Powers, and not Sol Lesser, will make "Uncle Tom's Cabin." It seemed that both had planned to produce the picture without the knowledge that anyone else would. Lesser abandoned his plans when he found that Powers had already made arrangements to film the story.

Monty Banks, comedian, completed two comedies within thirty days.

The Rockett-Lincoln Film Company announces the beginning of production on their picture, "The Dramatic Life of Abraham Lincoln."

Warren Lamon, former local theatre manager, has returned from the East to assume exploitation of "Warren Lamon" golf series, featuring Gene Sarazen, the open champion.

Joseph M. Schenck, Sol Lesser and Michael Gore, three of the powers in the West Coast theatre organization, will leave shortly for New York.

Owen Moore has been signed by

Lasky for the Maximilian Foster story, "The Silent Partner."

Emmett Corrigan is the latest arrival in Los Angeles from New York.

Viola Dana, who has been in bed with a bad attack of appendicitis, is well again and will soon do the make-up for the films. Harold Shaw, her brother-in-law, will direct.

Corinne Griffith's initial production with her own company will be a film version of "Lilies of the Field."

The Pathe Exchange will hereafter release all of the Mack Sennett comedies.

Rumor has it that Harry Garson, who has been directing Clara Kimball Young, will move his megaphone over to the Universal lot.

Ruth Renick will play the leading feminine role in Jackie Coogan's next production.

Six years ago Nat Ross, who directed his first picture, "The Ghost Patrol," was a clerk for Seiznick. He was then 17.

House Peters is soon to produce his own pictures. This week, with Charles Bowman, who is in back of the star on his venture, announced the future formation of the House Peters Picture Corporation.

According to movie statistics, 90 per cent. of the pictures produced are made in Los Angeles.

Buster Keaton has completed his first five-reel comedy, titled "The Three Ages."

Fred Kley, studio manager for Famous Players-Lasky, has resigned. Kley had been with Lasky for 10 years. He gave business reasons as being responsible for his resignation.

The film rights for Elinor Glyn's "Three Weeks" have been purchased by the Goldwyn Corporation.

James Kirkwood has arrived here and will start work immediately on the "dope" film, in which he is to play the lead.

Lucille Carlisle, film actress, who has been suffering from a nervous breakdown, is reported recovering.

Tod Browning, director, will make his initial directorial appearance on the Goldwyn lot when he wields the megaphone for "The Day of Faith."

Allan Holubar, feature director, has signed with Metro to direct a series of four feature length productions. His wife, Dorothy Phillips, may be featured.

Eileen Percy has been selected to play the feature role in Paramount's "Children of Jazz." Theodore Kosloff will also have a leading role.

Upon the completion of her current comedy, "The Orphan," Baby Peggy will move her belongings to the Universal lot, where she will make feature length comedies.

The United Studios, of which M. C. Leroy is president, stated it had reached the high-water mark in production activities. It has even soared higher than in 1919, which was supposed to have been the booming year of the film industry. At that time there were 813 men employed at the studio. Today the payroll listed 910 names. Since three weeks ago the payroll has been increased just double.

A deep, dark secret has been rung out of Jack Lloyd, screen comedian. That secret came out when Irene Vernon, New York stage star, decided to come to California and live with her husband, Jack Lloyd. According to their story, they have been married three years and not a soul knew anything about it. No one would have been the wiser only Miss Vernon decided it was time enough to let the world know that she had a husband. She also admitted that she had not seen him for three years and was anxious to see if he still looked the same.

"The Old Music Master" Film

San Diego, April 4.

The new Sawyer-Lubin studio at Crossmonet, near here, will produce among its first pictures "The Old Music Master," described as an allegory for children.

Lulu Warrenton will direct the story, written by Katherine Ches-naye.

Nathan Harrison has purchased the Elite, Bridgeport, Conn., from Alex Lorinez.

FRENCH FILM NOTES

Paris, March 26.

Requel Meller and André Roanne will appear in the new production, "Les Violettes Impériales," announced by Henry Roussel as his next effort after "Opprimés."

Leon Polirier, in view of the success of "Jocelyn" intends to screen "Genevieve, histoire d'une servante," also by Mamartine. Mlle. Myrta is listed for the lead.

Julien Duvivier is producing "Le Reflet de Claude Merceau," by Frederick Boutet, with Gaston Jacquet, Camille Beuve, Jean Provost. He afterwards proposes filming the French version of Edgar Allen Poe's story, "Systeme de Dr. Goudron et Professeur Plume."

Diamant Berger, formerly with A. Osso, is working on a picture to be entitled "L'Emprise," with De Guiguand and Pierrette Madd. It is said to be of the same class as "The Cheat."

Robert Saldreau is busy with "Coeur Leger," from a short story by Pierre Veber, with P. Etcheperre, Koval, Belieres, Kerly, Alice Ael, Ketty Pierson, Mary Nelson, Lucy.

Robert Boudrioz has commenced on a series of reels of French history, the first dealing with Louis XI.

"Petite Chose," from the work of Alphonse Daudet, is being turned out by André Tugon.

The Syndicate d'Initiative de Paris and neighborhood has given orders for collection of films depicting the beauties of the capital and surrounding country.

In spite of the opposition shown by officials to the novel of Victor Marguerite "La Garconne," there is every possibility of it being also issued as a picture. The government recently withdrew his decoration of the Legion of Honor from the author on account of the disastrous effect the book was having on the reputation of French literature.

Henri Desfontaines proposes making a screen version of V. Sardou's "L'Espionne" (The Spy); the roles are to be held by Mendaille, Mmes. Claude Merelle, Jalabert, Madys (Dora).

Hugo Rumbold, the London theatrical producer, with Louis Mercanton located here are arranging to give an exact historical picture surrounding the affair of the Queens necklace, which was taken by Alexandre Dumas for a part of his Three Musketeers. Pierre de Nolhac and Funck Brentano are now working on the scenario, adhering strictly to history.

LONDON FILM NEWS

The Wilcox production of "Chu Chin Chow" will be made in Austria. Betty Blythe will play the part played at His Majesty's by Lily Brayton and Herbert Langley that played by Oscar Asche.

The Worlds Picture theatre, which was to have provided London with the world's news told in topical pictures, lasted about a week. The enterprise occupied the little cinema just below the Alhambra. Speaking at a debate in London, St. John Ervine, who is against everything and everybody almost, except his own work, made an attack on films and film players. "The average film actress," he declared, "has bobbed hair, bobbed brains and that look of innocence that is only found in the face of a thoroughly abandoned woman. The majority of film stories were written by half-educated people for half-witted people." His ideas were contested by several well-known people in the trade, and he was defeated by a large majority.

Quality Films, that reach the high-water mark of British artistic production, are hard at work down at the Windsor studios, Catford, S. E., making another series of the two-reelers which they specialize in. As before, George A. Cooper is the producer. For the past two years the firm has always made one big set with each production to add to the scene store.

ROTHSCHILD'S PUBLICITY

San Francisco, April 4.

Chas. Pincus has been appointed publicity director for all of the Herbert Rothschild theatres, which includes the Granada, California, Imperial and Portola. Hal Reld and Charles Kutzman have been added to the publicity staff.

John Carr has returned to theatricals in Buffalo after an absence of several years in commercial lines. He has been appointed manager of Shea's North Park theatre in that city. John is a brother of Harry Carr of Shea's Cort Street, Buffalo.

NEWS OF THE FILMS

William Curtin has reopened the Spa Theatre in Pittsfield, Mass. The house was closed two weeks ago.

Abe Davidson, of Norwich, Conn., has acquired a plot in Willimantic, Conn., and will erect a theatre of 1,200 capacity.

Max Graf is preparing to make a film of David Graham Phillips' "A Grain of Dust." It was dramatized some years ago and presented on the stage by James K. Hackett. Mildred Harris will have the leading role.

Texas Gulnan (Johnson's) \$30,200 breach of contract suit against Nicholas Kessel has been dismissed by New York Supreme Court Justice McCook, who held that the defendant Kessel was not responsible for any film contract as alleged. Miss Gulnan signed with Victor Kremer to make eight western subjects for 25 per cent. of the net profits against a \$300 drawing account for the first two films and \$350 for the balance. Miss Gulnan introduced a telegram from Kessel reading, "My connections will assure you of fulfillment of the contract," which the actress interpreted as a guaranty by Kessel. The latter denies any such obligation despite Kremer's alleged breaching of the agreement.

William Gillette, Charles Frohman, Inc., and Alcey Enterprises, Inc., received a setback by the Ap-

pellate Division in New York last week, denying their prayer for an injunction against the Stoll Films and Educational Film Exchanges to restrain the release of "The Adventures of Sherlock Holmes." The plaintiffs claimed a prior right to the Sherlock Holmes title. The defense that Sir Arthur Conan Doyle, the author and creator of the detective fiction character, had not ceded Gillette, et al., the screen rights was upheld by the higher court.

The Rose, pictures, on Fourth street, Troy, N. Y., opened March 31. Jacob Rosenthal, former proprietor of the Majestic, is the owner. It seats 850.

The Lyceum, Springfield avenue, Newark, N. J., was sold last week by Bratter & Pollock who are interested in the Central Theatre. The purchasers were not divulged but are said to be two physicians.

The Savoy theatre, Fall River, Mass., conducted as a picture place since 1913 by Edward D. Davenport, closed Saturday.

Wm. Frederick Peters has written the score for "Enemies of Women," (Cosmopolitan) which will open Sunday at the Central, and Mr. Peters is also writing the incidental music for the Marion Davies (Cosmopolitan) production of "Little Old New York," that will open the remodeled Cosmopolitan theatre in May.

DAVID BELASCO'S

Epic of the Forty Niners

Coming With a Rush!

The whole world knows and loves it—one of the greatest stage successes ever produced

A tale of the roaring days of the Forty Niners—the boom days of the gold fields of Sonora—of nuggets gleaming in the gravel beds—of hairy, two-fisted men panning the streams by day and roaring out their drinking songs to the thrill of love or fight by the flicker of camp fires by night. The world turns back at the Movies' will—and the smile of "The Girl of the Golden West."

On the actual locale of David Belasco's famous stage success, Edwin Carewe is recreating the glories of the old days, now but a memory. And once again will live the color, the grip, the thrill of the gold fields, the life wild and free.

An Edwin Carewe Production



A First National Picture



PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"THE WANDERER" with Boris Petroff
Singing and Dancing
11 Mins.; Full Stage
McVicker's, Chicago

Chicago, April 4.

The story of "The Wanderer" is first flashed on the scene by means of a slide. The stranger is warned by the gypsy that a certain path he plans to follow cannot but lead to despair.

The curtains part and "The Wanderer" is shown consulting the gypsy in a darkened stage with a red glow on the particular spot where the two are. The gypsy girl sings her warning and the soprano solo won applause. The curtains came together and parted again to disclose a gypsy camp atop a cliff. It was a pretty scenic display—nothing wonderful.

The gypsies assembled, make a hullaboo and on comes their queen in a rich chariot, drawn by men.

Six girls dance a Spanish number and then take position in center of stage, while the queen and a male dancer, probably Boris Petroff, do a society dance in Spanish costume. After this the ensemble present Russian dancing. Then a singer enters and after a song attempts to claim the gypsy queen. One of the men puts up a fight for her. She breaks away in the excitement and jumps from the cliff. The singer hesitates a time and then plunges after her.

This presentation was offered with special music arranged by H. Leopold Spitalny, who has the direction of the orchestra, and in fact everything back stage. The stage management is in the hands of Charles Niegemeyer, who for many years conducted a stock company at Milwaukee. The dancing numbers are staged by Boris Petroff, who was formerly connected with Sid Grauman's coast theatres.

The success of this combination with presentations is interesting, especially as when McVicker's opened it tried out two very high-salaried producers who failed to make good. The splendid orchestra, admittedly best in Chicago picture theatres, rendered "Second Hungarian Rhapsody" and for an encore Spitalny's classical novelty "The Swan," in which he played a violin solo accompanied by harp and piano.

The entertainer is never without honor when he has complete charge, and so in newspaper ads and on slides Spitalny is well played up, and he also permits much latitude to H. Remington Welch, organist, who never misses a chance to inject the personal pronoun into his announcements.

NORA BAYES and Pianist
Songs
13 Mins.; One
McVicker's, Chicago

Chicago, April 4.

Nora Bayes made every word of her songs understood in the back row of the big McVicker's. She did not use the orchestra. Instead a male pianist was seated at a grand, placed nearer the center of the stage than is usual. The curtains parted, disclosing a purple drop with a lamp with red shade near piano, which provided the light for the accompanist. Miss Bayes wore a purple dress, different shade from the drop, green headress, red shoes,

white stockings and carried an immense white fan with an amber handle, almost yellow. And she looked good in such a combination of colors.

She opened in the spotlight with probably a restricted number. She emphasized the time of the song with her fan, which is a trick when one must always be graceful, and slowed down the beat later by giving the fan wider scope in its movements. The second chorus became almost a coon shouting bit and was presented with broad strutting. Before beginning her second number she laid her fan on the piano. This song started off with emphasis on its rube nature, but soon developed into an effort to make the words descriptive of the flapper. The third number was a Negro lullaby. After that the lights went up and she took three bows before responding with another that profited by the comedy rendition she gave it. Between verses she turned her back to the audience and did some burlesque physical culture stunts with a drive somehow which suggested that it was easy for her to make a showing in this line of endeavor. When her fourth number was concluded she took five curtains with lights up again.

This was her second week program. She worked 18 minutes the first week, doing four shows daily, with a fifth on Saturdays and Sundays during the engagement.

Loop.

W. REMINGTON WELCH and Organ
Popular Songs
6 Mins.; Pit
McVicker's, Chicago

Chicago, April 4.

W. Remington Welch has worked out a development of the idea of emphasizing the words of a song while played on the pipe organ by writing his own local version, rendered by the same method as the song story proper, with dashes between syllables and with an alignment of the words that make it easy for the most unmusical to keep track of just where the words come in in connection with the music.

The method is to play the song proper over, repeating chorus and getting the tune firmly fixed. Then timely parodies replace the regular words, but are emphasized in the same way with the tune.

This was the week preceding Chicago's municipal election and "Maryland" was the song selected. The local version set forth the duty of the citizen to vote and argued that those "disappointed" would be so with the men the people as a whole "appointed" to office. Injected into this part of the local version were pictures of the candidate for mayor (Socialist candidate not included).

Following, the organist nominated himself for mayor and promised in a platform set forth on the screen that the street car windows were washed at least once a year, to move the three-mile limit into town and to inaugurate a city brewery.

When the spotlight was turned on the organist at conclusion of the song he arose with a sign on his hat, "For Mayor."

Then there was the same chance to applaud him that had been given the other candidates, but the orchestra shrieked discords to replace the cheering of the audience.

Loop.

ENEMIES OF WOMEN

Special production from the novel of Vincent Blasco Ibanez. Much of the filming was done in France and on the Riviera by Cosmopolitan Productions. Directed by Alan Crosland. Multi-star cast headed by Alma Rubens. Barrymore, supported by Alma Rubens. Projected time, 2 hours, 10 minutes. Many sets by Urban and with special musical score by William Frederick Peters. Presented at the Central, New York, March 31 for an indefinite run.

Prince Lubimoff.....Lionel Barrymore
Duchess Alicia.....Alma Rubens
Her son.....William Collier, Jr.
Attilio Castro.....Pedro de Cordoba
Victoria.....Gladys Hulette
Bodon.....Gerard Hughes
Others are Mario Majeroni, Paul Panzer, Betty Bouton and Ivan Linow.

"Enemies of Women" sets a high mark for sumptuous production and therein is its high spot of appeal. Its scenic gorgeousness is matched by some of the finest ensemble acting the screen has ever seen and there is an effectiveness of dramatic trickery that delivers half a dozen high power thrills. In addition the picture has a piquant orgy or revel in the portico of the

title and the tremendous prestige of the Spanish author's name. These various elements of strength add up to a total that should assure wide public interest and clinch the box office success of the undertaking.

The one uncertain factor is the probable attitude of the feminine public toward the story itself. There are times when it strikes a false note, generally for two reasons, one a strained effort for merely theatrical effect as opposed to dramatic illusion and the other the character of the inverted romance.

One of the big scenes shows the Prince sardonically angered by the desertion of his friends who seek the companionship of women and ordering an elaborate festival in which he proposes to show them "the way to attract women." This episode develops into a sumptuous

Prince's villa on the Mediterranean and pictorially and theatrically a magnificent bit of stage pageantry. But in the midst of the scene the Prince loads huge masses of jewels in a fountain basin and scatters them among his half naked women guests by an explosion under the collection. Much as you might be interested in the story situation, the very prodigality of the incident and its staging forcibly make you think "It's just a movie." It's a case of piling on fabulous detail until the illusion of it is spoiled if one has a sense of humor.

It is this quality of the picture that takes away from its power the tense and strained striving for theatrical effect that shall be more sensational than anything done before. Much of actual dramatic strength is missed for this very reason. They haven't time or footage to develop the story, so busy are they with making spectacles. For example there is a splendid play or story in the detail of the heroine being torn between the emotional conflict of choosing whether she shall confess that she has a 16-year-old son, or shall suffer under the unwarranted suspicion by her suitor that she is entertaining a young lover. This angle of the novel is scarcely touched upon, although it has all the elements of an exceedingly interesting play all in itself—probably indeed, a better play than the one they have chosen which deals with the adventures of a noble Russian libertine.

Most of Ibanez work has this curious attitude toward romance. This one takes a strangely cynical slant up until the finale when as a

mere afterthought it is suddenly twisted into a mushy "happy ending" that falls utterly to convince.

The picture then will have to rest upon its splendid acting and upon its stunning scenic and pictorial beauty and these two factors probably will be ample. As indicated, the pageantry is wonderful and the scenic features—such as the settings at Monte Carlo and other places in the south of Europe—are marvelous in splendor of background and picturesqueness of settings. The scenes at the gaming tables were taken in the Casino itself and that the Prince's villa and gardens of the story are the properties of the Prince of Monaco himself, as the program states. It is easy to believe this is so for the villa scenes are marvelous beyond description.

The action takes place during the 1914-18 period and a quantity of thrilling war shots have been cut in. Once again the program is convincing when it declares these pictures—sinking of ships by submarines, burning of air craft and battle scenes—have been taken from the archives of various governments. They have a world of kick.

Lionel Barrymore plays with his acknowledged authority the sinister princely wrecker of women's lives, but the palm of the picture goes to Alma Rubens as the Duchess Alicia. She has several emotional scenes— notably her reunion with her son and several passages with the Prince toward the end of the story in which she achieves some of the most eloquent pantomime of screen history. These few moments took hold of the auditor and accomplished the miracle of making a false and theatrical presentation something resembling

a human document. Genuine emotional expression is rare in the picture medium and these gems of acting are therefore especially noteworthy.

Mr. Barrymore had a fine melodramatic moment to himself in a duel scene earlier in the evening, a splendidly mounted episode backed by a real situation, when he meets the Cossack brother of one of his victims and they fight it out with sabres in the snow-covered palace courtyard surrounded by the trappings and company of a fashionable ball. Another stirring episode was the fight between the Prince and a horde of Red Terrorists after the Russian revolution, another finely mounted directed scene with a high powered punch.

Rush.

ONE NIGHT IN PARIS

French-made feature by Play-goers Pictures, released through Pathe. At Arena, New York, as one-half of double bill March 8.

"One Night in Paris" or a bad picture made worse might be a better name.

This is probably the champ chump among foreign made films, not worth express charges to send it over here. There's nothing in it, acting, direction or actors; just a jumble of junk.

A sad attempt to stand off the badness by English titles (written over here) only made the whole thing sadder.

If this is a usual sample of French-made pictures it might well be said that not only is the industry in its infancy in France; it even hasn't yet been born over there. Pathe must have taken it blind-folded.

Time.

A

"Grumpy" is a perfect gem of photoplay humor. It should not fail to please anyone. Notable for its charm. Artistically produced.

—NEW YORK CALL.

H

"Grumpy" is one of the most delightful of all Theodore Roberts' screen characters and is played with his usual gusto. Tasteful, dignified, entirely true to life. Players all accomplished, charming people.

—NEW YORK TRIBUNE.

I

"Grumpy" reveals the fact that the role which brought Cyril Maude fame and money on the stage can be even better played by an accomplished character actor like Theodore Roberts. He is a joy to watch.

—NEW YORK AMERICAN.

T

The character of "Grumpy" fits Theodore Roberts like an undersized rubber glove. Although this sterling actor has done some mighty fine things, "Grumpy" stands out among his other roles like the Woolworth Building on a desert. Heartily enjoyable entertainment.

—NEW YORK EVENING WORLD.

!

Roberts gives unceasing pleasure.

—NEW YORK SUN.

It is doubtful if Theodore Roberts' talents have ever been so brilliantly displayed as in "Grumpy." The acme of cinematic art.

—NEW YORK JOURNAL.

Adolph Zukor presents a

William De Mille

production

a
Paramount
Picture

"GRUMPY"

with

THEODORE ROBERTS, MAY
McAVOY and CONRAD NAGEL



Screen play by Clara Beranger. Adapted from the play by Horace Hodges and T. Wigney Percyval

SAFETY LAST

Harold Lloyd's latest release, comedy, with production by Hal Roach, distributed by Pathe, billed in seven reels, picture running 6,900 feet in 64 minutes. Six shows daily for firm at Strand, New York, week April 4, with usual weekly Joseph P. Kunkel bill surrounding feature, consisting of: Overture (1) with "Apple Blossoms" melody and tableaux; (2) "Kiss in the Dark," Eldora Stanton, soprano; (3) short film billed as "Odds and Ends"; (4) orchestral and vocal numbers listed as "A Barnyard Episode," (5) house (6) and (7) with Lloyd, (8) "The Rooster," Anatole Bourmann; (9) "Chick," Mlle. Chabolska, (10) "The Flapper," Mlle. Hermann (four performance daily); (11) Tonal Review; (12) Madeline MacQuinn, violinist, in three numbers; (13) feature; (14) "Bray comic," "Col. Hester," "Lar. Burdette," (15) Organ solo, Percy J. Staines, Ralph S. Brainerd, organists. (Mr. Plunkett produces entire program as presented and arranged at Strand.)

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
The Pal.....Bill Strother
The Law.....Noah Young
The Floorwalker.....Westcott B. Clarke
The Kid.....Mickey Daniels
The Grandma.....Anna Townsland

To one who has failed often to see the many Lloyd comedy films, it's just as easy to talk about him and his methods of fun making as it is to say that in "Safety Last" Hal Roach has a Harold Lloyd bear-cat for laughter or the box office.

This picture could open, say, in a city the size of Buffalo Sunday afternoon and before six o'clock Sunday evening everybody in town will have heard of it. That's the kind of a comedy it is. It's another kind besides, a money maker for its exhibitor as well as its producer.

For the reason that Goldwyn's "Souls for Sale" should be played by every picture house in this country because it sets forth Hollywood in its proper sphere, exactly as should "Safety Last" be universally played, for it will make all of the nation laugh.

This Lloyd high-class low comedy has thrills as well as guffaws, and the latter often happen in shrieks. At the Strand Monday night some children in the audience just screamed above the laughter of the entire capacity audience. Lloyd's worst enemy will have to laugh at some of the scenes. The picture's business in the laugh way is all new, adroitly worked in and of logical sequence, a story carrying the full film. It leads up to the big shrieks through Lloyd apparently climbing the outside wall to the top or 12th floor of a building, probably in Los Angeles. This bit, full of yells and "hows" as the photography turns toward comedy or danger, is chockablock with trick camera work but so skillfully done or pieced it's questionable if versed picture people will detect all of it.

The comedy business of the department store where Lloyd is clerk nearly equals the remainder. There are so many bits in it that make laughs that two fun totals result about equally divided.

Lloyd as a small town boy leaves his sweetheart in the country, going to the city and obtains a \$15-a-week position as a counter jumper. Back to the city the girl receives a little cheap piece of jewelry and believes Lloyd has made the great success he said he would in the big city. Upon the advice of her mother she goes there, to see that Lloyd doesn't squander all of his money on such baubles. Reaching the store, Lloyd, in an attempt to have her think he is the boss instead of a clerk, wanders into all kinds of complications, meanwhile cutting up dices for the comedy side. It leads up to the building climbing, a plan suggested by the clerk to the general manager as a means of obtaining publicity for the firm. He gains a reward and the girl for a wife through successfully accomplishing it.

Lloyd, through this seven-reeler (although it may have been true of any of his others) looks like a picture staple in the comedy line for all time. Regardless of the script or scenario, Lloyd plays cleanly, without crudeness or uncouthness, for laughs, though it is low comedy. He also gets his effects without straining for them, working in quick laughs that are not builded up to. Whether it is Lloyd himself who does this or his director or writer, he is doing it here, and it's bound to hold him in the front ranks of all screen funny men, for there is nothing better on stage or screen than to be funny and clean. Sime.

WHERE THE PAVEMENT ENDS

Metro production by Rex Ingram based on the story, "The Passion Vine," by John Russell. Adaptation by Rex Ingram. John F. Seitz, photographer. Projection time, 70 minutes. At the Capitol, New York, week April 4.

Pastor Spener.....Edward Connelly
Mathilda.....Alice Terry
Motard.....Ramon Novarro
Capt. Hull Oregon.....Harry T. Morey
Napuka Joe.....John George

Now that Rex Ingram has done a South Seas tale it may be set down

Rothacker Prints
Cheapest in the Long Run

the last word has been said in pictorial beauty for the subject, and still much remains to be desired. The exotic story somehow doesn't convince. A handsome young native makes tropic love to the beautiful daughter of the missionary for five reels and she responds with romantic ardor for a like stretch of footage and then discards him, and in a minute romance goes bla. If the original intent was to make the wooing hectic it missed its purpose, for the flawless but frigid beauty of Miss Terry defeats such an end.

The locale calls for vivid passion, but the mood of this whole picture is poetic romance and the two won't mix, do what Mr. Ingram will in photographic and scenic splendors. If the purpose has been to build a thrilling melodrama pure and simple the intent has somehow gone wrong. The forces of the story are mixed. In the end the powers of evil prevail and love fails to find a way. All of which turns romance inside out and leaves an unsatisfactory feeling. It isn't easy to see how it could have been made otherwise, for an ancient convention forbids a completed romance between a white heroine and a native of darker hue. It has been done in fiction, but the popular prejudice bars it from the screen.

But the director of "The Four Horsemen" has done theatrical and scenic marvels with his materials. However impossible they may be for story purposes. Some of the water and beach bits are exquisite, and the close-up portraits of the heroine are stunning in their soft and misted photography. Notable among the details are a series of under water shots showing the hero diving for pearls and almost within touching distance of a business-like shark as big as himself. However the trick was turned, it is thrillingly convincing. There is the hero and there is the shark. How they did it is something else again.

There are beautiful love passages with a frothing water for as the backgrounds and a thrilling climb down the face of the waterfalls by the two lovers vainly seeking escape from the island. There is a spirited battle between the hero and a rum-sodden white trader also that has a kick, but the gloomy end of the picture in the suicide of the native lover leaves a disagreeable impression—an impression that negatives all the romance of the tale.

For another thing, the recital does not make plain the impulses which compel the girl to change her attitude toward the handsome son of the jungle. She accepts his wooing and responds to it. The mental and emotional processes by which she is alienated are not even hinted at. For all we know she cast off the boy by a mere whim. Ramon Novarro would be rather too conventionally and spiritually good-looking for a regular hero, but in these surroundings he is a picturesque figure, and his slim, boyish type furnishes effective symbolic contrast to the burly figure of the drunken trader who presents the evil influence of civilization among the primitive people.

If sheer beauty of production can carry a production this one will make its way far but its story interest is likely to be mild. Rush.

GLIMPSES OF THE MOON

Allan Dwan production presented by Jesse Lasky, with Bebe Daniels and Nita Naldi featured. Adapted by Lloyd Shelton from the novel by Edith Wharton. Shown at the Rivoli, week April 1. Time 60 minutes.

Susan Branch.....Bebe Daniels
Ursula Gillow.....Nita Naldi
"Nick" Lansing.....David Powell
Fred Gillow.....Maurice Costello
Mrs. Ellie Vandervlin.....Rube de Remer
"Steffy" (Lord Altringham).....Chas. Gerrard
Bob Fulmer.....William Quirk
Gibb Fulmer.....Pearl Sinclair

"Glimpses of the Moon," an outstanding novel, failed to make a picture. It is a long drawn out and exceedingly draggy story as told on the screen. Even though the cast is strong on names, there is a lack of punch to the feature. In the matter of sets the picture is almost overdone; it is almost all sets and no action. In direction Allan Dwan left much to be desired.

There is one thing interesting and that is, it has given Broadway a chance to glimpse one of the earliest stars of the silent drama in Maurice Costello who plays the much abused husband. Nita Naldi has the heavy vamp portion, while Bebe Daniels is the poor relative who finally wins the struggling young author, played by David Powell.

All the sympathy is in the Daniels role and the little star made the most of it. Miss Naldi vamped all over the place and overacted considerably. Rube de Remer's blonde beauty was happily selected for the "cheating wife" and was the correct contrast to the brunet Bebe and Nita.

The story is an out and out society affair. Susan Branch is the poor young society relative, tolerated by her wealthier relatives and given their cast off frocks to wear as long as she acts as a buffer for them. She is in love with and loved by a young author, likewise poor but of the socially elect. Ursula Gillow with whom Susan is living also loves the young writer and utilizes Susan to cover her atten-

tions to him, because she has a husband who is a good provider, with the result that when Susan marries the writer Ursula is furious. Later upon the death of her husband she tries to make a deal with Susan to give up her husband to her for a consideration that will make Susan independent for life. A divorce is arranged. At the last minute husband and wife realize they are still in love with each other and decide to struggle along even though they will have to do so in comparative poverty.

Seemingly with the material at hand a much better screen version of "Glimpses of the Moon" could have been provided. Now it just ranks with the ordinary program feature. —Fred.

CAN A WOMAN LOVE TWICE?

Problem play with melodramatic glimpses in five reels. Produced by Robertson Cole and released by Film Booking Office. Running time, 70 minutes.

"Can a Woman Love Twice?" stars Ethel Clayton. It's a mixture of good and bad, like most program pictures of its type, holding an appeal sure for neighborhood houses. War stuff arriving along about the middle, and just enough to make it interesting, adds life where it is needed. A child actress, Muriel Dana, as a little boy, gives the always desirable touch of heart interest. This little girl has a future.

The story treats of a boy supposedly killed in the war returning to find a woman has passed herself off on his father as his widow. A convenient similarity of names permits of the deception, the woman being the widow of another soldier who was killed. The woman's real

husband has folks who are ritzy, and they readily believe a tale about the woman told them by a private detective. The woman's real husband's parents want to get possession of the child, and that's the reason the woman practiced the deception.

The plot is clear enough and carries until the end, when the usual apple sauce arrives. An explosion of dynamite adds a thrill near the finish. Al Hart is the father of the supposedly dead soldier and plays well. Malcolm McGregor is the answer to the query which constitutes the title, "Can a Woman Love Twice?" She can, according to the picture.

The Laura Jean Libbey title is an asset, which should mean money at the box office. Direction satisfactory without anything standing out. —Bell.

FOOTLIGHT RANGER

William Fox production, starring Charles Jones. Story by Dorothy Yost, direction by Scott Dunlop. At Loew's New York, N. Y., double feature bill, March 27. Time, 50 minutes.

Bill Moreland.....Charles Jones
Janet Ainslee.....Fritzi Brunette
Al Brownley.....James Mason
Nellie Andrews.....Lillian Langdon
Miss Amelia.....Lydia Yeomans Titus
David Marsh.....Henry Barrows

This is just another one of those stories the films love. A tale that tries to prove Broadway is all bad and to succeed on the stage a girl must part with everything. In the end she goes back to the little rube town on the same train with the honest hard-working young fellow who rescues her from the angel-villain's arms at the precise moment he wanted to collect in ad-

Author, Critics and Public Proclaim 'Enemies of Women' a Masterpiece!

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"ENEMIES of Women" opened at two dollar top at the Central Theatre on Sunday. The house has done absolute capacity. Hundreds have been turned away at every performance.

"ENEMIES OF WOMEN"

By Vicente Blasco Ibanez
with LIONEL BARRYMORE
and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

A COSMOPOLITAN PRODUCTION

MANCHESTER
Palace
E. I. Tindell
Laddell & Gibson
Norwood & Hall
Backe & Casey
(One to fill)
2d half
Dore Sisters
Ann Butler
Arthur DeVoy Co
Williams & Taylor
Bowers Waters & C

NEW BEDFORD
Olympia
Ward Bros
Rhodes & Watson
Eastman & Moore
Prosser
10 Miles from B'y
2d half
Millard & Marlin
Jane Dillon
Wilson Bros
California Ambassadors
(One to fill)

CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
Shannon & Gordon
Fred Berrans Co
Elle City Four
Allen & Kent
Morgan & Gates
H Lloyd Co

MARGUERITE DeVON
ON TOUR
EXCLUSIVE DIRECTION OF
WEBER & FRICKLAND

CLEVELAND
Hippodrome
Barnum Was Right
Lynn & Lockwood
Philo Co
J. H. Shields
Rosa O'Hara
(One to fill)

DAYTON
B. F. Keith's
E Veronica Co
Mills & Duncan
Pepito Granados
(Two to fill)
2d half
Harmonyland
Frankie Kelsey Co
Dunham & O'Malley
(Two to fill)

DETROIT
La Salle Gardens
Harry Gilbert
Gens & Mignon
Black & O'Donnell
Girten Girls
Baggett & Sheldon
2d half
Barry & Whittedge
Mario Kell Co
(Three to fill)

EVANSVILLE, IND.
Strand
The Nelsons

SHEAN and PHILLIPS
Featured with ONA MUNSON
Playing B. F. Keith Circuit

Minstrel Monarchs
Royal Venetian 5
(Two to fill)
2d half
Ann & Tess Carter
Austin & Caverly
Four Erratas
(Two to fill)

FT. WAYNE, IND.
Palace
Will J. Ward
Newport Strik & P
Haunted Violin
DeWitt Burns & T
2d half
Girten Girls
Baggett & Sheldon
Briscoe & Austin
"Bayes & Speck"

INDIANAPOLIS
Palace
Class Manning & C
Abern & Peterson
Black Byrd Sisters
Black & White B'd
J Thompson

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Fanny Brice
Al Herman
Bobby McLean Co
Will Mahoney
Flying Hens
Harrington & Fred's
Yost & Clody
(One to fill)
State Lake
(Sunday opening)
H. Santrey & Band
H. A. Reynolds
Circumstantial E

POTTER and GAMBLE
B. F. KEITH CIRCUIT
Direction: THOS. J. FITZPATRICK

Margaret Young
Swift & Kelly
Billy Dale Co

DENVER
Orpheum
(Sunday opening)
Harry Langdon Co
Realtie Harmony K
Donegan & Steger
Johnson & Baker
Farnell & Florence
Milly Collins
Sylvia Clark

DES MOINES
Orpheum
(Sunday opening)
Love Sisters
Marry Me
Hertie Fitzgibbons
Cotton & Rice
Valand Gamble

KANSAS CITY
Main Street
(Sunday opening)
P. & S. Kellins
Stars of Yesterday
Toney & Norman
Joe Cook
Alma & Smith
Blossom Reeler Co

LOS ANGELES
Hill Street
Max & Morris
Whitefield & Ireland
Bert Howard
Ford Dancers

THE BRAMINOS
With their wonderful musical instrument
PLAYING LOW CIRCUIT
Direction: J. H. LUBIN

OMAHA, NEB.
Orpheum
(Sunday opening)
Crystal Bennett
Fries & Wilson
Davis & Darnell
Clara Francis & C
Roy May & Emily
Frank McIntyre
Mme Doree Co

PORTLAND, ORE.
Orpheum
Dance Creations
Haru Onuki
Hal Skelly
Don Valerio Trio
The Sheik
Thurber & Madison
Rolley & Laird

SACRAMENTO
Orpheum
(9-11)
(Same bill plays
Fresno 12-14)
Jean Adair
Wylie & Hartman
Ruth Bros
Ered Hughes
Rainbow's End
Adler & Ross

ST. LOUIS
Orpheum
(Sunday opening)
B. & B. Wheeler
Owen McGivney
Dolan
Les Kellors
W. J. Mandel
"Carroll & Donn"

ST. PAUL
Orpheum
(Sunday opening)
Skurtes
Hurst & Vogt

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1530 Formosa Avenue
HOLLYWOOD, CAL.

LaMont Trio
SAN FRANCISCO
Golden Gate
(Sunday opening)
Howard & Clark
Four of the
Emmy's Pets
Steppe & O'Neill
Lola & Senia
Harvrd W'nd & B
(Sunday opening)
Little Cottage
Four Camerons
Gene Greene
Vera Gordon
Bargen & Marvin
Land of Fantasy
Bravo M'hel'no & T

SEATTLE
Orpheum
H. Waltheil Co
Flanagan & M'r's
DeMarco & Band

NEW YORK CITY
State
Pederson Bros
Hidden Voices
Amoros & Jeanette
Jos E. Bernard Co
Harry & Lancaster
Naomi & Bras Nuts
2d half
Day at Coney
Gladys Kelton
Mallon & McCabe
L. Faulkner Co
Gordon & Cole Rev
(One to fill)
American
Vacca Co
Ross & Edwards
Murray Bennett

4 DANCING MADCAPS
PLAYING KEITH CIRCUIT
Produced by Cissy Madcap.
Direction: JIMMY DUNEDIN

Will Stanton Co
Rell Sit
Grey & Byron
Bob Nelson
Louise & Mitchell
2d half
Samaroff & Sonia
Somman & Siano
Cogan & Coney
F. & O. Walters
Jas Kennedy Co
Harry Cooper
Reck & Rector
(Two to fill)
Victoria
Kara
Armstrong & Glib'ta
"Dinus & Belmont"
Al H. Wilson
Day at Coney
2d half
Diaz Monkeys
Boyle & Josephine
Let's Go
Frank Gaby

Lincoln Sq.
Austrian Delays
"Delbridge & G"
Sully & Kennedy
Burt & Rosedale
La Temple Co
2d half
Sankus & Sylvers

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Greely & Dayne
Bohn & Bohn
Gladys Kelton
Stuts & Bingham
Jas Kennedy Co
Frank Gaby
Billy Gierber Rev
2d half
Kara
Delbridge & G
Columbia & Victor
Geo Morton
Alexander Glib's Co
Delaney St.
Sankus & Sylvers
Smith & Barker
Wright & Deltrich
Josephine Amores
Moore & Kendall

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Greely & Dayne
Bohn & Bohn
Gladys Kelton
Stuts & Bingham
Jas Kennedy Co
Frank Gaby
Billy Gierber Rev
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Kara
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Columbia & Victor
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Geo Morton
Alexander Glib's Co
Delaney St.
Sankus & Sylvers
Smith & Barker
Wright & Deltrich
Josephine Amores
Moore & Kendall

Criterion Four
Harry Abrams Co
Gates
Kerwils & Krayona
Boyle & Josephine
Eddie Clark Co
McCoy & Walton
Mason & Cole Rev
2d half
Ford & Price
Stutz & Bingham
Bob Nelson
Mammy & Gold D 2

Palace
Russo Ties & R
Conroy & Howard
"Youthful S'c'ptors"
Kramer & Boyle
Ishakawa Japs
2d half
M. Drew & Partner
C. & T. Harvey
Davis & Rich
Moss & Frey

Warwick
Wilson & Kippie
"Joy Rags & Duke"
Burns & Wilson
M. Drew & Partner
(One to fill)
2d half
Hart & Rubini
Adrian
Ishakawa Japs
(Two to fill)

ASTORIA, L. I.
Astoria
Dias Monks
Luna London
Quinn Bros & S
Columbia & Victor
Moss & Frey
Alexander Glib's Co
2d half
Monroe & Grant
Hidden Voices
Van & Vernon
Herbert Ashley Co
Eddie Nelson
Billy Gerber Rev

ATLANTA
Strand
Hoffman & Jense
Villon Sisters
Stolen Sweets
Hughey Clark
Grazer & Lawlor
2d half
DeMoll Bros
Boothby & Edean
Geo Stanley & Sis
Smith Bros
Roof Garden Trio

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Hippodrome
Francis & Wilson

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Bijou
Capman & Capman
Keefe & Lillian
Poor Old Jim
Carlton & Tard
Sterling Rose Trio
2d half
Hoffman & Jense
Villon Sisters
Stolen Sweets
Hughey Clark
Grazer & Lawlor

BOSTON
Orpheum
Red & Hellnar
Ford & Goodrich
Carey Bannan & M
Leahue Carter Co
Laurie Ordway Co
Jack Powell 6

BUFFALO
State
Hubert Dyer Co
Bentley Banks & G
Lovett's Conception
Kimberly & Kennedy
"Lase & Gilmore"
Zara Carmen Trio

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Overholt & Young
Jarrov
Grinwich Villagers

DAYTON
Dayton
Bell & Eva
Norton & Wilson

GUS SUN CIRCUIT
BUFFALO
Lafayette
"Laney & Pierson"
Harry Haw Co
Wendall & Mehan
King & Irwin
Yera Sabina Band
(One to fill)

COLUMBUS, O.
James
The Castillians
Connolly & Welch
"Paper Paradise"
Goets & Duffy
Paul Hill Co

CORNING, N. Y.
Liberty
Sam Lee
Grace Girls

TORONTO
Yonge Street
Alvaran Duo
Jean Boydell
"Males & Singer"
Mr & Mrs N. Phillips
Clark & O'Neill
Dance Dreams

WASHINGTON
Strand
Mankin
"Willing & Jordan"
Bob Burns Co
Mumford & Stanley
Indian Reverses

"SIR" JAMES Dwyer
Tock & Toy
Transfield Sis & R
GENEVA, N. Y.
Empire
Cadieux
(Two to fill)
GL'NS F'LLS, N. Y.
Empire
Tock & Toy
Clark & Harrigan
"Mamie Helen & D"
(Two to fill)
2d half
"Jane Elaine"
Archells & Venus
(Three to fill)

NIAGARA FALLS
Cataract
Laney & Pierson
Larry Reilly
Alla Axiom
(One to fill)
2d half
Clare & Atwood
Dawson L'n'g'n & C
Quincy Four
"Allp Axion"
2d half
Rives & Arnold

MEMPHIS
State
Victoria & Dupre
G. C. McNaughton
In Wrong
Jean Granece
Brown Gardner & B
2d half
Capman & Capman
Keefe & Lillian
Poor Old Jim
Carlton & Ward
Sterling Rose Trio

MILWAUKEE
Miller
Pickard's Seals
Green & Myra
Frank Ford & C
Altott & Allen
Cosmo Dancers

MONTREAL
Leew's
Maurice & Gille
May McKay & Sis
Barr McKay & Renn
Maurice
Adler & Dunbar
Baraban Grohs Co
NEWARK, N. J.
State
Ling & Long
Birdie Kraemer
Toomer & Day

CHICAGO
American
H. & C. Sutton
"Hickey & Hart Rev"
(Four to fill)
2d half
"Five & Claret"
Daniels & Walters
(Four to fill)
Englewood
Daniels & Walters
Christie & Bennett
Simpson & Dean
(Three to fill)
2d half
Three Melvin Bros
(Five to fill)
Three Melvins
Evans Mero & E
Jerome & France
Ned Nestor Co
Dealey Sisters
(One to fill)
2d half
Marguerite Padula
"Al Borden Co"
Three Wholesome Kuhn
Crandall's Circus
(Two to fill)
Lincoln
Daly & Burch
(Five to fill)
Middleton & S
"Robinson's Sync's"
Simpson & Dean
(Three to fill)
Majestic
Florence & Dunn
Irene Trevette
Autumn Three
Johnny's New Car
Spencer & Williams

GALESBURG, ILL.
Orpheum
Wilson Aubrey Trio
Stanley Chapman
Earle & Rial Revue
2d half
Coffman & Carroll
Primrose Four
(One to fill)
G'D ISLAND, NEB.
Majestic
(Sunday opening)
Sinclair & Gray
Monte & Lyons
"Foch Four"
JOLIET, ILL.
Orpheum
Frank De Voe Co
Warr's Symphonists
(One to fill)
2d half
Christie & Bennett
Four Rubini Sisters
(One to fill)

JOLIN, MO.
Electric
Jack Hughes Duo
Wheaton & Boyd
2d half
Paul Rayn Co
Lester Raymond Co
KAN. CITY, KAN.
Electric
Whiting & Dunn
Brady & Mahoney
Three Alex
2d half
Mason & Eary
Tyler & Crullis
Wilk Bird Co
(One to fill)
ST. LOUIS
Columbia
Hamlin & Mack
McKay & Earl

PANTAGES CIRCUIT
MINNEAPOLIS
Pantages
"Lea & Cal"
"Purcell & Ramsey"
Juliet Dika
Clay Crouch Co
Callahan & Bliss
Three Falcons
ST. PAUL
Pantages
Laura D. Vane
Frankie & Jonnay
Early & Light
Harry Seymour
Kranz & White
Gautier's Toy Soap
WINNIPEG
Pantages
Marllette
Conn & Albert

ST. JOE, MO.
Electric
Sterling & Gold
McKinley Sisters
Brady & Mahoney
Three Alex
2d half
Mason & Eary
Tyler & Crullis
Wilk Bird Co
(One to fill)
ST. LOUIS
Columbia
Hamlin & Mack
McKay & Earl

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McKay & Earl

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McKay & Earl

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McKay & Earl

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Electric
Sterling & Gold
McKinley Sisters
Brady & Mahoney
Three Alex
2d half
Mason & Eary
Tyler & Crullis
Wilk Bird Co
(One to fill)
ST. LOUIS
Columbia
Hamlin & Mack
McKay & Earl

MINNEAPOLIS
Seventh Street
Zelda Bros
"Brown & Simmons"
Mack & Veimar
Armstrong & Phelps
Jack George Duo
Lady Alice's Pets
(One to fill)

NORFOLK, NEB.
Auditorium
(8-11)
Tuscano Bros
Tyler & Crullis
A. & M. Hall
(11-14)
Miller Packer & S
(Two to fill)

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2d half
Wilson Aubrey Trio
Stanley Chapman
Earle & Rial Revue

WISCONSIN
Bicycle
Billy Miller Co
Rose & Thorne
Tango Shoes
Minstrel Monarchs
(One to fill)
ROCKFORD, ILL.
Palace
"Taktas Bros"
M. P. Miller
Smith & Strong
Lea Gellis
(Two to fill)

SPRINGFIELD, ILL.
Majestic
Wells & Winthrop
Peronne & Oliver
Leona Hall's Revue
Bob Murphy Co
Noble
Paco Mack & M
2d half
Hayes & Lloyd
Hammond's Orch
Schwartz & Clifford
(Three to fill)

SPRINGFIELD, MO.
Electric
Paul Rahn Co
Lester Raymond Co
2d half
Jack Hughes Duo

TRE HAUTE, IND.
Hippodrome
The Earls
"Edwin's Sync's"
(Others to fill)
2d half
Wells & Winthrop
Collins & Hart
(Others to fill)

TOPEKA, KAN.
Novelty
Eary & Eary
Weir & Crest
Francis Ross & D
Coscia & Verdi
2d half
Sterling & Gold
"Arch Woody"
Brady & Bowers
(One to fill)

WHEATON & BOYD
T. E. HAUTE, IND.
Hippodrome
The Earls
"Edwin's Sync's"
(Others to fill)
2d half
Wells & Winthrop
Collins & Hart
(Others to fill)

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(Others to fill)
2d half
Wells & Winthrop
Collins & Hart
(Others to fill)

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THE ARISTOCRAT OF VAUDEVILLE

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MR. GENE CASS Accompanist

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Five of the nine acts at the Palace this week have traveled together for some time as the closing number. "The Wager," a comedy after-piece, has proven a big laughing hit. The plan has been to add an opening act and a headliner and where a larger bill was required additional numbers. For Chicago Fannie Brice is headliner and Clyde Doerr's Orchestra second feature with Lady Alice's Pets to open the show and Gus Fowler, "The Watch King," for the ninth act. This bill with the N. V. A. announcement and collection makes a long show and a highly entertaining program.

Bert Wheeler, of Bert and Betty Wheeler, is the principal of the afterpiece. It follows right after their number, which is "next to closing" on the bill, with hardly a point to mark where the regular act comes to a close and the revue starts.

Fannie Brice, to headline at the Palace for a fortnight, sang seven songs and did a half song and half recitation comedy encore, Sunday afternoon. She held the stage 21 minutes and reappeared with Doerr's orchestra, also, in the after-piece.

After Lady Alice's Pets came Dotson with dancing that put loads of pep in the early part of the performance. Owen McGivney's familiar sketch, third, and William and Joe Mandel fourth, with a presentation of supposedly amateur types essaying acrobatics. McGivney returned at this stage in the procedure and read a letter regarding the N. V. A. following the slides shown and 12 minutes were occupied with this and the collection.

Gus Fowler mystified with his watches and clocks, opening what became a second part of the show. Miss Brice followed him. Clyde Doerr and his orchestra (New Acts) next, and then the Wheelers, and finally the skit. With an abundance of comedy, a wealth of headline and big features and not a slow number in the nine acts the show in its entirety is ideal vaudeville entertainment.

La Graciosa in "Visions of Fairyland," Fred Lindsay, Australian whip cracker, and Billy Miller and

Co., in a sketch are the big features of the Majestic bill for this week. Lindsay's presence comes in handy as N. V. A. week is being extensively billed in front of the theatre and Lindsay is capable of making a fine talk. Instead of reading the long letter sent out Lindsay puts the case before the audience in a few well chosen words. His little curtain speech following his act is clever. In it he speaks as though he was making his American appearance after eight years away and comments upon the wide charity the Americans have for other nations and refers to himself as a Britisher who greatly admires the United States.

La Graciosa is the Clyde Binaldo offering which has long been recognized as the leader in its particular class. Billy Miller has a sketch in which he pacifies a warring wife who loses patience with her husband. The Miller act came from Minneapolis and did not arrive in time to take its place third on the first show Sunday morning. La Graciosa, programmed to close the show, was moved up. The Four Songsters were first and Pierce and Scott second—both acts in for Sunday only. The Four Songsters is an effort to popularize high class singing for which Gene Oliver is sponsor. Mona Smith, Reba Morgan, Theophilus Alban and Fred Goodwin constitute the mixed quartet which sings old time songs in medley, numbers which permit imitations of whistles tooting, bells ringing and banjos playing, as well as a little heavy stuff like the "Sextette from Lucia." The act is nicely staged and satisfactory though lacking punch. Pierce and Scott made a good contrast inasmuch as Johnny Scott has little voice but puts a song over for encores while Harry Pierce gets numerous laughs on his sissy stuff.

Frank Farron seems to have a plenty of material for he did one act at the first show and almost a different one at the last show at night. He specializes in coon and Irish songs and stories. He has a good accent. His shop girl number offered at the first show was eliminated at night, which was good ridance.

The Newton and Wolfe Twins have "A Pair of Deuces," displaying these two dancing teams to advantage. In their opening talk, farcical on mistaken identity, but the audience does not know that two sets of twins are to appear, and they cannot talk well, while the material is not put together right. There is just a bit of harmony singing by the girls which stands out and suggests that that might be broadened.

Fred Lindsay does his familiar whip cracking stunts. His announcer was suffering from a bad cold. The offering is a splendid exhibition. The Billy Miller sketch is

a nice laughing number. There is no question but what bookers will view with delight more skits that can equal it as laugh producers. The Majestic shows have been running short with a policy of eight acts regularly and two extra for Saturday and Sunday. Last week a ninth act was added, and again this week with Stanley, Doyle and Reno in Monday for six days.

The Holy Week business was off at the Englewood as in other local theatres of all kinds. The crowds for the first and second shows Thursday night last week were big, which detracted from the general effect of well-balanced six-act bill. Hamlin and Mack opened with their phonograph act, strong on novelty

Ader who was taken to Leavenworth recently on a charge of having swindled Chicagoans. Willie Ader is a highly respected member of the Chicago bar. The impression could exist, as both have been spoken of as "Attorney Ader."

Herman Yeats, 18-year-old assistant manager of the Crown, at 1607 West Division street, was slugged, slashed nine times on the head with a knife and left unconscious in the basement by two unidentified men. The men lured Yeats to the basement on the pretext that they were health inspectors.

Thelma Holmes and Billy Moore have sued Roy Mack and Frank Berger, as well as Calvin H. Bard, for salary due from a show called "Rainbo Polles," which Bard put out, and which Mack and Berger are claimed to have taken over.

Genevieve McCormack, who was given five days' verbal notice at Marigold Garden instead of seven days' written notice, as provided in

the Chesworths for \$500 referred to as a loan and for other money covering the value of an automobile and salary. It is said there is no record of the incorporation books of the Sternal Attractions which has led to the case being postponed until April 7.

Thomas Sacco, who has Sacco band, was given a judgment against the International Fraternal Amusement Association for \$275, a balance claimed to be due on salary for a Masonic circus held on the South Side of Chicago last fall. E. E. Carruthers, Ernie Young and J. Matthews were among other stockholders and directors of the operating corporation.

Tom Post has started suit against Allen Summers, Chicago agent, for breach of contract. Summers booked Post at the Home Builders Exposition held here recently and signed his own name to the contract; later, he cancelled the contract.

The Juneau, Milwaukee, an acting house, is resuming vaudeville, using the Billy Diamond booking.

Walter Downie, formerly a booker in the Western Vaudeville Managers' Association, is quite ill at the New Southern hotel and it is planned to move him to the American hospital. Downie has been ill for some time and left the association for this reason.

An entertainment and ball for newspaper men connected with papers in the Hudson River towns will be held April 11 at the Armory, Newburgh, April 11, under the direction of Harry Cohen of the Newburgh Press Club.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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DULUTH	43	SPOKANE	44
INDIANAPOLIS	52	ST. LOUIS	52
		SYRACUSE	51
		WASHINGTON	51

and which profits by clever presentation. Waiman and Berry followed with violin and piano, in which the masterful bow of Harry Waiman is the strong feature. "The Glow Worm" seems to be a permanent fixture in his act.

La France and Byron, blackface comedians with special scenery and with an act made up solely of talk, were at a disadvantage with so many empty seats. They have good material and handle it nicely.

"The Speeders" is a girl act with scenery, six chorus girls and four men and one girl principals. It is satisfactory entertainment of the flash kind with nothing standing out. Harry Gilbert, offering an Italian number, an Irish number and a parody as a Jewish number, combining monolog and songs, proved the greatest applause getter at this performance. Corradina's Animals, a group of small canines, with one pony and one monkey, closed the bill, being an interesting exhibition of training with four dogs and a monkey gaining a riding position on the back of the pony, after unsuccessful attempts as the finale.

her contract, was awarded judgment against Ernie Young by Judge Sullivan, who held that Miss McCormack was entitled to seven days' written notice as specified. Judgment was for \$75, amount of the salary for the seven days.

The Imperial, at 2329 West Madison street, Chicago, has been leased for 10 years by Emma Paley, the term beginning when the present lease of the Columbia circuit on the house expires.

Mrs. Paley leased the Imperial from the Columbia for 10-cent pictures and is doing well enough to warrant a lease from July 1, 1923, to June 30, 1932. The Imperial was at one time one of three outlying houses playing popular-priced attractions under the management of Klint-Gazzolo-Rowland and others. The Columbia wheel attempted to launch burlesque there at the opening of the season, substituting that house for the Star and Garter, but failed in the attempt.

The Sternal Attractions, managed by Baba Delgarian since Jake Sternal's death, have been sued by



NAN HALPERIN
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Willie Ader, well-known theatrical lawyer of Chicago, should not be confused with the Edward J.

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LOVE
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by
WILL MAHONEY

*The Biggest Comedy
Hit Of The Year ~*
A SURE KNOCK-OUT

*The Most Beautiful Ballad
Of The Season - It Can't Miss*

**AM I
TO
(BLAME)**

by
**BILLY FAZIOLI
& RAY KLAGES**
*Writers Of
"Who'll Take My Place?"*

*The Sensational Novelty Song
That Everybody is Talking About.*

BANG!

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YOUR**

TAMBOURINE
The
GREATEST
ENSEMBLE
AND GANG
SONG WRITTEN
IN YEARS ~
by **ERNIE BREUER
MORT DIXON & SIDNEY GIBSON**

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AL. ROCK

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By J. RUSSELL ROBINSON

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SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
FANTAGES THEATRE BUILDING

With the Duncan Sisters retained for a second week and "The Land of Fantasy" topping the new arrivals the current Orpheum bill of seven acts contained two imposing features. The Duncans, with their individual style, won the audience, the captivating comedy and delightful comedy necessitating encores. "The Land of Fantasy," with W. Wania and Jimmie Lyons, is pretentious scenically and contains excellent dance features in the work of W. Wania and Stasia Ledova. Lyons provides the comedy punch with his war monolog between the first and second scenes. His work, which is practically a single act, registered a laughing hit. The eight English girls with their uniform dancing

came in for attention, with the flash act scoring tremendously.

Howard Smith and Mildred Barker, supported by Lillian Schaffner in a comedy sketch, No. 3, produced big laughs and secured several curtains. Frank and Teddie Sabini, assigned the difficult next-to-closing position, made good with the Wop comedy and business in the pit with an unprogrammed assistant. Teddie Sabini did well with her vocal selections. Wright and Dietrich, with excellent appearance and nicely arranged song routine, including character numbers, were big applause winners. No. 2, White Brothers opened the show with comedy acrobatics to satisfactory returns. The Rath Brothers did well, considering it was their second week and in the closing position. The N. V. A. collection followed the third act.

Despite the unusual number of acrobatic acts the Fantages bill held up well, with the entertainment heartily enjoyed. Eva La Rue, featured in "Little Cinderella," injected many laughs in a pleasing girl act which has Truman Stanley and Ina Mitchell contributing capably, together with a chorus of four girls. Gaudsmith Brothers, in the middle of the bill, created interest with clown acrobatics and their well-trained French poodles. Morrissy and Young secured big laughs. The Apache burlesque and the comedian's falls proved a scream. Fernando de Page, following the comedy next to closing, an exceptional spot

for straight mandolin playing, scored a hit. Rogers, Roy and Rogers, No. 2, were deserving of a later spot on the strength of the male member's clever-acrobatics and original dance steps. The girls inject pleasing vocal selections.

Rail and Lindstrom, a mixed team, offering ring stunts in a pretty setting, supplemented by delightful comedy, opened the show to good returns.

A collection for the N. V. A. was taken before the first act of the all-comedy bill at the Golden Gate. Josephine Amoros, working on the rings, singing and dancing, assisted by Edna Nally, a violinist, gave the show a dandy start. Jessie Busley and Co. topped the bill, putting over the travesty work in great style. Max and Moritz closed the show. The chimpanzees were enjoyed fully. Bert Howard, next to closing, with his comedy and piano work secured a hit.

Coogan and Casey, No. 3, secured fine returns with a comedy skit. Moore and Kendall, Dutch comedian and straight man, secured big laughs with nicely handled mistaken identity chatter. Moore handled a ballad effectively, with the appearance of a pretty girl during the routine helping to land a hit.

BOSTON

By LEN LIBBEY

When the curtain went up on the show at the local Keith's Monday afternoon one of the biggest audiences of the season was on hand.

For a star the show had Julia Arthur (known to Bostonians also as Mrs. Cheney, wife of a prominent Bostonian), with her Shakespearean tabloid, "The Queen's Closet Scene," from Hamlet. The way the scene was received showed there is a call for this sort of entertainment in vaudeville houses when it is well done, and by a star of such worth as Miss Arthur. Not so very long ago it was believed the only thing that could possibly get over with a vaudeville audience would be a broad burlesque of Shakespeare's work, and many times this rough comedy has earned many laughs for those in the act. The curtain calls Miss Arthur received were very sincere and plentiful, and she introduced the N. V. A. campaign, announcing the collection to be taken up.

Next to Miss Arthur, Marga Waldron had the position of prominence, appearing with an accompanist, and

putting on an act now familiar to Bostonians. Her dances are of a type that always go well here when they are well done, and she knows just how to put them over. An act that contains plenty of tone, well costumed and well put on scenically it is worth the high position it enjoys so frequently.

Gibson and Price open the show with the man doing a novelty juggling bit, and the girl doing some chalk work on a blackboard. Gibson has plenty of funny cracks to go with his routine, and while the house was rather slow at the start to appreciate them, he worked them up well until at closing.

Rule and O'Brien, with their double singing act, were next. O'Brien's voice did not seem to be in the best of condition Monday, but being a couple of old-timers in dealing with an audience they managed to cover up any defects in their act due to the lapse, and put their songs, all of good material, over with the best possible result.

Paul Decker and his company are

appearing here again in "I Heard." This is an act that has a human appeal, and also serves as a bit of propaganda against gossiping from the stage.

Rubin and Hall had easy pickings all the way. These boys put their stuff over in a rapid fire style that had the wise ones out front reaching for more. Frawley and Louise in the few minutes show real comedy patter stuff. Working from a flash start the pair get under way well and finish very strong.

Joe Browning, with his regular monolog, and the Eight Blue Demons furnished the rest of the bill, an exceptionally strong one.

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DULUTH

By JAMES WATTS

ORPHEUM—Stock, "Dear Me."
GARRICK—"Daddy," film.
LYCEUM—"Christian."
LYRIC—"Little Church."
ZELDA—"Forgotten Law."

Duluth theatres are closing Lent with the best business record in their history. This includes stock, road attractions and pictures. Patronage of stock increased at least 25 per cent. during Lent; the few road attractions have done almost 100 per cent. and several picture theatres had an overflow during a good share of the time. Church attendance was also heavier. It is surmised the closer harmony of the theatre and the church is responsible for the increased prosperity of the theatre.

Although Orpheum vaudeville closed here the first of the year, it will probably return. Marcus Heiman has submitted a proposition

to Duluth in answer to a query from the Duluth "Herald," in which the circuit offers to lease a new theatre for an indefinite period. He stipulates the new building shall seat at least 2,200 people on two floors and that it will be up to the standard of the other leading playhouses on the circuit.

Tony Sarg's Marionettes will give two performances of "Rip Van Winkle" and one performance of "Don Quixote" Saturday under the auspices of the Duluth Teachers' association. The attraction was booked by Mrs. Geo. S. Richards, local impresario.

Duluth will have its first spring music festival May 22-24. It will be a civic enterprise open to all musicians of the city. There will be an orchestra of 100 pieces, a chorus of 200 and 1,700 school children will take part. The orchestra will be directed by Gustav Flaaten, president of the Flaaten Conservatory of Music, and the chorus by Prof. Lyman Ackley of the same school. Cecelia Berry will be in charge of the children. "The Creation" will be a feature of the first night, a young people's concert the second, and an orchestral program with "Gallia" and "The Bohemian Girl" on the third night. The program has been completed and rehearsals have been under way for some time.

William C. McCreary, former manager of the Palace, Minn., is the new house manager for the Garrick here.

"The First Year" gave three per-

formances at the Lyceum, doing almost capacity business.

Dorothy Shoemaker, who played feminine leads for the Orpheum Players for several weeks, has returned to New York for a stock engagement.

"Robin Hood," booked for the Garrick, promises to set a new record. All tickets for the week will be reserved.

Benson's Orchestra of Chicago, which gave two concerts here in March, will return for three performances the latter part of April.

SEATTLE

By W. B. McCURDY

METROPOLITAN—San Carlo Grand Opera Co.
MOORE—Orpheum Vaudeville (Vera Gordon).
PANTAGES—Pop. Vaudeville.
PALACE HIP—Pop. Vaudeville.
OLYMPIC—Dramatic Stock.
Pictures:
BLUE MOUSE—"Susanna."
COLUMBIA—"Driven."
COLISEUM—"Thirty Days."
STRAND—"Mr. Billings Spends His Dime."
LIBERTY—"World's Applause."

In spite of the expected depression on account of Holy Week, the San Carlo Grand Opera Co. did well over \$20,000 on its six-day engagement at the Metropolitan. It would seem Holy Week has no longer the deadening effect on business if the public gets what it wants. The company this season is the best that Gallo has thus far sent to the Coast, including Alice Gentle, Anna Fitzl, Marie Rappold, Tamaka Miura, Anita Klinova, Richard Bonelli and Romeo Bosacchi.

Orpheum vaudeville closes for the summer May 12.

The old Seattle Grand opera house has finally ceased to exist as a theatre. The shell of the building, standing vacant since the fire that gutted it in 1915, is being converted into a four-story garage.

The theatre, opened in 1899, with Ferris-Hartman in "Ship Ahoy," has since seen production of all the famous stars and plays that have visited the Coast until about 1910, when the attractions shifted to the Moore and later to the Metropolitan. At the time of the fire it was used for the showing of third and fourth run pictures at 10c.

Most of Seattle's theatre men served their apprentice days at the old Grand, as well as several who have gone farther afield, notably John Cort, formerly manager of the house; George T. Hood, now manager of the Auditorium, Chicago; Frank P. Hood, now manager of the Metropolitan, Seattle; Arthur Ives, now auditor of the Union Pacific Railroad; W. B. McCurdy, now house manager, press representative, and also representative of "Variety" here, of the Metropolitan; Percy Ikart, sales manager and northwest representative of "The Nut House"; and Carl Reed, the New York impresario. Many of the stage hands of the old Grand are now heads of departments at the local theatres. Old troupers who have played Seattle the last 20 years and are now famous on

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New Address

BALTIMORE

By ROBERT F. SISK

FORD'S—"Muscle Box Revue."
AUDITORIUM—"Bombo."
ACADEMY—"Bird of Paradise," stock.
LYCEUM—"Why Men Leave Home," stock.
PALACE—"Marion's Show."
FOLLY—"Jersey Lilies."
CENTURY—"Glimpses of the Moon."
RIVOLI—"The Isle of Lost Ships."
NEW—"Jazzmania."
METROPOLITAN—"Toll of the Sea."
CENTURY ROOF—"Cabaret."

"Molly Darling" and a stock production of "East Is West" were the only light shows to brave Holy Week in Baltimore. "Molly Dar-

ling" played at Ford's and local high-brow critics once more "discovered" Jack Donahue, while one or two low-brow critics just said they liked him, and let it go at that. In a very religious town, with a large Catholic population, the show did about \$13,000 on the week, exceptionally good. Any other week it would have done considerably more, for it received excellent notices all around.

"East Is West" did fairly well down at the Academy in its second week. This stock production of the Duffy-Smith Players about held its own, going about \$4,000. The Lyceum and the Auditorium dark.

DETROIT

By JACOB SMITH

NEW DETROIT—"Bringing Up Father." Next, "Shuffle Along."
SHUBERT-DETROIT—"Gaities," 3rd week.
GARRICK—"Kempy." Next, "Steve."
MAJESTIC—"Oh, Boy." Next, "On the Stairs."
SHUBERT-MICHIGAN—Last week of Bonstelle Players in "Mr. Pimm." Company will take vacation, reopening at Garrick in May for run.
CAPITOL—"Syncopation week. Picture and eight acts. Next, University of Michigan week.
MADISON—"Glimpses of the Moon."
ADAMS—"Safety Last" opened Sunday for four-week run.
BROADWAY-STRAND—"Poor Men's Wives."
FOX—"Truxton King."

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I & Y CIGARS

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Where the Profession Meets
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NEW YORK CITY

"Birth of a Nation" will open at Fox-Washington in April for run.
COLONIAL—Morgan & Wooley Co.; Mudge-Morton Co.; Tom Mahoney; Maley & Singer; Personality Trio. Next, Detroit "Follies," local talent.

ORPHEUM—Watson Sisters; Mayme Gehrue and Band; George B. Alexander & Co.; Moore & Goodwin; The Haydens; Diaz & Powers; Doris Lester & Co.; Jack Hedley Trio.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Eddie Cantor show. GAYETY—"Record Breakers." GRAND—"Shuffle Along." EMPRESS—"Pollyanna," by Warfield stock.
GARDEN—Bridge Musical stock. LIBERTY—"Little Church," film. NEWMAN—"Glimpses of the Moon."
ROYAL—"Mighty Lak a Rose." TWELFTH STREET—"Bell-boy 13."

The Shubert, Grand and Empress all dark last week; lighted up Easter Sunday. The latter two houses been dark most of the season, but the Shubert's darkness was on account of Holy Week. Theodore Roberts, who was recently heavily featured at the Orpheum, is booked for an early return date at the Mainstreet, which is carrying out the recently announced policy of that house, which will play many of the big Orpheum acts commencing April 8 when the new plans go into effect.

The Pantages theatre will hold contests of various sorts weekly and have designated Thursday nights for that purpose. Last week the contest was for saxophone players. Unless plans are changed visitors at Electric Park will see two imported orchestras in action this summer. One will be in the Board Walk, formerly the Silhouette Garden, with a revue. The other will furnish the music for the "Follies" in the music pavilion, under the direction of Roy Mack. The management of the park will be handled again this year by Gabe Kaufman, with Fred Speer, assistant and in charge of publicity.

While it was thought the Shuberts might send an attraction here to open the new Missouri theatre this season, it is now announced that the opening will not occur until next fall. Just the class of attractions to be seen in the new house is unknown and no definite announcement as to the policy will be given out for some time.

SPOKANE

By EDWARD J. CROSSBY

The Spokane Allied Amusement Association has been formed. Officers for the year will be elected shortly. C. M. Van Horn, manager of the local Pathe exchange, has been acting as secretary for the association. Among those at the meeting were Charles York, of the Auditorium theatre; Walter Finney, of the Pantages there; Maurice Oppenheimer, Hippodrome; Dr. Howard Clemmer and Dr. Lambach, Clemmer; Ray Grombacher, Liberty; C. E. Stillwell, of the Stillwell Theatres company; J. W. Allender, J. M. Beal, C. Van Horn, W. J. Pugh and Ray Boomer. Charles Whitehead, dance hall proprietor, also became a member of the association. The membership will include baseball club owners.

An eastern tour under the management of Tom Brown, of Brown Brothers, is being considered by "Chuck" Whitehead, proprietor of a local dance palace and leader of Whitehead's orchestra. Whitehead is now waiting to hear from Brown, who is east bound following the western tour of the "Tip Top" show.

Interest in jazz orchestra circles is centering around the engagement

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Gibson String Instruments

of the various orchestras to play at nearby resorts during the summer. Tex Howard will play at the Natatorium Park pavilion through the summer; Eddie Garner's orchestra at Medical Lake; R. E. Tenney of the Pantages theatre orchestra will direct the orchestra at Loon Lake Saturdays and Sundays.



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CALLAHAN AND BLISS

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when we signed contracts with that office. Instead, we were given dates to appear in

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thus causing us to lose our commercial standing and value with circuits and agencies that we have played for for years.

"The Circuit of Opportunity," as far as we were concerned, and as it seemed to us then and does now, was merely an opportunity to pull the SHUBERT CHESTNUTS out of the fire.

We are inserting this advertisement for just what it says and for what value it may be to our brother and sister artists. We don't want them to make the same mistake we did. Let our experience be their lesson.

We are paying for this advertisement with our own money, without thought or promise that the circuits we were foolish enough to leave to play Shubert Vaudeville will arrange any time for us.

We are booked until next October and would not be in a position to accept other time if offered by anyone. We are taking this space simply and only to advise our friends in the profession we made a mistake and because we want to caution them not to make one.

Callahan and Bliss

EDITORIAL FROM EVENING JOURNAL

March 24th, 1923.

The man that amounts to something is the man that lives in a house that he owns. He IS Somebody. He has that which cannot be taken away from him.

To own your own home, the roof above you, the walls around you, the ground beneath you, MEANS independence. And independence is the best, strongest and most encouraging feeling that a man can have in his heart.

To go FROM YOUR OWN HOME in the morning, and return to YOUR OWN HOME at night, and know as you work that you are paying for it, or that you are laying aside part of your earnings to provide for it, TO ENDOW IT after it is paid for, is the most satisfactory and stimulating knowledge.

First to get the home, then to save that it may be made safe for your children and your wife, that is the first important work of a man worth while.

Real work begins at HOME, consists in providing, first, for those that depend upon you, and that have a right to look up to you.

After that comes the work done for the world outside.

EXTRACT FROM THE NEW YORK AMERICAN

Next to "MOTHER," Home is the most beautiful word in the world.

And yet, unless you own the house in which you live, you can never quite know the inexpressible pride and happiness that is summed up in that one word—HOME.

A HOME where your children can grow to manhood and womanhood, with fresh air and beautiful scenery around them, clean, airy schools, safe traffic-free streets, the music of crickets on Summer nights, dandelion fields to romp in, vacant lots in which to play baseball, old-fashioned country sounds and smells, to enjoy boating, bathing, swimming and fishing, a glorious heritage that city streets with their dust and noise can never give.

Home-ownership means—

Independence—Pride.
A wise investment.
Better Standing.
A motive for thrift.
Peace of mind.
And—greatest of all—
Insurance against old age.

A Letter From Sam Mann

To The Profession:—

[April 5th, 1923]

Our profession has in it so many people who are neglecting the most important thing in life—to own their homes. Editorials such as the reprint on this page have made me realize the need of bringing direct to the attention of our members the necessity of each of us preparing for the future. The Home is the foundation of Independence.

The actor above all others should make buying a home his goal. The money making period in our profession, compared with business or other professions, is usually the shortest lived. This alone is reason enough for you to make an early start and plan for your future NOW.

Instead of being known as Sam Mann, "The New Leader," I prefer to be known as Sam Mann, "The HOME BUILDER." I am going to devote my time selling homes to the profession.

As Sam Mann, the Home Builder, I have affiliated myself with a very reliable concern of twenty years' standing who have in the past developed some wonderful properties, such as "Broadway on the Hill," Flushing; "Ocean Gardens," Brooklyn; "Rosebank in Bayport," Long Island, etc. We are now developing a very choice property known as "Orchard Park" at Baldwin, Long Island.

The price? So exceptionally low that you yourself will be amazed. The terms of payment are so arranged that you won't miss the (mite) you are laying by for this "future storehouse of value" HOME—the guarantee of your future independence.

Drop me a line for particulars or let me call and explain to you. My address is 320 Fifth Avenue, Room 803. My phone is Pennsylvania 0564.

Sincerely yours,

SAM MANN, "The Home Builder."

IN BERLIN

(Continued from page 20)

Thought"). It is difficult to conceive of a better performance of this very exacting role. Wegner has not for a moment forgotten how to use his voice, he builds and builds until at the climax he had the whole audience absolutely in his grip. Unfortunately, some of the things he learned in the movies he has forgotten to forget on the stage; he grimaces much too much, and has at the beginning of the play a bad habit of pausing much too long before he picks up his cues. But it was not only Wegner's performance which made the evening so interesting. Maria Fein and Kurt Goetz seconded him splendidly, and even the minor roles were played with exceptional finish and felicity.

The plot of this play, known in America in novel form, is that of a doctor who pretends to be crazy, murders a novelist whose wife he is in love with, only to find at the end that this stimulation of madness has really made him crazy. It is possible that with the right actor

the play might do fair business in New York for a little time, but it has really no big commercial chances.

After Schnitzler's "Relgen" now comes Siegfried Geyer, another Viennese playwright, with "Die Mary" ("Mary"), to try to duplicate the success. That he certainly will never be able to do with the play as now presented in the Theater in der Koeniggratzstrasse, for although it has one amusing act and one that just gets by, the effect of it for a whole evening is very unsatisfactory.

It is really only four one-act plays, held together by the fact that the leading character, Mary, is the same in all.

In the production in the Theater am Kurfuerstendamm, Else Eckersberg as Mary only really succeeded in creating an illusion in the last two pieces, but good work was done by Hans Albers as the actor; Ernst Troschel as the man with whom she is having an affair in the third episode, but most of all, Paul Morgan in a wonderful humorous characterization of the baron whom she marries.

At the Kammerspiele Elisabeth Bergner has just created the title role in Strindberg's "Fraulein

Julie"—a performance hailed here by all the critics as a masterpiece; undoubtedly Miss Bergner is a very talented actress, but she has developed many mannerisms and often lets the interest drop by an inexcusable slowness of tempo. Heinrich George, who played opposite her, really gave the better performance of the two, especially when one realizes that this short, fat figure makes it impossible for him to give the impression of the physically attractive young footman, Jean.

Other late productions: "Buerger Schippell" ("Citizen Schippell"), a comedy written by Sternheim before the war, has been revived with rousing success at the Lessingtheater. An excellent cast, which includes Alexander Granach, Hermann Valentin and Hubert von Meyrink, put the play over to roars of laughter. Emanuel Reicher has returned to the German stage after his long stay in America as director and actor, and is now playing the role of the old watchmaker in Tschirikow's play, "Die Juden" ("The Jews"). Reicher is too old to be any longer able to thrill, and the play itself is a miserable piece of sentimental melodrama. At the Staatstheater Juergen Fehling has directed Kleist's "Kaetchen von Hehlbronn," and a miserable mess he has made of it. The play itself is bad enough, but Fehling allows his actors to stamp and shout about the stage in a most annoying manner. "Das Prinzchen" had to be revived at the Lustspielhaus, to follow "Der Kammerdiener," by Robert Scholz, which was produced there and failed miserably. The former play is also nothing to boast about. At the Deutsches "Improvisationen im Juni" ("Improvisations in June"), by Max Mohr, turned out not to be half what was expected of it. The big idea seems to be that America is trying to buy out Europe, and, if they do, they won't get what they paid for—and there may be some truth in it.

Variety Bills

The March program at the Scala shows clearly that German vaude-

ville is beginning to suffer from a lack of foreign acts. This is the worst program caught there since the theatre opened almost two years ago. Two or three of the numbers are so bad that only with exercise of the greatest will-power can one possibly sit them out. The program is as follows: Thuack-Gould Co., acrobats; Cronin Brothers, roller skating; Lee Loma, singer; Paul Florjan, acrobats; Paul Steinltz and Paul Foerster, comedians; Mueller-Schadow Quartet, singing; Schwarz Co., "The Broken Mirror," sketch; Factory Sisters, acrobats; A. Robins, musical imitator; Paul Batty, trained bears.

Wintergarten this month: Six Orellys, acrobats; Two Junglas, acrobats; Four Arconys, bicycle riders; Four Eitners, acrobats; Nansen's seals; Eva Harloff, singer; Bova, xylophone player.

Louis Linker, owner of the Criterion, Bridgeton, N. J., playing vaudeville and attractions, has purchased the Majestic in the same town, which will be devoted to pictures.

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The audience in a Halifax (N. B.) theatre became somewhat alarmed when Jimmie Goode, blackface comedian with the "Canadian Dumbbells," was bombarded from the wings with old books and tin cans as he stepped forth to do his turn. However, it was announced that the actor had just been married to Winifred Mae Stuart, a Halifax girl, and he was given an ovation.

Esco Ives returned to vaudeville at San Diego, doing a monolog, after residing in that city for several years. He was defeated in March when a candidate for election to the common council of the town.

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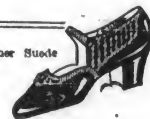
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Madame Kahn

148 West 44th Street
NEW YORK CITY

CABARET

(Continued from page 25)

over the Leviathan to select the room and have it arranged where the band and performance (if one is given) shall be placed on the boat for its maiden U. S. lines trip in July. While it is settled for the boat to carry a Whiteman orchestra, the entertainment is in abeyance.

Scotch remains at around \$75 a case in New York in small lots, but rye holds to its former high of \$85-\$90 for good stuff. The reason of rye being able to maintain the quotation is through all of the effort at importation being made on Scotch. Dealers believe the present Scotch price may advance within six weeks though having no positive grounds for the assertion. There does not

just now appear any valid reason for the lessening of the supply flooding into New York from all water points.

The Colfax Amusement Co., operating several theatres in South Bend, Ind., will open the Palais Royale, a new dance palace, about April 15. The Red Jacket orchestra of 10 pieces will supply the music with Jonas Pariberg of Chicago handling the publicity.

After nine years as harpist at Joe's on West 41st street, Walter DeSota is now at Shanley's on upper Broadway.

Charles Hanson, John Wagner and Percy Elkeles have taken over the Club De Vingt building at 110 East 59th street. It reopened April 4 as a restaurant-dance cabaret with Wagner in charge. The building was intended as the New York home for Isadora Duncan, the dancer, who lived in it for a while. Later Mrs. Hawkesworth conducted it and still continues a club in the building.

Jack Waldron stepped into the show at the Boardwalk Cafe, New York, replacing Lew Lockett. Waldron was a former vaudeville partner of Emma Haig. Lockett was also. Both are dancers.

There is one Broadway cabaret that should breathe more freely when its present show vamps. If ever a place escaped a scandal that would have made Hollywood forgotten, it has been that cabaret. Not only the cabaret itself should sit easier, but a good many out-

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One of New York's Leading Cabarets. Situated at Corner 5th Ave. and 131st St. READY FOR NEW MANAGEMENT. Sixty tables, chairs, piano, bar and fixtures. Well lighted and ventilated, good sanitary condition. Terms reasonable. For particulars write or inquire: S. BRIGHT, 169 West 131st Street, N. Y. Phone Morningside 4030.

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By G. ST. JOHN-LOE.

"THE FLAMING STORY OF A YOUNG WOMAN who is eager for all the great experiences of life and had the courage to face life. Three great love affairs make up the larger part of this vivacious, smoothly flowing tale."

—Cincinnati Times-Star.

N. Y. Times: "Miss St. John-Loe is responsible for a best seller."

N. Y. Herald: "A book of amazing comprehension of feminine moods."

Phila. Record: "A quivering excitement keeps us strung to a tension."

Lowell Telegram: "There are high points which are wonderful in their imaginative sweep. A story of great beauty." \$2.00

THOMAS SELTZER, Publisher

5 West 50th Street, N. Y.

side the cabaret management. Nearly every daily in New York and a dozen magazines have known of the condition, but none cared to touch upon the subject unless it "broke" in the regular way through the complexion of the different angles to it.

Frank Ellis, former manager of the Hotel St. Francis orchestra, San Francisco, who was married recently is going to Australia to play a series of concerts. He will sail on "Niagara" from Honolulu after a brief stay in the island city. His bride will accompany him.

The Palais Royal, San Francisco, is now putting on its new revue shows every two weeks and is playing up the opening dates. As special features of these occasions, the management is serving elaborate dinners.

On top of the further scare the restaurant men got Tuesday when it was reported five more Broadway cabarets had been proceeded against, federally, they also heard that the Salvins had started a proceeding against Police Inspector Bolan. The Salvins, it is said, will charge oppression against the inspector who has been most vigilant against the Salvin places. One of the Salvin cabarets mentioned among the five, Club Royal, is not in the Bolan district, neither is Murray's, another of those proceeded against.

Since the police renewed activity it is said, several cabarets along the main street have refused to sell, fearing the police would get them for it.

Arnold Johnson and Band, after breaking the house record at Bala-ban & Katz' Chicago theatre, left for Omaha, where the band will open a six weeks' engagement.

Alex Hyde's Band opened this week at the Boardwalk (cabaret), New York.

Lottie Grooper has joined the floor show at the Club Gallant, specializing in singing Continental numbers.

Freeman's Restaurant, on Seventh avenue, between 47th and 48th streets, changed hands last week, when Gertner, another Times Square restaurant proprietor, took over the restaurant, paying \$100,000. It is reported. Freeman is said to have lost money in a the-

atrical venture and otherwise. Another reason given for the sale of the business was the nickel coffee cafeteria habit. This type of restaurant has been springing up like mushrooms in Greater New York. Freeman's opened about five years ago.

In Los Angeles the bootleggers have formed a "trust." They are working under an understanding that retails whiskey by bottle or case at a uniform price. Doing business with the picture people on the Coast, the booze sellers discovered they were pretty wise. Picture people played one leg against another, securing the lowest figure before buying. In that way they pushed down the price of single bottles of Scotch to \$9, and \$90 for a case. The rum runners got together and decided all Scotch should be \$12.50 a bottle, \$110 a case, with any lower price to be fixed by mutual agreement between them.

Two more dance hall projects are planned for Chicago. Martin Grosby, a prolific builder of flats, plans a huge structure 82 feet on North Wells street and 214 feet on North avenue, with the same frontage on North Park avenue, which will be 437 feet long. The place will be somewhat similar to Rainbo Garden and will cost \$500,000.

The other location is on the South Side, between the Linden and Stratford Theatres. Irving Isidor is interested in the project.

I. Jay Faggen of the Roseland, New York, management, is developing into a prolific songsmith. He has a number of dance compositions around with the various music publishers.

Cabaret business along Broadway is reported in pretty bad condition. The dance restaurants are cutting down on their entertaining overhead. Activity by the police is one reason. The cops are out again watching the restaurants for violations and besides the regular policemen, the vice squad is after offenders.

That the tango is actually on its way to make a bid for popular favor as a ballroom dance is evidenced by the number of tango dance numbers the American music publishers are hustling out and the number of tangos the phonograph companies are "canning" in anticipation of the craze. The various dance halls all advocate dancing the Spanish number, and many voluntarily include one or two a night in addition to obliging requests for this advanced style of ballroom Terpsichorean agility.

Will Cunningham is planning to book shows to cost as much as \$8,000 a week at "The Garden of Eden," Chicago, which is advertised with the promise of "The finest



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At the PALACE, NEW YORK, This Week (April 2)

"UNDOUBTEDLY THE GREATEST SENSATION OF THE SEASON"—(Consensus of Critics)

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Direction MORRIS & FEIL

amusement garden in the world." There will be room for 10,000 dancers, it is promised, and seats for as many diners. It will be at the junction of Waukegan and Dundee roads. After June 1 single admissions will be \$1. "Super-extravaganzas" will be a feature of the entertainment.

The Little Club, a Salvin cabaret underneath the 44th Street theatre, New York, closed for good Sunday night. It is one of the three road-way restaurants the Federal authorities lately instituted injunction actions against. Shanley's, also closed following the service of the Federal complaint, is another, and

Joe Paul's Knickerbocker Grill is the other.

At a meeting reported held Saturday between the Federal enforcement men and the New York police, it was said it had been agreed the police only in future will search out liquor violations in New York city (Manhattan). The evidence secured by the police will be turned over to the government and proceeded upon. Heretofore, Federal agents, as well as policemen, have scouted, seeking liquor violating evidence.

Willie Creager has announced he is no longer with the Baltimore (hotel) Society Orchestra, of which he was the drummer.

NEWS OF DAILIES

(Continued from page 25)
In accordance with the law, Indiana authorities are not preparing to take any action.

The Theatre Guild has completed plans to launch a campaign to sell \$500,000 worth of 6 per cent. bonds the proceeds from which will be used for the erection of a theatre.

J. J. Barrow, a veteran actor, who appeared for many years in "Uncle Tom's Cabin," was burned to death last week when a bunkhouse belonging to the Arlington Heights Fruit Co. in Riverside, Cal., burned to the ground.

Lillian Walker, Diana Allen and Annette Bracy, the latter a chorus girl, were named as co-respondents in a divorce action last week brought by Mrs. Elsie F. Wilkinson.

It's
Different
LAND OF TANGO

against William J. Wilkinson, the head of a printing concern. The action was heard before Supreme Court Justice Mahoney with a jury verdict given in favor of Mrs. Wilkinson.

The Chicago dailies announce the Tarkington-Wilson comedy, "Bristol Glass," will not have its premier Sunday at the Blackstone as announced but will play a week in Cleveland prior to going to the Chicago house. A campaign has been launched by the Chicago Civic Theatre to secure 50,000 associate members to pay \$5 a year dues entitling them to purchase tickets at half price. Donald Robertson is interested in the venture with Mrs. Rockefeller McCormick, the honorary president. It is planned to raise \$300,000 as an operating fund with the theatre to be given over to the works of American dramatists. Due to the shortening of the period assigned to Taylor Holmes in "The Rear Car" at the Cort, Chicago, "R. U. R." which was not expected until next season will open there April 14.

Evan Burroughs Fontaine and her mother, Mrs. Florence E. Ames, recently indicted by the Rockland County Grand Jury for perjury, face jail sentences with the withdrawal of their plea of not guilty to the charge. Both women are at liberty under \$5,000 bail. District Attorney Lexow may appear before the court at any time with the power to ask for a sentence.

"The Ring of Truth," by Arthur Goodrich and Rose A. Palmer, was produced by Walter Hampden, Tuesday, in Indianapolis. Hampden and Carroll McCormack are playing the leading roles.

Walter Hampden has leased the National, New York, taking possession Aug. 1.

The Chicago civic club has submitted a list of seven people to the city civil service commission who are deemed competent to be deputy motion picture censors for Chicago. The names submitted to Commis-

sioners Fraxier, Feary and Ames are Mrs. Irvin McDowell, Mrs. William S. Hefferan, Mrs. E. E. Smith, Ald. U. S. Schwartz, Mrs. Thomas Burns, Major M. L. C. Funkhouser and Mrs. Moses L. Purvin.

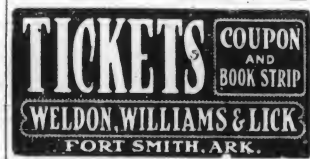
Charges preferred against members of the Chicago detective bureau's automobile detail preferred by Edmund Fitch, the organizer at the Stratford (pictures) will not be dropped. Fitch, who charged that the detectives beat him into insensibility in an effort to make him confess to an automobile theft, appeared before Judge Kersten last Thursday and asked that the case be dropped, but State's Attorney Edward J. Lyons says that he has been instructed by State's Attorney Robert E. Crow to bring the case to trial as soon as possible.

The death of Sarah Bernhardt last Monday in Paris disclosed the actress was a bankrupt. Immediately after her death process

servers appeared at her home, but found most of the furniture and art objects had been removed while she was on her death bed. The creditors had already placed her villa at Vaucresson under seal. This she had purchased recently for her granddaughter. The Belle Isle property, on which she expressed a desire to be buried, is to be sold shortly for debt. Early this week Mme. Bernhardt's will had not been located. It is believed her entire estate will go to her son Maurice.
(Continued on page 50)



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You have probably seen "100% jugglers."

You think that you have seen "100% hand balancers."

You imagine having seen "100% artists" doing all sorts of balancing feats.

Likewise you know all about the greatest "100% head equilibrists."

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Well, imagine five of these "100% artists," put them all into one person doing combinations of tricks never thought of before and some needing superhuman strength on account of three and four absolute opposite and contrary movements required to accomplish such tricks, baffling description and defying all laws of gravitation and equilibrium—Then you have

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Starting his act with a "100% smile" at the point where the others leave off.

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Featured in "MAKE IT SNAPPY"

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FOX-TROT
OR
COLLEGIATE WALK

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AND
EXTRA VERSES
Now READY!

NEWS OF DAILIES

(Continued from page 43)

In whom she had been greatly interested for many years.

James R. Cooper, a jewelry broker, was arrested at his home in Glen Cove, L. I., Saturday, accused by Irene Castle of stealing a pearl necklace valued at \$9,000. Cooper was locked up in the West 47th street station after he had been identified by the dancer. Cooper is reported to have bought and sold jewels for the plaintiff for years. Last fall Miss Castle alleges she asked Cooper to sell the necklace in question, and after getting it in his possession he disappeared. The police stated Cooper admitted pawning it.

Evan Burrows Fontaine and her mother will be tried by Supreme Court Justice Frank L. Young of Ossining when they face a new jury next month in New York charged with committing perjury to have the dancer's marriage to Sterling Adair annulled. The investigation of the annulment suit was the sequence of a suit for \$1,000,000 for alleged breach of promise Miss Fontaine brought against Cornelius Vanderbilt Whitney.

Harry Pilcer and his partner, Mme. Rahna, arrested last week charged with having performed an immoral dance at the Palais Theatre, Paris, will appear before Judge Bacquet Thursday and demonstrate the dance.

A new endowed theatre in New York is being planned by Channing Pollock, in which will be presented new plays with recognized players, with an admission scale of \$1 top. Pollock, who has been lecturing throughout the country, is said to have come in contact with the people of moderate means who crave genuine dramatic entertainment but are not in a position to pay the present high admission prices. It is his plan to rent a theatre seating approximately 1,400 in which to produce the plays. It is anticipated that

Acme of Spanish
Novelties

'LAND OF TANGO'

a proposition of this order would lose in the neighborhood of \$2,000 a week, which amount could be made up by donations by people who have expressed an interest in the idea.

Maurice Frank, an operatic impresario, has closed negotiations with the management of the New York National League Baseball Club to present opera at the Polo Grounds, New York, one night a week during the summer. He plans his presentations for Wednesday evenings, starting June 20. For each production an orchestra of 100 pieces will be used, with the admission scale to be topped at \$1 for all performances.

The Atlanta Ministers' Association has demanded the Charlie Chaplin comedy, "The Pilgrim," being shown at a local theatre, be withdrawn. They contend the comedian ridicules the ministry.

The Selwyns have agreed to allow Channing Pollock to take over the Apollo, New York, for his proposed endowed theatre, in which are to be produced plays at an admission scale of \$1.

Stella Larrimore, mentioned as "Miss S. L." in the divorce action brought by Geraldine Farrar against Lou Tellegen, applied Monday to Justice James O'Malley in the Supreme Court for a jury trial on framed issues embodying the allegations of misconduct which brought her name into the divorce proceedings before Referee Thomas H. Mahoney. Louis B. Brodsky, attorney for Miss Larrimore, asked for the jury trial to vindicate his client and said he was prepared for immediate action. Miss Farrar's attorney opposed the application and characterized the action as an attempt to delay the hearings before the referee in the hope Miss Larrimore would be dropped as one of the respondents.

Edith Day, appearing in "Wildflower" at the Casino, filed a voluntary petition in bankruptcy Monday in the United States District Court.

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She listed her liabilities as \$15,545 and her assets as \$250. The latter consists entirely of wearing apparel. Among her creditors are Gotham Hosiery Co., \$60; Lucille, Ltd., in conjunction with Carl E. Carlton on a judgment obtained in London, \$2,000, and Rodman Wanamaker and Guaranty Trust Co. as executors of the will of James Gordon Bennett on a deficiency judgment, \$12,345.

George Arliss and his wife are being sued in the Supreme Court for \$10,000 as damages for injuries alleged by Maria Mathews, a servant, inflicted by their dog. The plaintiff alleges the dog attacked her while she was employed at the Arliss home in New York during February. She alleges she was attacked several times by the animal, with the last resulting in permanent injuries.

W. J. Love, vice-president and general manager of the United States Shipping Board, announced Tuesday R. H. Burnside had not been engaged to produce musical reviews on the "Leviathan" when she was placed in the trans-Atlantic service. The board is reported as having given Burnside permission to present a band in vaudeville as the Leviathan orchestra.

DISC REVIEWS

(Continued from page 25)

mamma" indigo yearning for her straying daddy. Patricia sells this with her usual distinction.

"MY BUDDY" (Waltz)—Frederic Fradkin (Violin Solo)
A KISS IN THE DARK—Same—Brunswick No. 2342.

Fradkin's light musical comedy and better class ballad selections, done as violin solos, are attracting increased public attention. Fradkin's appearances in vaudeville and as soloist at the mammoth Capitol, New York, and other picture houses double this interest, while his sterling tone and technique do not disappoint. This is probably the best couplet he has made so far.

SPANISH ROSE (Tango)—Kaplan's Melodists.
MY CUBAN PEARL—Same—Edison No. 51117.

Those advanced hall-room hoovers who are looking for novelty can satisfy their desire through the medium of these two tangos. The tango is being touted as due for a strong come-back and of popular potentialities. This Castilian-flavored couplet fits the dances to a "T," the very titles breathing of Spain and fandango atmosphere.

SOME LITTLE SOMEONE (Fox Trot)—Vincent Lopez and Orchestra.
YOU KNOW YOU BELONG TO SOMEBODY ELSE—Same—Okeh No. 4788.

Lopez as usual delivers handily with colorful arrangements of the two numbers he is currently featuring. Both are melodious and snappy foxes, the "Somebody Else"

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REASONABLE RATES

ballad surprising because of its catchiness as a dance.

Eugene West and James V. Monaco will attest that despite its now admitted up-to-dateness in lyric idea the song went begging from publisher to publisher for months, and after being accepted by Berlin, Inc., lay buried six months until accidentally given impetus, with the result it is the biggest current sheet music seller. That's the funny angle about the music publishing game. A third anonymous co-author of the song, signed with another firm, showed it to his chief, who bears the reputation of knowing how to "pick 'em," and it was turned down, although the staff writer was given permission to give it to anybody else who wanted it. Berlin took it after three others refused it and is cashing in on it.

APPLE SAUCE (Fox Trot)—Hollywood Dance Orchestra.
PEGGY DEAR—Casino Dance Orchestra—Pathe No. 20904.

Abe Lyman, Gus Arnheim and Arthur Freed composed both numbers jointly and both are bound to become tremendously popular. Lyman is the west coast dance orchestra leader who is touted as a sensation. He is due to open at the

Ambassador, Atlantic City, May 1, the same place where Paul Whiteman came to attention. "Apple Sauce" may be such a commercial title and lyric, but not so as a dance tune. It has a corksing novelty rhythm that sounds like a hit.

"Peggy Dear" sounds better as a selling title, but again it's the melody that predominates. Possessed of a corksing tune, it permits for excellent effects, the cornet getting real "hot" and the orchestration packing everything but the bass drum in it for effects.

MY BUDDY (Fox Trot)—Paul Specht and His Orchestra.
MAGGIE BLUES—Same—Columbia No. 3817.

"My Buddy" (Kahn-Donaldson) is distinguished by a majestic orchestration replete with novelty effects and interludes. The switching from the brasses to the saxes and violins is tellingly aimed for novelty. Furthermore, Phil Baker is present with his accordion for a novelty interlude.

"When You and I Were Young, Maggie, Blues" (Jack Frost-Jim)

(Continued on page 53)

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The only factory
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And, still, YOU may be the very one who is ill and indigent.

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took care of an average of eighteen of your Fellow-Performers each week last year,

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LOLA AND SENIA

"TERPSICHOREAN TID-BITS"

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THE "TRIAD" by FRANK MORTON

"The most remarkable thing at the Tivoli of late has been the dancing of LOLA and SENIA. It is many years since we have seen any other dancing so perfectly brilliant as theirs. MISS LOLA has charm, grace, dignity, distinction and all the dazzling qualities all set against a most unusual appeal of simple womanliness. Both she and Senia are ballet dancers of the great school without being enabled to show us what a true ballet is. If they produced a ballet in some great J. C. W. production, they would be what the local erudite call a riot.

"The Triad" suggests to the Messrs. Musgrove that it was hardly fair to put the Australian Dancers, Decima McLean and Her Brother, in the same bill with these brilliant, exotic birds of passage. The McLenses do the conventional whirling cabaret sort of thing, but to the anthemic glow of pure beauty, that is Lola's dancing, their work is not appreciably related."

DENVER

By A. W. STONE

Billy Maine and company, in musical comedy tabs, appear to be getting the business at the Iris. Formerly this house specialized in last run pictures, at 10-15, including tax. The tabs are being given at 25, matinees, and 50, nights, with constantly increasing attendance. The Maine company started its fifth week, the tab running an hour to the performance and a five reel feature film being shown as a chaser. Reconstructed comedies are used, with musical specialties in an olio. Maine is a creditable comedian of the slapstick variety, and is popular with the Iris audiences. "Somewhere in France" pulled excellent business last week. With an even break in weather, the management believes it can hold the house all summer.

"The Trail of the Lonesome Pine" satisfied Denham patrons last week.



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In the GRILL with SPECIAL RESERVATIONS for LADIES

the weather also being conducive to fair attendance. About \$5,200 for the week. "Friday, the 13th," coming up. Beulah Blaine of Birmingham joined the company for the Easter Sunday opening. She has been playing in stock in New Orleans for a season or so, and is the daughter of an Alabama planter.

The Empress staged one of its periodical ten-act vaudeville shows last week. This was given immediately following a five-act special program the week previous.

A fairly well-balanced bill at the Orpheum last week did a fair pre-Easter business, with no records broken and no startling boosting on the part of the customers. Julian Ellinge, headliner for the week at hand, is getting a lot of press matter over, and probably will pull big, especially as the Lenten season is now over.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Carry On," Dumbells.
GAYETY—"Bubble-Bubble,"
PICTURES—Capitol, "Safety Last"; Allen, "The Game of Life"; St. Denis, "The Greatest Menace"; Belmont, "A Gentleman from America"; Regent, "Camille"; Strand, "A Blind Bargain"; System, "The Forgotten Law"; Papeau, "Trifling Women"; Maisonneuve, "Hearts Affaire"; Crystal Palace, "The Prisoner"; Mount Royal, "The Beautiful and Damned"; Plaza, "The Educator"; Midway, "While Justice Waits."

Over 150 merry-makers at "Bagdad," a cabaret restaurant here, were forced to hurriedly leave the premises when fire broke out in the ground floor of the building, occupied by the restaurant.

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plied by a millinery store and the Todd Information Bureau. The fire broke out at 3:30 o'clock in the morning at the rear of the millinery store and had made considerable progress before the firemen arrived. Three streams were laid and the firemen were able to prevent the flames from spreading to the floor above.

The Savoy, at Owen Sound, Ont., which for some years has been closed, has been leased by Chris Georgeas of that city. It will reopen in less than a month.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, Eugene O'Brien in "Steve." O'Brien's movie prestige permitted this show to open to an unusually good business, although the house was top-heavy, thanks to the matinee girl deluge upstairs. The piece itself has little or no merit; it's just a throw-back to the days of rural comedy drama. The cast, however, redeems. Last half, dark. Next week, dark.

STRAND—"Bella Donna."
ROBBINS-ECKEL—"My American Wife."
EMPIRE—"Poor Men's Wives."
CRESCENT—"Who Are My Parents?"

Armory Lodge, I. O. O. F., of this city, gives a minstrel show at the Y. M. C. A. auditorium Friday night. Carroll W. Collins, erstwhile professional, has been directing and staging the show.

The Minion Club of this city will stage a vaudeville program at Auburn State Prison Sunday night.

Arranged through the Jefferson County Home Bureau in co-operation with the New State College of Agriculture at Cornell, a dramatic training school, so called, will be held in the grange hall at Watertown April 25-27.

The Crescent and the Rivoli here are engaged in a spirited newspaper advertising campaign against "Robin Hood." The Crescent started the war when it announced that it would have the "one and only" Donz. Fairbanks "Robin Hood" film, and warned the public to avoid an "old rescuee." The Rivoli had the picture scheduled prior to the Crescent's dates and saw in the Crescent copy a direct challenge. The Mitchell

Fitzer house came back with copy stating "We do not mislead the public. The Rivoli is the only authorized theatre at this time first to show 'Robin Hood.'"

The Fairbanks picture was first offered at the Robbins-Eckel here. It hits the Happy Hour on Sunday for three days on a return Syracuse visit.

The Comerford Amusement Co. of Scranton invaded Southern New York this week, when the corporation acquired the holdings of Nye Merrill of Waverly. The Merrill chain of nine houses—two in Waverly, two in Sayre, two in Towanda and one in Athens—were involved, the Waverly man retaining only the Amusi in his home city. This, too, has been leased to the Scranton concern for a ten-year term. Transfer of the properties was effected on Monday.

Ill health forces Merrill out of the amusement field, and he will shortly leave for New Mexico for treatment. Merrill began in the picture game ten years ago with a theatre in a vacant store. His circuit grew rapidly.

WASHINGTON, D. C.

By HARDIE MEAKIN

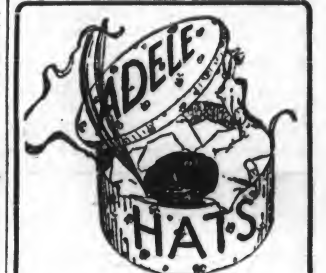
Theatricality, Washington came back with a rush Sunday and Monday. The "Greenwich Village Follies" with Ted Lewis, got away to a big start Sunday night. Al Jolson next week.

George Marshall is getting \$2 top with "The Demi-Virgin." This, the

fourth week for it will undoubtedly show a gross well up to the weeks preceding. "East of Suez," 8th.

The National has Alice Brady presented by Charles Frohman in her new play, "Zander the Great," in its second week of shaping up. It was well received Monday, and should do well, as Miss Brady is particularly well liked here. "It Is the Law," April 9, to be followed by Ed Wynn 15th.

Clarence Harris, more recently special representative for Duffy & Smith at the President, has been transferred to Pittsburgh, where he remained for the opening of "Able's Irish Rose," and now jumping to Brooklyn for the opening of the new Smith-Duffy organization in that city.



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BUFFALO

By SIDNEY BURTON

When fire broke out in the operator's booth in the Palace Thursday, a panic was narrowly averted through the presence of mind of Bessie Dunham, the organist, who continued at her instrument until the audience had passed out of the theatre. The blaze started when a reel of film buckled in the projecting machine. The operator was overcome and sustained burns. Police on duty nearby marshaled the patrons into order, escorting them hastily to the exits while Miss Dunham continued to play. The operator's room was completely destroyed. The damage is estimated at \$4,000.

As the result of a letter from



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in

Artistic Dance Creations

Next Week (April 12-15)

Proctor's 5th Avenue, New York

Mayor Frank X. Schwab to Al Beckerich, president of the theatre managers' association, requesting the closing of Buffalo theatres from noon to 3 o'clock Good Friday, all local houses remained closed Friday afternoon until 3 o'clock. The mayor's request followed his proclamation announcing the day to be a civic holiday. The theatre managers have received numerous favors from the executive during his tenure, and their compliance with the request was looked at as partly reciprocal.

Sol Meyers and Leonard Sang, formerly manager and treasurer respectively of the Criterion, have taken the Circle theatre, reopening it Easter Sunday with pictures. The Circle was formerly one of the General Theatres string. It is excellently located and equipped for community purposes.

It is reported that at the close of the present Mutual burlesque season at the Garden in a few weeks, a stock burlesque policy will be inaugurated by the local management for the summer. Buffalo has not had summer burlesque stock for many seasons, although former experiences along this line at the old Lafayette were for the most part highly remunerative.

"Uncle Tom's Cabin" at the Majestic last week was dismal, artistically and financially, with press and public highly skeptical. The house swings to "Molly Darling" this week, and then back to "Bringing Up Father" next week.

"Steve," by Robert Dempster, former Buffalo boy, and featuring Eugene O'Brien, did an unusual Holy Week business at the Teck. The attraction jumped here from South Bend, Ind. This week, usually one of the biggest theatrically for Buffalo, finds the Teck dark.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Orchestra: Walter Hampden, 3-4; 2d half dark.

ENGLISH'S—"Polly With Past," opening bill of Grand Players, scheduled for stock summer season.

BROADWAY—"Town Follies."

The Junior Chamber of Commerce and the Palace tied up in a "Circus Follies" last week. The Palace used ten circus acts as the vaudeville bill.

For Vim,
Youth and Pep
'LAND OF TANGO'

and the Junior Chamber provided local talent stunts to advertise its membership campaign.

Herman Arndt English theatre orchestra has been retained by Grand Players for the summer season.

Proposal of the Harry Templeton Co. to build a \$150,000 movie theatre at College avenue and 42d street has been blocked by refusal of the city plan commission, sitting as a board of zoning appeals, to permit it. Part of the site is in a residential district under the city zoning ordinance. Templeton desired it transferred to a business district, which would permit construction of the theatre, but when 30 residents of the neighborhood objected the commission refused. The Templeton Co. is said to represent theatrical interests which desire to erect five or six neighborhood theatres in different parts of the city.

President Gustav G. Schmidt of the Motion Picture Theatre Owners of Indiana is expected to call a State meeting at the Severin Hotel, Apr 11 or 12.

The Hornbeck Amusement Co. of Lafayette has bought the Colonial, Logansport, Ind., from Harlow Byerly, who operated it for 13 years. The reported consideration was \$25,000.

ST. LOUIS

By JOHN ROSS

William Goldman has dropped his suit against the Famous Players-Lasky Missouri Corporation to compel delivery of the King's theatre to him. Famous Players have turned the house over to him, which will be remodeled and opened as a picture house at 30 cents top. It is said the Famous Players held up his first contract because they (F. P.) had received a larger offer from the Skouras Bros., owners of a string of picture houses.

Plans similar to the Marcus Loew movie stunt are under way here. Arrangements have already been completed to make pictures of interesting St. Louis industries, meetings of various important clubs and employees of various factories. The Skouras Bros., operators of a string of picture houses, are going to exhibit the pictures locally.

John Bernhart, of McAlester, Okla., who says he is a half-brother of the late Mme. Bernhardt, is no relation to the famous tragedienne, according to Manager Edward Sullivan, Orpheum, who was formerly manager of Mme. Bernhardt's American tours. Sullivan asserted that the man "must be a

nut." In 1906, when Bernhardt was in McAlester, a man tried to force his way into her private car "to see his sister." The madame said she had no brother and the man was turned over to the police. Sullivan believes this is the same man.

About three months ago, or in the height of the season, "Record Breakers" played the Empress as a Shubert unit and did \$5,300 a week. Holy Week it returned here, playing Gayety as a Columbia burlesque attraction, and did \$9,408 gross.

Over 2,000 letters from all sections of the country were received by Manager Oscar Dane, Gayety, commending his action in banning the Alamac hotel. Every burlesque producer and performer of any prominence has pledged his co-operation, as also have many

resident managers. Dane was not backward in showing the letters and added that the movement now looms up as a national clean-up. Locally it is the talk of the city. The local dailies did not carry the story, which suggests Variety is read by many not in the profession.

Municipal opera season to open May 23, with Victor Herbert's "Naughty Marietta." St. Louis Fashion Show opens August 6. Many big acts are to be engaged for the Fashion Show.

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Direction

ABE I. FEINBERG, Loew Circuit



LOUISE BARLOW

DISC REVIEWS

(Continued from page 50)

McHugh) has the classic tune subdued in the background, but ever present with the modern jazz-sapations worked into for the counter-melody. A lively dance record.

THAT DIXIE MELODY (Fox Trot)

—Kaplan's Melodists.
JENNIE (Fox)—Stevens' Quartet—
Edison No. 51113.

"That Dixie Melody" is worked around standard Dixie airs with "Swanee River" intertwined tellingly making for a sprightly dance notwithstanding the reminiscence of the theme strains.

"Jennie" (Cliff Friend-Con Conrad) introduces a new recording combo, Stevens' Quartet of piano (Ernest L. Stevens), banjo, sax and tuba. It's an effective combination that should be heard from again in the future.

WHEN ALL YOUR CASTLES COME TUMBLING DOWN (Fox Trot)—Zez Confrey Orchestra.

THE LONELY NEST (Fox)—Paul Whiteman and Orchestra—Victor No. 19008.

Next to "Syncope" in "Molly Darling," Milton Schwartzwald's "Castles" number has proven the most outstanding in the production. It is an ingratiating melody fox trot, Confrey's piano tickling standing out like a cameo in a smooth orchestration that has a more than average share of strings woven into it.

Similarly, "The Lonely Nest" from Victor Herbert's "Orange Blossoms" score is the next outstanding number to the popular "Kiss in the Dark" waltz, although there is no comparison between the two different types of compositions. It has the stately Victor Herbert stamp, majestic and musically, and Whiteman has handled it accordingly.

WANITA — Billy Jones (Vocal).
LOST, A WONDERFUL GIRL—
—Aileen Stanley—Okeh No. 4794.

"Wanita" is a cleverly constructed novelty comedy song with Spanish flavoring, which Billy Jones enhances with his usual energetic, resonant delivery. "Lost" is sold by Aileen Stanley's sympathetic contralto a la female version with the "girl" changed to "boy." A pleasing "canned" vaudeville duo.

IN A CORNER OF THE WORLD ALL OUR OWN—Ernest Hare (Vocal).

NOVEMBER ROSE—Same—Brunswick No. 2372.

Ernest Hare whips this ballad back-up over for all they are worth. "In a Corner" is the work of the popular Chicago organist, Jesse Crawford, with a lyric not startlingly original but of the type popular with ballad lovers. "November Rose" has a lilt and a swing that marks it as one of Jack Snyder's best songs of the many he has turned out, several of which have fallen below the mark, but are much redeemed by this.

LA PALOMA (Fox Trot)—Jan Garber and Garber-Davis Orchestra.

O SOLE MIO (Waltz)—Same—Columbia No. 3792.

Jan Garber debuts with this couplet, dance versions of standard national airs, as a Columbia artist. "La Paloma" arranged as a fox trot is pleasing with its fandango atmosphere, as is "O Sole Mio" (waltz), with its charming smoothness. The orchestration makes little attempt for novelty "kicks" but its dulcet smoothness is generally pleasing. Garber's orchestra is known throughout the South, as in Florida, where the even style of dance music is more favored than the "tricky" orchestration.

GEMS FROM "BLOSSOM TIME"—

Victor Light Opera Company.
GEM FROM "THE YANKEE PRINCESS"—Same—Victor No. 35722.

The Victor hasn't made this type of record for over a year although it has always enjoyed a certain demand. The melody of mixed voices rendering the various outstanding selections from successful musical shows has always been popular. Vocally and orchestrally the musical numbers are rendered just as in the theatre production. The "Blossom Time" score is verdant with a quartet of songs of which "Song of Love" naturally stands

"The Yankee Princess" by Emmerich Kalman, known as "The Bajadere" on the Continent, has five selections medleyed, three at least of which are popularly fetching.

MOTHER IN IRELAND—Gerald Griffin (Vocal).

THAT'S WHAT IRELAND MEANS TO ME—Same—Okeh No. 4732.

Gerald Griffin, the singer of this Irish couplet, is the author of both songs although it is strange to note that such good sons of the sod as Herman Kahn and Joe Goodwin are respectively part-authors of both songs. "Mother in Ireland" is a sincerely written ballad which Griffin croons with fervor and feeling. Similarly in the companion piece he impresses that Ireland means all that he professes it does lyrically, at the same time gauging

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ONE NIGHT IN JUNE (Fox Trot)
—Broadway Dance Orchestra.
WHEN HEARTS ARE YOUNG—
Same—Edison No. 51108.

"One Night in June," in addition to its interpolation of Tschalkowsky's "June," has had portions of Massenet's "Phedre" overture worked in for rich tonal effects. It is a distinctive dance number.

Rombert - Goodman's "When Hearts Are Young" from the "Lady in Ermine" is a fitting companion piece of unusual charm and distinction.

AGGRAVATIN' PAPA (Fox Trot)
—New Sync Jazz Band.
YOU'VE GOT TO SEE MAMA
EV'RY NIGHT—Hollywood
Dance Orchestra—Pathe No. 20902.

"Papa" has proved its worth as a dance tune, the Sync jazzers doing the "hottest" sort of arrangement of it. The clarinet goes wild, the brasses moan and, all told, it's the wildest type of modulations these boys dish up.

"Mama" is similarly sold as a snappy dance, a vocal chorus and vocal patter lending novelty to it.

STARLIGHT BAY (Fox Trot)—Carl Fenton's Orchestra.

ONLY JUST SUPPOSE—Same—Brunswick No. 2375.

Walter Haenschel, the Brunswick arranging expert, has made two striking orchestrations for Carl Fenton to "can" in this couplet. "Starlight Bay" (Kahn-Donaldson) hints strongly of a number of strains in Walter Donaldson's own, "Bamboo Bables," but since they're by the same composer and same publisher what's the diff.

"Only Just Suppose" (Harris-Solman) is a fitting companion piece, striking in its modulations and rhythms. The trombone has been assigned some novel work in the orchestration.

WHISPERING PINES (Fox Trot)—

Guido Deiro (Accordion Solo)
ONLY JUST SUPPOSE—Same—Columbia No. 2805

Deiro's accordion keyboard fingering has been favorably commented on time and again before but it is always wonderful the number of effects that can be obtained from the bellows' instrument to make it sound like a number of orchestra pieces.

"Whispering Pines" (Cunningham-Weill) is a sedate fox and "Only Just Suppose" (Harris-Solman) is a sprightlier rhythmized dance with a corking dance melody. It ought to connect as a dance favorite.

PARADE OF THE WOODEN SOLDIERS (Fox Trot)—Paul

Whiteman and Orchestra

MR. GALLAGHER AND MR. SHEAN—Same—Victor No. 19007

This disk is undoubtedly the best selling Victor record this month. It ought to be, considering the double hit back-up and the crackerjack orchestrations.

Some people of late have been commenting that Whiteman seems

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to have fallen below his standard in a number of his recent recordings but no such adverse criticism can be held this record. Its various striking effects are too numerous to detail.

ON A MOONLIGHT NIGHT (Waltz)
—Kaplan's Melodists
UNDERNEATH THE MELLOW MOON—Same—Edison No. 51111

For advocates of the waltz's return, this waltz duo is hard to beat. "Moonlight Night" (L. Wolfe Gilbert) is a haunting three-quarter dance number, dreamy to a degree. The reverse, also a "moon" number is a Chicago product, medleyed with "Carolina Rose" which already is showing up east and west.

FLOWER OF ARABY (Fox Trot)—Gene Rodemich's Orchestra

THREE LITTLE WORDS—Same—Brunswick No. 2381

"Araby" is a colorful Oriental fox-trot that is gradually coming into its own as a deservedly popular dance selection.

"Three Little Words" is an equally fetching dance tune, distinguished in the main by a two handed piano passage that breaks it up to good effect.

Abel.

MUSIC MEN

Paul Specht and his orchestra will play at the Talking Machine Dealers' Association banquet at the Hotel Pennsylvania, New York, April 25. The entertainment will be broadcast through WJZ of Newark, N. J. Paul Whiteman was the invited musician last year.

The Duncan Sisters' first Victor disk talking machine release will be a vocal version of "Parade of the Wooden Soldiers."

Jack Mendelsohn has joined the staff of Maurice Abraham's, Inc.

Irving Berlin and Irving Berlin, Inc., won out in the injunction motion by Joe Mittenhalt, Inc., music publishers, which alleged that its song, "I Love Sweet Angelina," was infringed upon by Berlin's "Pack Up Your Sins and Go to the Devil" from the "Musical Box Revue." The "Angelina" number is by Henry Creamer and Turner Layton, composers of the "Strut Miss Lizzie" show, in which their song was first introduced. Although copyrighted prior to Berlin's composition, Federal Judge Augustus N. Hand held that Berlin's song antedated the "Angelina" number. This was supported by such celebrities as Lenore Ulric, Jascha Heifetz, Neyssa McMein, the artist, and Sydney Blackmer, whose personal affidavit vouches that Berlin, at a house party antedating the "Angelina" number, first appearance, had

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played for them the "Sins" number. Henry Hadley, associate conductor of the New York Symphony orchestra; Victor Herbert, Frank E. Tours and Walter Damrosch also submitted affidavits that both songs were similar only in a theme common to many pieces, the "Hansel and Gretel" opera including. Gilbert & Gilbert represented Berlin; Nathan Burkan was counsel for Mittenhalt.

Grant Clarke and Edgar Leslie, the composers, who became associated with the Stark & Cowan firm as writers and business associates, will shortly start in the music publishing business of their own. They will locate in the Hilton building. Sidney Caine, formerly business executive for Stark & Cowan, will be associated with the Clarke-Leslie combination.

Harry Olsen, formerly musical director of Moss' Franklin, New York, has located in the Columbia theatre building, arranging and orchestrating.

Ruth Laden has joined the Shapiro-Bernstein professional staff.

The Music Publishers' Protective Association is considering a new constitution, doing away with the executive board and leaving its duties to the board of governors. It also provides that members violating any of the rules and regulations must be tried by six fellow members selected by the accused, from which decision there shall be no appeal. In case of conviction judgment will be entered against the offender in the New York Supreme Court.

Members are to file fidelity bonds of \$5,000 each, and a system of arbitration patterned after the New York State Chamber of Commerce is to obtain so as to avoid expensive and prolonged litigation are other provisions of the new constitution. The music men will vote for or against its ratification at the next meeting.

The mother of Edward B. Marks, the music publisher, died March 16. Mr. Marks' father died several

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months previous shortly after the elderly couple's celebration of their 50th wedding anniversary.

Lou Holtz has signed to record for the Victor. The first of his own will be "Sol Oh Me," with Holtz also making the reverse song for the disc.

Excluding \$117,789.24 left to him by his grandfather, who gave him the power to dispose of it by testamentary document, David Scull Blahman, noted American baritone and for many years one of the foremost figures on the opera and concert stage, left an estate of \$51,582.63 when he died Oct. 2, 1921, according to a transfer tax state appraisal of his property, filed last week in the Surrogates' Court, New York.

A George A. Friedman has become associated with Jack Mills, Inc., as business executive. The Mills firm will establish a Chicago office, with Jack M. King in charge, in the Grand opera house building.

A firm of music publishers this week is said to have uncovered that one of the other team was about \$7,000 short in his accounts, mostly represented by expenditures and presents to a girl employee of the firm with whom he was infatuated. Threats of a criminal action were followed by the sale. The surviving team is reported to have paid in notes and cash \$50,000 for the 50 per cent. interest the others held.

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"American Girls" 9 Gayety Pitts-
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mon's New York 16 L. O.
"Big Jamboree" 9 L. O. 16 Empire
Brooklyn.
"Bon Tons" 9 Gayety Buffalo 16
Casino Boston.
"Broadway Brevities" 9 Palace
Baltimore 16 Gayety Washington.
"Broadway Flappers" 9 Colonial
Cleveland 16 Empire Toledo.
"Bubble Bubble" 9 Gayety Boston
16 Columbia New York.
"Chuckles of 1923" 9 Columbia
Chicago 16 Star & Garter Chicago.
"Finney Frank" 9 Casino Boston.
"Flashlights of 1923" 9 Miner's
Bronx New York 16 Empire Providence.
"Follies of Day" 9 Casino Phila-
delphia 16 Palace Baltimore.
"Folly Town" 9 Gayety Kansas
City.
"Giggles" 9-11 Colonial Utica 16
Gayety Montreal.
"Greenwich Village Revue" 9
Miner's Newark 16 Orpheum Pater-
son.
"Hello Good Times" 9 Gayety St.
Louis 16 Gayety Kansas City.
"Hippity Hop" 9 L. O. 16 Miner's
Bronx New York.

"Keep Smiling" 9 Empire Toronto
16 Gayety Buffalo.
"Knick Knacks" 9 Lyric Dayton
16 Olympic Cincinnati.
"Let's Go" 9 Empire Brooklyn 16
Yorkville New York.
"Maid of America" 9 L. O. 16 Gay-
ety St. Louis.
"Marion Dave" 9 Gayety Washing-
ton 16 Gayety Pittsburgh.
"Mimic World" 9 Yorkville New
York 16 Casino Philadelphia.
"Radio Girls" 9 Columbia New
York 16 Casino Brooklyn.
"Reeves Al" 9 Gayety Montreal 16
L. O.
"Rockets" 9 Empire Toledo 16 Lyric
Dayton.
"Social Maids" 9 Star & Garter
Chicago 16 Gayety Detroit.
"Step On It" 9 Empire Providence
16 Gayety Boston.
"Talk of Town" 9 Gayety Minne-
apolis 16 Gayety Milwaukee.
"Watson Billy" 9 Gayety Rochester.
"Watson Sliding Billy" 9 Gayety
Detroit 16 Empire Toronto.
"Williams Mollie" 9 Olympic Cin-
cinnati 16 L. O.
"Wine Woman and Song" 9
Casino Brooklyn 16 Miner's New-
ark.
"Youthful Follies" 9 Orpheum
Pateron 16 Hurtig & Seamon's
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York 16 Star Brooklyn.
"Jazz Time Revue" 9 L. O. 16
Lyric Newark.
"Laffin' Thru 1923" 9 Empire Ho-
boken 16 Gayety Brooklyn.
"Midnight Maidens" 9 Majestic
Albany 16 Howard Boston.
"Miss New York Jr." 9 one-night-
ers 16 Majestic Albany.
"Powder Puff Revue" 9 Garden
Buffalo 16 L. O.
"Round the Town" 9 Broadway
Indianapolis 16 L. O.
"Step Along" 9 Peoples Cincinnati
16 New Empire Cleveland.
"White Pat" 9 Majestic Wilkes-
Barre 16 Majestic Scranton.

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Marcus Arthur
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Stewart Kittie
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PITTSBURGH

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ALVIN—"Heart of Paddy Whack."
NIXON—"Lightnin'."
PITT—"Abie's Irish Rose."
LYCEUM—"Follow Me."
ALDINE—"Powder River" (film).
DUQUESNE—Yiddish drama.
GAYETY—"Broadway Flappers"
(burlesque).
ACADEMY—Stock burlesque.
GRAND—"Safety Last" (film).
CAMEO—"Driven" (film).

Mayme Smith has been added to
the colored show at the Lyceum.
Third engagement of "Follow Me"
here. Midnight show Friday night.

Academy stock all new this week,
with Earl Kern and Abe Gore as the
comic; Bert Scott, straight; Don
Weary, juvenile, and Tris Ayres,
Ester Higbee, Rose Bell and Caro-
line Ross female principals. Hasda,
oriental dancer, added attraction.

Aldine, Shubert controlled, has
been leased to the Veterans of the
Foreign Wars, who are showing
"Powder River" for a limited en-
gagement.

The American Passion Play at the
Duquesne last week drew a larger
crowd than any previous local at-
traction. The play is written in five
acts and prolog. In the treatment,
especially of the more reverent
stages of the passion, acting gives
way entirely to lighted tableaux,
which read their climax in the hours
of the crucifixion. This scene is one of
the best, with the muted playing of
Gounod's "Ave Maria." The descent
from the Cross and the other pas-
sages of the Gospel story of the last
hours of Christ on earth are memo-
rialized also only in tableaux.
It is understood that the play will
be presented during every Lenten
season for about four weeks.

"R. U. R." at Alvin next week and
"The Last Warning" at Nixon.

Fire of undetermined origin, start-
ing in the operators' booth of the
Elite, Homestead, caused damage es-
timated at \$2,000 to the theatre and
\$1,000 to the studio of C. T. Mangel,
in the rear of the theatre, Sunday
evening.

15 YEARS AGO

(Continued from page 10)

but it would not be obligatory. Nothing ever came of the idea, which was designed to group all shows of about the same grade on a production cost and profit division.

Fred Irwin was the Eastern Wheel censor. He ordered four eliminations from the "Parisian Widows" at the Star and Garter, Chicago, and when the management neglected to obey a fine of \$200 or \$50 for each performance without the cuts, was assessed by the Star and Garter manager, the first action of the kind on record.

The Columbia Amusement Co. ordered the suspension of hangers in store windows and it was calculated that a saving of \$200,000 a year would be affected by this means. Hangers were voted old-fashioned, anyway.

Elinor Glyn's "Three Weeks" was the rage of the day. Bonita and Lew Hearn, stars of These's "Wine, Woman and Song," introduced a travesty on the feverish novel. . . . They had a "stock chorus" at Miner's Bowery, which supplemented the choruses of the visiting burlesque companies. Some of the managers objected to the added cost and it died out, although the records showed that in five weeks at

the house the shows did \$2,700 more than the corresponding period of the previous year.

Harry Fox, who was featured with Miners' "Dreamland-Burlesquers," was to head his own show the following season called "High Jinks," also under the Miners' auspices.

The Casey Agency, a month old, was picking off features in jig time. Carter De Haven and Flora Parker, Louise Dresser, the former from "George Washington, Jr.," and the latter from "The Girl Behind the Counter." Both shows were closing soon and the players were set for vaudeville.

Lee Harrison succeeded William Gould as third vice-president of the Vaudeville Comedy Club. The club changed its constitution to admit actors generally, cancelling the restriction to comedians only. . . . William Ott of Klein, Ott Bros. and Nicholson, died and his brother Edward took his place in the act.

George Primrose Minstrel show closed and the blackface man was ready for his annual vaudeville appearance. (Casey again).

Maurice Boom (now in the outdoor show business) booked "pop" vaudeville in Pennsylvania. Local theatre men got together a chain of houses and offered Boom the bookings. The agent proposed a new idea of cutting out all commissions and charging the houses \$25 a week for service in place of the percentage arrangement.

Tom Dinkins sued Weber & Rush on a partnership accounting, over houses in Schenectady, Binghamton and Atlanta, and lost. Weber & Rush in turn sued Wilmer & Vincent and Jake Wells for an accounting of profits at the Colonial, Richmond. Weber & Rush were under an arrangement with W. & V., covering a partnership deal for all southern enterprises. When W. & V. hooked up with Wells in Richmond the other firm declared itself in and asked for a share.

Jim Thornton filed a petition in bankruptcy listing liabilities of \$1,336, assets, \$100. Jenie Jacobs, who had a claim for commissions from Thornton, opposed his discharge. . . . Arrangements were made for Keith-Proctor fry-outs at Miners' Eight avenue.

Walter Rosenberg (Read) ran a house in Portchester, N. Y., and also had the Casino at Asbury Park, where he put pictures after playing to \$1,200 on the week with vaudeville.

Miner's Eighth avenue with pictures in addition to burlesque, introduced daily change of program to offset the opposition of neighboring store shows.

NOTES

Bob Harrington has been appointed assistant manager of B. S. Moss' Franklin, New York. He will relieve E. J. Coffey who goes on a vacation.

John McNally, formerly a booker in the Keith offices, has been appointed New York representative on the Keith booking floors of H. Bart McHugh, the Philadelphia agent.

Nothing beyond an alleged \$25,000 cause of action against James Butler, Inc., grocers, was left by Eugene Schuler, oldtime vaudeville and burlesque actor, known on the stage as Eugene Mack, when he died in Brooklyn, N. Y., Nov. 29, according to his niece, Mary F. Cordes, of 18 Spring street, Haverstraw, N. Y., in her application for limited letters of administration upon his property, so she can bring her action for damages. Mr. Schuler, who was 55 years old, lived at 655 Atlantic avenue, Brooklyn, where he roomed with William Wilton, also an oldtime vaudeville and burlesque actor. Twenty years ago both appeared as Mack and Wilton. Nov. 29, while crossing Fulton street, Brooklyn, he was run down and killed by one of the grocery company's trucks, driven by William Tobin, of 754 50th street.

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

CHRIS MANN

AND HIS ORCHESTRA

PALAIS ROYAL, SAN FRANCISCO, INDEFINITELY

FLORENCE YORK Presents

VIRGINIA BELLES and BEAUX

HEADLINING PANTAGES CIRCUIT



OSWALD

WOODSIDE KENNELS
WOODSIDE L. I.

—MISS—
ADA MAE WEEKS
Personal Rep. GEO. M. ASHBY
226 W. 42d St., N. Y. City

V & E Stanton
Schlitz's Manikins
FT. SMITH, ARK.
Majestic
Weaver Bros
Alma Nielsen Co
Stanley Tripp & M
FT. WORTH, TEX.
Majestic
The Norvelles
Millicent Mower
Hyams & McIntyre
Duval & Symonds
Bernavici Bros
F & A Henning
HOUSTON, TEX.
Majestic
Canova
Mattie Lippard
Billy Arlington
Hessie Harricane
Lyons & Yocco
Wheeler Trio
LITTLE ROCK
Majestic
Rafayette's Dora
Margaret Hessler
Weaver Bros
Billy Glason
Alma Nielsen Co
2d half
Lund Bls & Harvey
Charlotte Lanning
The Volunteers
Mantell's Manikins
(One to fill)
OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Ward & Zeller
Newell & Most
Marion Murray
Foley & LeTour
Camille Trio
SAN ANTONIO
Majestic
Mac Sovereign
Beban & Mack
Harry J. Conley
McLallen & Carson
Blackface E Rosa
Wheeler Trio
TULSA, OKLA.
Orpheum
(Okla. City split)
1st half
Walter Sayton & P
O'Neill & Benson
F & E Hall
Lew Cooper
Rubeville
WICHITA, KAN.
Orpheum
Pearson N'port & P
Patsy Shelly Co
Flaher & Gilmore
The Covenas
(One to fill)
2d half
Malia Bart Co
Valentine Vox
Lee Kids
Coscia & Verdi
U & Jazz Band

LOS ANGELES

By ED KRIEG

H. M. Horkelmer announces that he has purchased the old Balboa studio at Long Beach. Price paid was \$265,000. Production will begin immediately on six super-pictures.

Yorke's Flotilla Orchestra, under the leadership of Dick Hatter, is the outstanding hit at Grauman's New Metropolitan.

Easter and Hazelton have added James Clemens, eccentric dancer, to their dance fantasy.

Lenox's State has added a greater symphony orchestra of 50 artists, Riemer conducting. Manager Boswick elevated him from the organ, which he has played since the theatre opened.

NEW YORK THEATRES

SAM H. HARRIS Attractions
SAM. Harris
42d St. W. of B'way.
Evenings at 8:20.
Mats. Wed.-Sat. 2:20.

OWEN DAVIS' New Play
"ICEBOUND"
NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 45 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!

CORT THEATRE, W. 44th St. Eves. 8:15
Mats. Wed. and Sat. at 2:15.
MERTON
OF THE MOVIES
With Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by
Geo. S. Kaufman and Marc Connelly

GLOBE Broadway & 46th St. Eves.
8:30. Mats. Wed. & Sat. 2:30
JOHN MURRAY ANDERSON'S
Newest Musical Comedy

"JACK AND JILL"
with ANN PENNINGTON

LYCEUM 45th St., nr. B'way. Eves. 8:20.
Mats. Thurs. & Sat. 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. Eves. 8:30.
Mts. Thurs. & Sat. 2:30
"Sensational Success."
—Darnott, Eve. World
DAVID BELASCO Presents

LENORE ULRIC
as KIKI
A New Character Study by Andre Picard

LITTLE THEA, W. 44th St. Eves. 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 SELWYNS Present
JANE as "JULIET"
as "JULIET"
THE GREATEST
TRIUMPH OF
HER CAREER.
Nights \$1.00 to \$2.50. Thurs. Mat., 75c to \$2.00

New Amsterdam Theatre—W. 42d Street
Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.
A National Institution
ZIEGFELD FOLLIES

THE LAST WARNING
with WILLIAM COURTLEIGH
The Greatest Play of the Age
Will Remain at the KLAU
THEATRE, West 45th Street, Eves. 8:30,
Mats. Wednesdays and Saturdays at 2:30.
SEATS SIX WEEKS AHEAD

HUDSON West 44th St. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

GEORGE M. COHAN
Presents the Hit of the Town
"SO THIS IS LONDON!"
"A HOWLING SUCCESS."—Eve. Post.

LIBERTY THEATRE, W. 42d St.
Mats. Wed. & Sat. 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; EVENS, 8:15

ELTINGE THEATRE, 42nd St. West
Mats. Wed. & Sat. 2:30.

A. H. WOODS Presents
Lowell Sherman
in "MORPHIA"
with OLIVE TELL

GAIETY B'way & 46th St. Eves. 8:20.
Mats. Wed. and Sat. 2:20.

CYRIL MAUDE
in "IF WINTER COMES"
"His Greatest Success Since 'Grumpy.'"

TIMES SQ. Theatre, W. 42d St. Eves. 8:30.
Mats. Thurs. and Sat. 2:30.

THE SEAWYNS Present
Channing Pollock's
F THE FOOL

The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 38th St. Eves. 8:30
Pop. Mats. Wed.-Sat. 2:30

HENRY W. SAVAGE OFFER
A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
with PEGGY WOOD
Entire Orch., \$2.50; entire first Bal., \$1.50; en-
tire 2d Bal., 50c—every night, including holi-
days and Sats. For Mat.—All Orch., \$2; all
Bal., \$1. Best Seats NOW at Box Office.

8th MONTH EARL CARROLL
AT THE THEATRE
"THE GINGHAM GIRL"
with EDDIE BUZZELL

HELEN FORD, LOUISE ALLEN,
RUSSELL MACK, ALAN EDWARDS,
AMELIA SUMMERVILLE,
SIDONIA ESPERO, and the
GREATEST CHORUS ON BROADWAY

REPUBLIC 42d St. W. of B'way.
EVENINGS at 8:30.
Mats. Wednesday and Saturday at 2:30.

ANNE NICHOLS' New-Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS
'U' IN HUMOR"

WILLIAM A. BRADY'S MUSICAL
COMEDY TRIUMPH

"UP SHE GOES"
PLAYHOUSE W. 48th St. Eves. 8:20.
Mats. Wed. & Sat. 2:20.

MARK
STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction Joseph Plunkett
SECOND BIG WEEK
HAROLD LLOYD
in "Safety Last"
His First Seven-Reel Comedy
STRAND SYMPHONY ORCHESTRA
CARL EDGARDEConductor

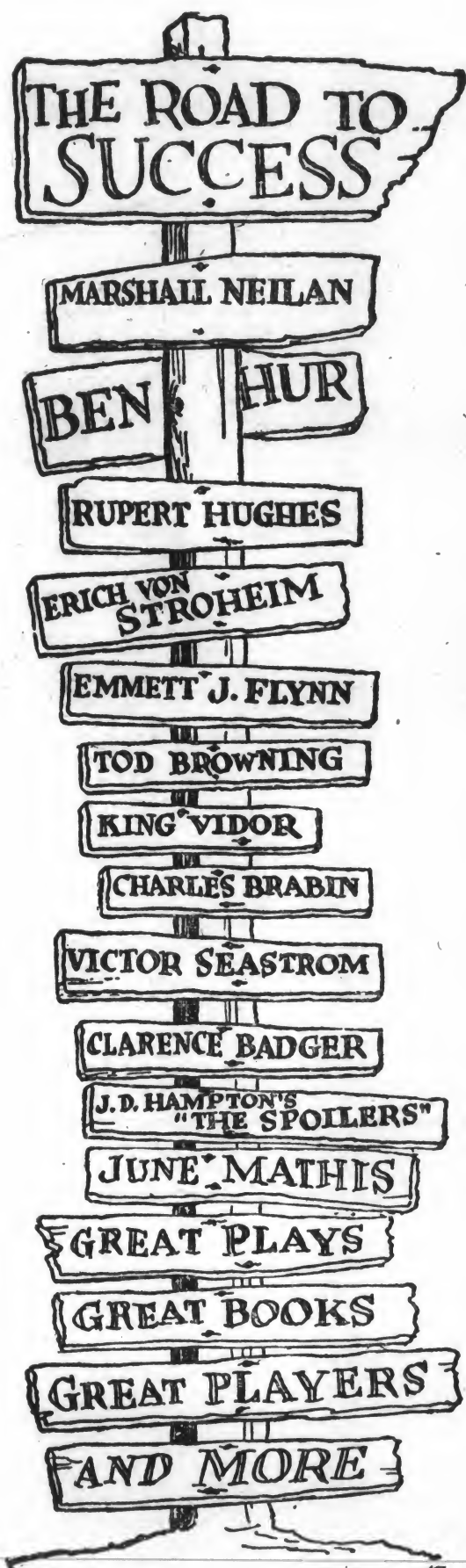


Brooklyn. The driver was taken into custody by the police, and later, in the Gates avenue Police Court, Brooklyn, held in \$5,000 bail for a further hearing on a technical charge of homicide.

BILLS NEXT WEEK
(Continued from page 39)

Virginia Belles
SAN DIEGO, CAL.
Pantages
P & J La Villa
Ford & Truly
Three's a Crowd
St'phns & Hollister
Vardon & Perry
Belleville Bros
L.G. BEACH, CAL.
Pantages
Santiago Trio
White & Barry
Maudie Leone Co
Harry Hines
Hannaford Family
SALT LAKE
Pantages
The Tumars
Ruth Budd
Sherman Van & H
Valencia's Leopards
Utah Mastraneri
OGDEN, UTAH
Pantages
(12-14)
Rolin
Philbrick & D-Voe
Josie Heather
Palo & Talot
Kate & Wiley
DENVER
Pantages
Katherine Appleton
INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Four Violins
Bayle & Patsy
Harrison & Dink
Theodore Roberts

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The very biggest things are being done to-day by the Goldwyn Company.

"The Christian," Sir Hall Caine's immortal Masterpiece is winning its reward from every audience.

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SOULS FOR SALE

Rupert Hughes' masterful motion picture drama which tears aside the veil of secrecy surrounding the life of a movie star in Hollywood. 35 WELL-KNOWN STARS APPEAR IN THIS UNUSUAL PRODUCTION!

Goldwyn
is doing **Big Things!**

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. 8

NEW YORK CITY, THURSDAY, APRIL 12, 1923

48 PAGES

PUBLIC SHY OF \$2 SHOW

TIMES SQ. DEPARTMENT STORE WILL DISPLACE LEGIT THEATRE

First General Retail Place in Thickly Populated and Transient Centre—Names and Locations Withheld Pending Closing of Negotiations

Times square is to have a department store. Its erection will displace a legitimate theatre in the district and on Broadway.

The heavily populated and transient square has been without a department store. Nothing approaching that description of merchandising exists on Broadway between Macy's at 34th street and 59th street, or even farther up.

While the negotiations were close to closing this week, names and locations are being withheld pending the successful outcome. There is little doubt though it was said yesterday that the deal will go through.

The theatre building and ground are estimated worth \$5,000,000. No figures have been given out on what basis the leasehold and building will be transferred for.

LOTTA CRABTREE ILL; NEARLY 80 YEARS OLD

Famous and Wealthy Actress' End Looked For—No Known Relatives

Boston, April 11. Lotta Crabtree is reported seriously ill at the Hotel Brewster. She is nearly 80 years of age and death is expected any day.

The famous "Lotta" of other days, the supreme star of the Bret Harte dramas, is believed the richest actress in the world. She is reputed to be worth \$10,000,000. The Brewster is one of her properties which include theatres and other valuable sites in Boston.

So far as is known there is no living relative and reports are that in the event of Lotta's death the bulk of the estate will go to her attorney.

MacGRATH'S COMIC OPERA

Syracuse, April 11. A Syracuse-made comic opera booms up on the horizon. Victor Miller, Syracuse pianist and composer, and Harold MacGrath, Syracuse novelist, are responsible for the piece, the name of which has not been disclosed, pending a deal for its sale.

Miller, one of the best known of the younger musicians up-state, has studied abroad.

SPECS MANAGE TO BEAT 2 FOR 1 SCHEME

Agency Buys for Half Price, Selling for Usual Premium Advance in Shuberts' Plan

The Shubert two-for-one scheme has not been working out as well as the managers would like to have it. They are very much peeved over the fact that certain theatre ticket speculators have developed a scheme whereby they are utilizing the Shuberts' own cut rate coupons to beat the managers at their own game.

One theatre ticket speculator, whose office is located almost next door to a Shubert house where a musical comedy is playing for which two-for-one coupons are being issued, has secured a number of the coupons. He holds these until the hotels and the advance price agencies have made their returns to the house, and then begins to work a string of diggers with the cut-rate coupons to get seats out for him. The box office believing that the diggers are legitimate two-for-one customers and desiring to dress the house, give up numbers of the seats that have come back from the agencies and spec gets the front rows for half price.

The spec in turn starts to work the street in front of his own shop, which is almost in the lobby of the theatre, and pulls in prospective box office customers, giving them the "hard ticket" that he has from the box office together with the coupons for the seats and charges 50 cents over the box office for them. The showing being \$2.75, with war tax at the box office, he gets \$3.30 for a seat that cost him \$1.37½.

One of the speculators near the Palace stated yesterday (Wednesday) he had given up handling Palace tickets. It was said the house had withdrawn tickets from the larger ticket agencies while battling with the specs and this hampered the store men in their efforts to secure Palace pasteboards.

BARGAIN SCALE FOR 'MORPHIA' A FLOP

Prices at Eltinge Raised to \$2.50 and Business Improves—People Seem Educated to High Box-Office Charges and Judge Attraction by Price—Same Situation Revealed in New York and Chicago

A. H. Woods has tossed out his recently formed policy of establishing \$2 as the top admission price for his productions. The old Broadway rate was expected to be a box-office magnet but proved ineffective for three shows offered at the reduced scale. The producer set down the low price idea as "bunk," on the grounds the theatre public appeared to be suspicious of any attraction under the customary scale.

"Morphia," which started as a matinee attraction and went on at the Eltinge last week regularly, was priced at \$2 top and drew surprisingly well for a short cast play, grossing \$3,600 on the week. Starting Monday the scale was advanced to \$2.50, with \$3 Saturday nights, the explanation of the boost being that the \$2 thing in no way counted.

In Chicago at the Woods, where Woods opened "Light Wines and Beer," also at \$2 the Loop has been very slow in rating the attraction and there too it is believed the reduced scale was regarded with suspicion. Attendance has been better. (Continued on page 19)

DANCING "NAMES"

Trionon, Chicago, Wants to Increase Business—Engages Isham Jones

Chicago, April 11. Andrew Karzas, manager of Trionon, world's biggest dancing palace, which is a financial success under his guidance, is after Irene Castle and Florence Walton for appearances at the dancing center, where Rudolph Valentino had his first successful appearance in this line of endeavor. The business at Trionon has been ranging from \$10,000 to \$15,000 a week. It hit \$33,000 with Valentino, which set Karzas after other dancing names.

Isham Jones and band have been engaged for Trionon this summer at \$2,700 weekly. The College Inn, present home of the Jones orchestra, does not play big bands during the summer.

AUTHORS' LEAGUE CHARGES MUTILATION IN TRANSFERENCE

Gene Stratton-Porter's Successful Personally Directed Picture Engages Authors' Attention—May Start Battle With Film Producers

TOURING JAZZ BAND IN DANCE PALACES

Dixieland Jazzers Under Management of E. E. Pidgeon—Guarantee and Percentage

Edward E. Pidgeon, who severed his connection with the "Plantation" at 50th street and Broadway after having handled the publicity for the restaurant since it opened with the "Plantation Revue" two years ago and who is accredited with having put the establishment over, is now handling the tour of the Original Dixieland Jazz Band. Pidgeon will retain his post as dra- (Continued on page 19)

GLOWING PROSPECTUS OF "MASTERPIECES, INC."

Name of Arthur S. Ross on Stock-Selling Pamphlet—Stocks Exchanged

Prospectuses in the form of mimeographed letters have been sent to an out of town "list" of oil stock buyers and others, "offering" shares of a proposed theatrical venture at \$1 per share. The signature of Arthur S. Ross, who claims to be an actor and producing manager, is stenciled at the conclusion. Ross is acting for "Masterpieces Incorporated" and the Greenwich Service Corporation, the latter apparently having agreed to float the venture. There have been several attempts (Continued on page 19)

"Beef Trust" Watson's Ambition To play "The Music Master" appears to be Billy "Beef Trust" Watson's ambition, besides collecting rents.

Mr. Watson is known in certain circles as principal comedian with Watson's "Beef Trust," a burlesque show. Last week Billy, himself wrote a chummy manager in New York, suggesting he speak to Belasco for the road rights (one nighters) for next season.

The Authors' League of America is going forth to start a battle with the picture producers on the ground that the works of their writer-members are distorted and mutilated in being transferred to the screen. Their action at this time is based through one of the members, Gene Stratton-Porter, successfully producing with her own money a motion picture of one of her stories and successfully arranged for its distribution.

The picture is "Michael O'Halloran," being handled by W. W. Hodkinson for distribution. It is the first production of a work of this author to appear on the screen in several weeks. Her last work to be screened was "Freckles," which Famous Players utilized some years ago as a starring vehicle for Jack Pickford, directed by Marshall Neilan in 1917. The butchering of her story which she alleges occurred in this particular instance made her decide to keep away from pictures for all time until she could do her own or be assured that any of her works transferred to the screen would be under her absolute direction.

The Bobbs-Merrill publishing house figures show that over a period of 18 years the books of Gene Stratton-Porter have sold at the rate of 1,645 a day, which they figure gives her a reading public of 50,000,000 people in the United States without counting foreign adaptations made of her works.

DAILY CHANGE

Gabrielle Dorziat to Appear in French at Matinee; English at Night

Paris, April 11. The French actress, Gabrielle Dorziat, when returning from Argentina, will appear at the Coliseum, London, in Nozler's sketch, "The Woman With Four Heads."

Miss Dorziat will do it in French at matinees, playing in English at the evening performances.

COSTUMES

FOR SALE OR TO RENT

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AMERICAN PERFORMANCES CUT IN NEW EMPIRE, LONDON, REVUE

Robert Law Disgusted and Settles—Colored Troupe
Not Regarded Strong Enough to Open Cabaret—
Empire Did \$8,000 Last Week

London, April 11.
The new Empire revue, "Rain-
bow," produced by Sir Alfred Butt
and Albert deCourville appears to
have no certain life ahead of it.
The show is said to have played
last week to 1,700 pounds (\$8,000),
while the operating expense is ter-
rific. The entire company has been
notified the management is exercis-
ing the option for the run of the
piece, which is accepted as another
indication of possibly an early clos-
ing.

Daphne Pollard joined the show
Monday. The portions given Grace
Hayes and Earl Rickard (Ameri-
cans) in the performance have been
materially curtailed. The colored
troupe of the "Plantation Days"
American show also has had its
time reduced to 14 minutes. It
started with 29 minutes.

Robert Law who built the cabaret
room in the Empire, became dis-
gusted, settled his claim for ser-
vices and left for the Continent. He
will sell next week for New York
from Cherbourg.

The entire American contingent
in the revue is being cut down in
work. Some may be farmed out
under their contracts for English
vaudeville.

The Empire cabaret, announced
to open April 5 has been indefinitely
postponed. It is said the colored
troupe is not believed strong enough
to hold it up. It was this postpone-
ment that disgusted Law.

It's reported today there is a large
possibility the Empire revue will
end its career Saturday.

NEW MANAGERS AT NICE

Paris, April 11.
The worthy Opera house at Nice,
for the next two seasons, will be
under the direction of Audier (now
running the Potiniers here) and
Durant, a former director of the
Gaité, Paris, later of the Municipal
theatre at Havre, and formerly as-
sociated with Leonce Fournier, the
picture producer.

The municipality of Nice gives a
subvention of 800,000 frs., the new
directors filing a bond of 200,000
frs. for the proper fulfillment of the
lease and contract, which is for two
years from next October.

REALISTIC WILLIAM TELL

Vienna, April 11.
Alexandre Brenner, playing in an
adaptation of "William Tell" where-
in he had to shoot the famous apple
off the head of his son, accidentally
shot the actor holding the role
through the head. The victim is in
a serious condition.

Brenner was nervous before he
appeared on the stage and friends
advised him to cut out the actual
shooting, but he refused. He shot
the arrow instead of pretending,
severely wounding his wife, who
was playing the part of the son.

Tramer at Alhambra

Paris, April 11.
Tramer, the Parisian vaudeville
comedian, is booked to appear at
the Alhambra in a sketch by La-
fouchardiere, who wrote the comic
drama, "Crime du Bouff," just
withdrawn from the Eldorado, after
a run there of two years.

Tramer played Bouff (or cobbler)
in it.

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON

Director, JOHN TILLER

RHINESTONES THE LITTLEJOHNS

226 West 46th St. New York
Phone BRVANT 4337

WILETTE

KERSHAW

GUARANTY TRUST CO.
541 Fifth Avenue New York

"BAD MAN" PLAYED IN ENGLAND IN 1911

George Street Alleges Ameri-
can Piece "Copy"—Street
Organizing Revival

London, April 11.
George Street, an American pro-
ducer, residing over here for a
number of years alleges that the
Porter Emerson Browne play, "The
Bad Man" is almost a verbatim
copy of a piece produced by Street
over here in 1911 and also called
"The Bad Man."

Street is threatening legal action,
meanwhile preparing to relieve his
alleged "Bad Man" and send it on
tour.

The Browne play is running at
the New theatre.

FARCICAL "PEPE"

French Comedy Vein Not Concealed
in Bardes' Three-Acter

Paris, April 11.
The farcical comedy, "Pepe," by
Andre Bardes and in three acts held
no concealment when produced Fri-
day at the Theatre Michel. It was
well liked.

It is of Pierre, a former Don
Juan, who, nearly 50, marries a
young wife, Spange. When Pierre's
mother-in-law reproaches him for
not having had an heir, Pierre is
vexed. He alleges a daughter from
a love intrigue of years before.

Despite Pierre is in love with his
wife, he continues flirtations. His
wife surprises him with Jacquelin,
a girl Pierre met during a recent
excursion to Grenoble. Jacquelin is
seated upon Pierre's knee, calling
him "Pepe," when Solange discovers
them. Solange accepts she is her
husband's daughter referred to and
insists Jacquelin install herself at
their home in Paris.

In the midst of this embarrassing
situation Pierre, sorely disappointed,
attempts to resume his flirtation
with Jacquelin, but she repulses him
and becomes the friend of his wife.

The mother-in-law, investigating,
discovers the truth when finding
Jacquelin with an honest suitor.
Pierre and Solange become recon-
ciled and mother-in-law is informed
she is soon to be a grandmother.

Suzanne Dantes plays the confid-
ing Solange, with Legallo exaggerat-
ing Pierre, but Cecilia Navarre is
delightful as Jacquelin.

"MUSIC BOX" VOYAGEURS

The "Music Box Revue" prin-
ciples who sailed Tuesday aboard
the Aquitania and who will appear
in the London presentation of the
show are Joseph Santley, Ivy Saw-
yer, Ethelyn Terry, Solly Ward,
Brox Sisters, Rene Riano, Chester
Hall and Mr. and Mrs. Frank
Tours. The latter is the musical
director at the Music Box for the
current revue.

Florence Moore was to have
sailed with the party though not
listed to appear in the London
"Music Box" show. She postponed
the trip, however, and an English
actress will be chosen for her role.
Fred Duprez will play William
Collier's part in the English presen-
tation.

SAILINGS

May 12 (from New York for Lon-
don) Arthur Hammerstein, (Majes-
tic).

April 11 (from London for New
York), George and Lillian Mitchell
(Majestic).

April 10 (from New York for
London), Allan Shaw (Aquitania).
April 14 (from New York for Lon-
don), Mary Brandon Klein, Sammy
Klein, Jr. (Homeric).

April 21 (from Liverpool to New
York), Arthur Loew (Caronia).



This week (April 9), Colonial,
Akron, Ohio.
Van and Vernon, That was a very
good ad.

FRANK VAN HOVEN
Direction, EDW. S. KELLER

USING MIXED PROGRAMS FOR ENGLISH FILMS

Vaudeville Turns Bolstering Up
Picture House Bills—in Lon-
don and the Provinces

London, April 11.
Bolstering up picture house pro-
grams with vaudeville turns is
growing quite common in London
and the provinces. When turns are
not employed prologs are inserted,
often lengthy and as often not bear-
ing upon the feature picture shown.

Among the London houses trying
the new plan are the Rivoli, Pre-
mierland, Globe (Acton), Marlbor-
ough (Holloway, once leading
legit house), Crown (Acton), Can-
terbury and Central (Blackfriars).

While rapidly spreading in the
provinces the mixed picture bill was
tried there some time ago, the
Blake Brothers are going in for it
extensively.

ROBEY'S ALTERNATE

Show Playing 12 Times Weekly with
Robey Doing Nine

London, April 11.
When "You'd Be Surprised" moves
April 16 from Covent Garden to the
Alhambra, it will play twice daily,
or 12 performances weekly. George
Robey, its principal comic, has a
contract calling for nine shows a
week. He will play 12 times for the
first week at the Alhambra, there-
after appearing but nine with Dan
Leno, Jr., filling in for the re-
mainder.

The Stoll production is not ex-
pected to remain long at the Al-
hambra with the house reverting
to vaudeville when it departs.

"ANGELO" CLOSING

London, April 11.
Notice of closing has been posted
at the Drury Lane for "Angelo,"
the adaptation of the German
"Johannes Kreisler."

IN LONDON

London, March 29.
The Countess of Westmoreland is
to take up concert work profession-
ally and will make her debut at the
Palladium in the program of a Na-
tional Sunday League concert. The
daughter of a Nonconformist min-
ister, she was governess to the late
Earl's children before he married her.

During a recent debate on the
Performing Animals Prohibition act
members of the House of Commons
suffered something like a shock
when they discovered that Pat Col-
lins, M. P., besides employing al-
most 1,000 men in the show busi-
ness, also possessed very many an-
imals, including over a score of
lions. They had another shock
when they learned that Ben Tallett,
one of the veteran stalwarts of the
Labor party, spent the greater part
of his youth looking after animals
in a circus, his sleeping partners
generally being a Shetland pony and
a terrier. Since the cranks started
this crusade against legitimate per-
formers the House of Commons has
received several very strong mem-
bers who are not only out for fair
play for the show world, but who
know their business thoroughly.

By arrangement with Gilbert Mil-

FRENCH SOCIETY SEEKS ROYALTY, 'ROBIN HOOD' VIA RADIO STOPPED

Broadcasting Music Without Payment Incensed
Composers—Witmarks Notify Westinghouse Co.
"Robin Hood" Is Copyrighted

PLAY OF 50 YEARS AGO PRODUCED IN PARIS

One Act Prevented Disaster—
Some Famous People of
Period Introduced

Paris, April 11.
"Ciboulette," presented April 7 at
the Varieties has a plot harking
back to the Paris Exposition of 1887.
The fourth act introducing famous
people of that 50-years ago period
saved the piece from disaster.

Giboulette is the niece of a mar-
ket gardener with a stall in the
Central Markets, where Duparquet,
aged and formerly Rodolphe of "La
Bohème" is inspector. Duparquet
introduces Giboulette to Count An-
toniu, who had just previously ended
a liaison with the crafty demimon-
daine, Zenoble.

A fishwife tells Giboulette's for-
tune, prophesying she shall have
happiness and wealth when fulfilling
three conditions, to wit: discovering
husband in a cabbage; quarrel with
a woman in white, and receive a no-
tice of marriage in a tambourine.

The conditions are realized when
Antoniu is found asleep on a vegeta-
ble truck; Zenoble is covered with
flour after a dispute with Giboulette
while Antoniu proposes marriage
during a fancy ball.

Han's music is praised with Paul
Letombe conducting. Jean Perler
sings the Duparquet role (or dis-
guised Rodolphe) nicely and Pauley
plays an uncle amusingly. Henry
DeFreyn is agreeable as Antoniu and
Edmee Favart is a sweet green-
grocer.

During the scene in the fourth
act where famous personages were
recalled, a few still living and who
attended the premiere, were in-
troduced from the audience.

PLAY FOR LITERARY LIGHTS

Paris, April 11.
The dramatic group known as the
Atelier has presented "Huon de Bor-
deaux," a work by Alexandre Arnoux,
at the Theatre Montmartre.

It's a play for the literary lights.
As presented by M. Charles Dullin,
the group's director, it met with a
degree of curiosity success.

Wiesbaden Opera Destroyed

Paris, April 11.
The stage only of the famous
Nassau Opera, at Wiesbaden, Ger-
many (in French occupied region),
was destroyed by fire recently, as
reported. The iron curtain saved
the auditorium, but the material
damages to the building are great.

"ANNA CHRISTIE" IN LONDON "A KNOCKOUT"

London, April 11.
The Eugene O'Neill drama, "Ann-
a Christie," opening last night at the
Strand, is pronounced the best play
America has sent over here in
years.

Produced by Charles B. Cochran
on this side, in association with
Arthur Hopkins, its American pro-
ducer, the piece is a knockout.
Twelve curtain calls rewarded the
players on its premiere. Pauline
Lord and George Marion are the
distinct hits.

Regret is expressed among the
highbrows that the author com-
promised on a happy ending.
Hopkins came over here to aid
in staging the piece. O'Neill re-
mains in New York.

"AREN'T WE ALL" BRILLIANT

London, April 11.
The Marie Lohr production of
"Aren't We All" opened last night at
the Globe. It is a brilliant comedy
and was heartily welcomed.

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ACTORS AND MANAGERS DEBATE SUNDAY SHOWS

Opposing Views at Legislative
Hearing on Levy-Flynn Bill
at Albany

Albany, N. Y., April 11.
William A. Brady, of New York, widely known theatrical manager, and Frank Gillmore, executive secretary of the Actors' Equity Association, crossed lances at the hearing yesterday before the Codes Committees of the Senate and the Assembly in the Capitol on the Levy-Flynn bill, which is designed to amend the penal law so as to permit theatrical performances to be given in cities of the first class on Sunday.

The official of the Equity was the first speaker to take the floor in opposition to the measure, declaring that "it would be condemning the actor to slavery were he compelled to work seven days in the week."

Mr. Brady made a spirited attack on the Equity people in opening his speech in behalf of the bill. The manager questioned some of the statements made by Mr. Gillmore relative to the number of actors in the Actors' Equity Association, and declared that "the Equity made their own laws, and that no matter what laws the legislators made they will follow their own law."

Pleading for a fair deal, Mr. Brady continued:
"As a representative of the theatre managers I ask for a fair deal. Mr. Gillmore has great power. All he needs to do is to raise his finger and there will be no performance by the Actors' Equity members."

"There is now a discrimination against the theatres, playing legitimate productions, for the reason that vaudeville, motion pictures and other entertainments are now permitted. All I ask is that the legitimate houses be placed on the same basis. The law should be consistent, and if you enforce the law against one class of performances on Sunday it should apply to all kinds."

Florence Reed made a strong plea against reporting the bill favorably. Reciting the "hardships" of the stars of the stage and their mental condition at the end of the week, she said it was a great relief to have Sunday rest.

Others who spoke against the bill were John M. O'Hanlon, legislative delegate of the New York State Federation of Labor; the Rev. H. L. Bowlby, of the Lord's Day Alliance, and the Rev. Duncan J. McMillin.

The influence of Fred Stone, the comedian, also was recorded against favorable consideration of the measure. In a telegram to the legislative committee, Stone said:

"If the man behind the plough needs Sunday rest, how much more does the actor, whose brilliancy depends upon an overflow of health and good spirits? All work and no play makes Jack a dull boy—and no dullard could be a comedian."

Lining up with Manager Brady in support of the measure was Augustus Thomas, head of the producers, although he said he appeared for the managers' association. Mr. Thomas said there exists a false impression regarding the Levy-Flynn bill.

"It does not compel the actor to work the entire week, but puts the situation up to the local authorities authorizing them to pass an ordinance for Sunday performances if it is so desired in such communities," Mr. Thomas declared.

In opening the hearing, Senator Meyer Levy, Democrat, of the "Silk Stocking District" of New York city, the Seventeenth, explained the purpose of the bill, and declared that he had no intention of interfering with the activities of the actor.

Assemblyman Joseph T. Flynn, Democrat, of the Tenth Manhattan District, introduced the measure in the lower house.

No action was taken on the bill yesterday, and none is looked for until next week.

DAYLIGHT SAVING

In Effect April 29—Clock Ahead One Hour

Sunday, April 29, at 2 a. m. Daylight Savings time again becomes effective in New York State, and continues thereafter until Sunday, Sept. 20, at 2 a. m. Watches in New York State should be set one hour ahead at 2 a. m. Sunday, April 29, to conform to the Daylight Savings time.

Interstate railroads operating partly in New York State, like the New York Central, etc., will continue to run according to standard time as heretofore.

Railroads operating wholly within New York State like the Long Island R. R. will operate on the Daylight Savings time basis, or 60 minutes later than the schedule prior to April 29.

RENT DEMAND HALTS ERNIE YOUNG SHOW

Owner of Detroit Terrace Insisted on Payment in Advance

Detroit, April 11.
Hughie Stewart brought the entire Ernie Young show from Chicago to open at the local Oriole Terrace Monday night, but did not reckon on encountering a snag in the person of William Klatt, the owner. Klatt refused to open the doors or permit the first performance without receiving his rent in advance.

Stewart could not raise the money at the moment and the place is still closed. As a result 500 reservations at \$4 each were turned away Monday night.

SHEA BOOKING GARDEN PIER

The Garden Pier, Atlantic City, is being booked by Harry Shea on a split week plan, opening Sunday and closing Saturday. Five acts and vaudeville will be offered. The opening date is May 27.

BIRTHS

Mr. and Mrs. Lew Cohen, at their home in Detroit, March 31, a son. The father is of Warren & Cohen, Detroit theatre managers.

Mr. and Mrs. Loring Smith, April 6, daughter. The mother is professionally, Natalie Sawyer.

LAIT ANSWERS KELLY

Manhattan, April 11.

Hon. Walter Kelly, En Route

Sir—I had intended letting the uneven controversy between us fade out to a happy ending, but you have apparently doped up a few shills to harass and infuriate me into a renewal thereof in your passion for seeing your name in print. Very well, then, I'll bite.

Your second open letter, with its bald statement that Chicago is not the "West," amused me much. I have had the same nifty sprung on me by a wise Jane from Montana, but never before by a carpet-bagger from New Jersey. Chicago is the West and you can't kill my case by asking a change of venue, Judge. Your idea of the West, it seems, is that it is bounded by Lincoln, Salt Lake, Duluth and Sioux City—all cut weeks—and your peeve is palpable.

You say you will never tour the West again. Where else will you go? I notice that whenever you go touring it is to England and the Pacific Coast. With your specialty you can't play Ireland or Virginia. I understand Burnside is readying some shows for the ocean liners. He is looking for another single, dumb act preferred.

I trust you will not doubt my personal affection for you. We have wiled away many pleasant hours together—I worshipfully waiting to catch the pearls of wit and wisdom as they trickled from your lips and you watchfully waiting for aces up. There was no talk then of the West, but I saw you go South with many a yellow chip. And your lament about God's country in these pages didn't stan me, for I have heard you do a squawk on a four-flush before. So let nothing that I

HINTED ROADS WILL GRANT PARTY RATES

Reported Leading Legit Showmen Have Assurances of Relief

It was reported this week that leading legitimate showmen have received assurances that the principal railroad lines will grant a party rate to traveling theatrical companies by next season.

The saving, it is believed, will amount to 20 per cent., the same as obtained before the war. Such action by the roads is voluntary, and not as in the case of the mileage book rate, brought about by Congress. The railroad executives have been brought to see that high rates of transportation have greatly reduced the bulk of traveling companies the country over, and it is the loss of revenue that has brought them to a new attitude toward the problem.

The roads can establish reduced rates anywhere below the maximum charges fixed by the Interstate Commerce Commission, and that court only rules when reduced rates have been forced on the roads by Congress. The mileage book rate is such a schedule, and the roads are fighting it both in the Commerce court and in the U. S. courts.

24 SHOWS WEEKLY

The Orpheum, Detroit, May Have Record

Detroit, April 11.
The Orpheum, probably holds the record for the highest number of performances weekly for a vaudeville house. The Orpheum is booked by the Shedy Agency and plays 24 performances.

The shows run three-a-day for the first five days of the week with five shows on Saturday, the last being a midnight show. Sunday four shows are given making the 24 frolics.

The house is leased by Ed Fay from C. H. Miles. It is a full week stand.

Fay is the manager who some years ago entered complaint against big time vaudeville with the Federal Trade Commission. He alleged in his complaint that conditions in vaudeville were oppressing him.

HALF-DRESS BILL

Iowa House Passes Measure to Regulate Dance Hall and Stage

Des Moines, April 11.
A bill has passed the house and is under consideration in the State Senate which regulates vaudeville, dance halls, movie theatres, and other places of amusement. It is particularly aimed at "violation of the primary rules of modesty" (dress) and "dissemination of filth."

The measure would establish city and county welfare boards which would pass on what is to be permitted in familiarity at dance halls, what can be worn on the stage and what can be shown in pictures. The bill passed the house by a vote of 61 to 40. It is called the "half-dressed" bill.

BERNHARDT MONUMENT

Collection in Paris Theatres For National Tribute

Paris, April 11.
Among many proposals to perpetuate the memory of Sarah Bernhardt in one form or another, a national monument of her is being founded through collections made by subscriptions from patrons in Paris theatres.

Louis Vernouil, the playwright, husband of Bernhardt's granddaughter, is to assume the management of the Renaissance in October, not the Theatre Sarah Bernhardt as reported.

DEATHS ABROAD

Paris, April 11.
George Mege, formerly a circus manager, in France.
Mlle. Nenette Cassuli, circus performer, killed at Moissac, France, during rehearsals.
Hippolyte Lafage, French vaudeville comedian, at Lyons.
Charles Lemon, former comedian of the Odeon, died, aged 66.
Mme. Cecile Caron, French actress, widow of George Hurteaux, died in a private hospital, Paris, aged 66.
Guyon Fils, popular actor in Paris, died March 27, aged 69.

NEW OPERETTA DOES FAIRLY

Paris, April 11.
The Henry Halliass three-act operetta, "Prends Moi," produced Saturday at the Apollo, did fairly. Its music is by Sylva Bell and book by Demars.
The story concerns Diana, condemned by Jupiter, who comes to earth and visits a modern bathing establishment.
Samone Judic, Alice Soulie, Morris Vincent and Cahuzac with dancer, Lysana, are in the leads.

ALAN BROOKS' "DANCERS"

London, April 11.
The American rights to "The Dancers" have been secured from Gerald duMaurier by Alan Brooks, the American. Brooks probably will be starred in the piece in the States next season, under the management of the Shuberts.
Meanwhile Brooks is sailing May 2 from Toulon for Australia, to appear for Musgrove.

ELSIE JANIS' ACT

Paris, April 11.
Volterra has engaged Elsie Janis to appear in a revue at the Paris Casino during March, 1924.
April 20, next, Miss Janis will play at the local Alhambra (vaudeville) in her own act.

CONDENSED 30-MINUTE OPERA

London, April 11.
At the Coliseum Monday Offenbach's Follies, consisting of a medley from the great composers, condensed to 30 minutes, just slipped by.

RIGHTS TO ONE-ACT COMEDY

Paris, April 11.
The Shuberts have purchased the American rights to Duvernois' one-act comedy, "Soul," in the Grand Guignol program last December.

Salzburg Festival Homeless

Vienna, April 1.
It is feared the international dramatic festival at Salzburg will not be given this year, the ecclesiastical officials having declined to lend the Collegiate church for the performance of the mystery plays. The promoters are now endeavoring to induce the municipality to place the historical riding school at their disposal, but the provincial Diet is opposed.
The future of these festivities is now doubtful.

BAR AGAINST WHITEMAN REMOVED BY BRITISH

American Consulate Protests to Home Office—Whiteman Opens in Cabaret

London, April 11.
The restrictions against Paul Whiteman's orchestra appearing elsewhere than in "Brighter London" at the Hippodrome, have been removed upon instructions from the British Home Office. The American consulate protested against obstacles being placed in Whiteman's way.
The Whiteman orchestra will now start an engagement April 14 at the Grafton Galleries (cabaret), playing during dinner and after theatre for dancing.

Paul Whiteman's contract at the Hippodrome, London, is for 10 weeks with an option for four more which will probably be renewed although Hugh D. Ernst, Whiteman's business manager in New York, says it would make little difference if it weren't, with the hope in favor of the negative. The reason, aside from the musical union troubles which the Whiteman jassers encountered abroad, revolves about the musicians encountering a number of snags. In this country they could take advantage of a number of tempting offers which are hindered by the Hip contract.

Besides, like all Americans, the musicians are being subjected to profiteering which, coupled with the fact Whiteman decided to take all his men and their wives and children over at his expense, also assuming responsibility for the return trip, represents a heavy financial item.

If the option is not taken advantage of it would mean Whiteman can return in time to go on the maiden voyage of the United Shipping Board liner "Leviathan" June 26. In addition, Whiteman has signed with the Shipping Board to supply dance music for the following liners: "George Washington," "President Roosevelt," "President Harding," "Western World," "Southern Cross," "American Legion," and "Pan America."

The S. S. Leviathan Orchestra opened Monday at Keith's Alhambra, New York, and will play vaudeville until June 26. Following this a new personnel will be installed. The same act production staged by R. H. Burnside, managing director of the Hippodrome, New York, will continue playing vaudeville. The staging is said to be the most advanced of its kind in connection with jazz band acts. The acts title will change but the nautical suggestion in monica will be retained.

Burnside's connection with the act is only that of a stager, he having received \$1,000 for his services. It is strictly a Whiteman unit, "presented by the U. S. Shipping Board" which refutes a misreport in the dailies anent Burnside staging revues or shows for the Shipping Board liners.

Paul Whiteman, Inc., the company which Mr. Ernst has active charge of, has been changed in name to United Orchestras. This change became necessary because of the misrepresentation resorted to by theatres, hotels, organizations and the like in booking Paul Whiteman, Inc. orchestra. The practise of billing Whiteman's name in large type and the "Inc." in comparatively minute type has misled people to expect the maestro in person.

To know
how good a cigarette
really can be made
you must try a



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LEE SHUBERT'S \$1 ROAD SHOWS IN PLACE OF SHUBERT VAUDE

Producers Invited to Dine and Talk It Over—Shubert Fails to Favorably Impress Conferees—Stock Doing Better at \$1

Directly on the heels of an announcement the Shubert vaudeville circuit will again function next season. Lee Shubert cast doubt on the genuineness of such intentions by proposing road attractions at \$1 top, with his vaudeville houses comprising the circuit.

The plan was disclosed at a dinner held last week by Shubert, when four or five other producers were his guests.

The Shubert \$1 circuit idea was understood not to have struck the other managers favorably. They were not impressed with the chances of the proposed theatres being able to attract profitable attendance, but Shubert replied that the houses would be made as attractive as any in their respective stands. It is reported it was then proposed to the managers that money be subscribed for that purpose. That the latest Shubert proposal for the disposition of the vaudeville theatres would lead to an incorporated operating company was assumed although the plan did not progress that far.

At least one of the producers present stated it would be easy to secure tenancy of modern picture theatres in almost any city and that such houses would serve capably for dollar top road attractions.

The dollar circuit idea has been cropping up some time. Channing Pollock submitted a plan for a similar chain of houses for next season. The idea was explained at a public gathering in Town Hall where Pollock was a speaker and received some attention from the dailies.

Mr. Pollock received a communication from Otto H. Kahn this week endorsing the dollar circuit planned by the author for next season and stating that he could be counted on as an investor in the proposition, although many other activities would make his participation modest.

Producers are more inclined toward a variation of the dollar circuit idea in the form of stock companies. It has been demonstrated a number of times last season and this that presentations in stock can be made much more profitable than by sending attractions on tour and some stocks have succeeded in establishing runs. At present in Washington "Six Cylinder Love" is playing under a contract calling for \$1,000 weekly to the producer for four weeks, which means a profit of \$4,000, a sum that could hardly be counted on if the show were regularly presented there for a week at \$2.50 top.

"Production stock" is the term given runs by stock companies and growth of this class of road presentation is predicted. Plans call for the same stock company making a run to be moved to another city. Not only have long runs been made in the usual week stands but in small towns. That has been shown by plays running in stock for two weeks in Trenton and even Union Hill, N. J.

Houses proposed by Lee for the \$1 circuit were about the same as decided upon for next season for the Shubert musical comedy chain of houses to play the reproduced musical shows. These were to supplant the Shubert unit shows of this season with the announcement of the Shuberts there would be continuation of "Shubert Vaudeville." There are around 18 of these Shubert houses and Lee had decided the reproduced productions could stand a tariff of \$1.50.

The \$1 top scale is the one originally proposed for Shubert vaudeville when Lee first struggled with his straight vaudeville problem. It was also stated that the Shubert units would play at \$1 top. This did occur in a few towns and in those few towns the admission was increased to \$1.50 or \$2 top in the Shubert houses for Saturday and Sunday night, while in others the scale was outwardly made \$1.50 or \$2, with a similar increase on the week-end. Through pushing up the box office ante on Saturday and Sunday in some of the towns first playing Shubert vaudeville was claimed at the time to have been the

reason why those towns went blooey for the Shuberts.

That stars will travel with the production stocks, making multiple week stands at one dollar top is also being considered in the general proposals to supplant touring companies by stocks. Stars who have been identified with several Broadway attractions which may not have reached the out-of-town points are particularly desirable and there are a number in the class. The idea is really an elaboration of the visiting star system of other days and applied along modern lines is regarded as increasing the chances of such traveling stocks making real money.

ALICE SIEGERT HURT

Frank Hunter Slightly Injured in Auto-Trolley Smash

Alice Siegert was taken to the Greenville Hospital, Jersey City, with lung and windpipe pierced in the crash of her automobile with a trolley car on the Hudson boulevard, across the Hudson in New Jersey, last week. Frank Hunter (Musical Hunters), who was driving the car, was slightly injured. He was placed under arrest and held 24 hours for bail by a Hudson county rector, although the motorist who caused the accident, after arrest, was immediately released on bail furnished by the traction company.

The car, a new 1923 Buick, was on its way to Proctor's, Newark, N. J., and moving along the boulevard. A trolley car, speeding out of Seaview avenue without warning bell or stopping at the corner, crashed into the Buick. Miss Siegert, seeing the imminent accident, reached for the emergency brake at the moment of impact, some part of the equipment in front piercing her.

When the case was called in the First Criminal Court of Jersey City last Friday, Counsellor Finnerty, representing the injured professionals, informed the court of the physical condition of Miss Siegert. The hearing was adjourned pending Miss Siegert's recovery.

CALIOGRAPH FOR SPECS

The fight on the speculators which has been declared by the Palace, New York, was responsible for the house installing a calio-graph. It keeps up a continual warning announcement of "Don't purchase tickets from the speculators. They will be refused at the door."

Spotters have been posted around the speculators' stands adjacent to the house. The spotters warn all prospective customers that tickets bought from the "specs" will be turned down at the gate.

The management of the Palace, New York, following last week's declaration of war on the ticket specs operating near the house, have placed two large signs outside of the lobby to warn patrons against the speculators' tickets.

According to the signs, the specs are alleged to have had duplicate sets of tickets printed when they found it impossible to "dig" seats from the Palace box office.

A small army of "spotters" and special policemen of the plain clothes variety have been spotting the "diggers" and stopping them at the window when they attempt to purchase tickets for the specs.

The activity of the Palace is reported to have reduced the specs' handling of the coupons for that house to a minimum.

FAST DIVORCES

Chicago, April 11. Gussie Bier has obtained a divorce from Harry W. Fisher. The suit was filed March 29 and the divorce granted April 7.

Mrs. Ruth Davis, actress, has obtained in Detroit a divorce from Frank Davis. They were married in 1916. He deserted her in 1918, she asserts, leaving her to take care of two children, one of whom is now two and the other nine.



OLGA WOODS

Dancing and singing ingenue with C. B. MADDOCK'S "FIFTY MILES FROM BROADWAY" COMPANY. Booked Solid.

EDDIE CANTOR SIGNS TO PLAY FOR KEITH'S

Opens June 4 for 10 Weeks—Leaving Shubert Management

Eddie Cantor has been signed by the Keith office to play 10 weeks in the large Keith houses, opening June 4 probably at the Palace, Cleveland, prior to the New York houses.

Cantor is now playing in the Shubert musical attraction "Make It Snappy" on the road. The June 4 opening for the Keith people will follow the closing of the show.

The announcement from the Keith office seems to bear out the oft repeated rumor Cantor is to leave the Shubert management at the conclusion of his present contract.

Barring one or two weeks in independent vaudeville houses between his legitimate bookings, Cantor hasn't appeared in big time vaudeville since his elevation to stardom in the musical comedy field.

For the Keith engagement Cantor is to receive \$2,500 weekly, with six people.

MRS. SCHENCK'S \$175

Court Allows Singer's Wife Weekly Alimony.

Joe Schenck (Van and Schenck) has been ordered to pay his wife, Mrs. Amelia Schenck, of 5 Delta place, Brooklyn, N. Y., \$175 weekly alimony from Feb. 6 last. Van and Schenck are currently touring the mid-west, playing vaudeville.

The defendant disputed the allegation of his \$75,000 annual income at the trial some weeks ago, stating expenses reduced it to less than half the amount. Mrs. Schenck had asked for \$250 weekly alimony, alleging Schenck's income from royalties of Columbia talking machine records and popular songs he co-authored brought his income up to the \$75,000 a year mark.

Schenck's defense was that his wife had condoned indiscretions of which he was charged.

Justice May's opinion said in part: "It is inconceivable that so well known, popular and high salaried an actor as this defendant should realize as net income a sum that in these days may be considered small."

RAN OUT ON ALIMONY

Boston, April 11. Hall and Rubin dropped out of the Keith bill, last Thursday night rather quietly, replaced by a dancing act from the Keith's Boston (pop) next door for the balance of the week.

No publicity was given it but the yarn is that Ben Rubin found himself scheduled to face some facts as regards delinquent alimony in the Probate Court.

Attorney Walter Collins and Bart Grady of the Keith house were in court but Rubin apparently had important business elsewhere.

TOM PATRICOLA IN "SCANDALS"

The new George White "Scandals" will have Tom Patricola as principal comedian. Patricola has been in vaudeville, appearing with Isabelle Townes, who also goes with the new show. It is to open June 3.

DARING HOLDUP

Treasurer of Mainstreet Band and Gagged; \$6,000 Taken

Kansas City, April 11.

While 3,400 people were watching the show at the Mainstreet at 9 o'clock Sunday evening a youthful bandit entered the treasurer's office, and, at the point of an automatic, forced Sam Bramson, assistant manager and treasurer, to turn over some \$6,000.

The robber forced the victim into the vault, tied him hand and foot, placed a gag in his mouth, walked out of the office and made a safe getaway in the crowded lobby.

The trussed-up treasurer was not discovered for nearly an hour, when one of the house employees heard him kicking against the vault wall. As the office opens directly off the main inside lobby, and as the door was not closed, there was no thought of robbery when the bandit entered.

Bramson was busy checking up the receipts and was taken completely by surprise at the man's daring. There was no chance for resistance, and about all he could do was to request the bandit not to lock the vault door. The fellow demanded all the paper money, but stated he did not want the silver. An envelope containing \$502 which had been collected in the house during the week for the National Vaudeville Association fund was untouched.

It is reported the loss is fully covered by insurance.

TWO BILLS SATURDAY

Midnight Performance at Premier, Brooklyn Causes It

With the installation of a midnight performance on Saturday at the Premier, a newly opened pop vaudeville house under the management of John Turtle in the Brownsville section of Brooklyn, N. Y., the house is playing two different vaudeville bills the same day.

The acts opening at the Premier Thursday terminate the engagement after their third show Saturday.

For the midnight performance the acts booked for the following split give the performance making the first showing for the first half bill after midnight Saturday. The acts playing the midnight show Saturday play the regular three shows a day from Sunday until Wednesday.

POET'S WIFE OFFERED

Georgette Leblanc Maeterlinck May Become Vaudeville Act

Georgette Leblanc Maeterlinck, former wife of the poet, author of "The Blue Bird," was offered to the Keith bookers this week as a vaudeville attraction by Alf Wilton.

Miss Leblanc is said to be an actress and singer. She is writing for a local newspaper syndicate a series of "impressions" of famous stage and artistic personalities. The poet's wife gained prominence when her claim as the poet's "inspiration" found its way into the courts through matrimonial entanglements.

MORTON AS "GAG MAN"

James C. Morton has quit the stage for the time being and is devoting himself to the picture game. The comedian, however, is not acting, but is one of the principal "gag" men for the Burr All-Star Comedies, which are being made at Glendale, L. I.

About two years ago Morton spent several months in Los Angeles getting the technique of the film game, but returned to the stage when the general slump came in the production field. Burr has offered to place him under contract for a period of years, but Morton at present has the coast "bug" and may return to Los Angeles in the fall to resume there.

Mission, A. & H. House, Week Stand

San Francisco, April 11. The Mission Theatre in Long Beach has been taken over by Ackerman & Harris and will play a full week of vaudeville starting April 22.

Donovan and Lee in Cohan Show

James E. Donovan and Marie Lee have been engaged by George M. Cohan for his London production of "Little Nellie Kelly," scheduled to open there June 25. Donovan and Lee, with the rest of the company sail on the "Aquitania" May 15.

SIR JOSEPH IS BACK— TALKS ABOUT HIMSELF

"The Only Original Incomparable Star" Ready to Work

Broadway again greeted its wandering boy, Sir Joseph Ginzberg, this week. Sir Joseph called on Variety and through his own error, walked into the business department. That set Sir Joe back \$15 which the astute business staff took him for.

Sir Joseph himself and in person objected to the taking, alleging he never before had paid for advertising, claiming Willie and Eugene Howard were his publicity representatives. Variety's office staff informed Sir Joe it looks like a tough summer around Times square, and he would have to come across.

When the former Bronx comet staggered away from the desk, he was nailed by a Variety reporter. Sir Joe shrieked his anger until composed with the information that one ad daily is all Variety ever takes anybody for.

With his hands still locking the edges of his safe deposit pockets, Sir Joseph was induced with difficulty to talk about himself. This is what he said:

"After successful engagements of many years in California, San Francisco, Oakland, Los Angeles and also one year in Chicago, the Only Original Incomparable Star, The Great Sir Joseph Ginzberg, world's greatest premier versatile artist and superior comedian, is back in New York City, and filling all his open time now under the management of John Tierney, high class clubs, concerts and also first class vaudeville engagements preferred.

"I am the only inimitable star living, and the world's greatest premier versatile artist before the public today; also the greatest drawing card and box office attraction. All others are but imitations. Nobody ever attempted to imitate me and no doubt all my future successes are assured and are everlasting for all my life, and John Tierney will have in the future many good important engagements through the world's greatest advertising medium, Variety. [Sir Joe wanted the \$15 back for saying that.]

"The only original incomparable star, the Great Sir Joseph Ginzberg's engagements in California, San Francisco, and at Sid Gramman's Empress theatre, in my sketch of 20 minutes, 'At Coffee Dan's'; played with Al Johnson in his production 'Dancing Around' at the Cort, San Francisco; two weeks in Chicago Palace theatre with A. Herman, Majestic theatre with Mr. Gallagher and Mr. Shean; in New York Royal theatre, Bronx, with Frisco; benefit National Vaudeville Artists Day, N. V. A. Club; two engagements in New York City; benefit engagements, Sam H. Harris, theatre, Apollo and Times Square theatres; Cort theatre, vaudeville Frank Fay, master of ceremonies.

"In concert I have appeared for J. J. Shubert and Lee Shubert at the Winter Garden, New York City; presented with two solid gold medals by Sir Willie Howard and Sir Eugene Howard in appreciation, and I made the biggest success in my original act. Had a reception and presented also as Sir Wearer of the monocle and his Royal Highness Ha' before the public.

"The greatest quartet in the world has the Great Sir Joseph Ginzberg in it. Sir Willie Howard, Sir Eugene Howard and Mr. Al Johnson are the others.

BOOTLEGGING INTERFERES

Stewart Allen of Jada Trio Couldn't Go To Winnipeg

Chicago, April 11. The Jada Trio did not leave Chicago for Winnipeg to open for the Orpheum Circuit.

The matter of an indictment against Stewart Allen, one of the trio, for bootlegging, prevented the boys leaving this country.

Peases' Divorce Thrown Out

The divorce and counter-divorce actions of Louise Pease (formerly in vaudeville with her husband) and Harry Pease, popular songwriter, were dismissed last week in the Westchester County (N. Y.) Supreme Court.

Alleged false testimony was given as the cause therefor.

HERK'S LIABILITIES, \$1,305,577; SCHEDULES SHOW \$900 ASSETS

Filed in Bankruptcy Proceedings—Includes Obligations as Co-Guarantor and Endorser, Also as Co-partner of Herk & Beatty

I. H. Herk's schedules in bankruptcy, filed this week as an individual and as co-partner of E. Thomas Beatty (Herk & Beatty), show a total of \$1,305,577.91 in liabilities and \$900 actual assets. The latter consist of a \$750 automobile, which has been turned over to the receiver, Richard O. Smith, and \$150 worth of exempted personal wearing apparel. The liabilities consist of \$1,154,248.80, unsecured claims, and \$148,903.72 in "accommodation paper" debts.

Other assets mentioned are shares of stock in the Amalgamated Burlesque Enterprises, Inc., American Burlesque Association and \$18,750 worth of stock in the Affiliated Theatres Co., which, however, was never issued to Herk. All have been turned over to the receiver and are of unknown value. Two \$20,000 life insurance policies and another policy for \$50,000 are also included among the assets. Fifty shares of stock in the District of Columbia Realty Co are cited as of problematic value.

The liabilities, originally estimated as being only half the present total, are accounted for because of the large number of unexpired theatre leases an actors' contracts which Herk is partially responsible for as co-guarantor.

Included among the "accommodation paper" liabilities is mentioned a doubtful liability of \$50,000 on a note arising from the following facts. Sam Scribner, of 701 Seventh avenue, New York, borrowed \$50,000 from the Burlesque Club, and in turn loaned it to the Mahoning River Mining Co., same address, which company gave Scribner a note. Herk, J. Herbert Mack, Rud. K. Hynicka and John Jermon endorsed the note, the bankrupt including it in his schedules as co-endorser. He adds that "the liability... may have been extinguished by the giving of a mortgage to the Burlesque Club on the property of the Mahoning Mining Co. Bankrupt has received such information, but has been unable to verify it."

Other accommodation paper liabilities because of co-endorsing notes are \$15,000 to Frank Keeney; Bert C. Whitney, \$2,375; National Bank of Commerce, Milwaukee, on note by the local Gayety Theatre Co., \$24,000; Mutual Bank, New York, \$3,000.

The unsecured liabilities include the following: Frank Keeney, \$25,000, as co-guarantor of the lease on Keeney's Newark theatre (Weingarten Bros., leased to F. A. Keeney, and the latter leased to the Newark Affiliated Theatres Corp.); Bert C. Whitney, as co-guarantor for five-year lease at \$40,000 a year, \$250,000; Leo Shubert, note for loan, \$2,000; Pacific Bank, same, \$8,900; Sim Williams, same, \$5,000; Jacob Gilbert, same, \$10,000; Arnold Rothstein, same, \$20,000; Charles McDonald, Lyceum theatre, Columbus,

O., same, \$3,000; H. Maliden & Co., theatrical costumers, \$26,200; John J. Kelt, note for loan, \$2,000; R. K. Hynicka, \$15,000; Greenwich Bank, New York, joint liability for \$9,375, on note with Joe Leblang and Lee Shubert, (the note being made out by Herk to himself with Shubert and Leblang endorsing), and discounted; Lodge Street Building Corp., lease, \$225,000; Strand Securities Corp., Buffalo, on lease from Max Spiegel for five years at \$35,000, \$175,000; Columbia Amusement Co., \$14,000, on debt contracted in New York in September, 1922, because of money advanced by the Columbia to Herk to pay an assessment for the bankrupt to the Amalgamated Burlesque Enterprises; Loew's Ohio Theatre Co., Cleveland, as co-guarantor of lease, \$200,000; J. H. Tooker for printing and lithographing, \$3,000.

The commercial debts do not include comparatively small items for printing, costumes, scenery, photos, lighting, etc.

The following is a list of acts to whom money is due on unexpired contracts: Two Ladellas, \$4,392.10; Rossa and Costello, \$3,973.35; Roger Imhof, \$9,040; Barr Twins, \$7,750; Riggs and Witchie, \$20,000; Whipple and Huston, \$12,000; George Mayo, \$3,500; Weber and Fields, \$30,033.86; Sid Gold, \$2,953.67; Lynn Cantor, \$2,335; Watson Sisters, \$17,500; De-Koch Trio, \$4,425; Five Kings of Synopation, \$7,763.25; Billy Griffith, \$2,275; Jerry Herzell, \$2,125; Miss Harris, \$1,675; Herman Timberg, \$6,000; Darling and Timberg (Sammy) \$3,000; Elise and Paulsen, \$2,875; Ray King, \$1,325; Eddie Heffernan, \$1,500; Lew Christie, \$2,241.67; Johnny Berkes, \$3,880; Havatak Brothers, \$4,750; Bobby Barry, \$4,000; Dick Lancaster, \$2,275; Florence Talbot, \$2,275.

All the actors' addresses are given as care of Variety or the N. V. A. club.

The cursory examination of I. H. Herk in the pending bankruptcy proceedings against Herk & Beatty last Friday was distinguished only by the introduction of three letters from as many creditors. Richard O. Smith, the receiver, privileged to receive and open all of the bankrupt's mail, received a notification from these creditors, addressed to Herk, that they were willing to forget any indebtedness by Herk, and if the bankrupt so wished it, have the liability wiped off. A specific request was made not to include the debts in the bankrupt's schedules. Kendler and Goldstein are acting for Herk.

This has been the general tenor of about a dozen creditors' letters to Herk. Herk's examination before Referee Seaman Miller formally closed Friday. Beatty, at present in Chicago, will be examined later.

PIANO PRODIGY

Baltimore, April 11.

The boy wonder pianist has made another phenomenal appearance in Baltimore. Last Sunday evening, under the auspices of the City of Baltimore, 11-year-old Shura Cheraskey played his first big music hall appearance, rendering a concert program before an audience of 2,700 people, who gave him a 15-minute ovation.

Among those in his audience were Victor Herbert and Mabel Garrison. Following the recital Miss Garrison went to his dressing room and asked him to write her a song for her next concert tour. He played one of his own compositions. Victor Herbert said that his uncanny knowledge of musical interpretation and technique stamped him as a genius.

The concert was under municipal auspices. In no city of America, not even Boston, could such a thing have happened, Mr. Herbert said.

The Lyric has 2,700 seats, and when the tickets for the concert were placed on sale at the Albaugh ticket agency it required less than an hour to sell them all.

UNIT SHOW PAID AT EACH PERFORMANCE

New Zeiterion, New Bedford, Guaranteed \$5,000 for Week —"Troubles" Opened It

New Bedford Mass., April 11. The new Zeiterion, seating 1,700 all on one floor, completed its first week with "Troubles of 1922," the Davidow & Le Maire Shubert unit show. It was booked independently into the Zeiterion by Jules Murry, of the Shubert office, who exacted a guarantee for the week of \$5,000 from the house for the show. Another demand made by Murry was that the show be paid its pro rata amount of the guarantee after day's performances.

The Zeiterion was built by the Zeltz brothers, eight, more or less, with a young brother acting as house manager, although Barney Zeltz seems to be the works around the lot. The theatre opened promising, with a throng, and Georgie Jessel, the show's star, making a speech for the management. Tuesday, business again was good, but not so strong and Wednesday it fell quite some off.

Thursday was even worse and by that time Barney Zeltz started to worry. He commenced to inquire about "this Jules Murry" and where he could be found, also wanted to know why "Troubles" billed "25 Trouble Makers" and had not that number of girls in the troupe. When informed "Trouble Makers" meant also principals, men as well as women, Zeltz answered only women were trouble makers and he had been bilked.

Thursday night during the performance Zeltz rushed back stage, demanding "the laughs be put back." Inquiry revealed Zeltz was under the impression that some of the dialog and business the opening house had laughed at had been removed. He was assured everything remained without change, but would not accept the explanation that the absence of laughs Thursday night was due to the absence of an audience.

The Zeiterion this week started playing pop vaudeville booked by the Shedy office in New York.

The Zeltz' are said to have built the theatre as an investment. It's a side line with them, their regular business being junk dealers.

It's doubtful if "Troubles" played to its guarantee for the week.

ENGLISH PROMOTER

Charles Lewis Represented Himself as Manager's Nephew

Chicago, April 11.

Charles Lewis, who took an American vaudeville show to England and stranded the company with 22 weeks unplayed of a 28-week contract unfulfilled, is an English actor who played around Chicago, and represented himself as a nephew of some important English manager. Lewis interested an agent with a W. V. M. A. franchise, and was aided in selecting acts which were playing the mid-West.

The immigration law made it advisable for the acts to pay their own fares over, it was explained by Lewis, but the contracts would be forthcoming when reaching English soil.

The Chicago agent is said to have advanced fares to several of the acts. Some raised their own fares. It is understood that the contracts were issued as promised, but from the report by cable in last week's Variety the contract had no value.

KLEIN SUED FOR SALARIES

Charles De Haven, Fred Nice and Joe Towel have filed suit to recover \$1,000 against Arthur Klein, the Shubert booker and owner of Gertrude Hoffmann's Shubert unit, since closed.

The trio is appearing with Miss Hoffmann currently in a Chicago cabaret. The cause for action concerns salary due for services rendered with Miss Hoffmann's unit.

FEMALE IMPERSONATOR REBUKES CLEVELAND'S 105th ST. AUDIENCE

Karyl Norman Tells "Two-thirds" Audience" to Applaud Him, Whether Liked or Not—Gives Half His Act, Informing House There Isn't Any More

FOYER RAIDS WIFE

Then Starts Divorce Action—Correspondent Named

Eddie Foyer, the monologist, following a raid on an apartment at 208 West 78th street, is suing his wife, Dorothy, for divorce, naming Juan Gutierrez, as correspondent.

The raid was made by Foyer in company with a witness and an attorney about noon last Sunday.

Mrs. Foyer is said to have stated she was "tired of being nurse to a sick husband."

Miss Fontaine at Rainbow Gardens Chicago, April 11.

The booking of Evans Burrows Fontaine at the Rainbow Gardens (cabaret) is for two weeks. She opened very well Monday.

The booking was made through William Morris.

Davis in the Cleveland "Press" yesterday, in his theatrical column, mentioned that Karyl Norman at Keith's 105th Street, this week, did not receive much applause at the Monday matinee.

The account relates how Norman stopped during his turn, saying to the house:

"We actors expect applause. You people ought to applaud an act whether you like it or not. The house is only about two-thirds full today. But that's no reason why you shouldn't applaud more."

"I've only done half my act and that's all you get."

"The audience seemed satisfied," the story concluded.

LOEW OFF FOR CHICAGO

Tomorrow (Friday) Marcus Loew is due to leave New York for Chicago. He will go to St. Louis and may extend farther west before his return.



RENIE RIANO

One of the big hits of the "Music Box Revue" who sailed April 10th on the S. S. Aquitania for Mr. Chas. B. Cochran's London production.

BANKS ARE CONCERNED OVER MAX SPIEGEL

Reported Wanting Bankrupt Returned to New York

The Max Spiegel situation is hanging fire pending a reported move by several of the banks to take decisive action to bring the bankrupt theatrical promoter back to New York from the Stamford, Conn., sanitarium, where he is incarcerated, adjudged insane. One of the leading trial lawyers in this country has been consulted by the banking interests. Further action is marking time.

Meantime new complications develop in the courts. Patrick A. Powers has a suit pending in the New York Supreme Court against the Sheridan Theatre Co., Inc., of which Spiegel was an officer, to recover \$12,500 on a series of notes. Another action just filed is a summons in a \$16,000 suit by Edward B. Levy against the Adeline Amusement Co., another company in which Spiegel was concerned. The cause for action is not mentioned, merely demanding judgment for the amount from Feb. 23 last in case of default.

Herman Timberg will play Loew's State, Cleveland, next week (April 16). Timberg recently closed with his Shubert vaudeville unit.

McGREEVY ARRESTS WIFE AND PARTNER

Doyle and Wristen Held in Bail, Charged With Adultery—Out on Bail

Chicago, April 11.

Doyle and Wristen, a vaudeville team, were held under bail of \$600 in LaPorte, Ind., on a charge of adultery preferred by Rose Doyle's husband, Frank McGreevy. McGreevy left Chicago last week, going to LaPorte, where he brought about the arrest of the couple.

Reddington & Roote, local theatrical managers, furnished the bond after a considerable delay.

Recently in Chicago, Mrs. McGreevy had her husband charged with assault, alleging he had struck her in the face while they were in an agent's office. It is said here McGreevy preferred the adultery complaint in the form of a reprisal action.

McGreevy and Doyle, the husband and wife, were formerly a vaudeville act themselves. Upon separating, each secured another partner and proceeded to play the skit Jack Lait had written for the original turn. This led to controversies between all of the parties.

The Rialto, Poughkeepsie, N. Y. returns to vaudeville commencing today (Thursday), playing a split week policy.

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VARIETY

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receive it regularly each
week

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Foreign (incl. Canada) \$8

ADDRESS

Variety, New York

DAN HENNESSY AND JOHN BURKE RELIEVED IN KEITH'S BRANCH

Veterans Will Act as Advisors to Wesley Fraser and May Woods, Who Will Assume Charge—Hennessy and Burke on Keith's Office Staff for Life

The Keith popular priced or Family Department is to be re-organized with Wesley Fraser and May Woods of the Keith staff relieving Dan Hennessy and John Burke, the two veteran booking managers of most of the detail. Hennessy and Burke will remain in an advisory capacity after taking an extended vacation which starts next week.

Fraser is the Boston Keith's booking representative in charge of the Boston office of the Keith Exchange. Miss Woods is the private secretary for E. F. Albee, the Keith head, which position she has held for years, having started with the Keith organization as a telephone operator.

Dan Hennessy, the present booking manager of the Family Department, and John Burke, his assistant, have been relieved of the heavy work of the department in favor of the younger blood. The vets will have desks in the Family Department when they return from their six weeks' vacation, but it is understood that the life members of the Keith staff will have roving commissions which will enable them to be away from their desks as often and whenever they desire.

Neither has been in good health for the past winter and both will stop off at Baltimore for treatment by a professor at Johns Hopkins. They will go to Atlantic City for a few weeks, returning to the Keith office when they feel ready.

Both Hennessy and Burke have been in their present capacities since the booking office was founded. Both of the Keith men have been active in theatricals over a period of nearly 50 years, coming into the Keith institution after 20 years' experience as managers and advance men for legitimate and repertoire shows of decades ago.

Hennessy's theatrical career includes three years as manager of the Conrad Opera Company, five years associated with W. F. Dickson, manager of Thos. W. Keene, the tragedienne, three years associated with T. B. Harms and D. W. Truss, also a head and director of the Princess Bond, Joe Hart and others.

Both were connected with the Association of Vaudeville Managers and its later development, the United Booking Offices, and more latterly Keith Vaudeville Exchange, ever since. They will continue on the Keith staff for life.

YOUNG OFF "FLOOR"

Agent and Ass'n Agree—Letters Cross Each Other

Chicago, April 11.

Ernie Young is no longer booking attractions from the floor of the Western Vaudeville Managers' Association nor is his booking representative permitted on the floor.

Young sprang into remarkable importance as a vaudeville agent through extensively advertising in Variety and has developed into the most important cabaret producer in the country. He is going in for special girl productions for fairs this coming season and no longer has time for vaudeville bookings.

A peculiar phase of this termination of booking privileges is that a letter from Young to Charles E. Bray, head of the Western Vaudeville Managers' Association, crossed the letter from Mr. Bray to Young. The agent addressed the head of the W. V. M. A. to the effect that he wished to be relieved from connection with the W. V. M. A. in a booking way.

"TWO MIKES" PRODUCTIONS

Mindlin & Goldreyer, "the two Mikes," who have put over "The Last Warning" on Broadway, are proceeding with their plans to go into the vaudeville production field extensively. The firm will feature one-act playlets among their producing activities.

The first sketch will be "The Golden Thrill" by Morris Abel Beer, recently tried out at the Threshold Playhouse, New York.

COMBINATION POLICY

Interstate Houses Playing Vaudeville and Road Shows Next Season

The Interstate Circuit will play vaudeville in all of its Majestic houses next season, but will book road attractions in most of the houses for one day a week.

The vaudeville will be booked through Keith's as usual. The success of "Hitchy-Koo of 1923" and the scarcity of houses in Texas with stage facilities which enable them to book the better grade road attractions, is said to have decided Karl Hohlitzelle, president of the Interstate, upon the combination policy.

Several other large southern houses capable of playing this type of entertainment are to be added to the Interstate's string before next season.

"FOLLIES" THROUGH

Amateur Plan Is a One Time Only Idea

The "Amateur Follies" exploitation idea appears to have run its course as a business booster in the small timers around New York and in the east.

The "Follies" thing, according to small time managers and agents, is a one-time idea and does not bear repetition, at least not for a long time after the first amateur show has been played.

In one or two instances where the "Amateur Follies" scheme was repeated, the idea flopped badly the second time.

BRIGHTON OPENING EARLIER

Basing his judgment on the expectation of the new boardwalk at Coney Island bringing amusement seekers down to the shore earlier than usual this season, George Robinson, who operates the New Brighton, Brighton Beach, will open the house May 13.

In past seasons the New Brighton has not started until a week or ten days later than this year's opening date.

The Brighton will play two-a-day Keith vaudeville as in past seasons.

COLONIAL, ERIE, REOPENS

The Colonial, Erie, Pa., which closed March 4, reopened this week with Keith vaudeville. The house will remain open for five weeks, then close for the summer.

The Colonial reopens as a six-day stand on the Keith circuit, playing seven acts twice daily. Arthur Blondell books the house, which formerly was a split-week, three-a-day date.

COUTTS' TABLOIDS

The John E. Coutts Tabloid Circuit, Inc., was granted a charter of incorporation for \$10,000 this week to engage in the production of tabs and routing over a pop price circuit.

Nathan Vinegrad of the Academy of Music, Newburgh, N. Y., is associated with Coutts.

WAGES UP

Springfield, Mass., April 11.

Theatre owners and legit attractions in New England undoubtedly will feel the effect of the wage increases granted throughout that section to more than 250,000 operatives in woolen and cotton mills. The advance in most cases amounts to 12 1/2 per cent., effective during this month. Only two textile centers of any importance remain outside the fold: Lowell, Mass., with 25,000 operatives, and Taunton, Mass., with 300.

The average New England mill employe has been receiving \$20 a week in his pay envelope. The new wage scale brings the amount up to \$22.50. On the basis of 250,000 workers the total weekly payroll in New England will be increased by \$625,000 on an annual basis \$32,500,000.



NAN STERLING

of LOHSE and STERLING

Lohse and Sterling are among the few survivors of the recent American "invasion." They are this week holding an important position on the program of the Victoria Palace and are going big. This is their third visit to this house and are booked there again in August.

Booked by America's Best,
HARRY WEBER
London Representatives,
FOSTER AGENCY

M. M. P. U. FAILS TO RATIFY PEACE TERMS

Former 310 Recants Resolution Forbidding Members to Pay Dues in Local 802

At a meeting of Musical Mutual Protective Union, former No. 310 of the American Federation of Musicians, held Tuesday night, some 3,000 of the M.M.P.U. members refused to ratify the proposals offered by Nicholas M. Schenck and concurred in by P. Paul A. Vacarelli, business agent of the M.M.P.U.; Joseph N. Weber, president of the A. F. of M., and Wm. J. Kerngood, member of the executive board of the A. F. of M., to settle the warfare between the former 310 and new No. 802 local unions that has been going on for three years.

The meeting lasted from midnight Tuesday until 5 o'clock on Wednesday morning. Ex-Congressman Fitzgerald, attorney for the M.M.P.U., advised against the acceptance of the peace proposals as they stand. Other speakers were Congressman La Guardia and P. Paul A. Vacarelli.

The peace proposals turned down by the M.M.P.U. assemblage were in effect as follows: The M.M.P.U. was to withdraw all litigation against the parent body (American Federation of Musicians); the M.M.P.U. charter was to be changed so that the M.M.P.U. would be a holding corporation controlling the real estate owned by the M.M.P.U. (clubhouse on 86th street near Lexington avenue estimated to be worth \$1,500,000, with a \$600,000 mortgage reported on it); the new local 802 which succeeded the M.M.P.U. in the American Federation was to be given local autonomy (Continued on page 46)

Harry Bailey A. & H. Manager

San Francisco, April 11.

Harry Bailey has been appointed the business manager for the shows produced by Ackerman & Harris. At present he is in charge of the routing for their "Struttin' Along" and is already laying out a route for the "Pepper Box" revue, which comes into the Century Saturday with Sophie Tucker starred. Bailey will remain with the show during its scheduled four weeks' run here and then travel to Los Angeles with the show, returning to Frisco for another revue that will be produced to follow the "Pepper Box."

\$500,000 PROJECT

Youngstown, O., April 11.

The new Keith theatre which is proposed for West Federal street is to have a Federal street entrance with an arcade back to the theatre entrance. The theatre as now projected will cost \$500,000. Keith representatives were here this week and met with local men interested.

HOUSES CLOSING

Orpheum, New Orleans, closes April 22.

The Empress, Grand Rapids (Keith) closes May 7. Keith's Columbus closes April 21, when a season of summer stock will replace Keith vaudeville.

OBITUARY

MAGGIE LE CLAIR

Maggie Le Clair of the old time variety team of Casey and LeClair died in St. Michael's hospital, Toronto, Canada, April 7. Death was due to pneumonia, which developed from a heavy cold contracted by Miss Le Clair two weeks previously while appearing at Brockton, Mass.

She was 65 years old and was born in New York city. She entered the show business as a girl, appearing under the team name of Le Clair Sisters for several years, with Laura Le Clair.

The deceased was the widow of James Casey, who died about nine years ago. The team of Casey and Le Clair was formed in 1896 and played continuously for 17 or 18 years thereafter, the death of Mr. Casey terminating the combination. It was rated as a standard act during the variety days in which it was formed, and went along likewise as a standard when vaudeville superseded variety. The team was a favorite at Tony Pastor's, Miner's New York houses, the Kohl & Castle houses in Chicago, etc., playing them frequently with the different variety combinations popular at the time. When Mr. Casey died in 1914 the act was one of the very few remaining old time Irish turns.

Miss Le Clair's last engagement was with Edwin Le Roy Rice's "Phenomenal Players," an old timers' act, with which she was appearing at Shea's theatre, Toronto, Can., when stricken with her last illness. She continued to appear up to Thursday, April 4, four days prior to her death.

Previously and following Mr. Casey's death, Miss Le Clair had played Irish character roles in several musical shows. She was a life member of the Actors' Fund of America, and also held membership in the National Vaudeville Artists, Inc. Funeral services were held at St. Malachy's Church, New York, yesterday (Wednesday).

Harvey Van Cleve

Harvey Van Cleve, who was the black face comedian and trainer of the trick mule "Pete" in the unridable mule act of Van Cleve and Pete, died April 1, in Prescott, Ariz. He was 55 years old. Death was due to tuberculosis, from which he had suffered for several years.

The deceased was identified with the mule act for some 30 years or

LINTON NOT WRONG

Court With Producer of Local "Follies"

Brockton, Mass., April 11.

Tom Linton came through with flying colors in Brockton District Court, although he was found guilty on six charges of engaging children under 15 years of age for theatre work. Judge C. Carroll King assessed a minimum fine of \$5 in each case, which Linton paid. Eugene F. Atwood, of the state board of labor and industries, was the complainant. The children had been engaged by Linton to appear in the Brockton "Follies," home talent vaudeville act, at the Strand a few weeks ago.

In disposing of the case, Judge King said he believed that Linton, being such a busy man and in so many states, might be technically guilty of the charges. He expressed belief that the defendant's guilt was entirely technical and not intentional. The court intimated that if it were within his jurisdiction he would have suspended sentence.

The girls, under the age limit set by law, appeared in court and after they had been paid their witness fees by the court clerk, offered the money to their former instructor. Linton thanked them, but refused the assistance.

As an aftermath of the case, Linton called the Keith New York office and notified an official that Attendance Officer Charles P. Brooks had not co-operated with him as fully as he should have done, by delaying action in stopping certain of the girls from appearing.

During the court hearing Brooks admitted he did not tell Linton which of the girls were under age when he warned him about engaging girls under 15 years of age. Burt Campion, stage manager of the Strand, testified he heard Linton warn the girls of the law's ruling when they first appeared for rehearsals.

more, the name of the act when it started and for some 25 years after being Van Cleve, Denton and Pete. His wife died about six years ago.

The N. V. A. had been caring for Mr. Van Cleve throughout his illness, also having charge of the funeral arrangements.

MILO D. BILLINGTON

Milo D. Billington, 77, well-known theatrical agent, was found dead in his rooming house at Syracuse, April 10. He had been dead for several hours. Although a law graduate, Billington had never practiced his profession, devoting the greater part of his life to show business as an advance agent. Funeral services will be held Thursday. Four brothers and two sisters survive him.

EDWARD W. NOYES

Edward W. Noyes, widely known pianist and formerly soloist with the New York Philharmonic Orchestra, died March 17 in Palermo, Sicily, according to word received in Hartford, Conn. He was buried March 23, the eve of his 56th birthday, in the English cemetery in Palermo. As a boy and youth he

IN MEMORIAM

In tender and loving memory of
MY BELOVED BROTHER

Arthur Wellington Hume

Who fell asleep in Flanders,
April 10th, 1916
Sleep, blessed sleep—from which
None ever wakes to see

His Devoted Sister,
Ethel May Halls

showed great musical ability, and when 19 years old went to Germany, to study the piano in Dresden. After completing his studies there he made a favorable impression at a concert at which he played in Sweden and later was invited to become pianist at the Russian court for a Russian princess, the first American to be thus honored. His brother, George L. Noyes, the artist, is the only immediate survivor.

CHARLES NEIDHART

Charles Neidhart, 23, for several years in the employ of Goldstein Brothers Amusement Co. as treasurer of the Park, Utica, and in Pittsfield, Mass., died in a New York hospital April 7, after several months' illness.

JAMES COLVIN

James Colvin, of Emmong and Colvin, died April 2 in Detroit, following one week's illness with pleuro pneumonia. Burial was in Keokuk, Iowa. The team had appeared in vaudeville and picture houses in the middle west for the past thirteen years.

A. J. STASNY

A. J. Stasny, the New York music publisher, died of pneumonia on April 9th. He recently had made frequent trips to London where he

IN FOND MEMORY

OF MY BELOVED WIFE

LOUISE

Who passed away April 30, 1923
Gone, but not forgotten by her Heart-
broken Husband,

MARTY COLLINS

established a branch office. Mr. Stasny leaves a widow, who will probably carry on the business.

Max Bachman

Max Bachman, 60 years old, said to be a former director of the Boston Symphony Orchestra and leader of his own orchestra during the Pacific-Pacific Exposition here in 1915, died in Fresno, Cal., last week at the County Hospital.

Percy Edgar, well-known Boston

publicity man, died April 4 at the home of his mother, Mrs. Sylvia Churchill, of Kedar Falls, Mo. He was 55 years old. Mr. Edgar had been ill for a year.

John H. Joseph, father-in-law of

Fully Markus, died April 3 at his home in Brooklyn.

The mother, aged 71, of Art Harris

(Harris and Vaughan), died April 7 at her home in Philadelphia.

The father of the Cox family died

suddenly of heart failure March 26.

The mother of Mabel Griffith

Dashell died March 31 at her home in Tacoma, Wash.

NEW FRANCHISES FOR NEXT YEAR BY COLUMBIA ON OTHER BASIS

**No Franchise Holder May Produce Over Two Shows
On Wheel—Maximum Weekly Booking Fee Re-
ported Fixed for House and Attraction**

New franchises will be issued next summer by the Columbia Amusement Co. to its burlesque wheel producers. They will be for five years and replace the present lot of outstanding Columbia franchises, expiring with the end of next season.

No decided change in the personnel of the Columbia franchise holders from their present line up is contemplated, according to report. The franchise form, it is said, will be rewritten and give the Columbia Co. as the directing head, sweeping powers.

One provision, according to the story, will be that no Columbia franchise holder can own, operate or produce over two Columbia wheel attractions, either directly or indirectly. That is interpreted as the Columbia, proceeding along lines with its producers previously announced, will now bind in writing to prevent any one of them, individual, firm or corporation, not to have over two shows on the wheel, whether more may be procured through rental under other franchises, or other producers offering to cast their lot with a Columbia producer already in possession of two Columbia shows.

A set booking fee is to be made alike for houses and attractions, it is said, with the minimum weekly amount for each, to be paid to the Columbia Co., of \$50 weekly. That is understood to be the minimum fee at present for the theatres playing Columbia shows although for this season the theatres on the Columbia circuit have been paying for bookings, one per cent of their weekly gross.

The present booking fee for Columbia shows differs. Some pay \$25 weekly through having received a concession some years ago when it was offered to all attractions at that time on the wheel. Those shows not accepting the offer have been since paying \$50 weekly. With the issuance of the new franchises, the booking fee of all will be uniform, it is said.

GALLAGHER WITH MUTUAL

**Unit Manager Will Be Mutual's
Executive and Producer**

George Gallagher, former American Burlesque Association executive and producer and last season producer of the Shubert unit "Mulligan's Follies," will be a Mutual Burlesque executive and producer next season.

Gallagher left New York this week for the west coast. While on the road he will do field work for the Mutual and act as a house scout.

When the American Burlesque Circuit came under control of I. H. Herk, Gallagher, then a Columbia Circuit associate of Sam Scribner, was appointed secretary of the American. His loyalty to Herk prompted him to follow the latter when he organized the Affiliated Theatres Corporation to produce and book the units for the Shubert vaudeville circuit.

When Columbia officials were approached following the dissolution of the Affiliated in regard to issuing franchises to the Columbia producers who had gone over to the affiliated, they were most emphatic in stipulating there was no room for George Gallagher on the Columbia Circuit.

He and Arthur Pearson are the only two former Columbia men not back in the fold. Pearson also produced a unit for the Affiliated, going over from the Columbia Circuit, where he was considered one of the best showmen on the wheel.

Omaha With Musical Stock

The Gayety, Omaha, which closed its season on the Columbia wheel last week, started with musical comedy stock April 8, the Fred Webster company, going in for an indefinite run. The bills will be changed semi-weekly.

The house returns to the Columbia as a weekly spoke in the wheel again next season.

BUTLER MARRIES JESSIE WRIGHT, OF "ECHOES"

St. Louis, April 11. Edward L. Butler, son of the late James J. Butler and sole heir of the Butler Estate, and Jessie Wright, formerly star of the "Echoes of Broadway," Shubert unit of which Butler was producer, were married April 4 in St. Charles, Mo.

Butler was recently divorced on the grounds of non-support and desertion by Nellie Greenwood-Butler, burlesque actress. The suit was settled out of court for \$10,000 and the divorce was granted by default. Butler and his bride will leave for the coast this week.

C. Trallis, attorney for the Butler Estate, will go to New York this week for a conference with the Shuberts. If satisfactory Edward L. Butler will again put out "Echoes of Broadway" and maybe two other attractions under the Shubert banner. J. J. Shubert was in St. Louis two weeks ago and saw Trallis.

BUSINESS BETTER

**Columbia Wheel Picked Up Last
Week, as Expected**

As expected, business on the Columbia circuit was generally better last week (Easter Week) than the preceding Holy Week.

At the Columbia, New York, "Wine, Woman and Song" did \$8,850 as against the \$7,100 totaled by "Greenwich Village Revue" the preceding week.

The Gayety, Boston, with Cooper's "Beauty Revue" for its second week, topped the Casino, Boston, reversing the order for the last three months, when the Casino beat the Gayety by \$1,000 or more weekly. The Cooper show got \$8,650 at the Gayety, Boston. The Casino, Boston, with Sim Williams' "Radio Girls" did \$6,400.

The Bronx, New York, with "Big Jamboree" did \$5,300, and Hurlst & Seamon's, New York, which has not been going along so well as previously, did approximately \$5,300 with "Step on It." "Follies of the Day" at the Yorkville did \$6,000. "Rockets" at the Colonial, Cleveland, last week, did \$4,500.

SPECIAL EVENT WEEK

**Yorkville to Try Business Getter
Nightly**

The Yorkville, 86th street, New York, has scheduled an "Old Home Week" starting April 23, with a different event for every night. The "specials" include a contest for patrons who think they can imitate the various Columbia wheel stars, perfect form contest for the gals, harmonica playing contest, amateurs; ball room dancing contest, and buck and wing contest. The "Mimic World" is the attraction.

The only other house playing Columbia shows that has tried the "every night special" thing this season is the Gayety, St. Louis, the special events proving a consistent business booster for the latter.

SHOWS CLOSING

Burlesque houses closing and the last attraction which will play them this season are: Empire, Toronto, April 21, "Sliding" Billy Watson; Gayety, Milwaukee, April 21, "Talk of Town"; Gayety, Kansas City, April 23, "Maid of America"; Colonial, Cleveland, April 23, Dave Marlon's show; Orpheum, Paterson, April 21, "Greenwich Village Revue"; Lyric, Dayton, April 21, "Rockets"; Olympic, Cincinnati, April 24, "Rockets"; Gayety, Montreal, April 21, "Giggles"; Empire, Providence, April 23, "Hippity Hop"; Gayety, Minneapolis, April 14, "Talk of Town"; Colonial, Utica, April 11, "Giggles"; Gayety, Rochester, April 14, Billy Watson's "Beef Trust."



ROXY LA ROCCA Wizard of the Harp

Has just finished a very successful tour of the Orpheum Circuit and will be in New York shortly, making his first appearance at Keith's Orpheum, Brooklyn, week of April 23.

The wizard of the harp and the wizard of an audience.

MUTUAL WHEEL BUYS 8,700 COSTUMES

**Deal Made With Behrens Co.
—Outfitting 35 Shows for
Next Season**

In pursuance of the Mutual Burlesque Association's plan of furnishing the equipment, costumes, scenery, etc., for all of its attractions next season, a contract was let last week whereby the Behrens Costume Co. will supply the M. B. A. in the neighborhood of 8,700 costumes for the coming season.

The Mutual plans to have 35 shows next season, as against its 22 this season. Each of the 35 shows will have 16 choristers, with each show also having nine costume changes. It brings the total up to 8,190. Principal women's costumes will extend the number to more than 600 additional. The deal represents something around \$125,000.

The Mutual will also make similar contracts with scenic concerns for its shows.

BUYS '22 "SCANDALS"

**Barney Gerard Purchases White
Equipment**

The production equipment, scenery, costumes and props of George White's "Scandals of 1923" (now playing in Chicago) was purchased Friday by Barney Gerard. The "Scandals" stuff includes the right to use the book, lyrics and music of the production.

This makes the second production George White has sold. The other was the '21 "Scandals," sold to the Columbia Amusement Co. and used first for the Sam Sidman show, later for "Rockets."

Two seasons ago Gerard bought the '20 Ziegfeld "Follies" production. It forms the basis of the current "Follies of the Day" show which Gerard operates on the Columbia wheel. Dave Marlon bought the '21 "Follies" show.

HOWARD IN LEGIT.

**Burlesque Comedian in Greenwich
Village Revue Next Season**

Tom Howard, burlesque stock producer and principal comic, and with the Harry Hastings Columbia wheel show two seasons, has been signed for next season's "Greenwich Village Follies."

The engagement with the "Greenwich Village Follies" show next season is by arrangement with Harry Hastings, whose contract with Howard runs another season.

During the engagement of Howard at Minskys' Park, New York, and in vaudeville, Howard paid Hastings a stipulated sum weekly. The arrangement at Minskys' called for Howard to pay Hastings \$75 a week. It is understood Howard will pay the same sum to Hastings during the Greenwich Village engagement.

RADIO GIRLS

(2d Review)

Charley Morton, who owns a pirate ship. Warren Fabian Dick Haynes, a passenger. Harry Guth Tom Wilson, a passenger. Jack Guth Duke of Thalia, an Americanized Hindu. Geo. Collignon Svengali, an ex-pirate. Geo. Collignon Helen Smart, self-elected captain. Arlene Johnson May Wells, one of her pupils. Emma Wilson Daisy Pepper, long way from home. Alice Carmen Jimmy Mope, a stowaway. Bobby Wilson Herself. Cleora O' Charley, a stowaway. Billy Gilbert

Sim Williams' "Radio Girls" looks great for a show that has been traveling over the circuit all season. Possibly the scenery and props were touched up a bit before coming into the Columbia. Regardless of that it's a fit looking production, with its scenic equipment one of its big assets. More important, though, in the way of an asset is the principal comic, Billy Gilbert. He's different from the rank and file burlesque clown—a round chap with a sense of humor, who needs no accessories such as red nose, over grease painted map or tangled dialect to put him over.

The show starts off well. Instead of the gals prancing up and down in front of the footlights a novelty opening has been provided. An instrumental trio are on for a bit of singing and music. Also, some dialog which doesn't mean a thing but which, with the music, serves to stall effectively while the audience is getting settled.

The first half is stronger on scenic effects and numbers than it is on comedy, but the second section is a bang from the drop of the flag. Gilbert is at his best here, with an easy way of working that is always desirable.

That good old standard of joke art, "Ghost in a Pawnshop," has been nicely redressed for the second half and the way Gilbert, Bobby Wilson, the second comic, and George Collignon, who does a Svengali character, work it, it is worth an evening of anybody's time.

Warren Fabian is the straight, and a good one. Arlene Johnson is the soubrette, with a shapely figure that carries a number of abbreviated costumes jauntily. Alice Carmen, who has a personality and general outline of an eccentric comedienne, probably classes as the prima. She gets away with her numbers nicely and dances acceptably. Emma Wilson is the other woman principal, a dancer essentially, and carrying clothes well.

The Melody Trio, three men, have a musical specialty in one of the scenes in "one" that has lots of entertainment in it. The electrical effects are an advance over the general. The several scenic sets, too, show a like advance.

The show runs along with more than a good average of entertainment. It's a very good show. Sim Williams has rung the bell in his first Columbia wheel season.

Bel.

"TOUCHES" QUT

**No Advances, Say Some Colum-
bians, Who Want it Unanimous**

No advance "touches" for next season. So the Columbia burlesque producers are saying. The idea has gained headway to an extent whereby one of the Columbia producers is figuring on calling an informal meeting of the other producers to make it unanimous.

The same thing has been proposed in past seasons, but although informally agreeing to the "no touch" thing, some of the managers have broken the rule agreed on. The new plan is to fix some sort of penalty for managers yielding to the "touchers."

The managerial kick against the touch thing is that but six or seven Columbia shows made any money to speak of this season and even if wanting to advance money to an artist under contract it will be hard for several producers to do so. One or two managers last season are reported as having borrowed money to meet the advances requested.

EMPRESS STOCK, CHICAGO

Chicago, April 11. The Empress Stock will open at the Empress at Halstead, near 63d street, Sunday.

J. Whitehead, manager of the Empress, is giving his personal attention to the company.

Ten principals and 24 chorus girls. George "Bum" Slocum will be the producer, and he and Jimmy Parele and Jay McGee, will play the comedy roles. Other principals are Florence Tanner, prima donna; Olive Christian and Dolly Russell, ingenues; Curry Finnell, Soubrette; Laurence O'Sullivan, straight; Bob Girard, characters, and Bert Barry, bits.

BURLESQUE CHANGES

Klara Hendrix and Anita Rose leave "Bubble Bubble" show (Columbia) this week. Lucille Harrison joins.

\$60,000 YEARLY RENT FOR OLYMPIC, CHICAGO

**Deal With Columbia Wheel Re-
ported Almost Closed—Kohl
Lease Has Four More Years**

Chicago, April 11.

The Olympic, if passing to the Columbia (wheel) Amusement Co., will return to annual rental of \$60,000 to Mrs. Charles E. Kohl, who holds the lease. The Kohl lease has an unexpired term of four years.

Seating 1,800 and in the Loop, the Olympic is looked upon as a most desirable house for Columbia burlesque, now that the Columbia Theatre has been sold by the circuit to A. H. Woods. The local Columbia never satisfied the Columbia people and it failed to draw requisite business.

Negotiations have been going on between the Columbia and the Kohl sides for several days. They were reported in last week's Variety. If a few tangles are unsnarled the deal will go through without delay, both sides being agreed upon everything else.

The Olympic in size and location is much superior to the Columbia, for burlesque.

WATSON CUT OUT

**"Beef Trust" Show Will Not Repeat
at Columbia, New York**

The Dave Marlon show starts its summer run at the Columbia, New York, May 7, instead of May 14, as previously reported. May 7 was the original date scheduled for Marlon to open the summer engagement at the Columbia, but George Rife, who controls the Billy ("Beef Trust") Watson franchise, registered a complaint, the basis of which was that the Watson show, according to the Columbia route, was booked to play the Columbia May 7.

Acting on the Rife complaint, the Columbia people decided to place the Marlon summer date a week forward. It seems Watson had cancelled the Columbia May 7 date, and later decided he wanted to play the engagement. This was brought out following the decision to put forward the Marlon show. The final decision of the Columbia people was that inasmuch as Watson had declared the date off with the Columbia routing department, he (Watson) would have to abide by it, and the Marlon show was listed for May 7, according to the original plan.

"Bubble Bubble" will play the Columbia April 16 (next week), "Bon Tons" the week of April 23, and "Giggles" April 30. The Marlon show will lay off a week prior to starting the summer run, May 7, in order to revise the show and strengthen it.

"PINAFORE" BY 60 AMATEURS

A tabloid version of "H. M. S. Pinafore" with a cast of 60 amateurs will be presented at Loew's State next week in conjunction with the straight picture policy.

The operetta will be used in the southern Loew vaudeville houses starting in Baltimore where it will also be presented with an amateur cast.

The success of amateur "Follies" in the southern houses has prompted the Loew management to use the more pretentious amateur turn in those houses. It will take the place of the amateur motion picture act which was discontinued when found unsatisfactory after being tried for four weeks locally.

LOEW CLUB ORGANIZED

At the second meeting of the Loew Club, Tuesday, the membership of which includes the employees of Loew's and Metro, Col. J. E. Brady of Metro was elected president; Dave Lowe, vice-president; Rose Quinby, recording secretary; Dave Blum, financial secretary and Charles Quick, treasurer.

A board of governors was elected including Paul Berger, Charles Sonin, J. T. Mills, Charles K. Stern, Miss Len Cohen, David Loew and Max Wolff.

The first duty of the board will be to appoint committees on membership, co-operative buying for the members, welfare, finance, athletics, entertainment, banking and publicity.

BURLESQUE ROUTES

**WILL BE FOUND ON PAGE
Forty-four in This Issue**

AMATEUR ATHLETES PETITIONING AGAINST 'ATHLETIC' SHOWS

Athletic Clubs After Another Carnival Bunk—A. A. C. of North America Not Wholly Wise, but Make Good Point

Chicago, April 11.

The Amateur Athletic Clubs of North America have petitions in circulation containing over 100,000 names calling for the barring of athletic shows with carnivals, claiming the tendency of these exhibitions is to ruin the standing of real amateurs who go up against the ex-professionalism carried by the carnivals and under conditions where they are given wrong advice by hangers on of the carnival.

The petitions will be brought to bear on the B. P. O., Elks, Shriners (Masons), Loyal Order of Moose, Knights of Columbus, Woodmen of the World, Modern Woodmen, Redmen, Owls, and other fraternal organizations which might offer carnivals under their auspices, as well as the firemen's associations.

The athletic shows with carnivals have hangers on who go into points where the attraction is to be heavy a week or ten days in advance and identify themselves with the local sporting element. The fellow is known as the "townner" in parlance. He becomes identified with local people very easily by hanging around the principal pool rooms. If the city has big glass factories this fellow comes to be known as a glass blower. If it is a mining community the "townner" is a coal miner. And so on.

When the carnival comes along this "townner" has already taken the lead in athletic affairs locally and becomes the natural candidate of the towns folks to go up against the carnival athletes.

The "townner" takes on the carnival champion the first night of the engagement and worships him but the affair invariably ends in a staged fuss, in which the carnivals folks claim the "townner" has been crooked in his wrestling. The injustice to the "townner" lines up the local sports on his side. This stage fuss is kept up all week. The "townner" rags the carnival athletic show management and the feeling grows. The carnival athletic show manager meantime makes an offer to the "townner" of \$100 a week to travel with the carnival. An "attempt" is made to keep this quiet which is a splendid means of having it reach every sporting ear in the place.

On the last night of the stay of the carnival in the city, the blow off happens. A match is staged and the "townner" loses after all the local boys have wagered their money on him. If the position is ticklish the "townner" has a little bag of chicken blood in his mouth which he puts his teeth through. Blood flows which satisfies the local fight fans he has been the victim of some mishap which prevented winning the match as it was reasonable to believe he would.

The town boys are indignant but are generally caught in such a place that they can't squeal. Sometimes there is a near-riot. When there is a big kick the matter works against the carnival interests.

The Amateur Athletic Clubs of North America do not suspicion the real condition in athletic shows, but the petition evidences they are wising up. The point they make about amateurs ruining their careers by engaging with professionals is a strong one.

MAURICE BOOM LOCATES

Maurice Boom will operate several rides and other amusement attractions at the new Edgemere Park, Edgemere, L. I., this summer. His material is quartered at Lockport, N. Y., but will be put in use for the opening of the Knickerbocker Shows, which open April 27 at Niagara Falls, N. Y. He will remain with the shows until the park opens May 27 when he will locate for the summer.

CIRCUS ROUTES

Walter L. Main Show
April 13, Huntington, W. Va.;
April 14, Parkersburg, April 16,
Clarksburg; April 17, Grafton;
April 19, Fairmont, April 20,
Wheeling, W. Va.; April 21, East
Liverpool, Ohio.

HARVEY SELECTED

Conditions Force M. B. B. Representative into Routing Vacancy

Chicago, April 11.

R. M. Harvey, general representative of the three Muggavin-Ballard-Bowers tented enterprises, has been named as general agent of the Sells-Floto circus, to fill the vacancy made by the death of Ed C. Warner. Mr. Harvey will route and do the railroad contracting for it and continue to have charge of the Hagenbeck-Wallace winter edition which will play an extensive route next season.

Harvey is perfectly qualified for the position, although it is doubtful if it would have been determined upon but for the dearth of the general agent material. Mr. Harvey was for seven years the general agent of the Hagenbeck-Wallace circus and has had important positions with other big shows.

The three Muggavin-Ballard-Bowers shows opened the season with a shortage of general agents, caused by the serious illness of George C. Moyer, formerly general agent of the John Robinson show. A. R. Harper, who succeeds Moyer as general agent of the Robinson show, is in this position for the first time. So the natural appointment was Harvey, who was drafted from a more important position.

Showmen generally are inclined to comment that railroad contractors and general agents are not being developed in recent years.

Ed C. Warner, who died here after a two hours' illness of acute indigestion, was buried in the Showmen's League lot.

The past few weeks have seen serious inroads in circuses on the part of The Great Reaper, removing Louis E. Cooke, Ed C. Warner, Steve Woods and Clarence A. Wortham. There were 65 floral tributes in connection with Warner's funeral.

2-HEADED CALF

New Brunswick Farmer Will Exhibit Freak

St. John, N. B., April 11.

A two headed calf was born recently on the farm of Alex Grant in New Brunswick. The calf is perfectly normal. Its color is brown with small white spots.

The owner plans on showing it during the summer and fall as a concession. When born the calf weighed about 15 pounds. Grant says he will have the calf on exhibition at his farm until he goes on the road with the animal in June. He intends placing the animal in a tent in front of his house, and asking 15 cents for each peek.

Grant has been feeding the calf on malted milk in addition to the nourishment received by the calf from the cow that bore it.

Sterling Agitating Carnivals

Chicago, Ill., April 11.

The Gyro Club, an organization of young businessmen at Sterling, Ill., passed a resolution calling upon the county commissioners to bar carnivals from Whiteside county and urge the introduction of a bill into the legislature barring carnivals from the state.

The club will take up this project with members of the legislature from that county and senatorial district.

Geo. C. Moyer Back to Hospital

Rochester, Minn., April 11.

George C. Moyer, who has been at Mayo hospital here for some time, left yesterday for his home at Herkimer, N. Y., where he will remain six or eight weeks and then return to the hospital here.

Moyer was formerly general agent of the John Robinson circus.

Crowding Huntington, W. Va.

Chicago, April 11.

Huntington, W. Va., will have four circuses and three carnivals within six weeks.

The J. L. Cronin carnival was in that city last week and two more carnivals come there shortly.

The Walter L. Main and Sparks are early arrivals there in the circus line.

Fairmont, W. Va., April 11.

Three circus attractions will be here this spring—Walter L. Main, Sparks' and Hagenbeck-Wallace.

The free vaudeville shows consisting of three acts for Palisades Park, opening April 26, will be booked by Sol Turek of the Loew office. Perry Charles will handle the publicity for the park.

PENNSYLVANIA FAIR DATES

Association	County	Place	Date
Kiskiminetas Association	Armstrong	Golden	Sept. 19-22
Beaver Co. Association	Beaver	Beaver	Sept. 11-14
Bedford Co. Society	Bedford	Bedford	Sept. 26-29
Association of Berks Co.	Berks	Reading	Sept. 11-15
Kutztown Association	Berks	Kutztown	Sept. 11-14
Blair Co. Drivers' Association	Blair	Altoona	Aug. 14-17
Bradford Co. Society	Bradford	East Towanda	Aug. 28-31
Inter-State Fair Association	Bradford	Athens	Sept. 11-14
Troy Society	Butler	Troy	Sept. 4-7
Butler Association	Butler	Butler	Aug. 21-24
Cambria Co. Association, Ltd.	Cambria	Carlisle	Sept. 11-14
Centre Co. Association	Centre	Lehigh	Sept. 26-29
Centre Co. Pomona Grange	Centre	Centre Hall	Sept. 1-7
Chester Co. Association	Chester	West Chester	Oct. 3-6
Clarion Co. Association	Clarion	Clarion	Aug. 28-31
Clearfield Co. Society	Clearfield	Clearfield	Sept. 25-28
Grampian Juvenile Association	Clearfield	Grampian	Sept. 10-21
Columbia Co. Association	Columbia	Bloomersburg	Oct. 1-6
Conneaut Lake Association	Crawford	Conneaut Lake	Aug. 28-Sept. 1
Oil Creek Association	Crawford	Titusville	Sept. 11-14
Mifflin Association	Cumberland	Newville	Sept. 18-21
Gratz Agri. and Hort. Ass'n	Dauphin	Gratz	Sept. 25-28
Dauphin Co. Grange Ass'n	Dauphin	Dauphin	Sept. 12-14
Erie Association	Erie	Erie	Aug. 20-23
Wattsburg Association	Erie	Wattsburg	Sept. 4-7
Franklin Co. Association	Franklin	Chambersburg	Sept. 18-21
Greene Co. Society	Greene	Carmichaels	Sept. 18-21
Waynesburg Association	Greene	Waynesburg	Aug. 21-24
Indiana Co. Society	Indiana	Indiana	Aug. 4-7
Lancaster Co. Society	Lancaster	Lancaster	Sept. 11-14
Jefferson Co. Agri. Association	Jefferson	Brookville	Sept. 11-14
Junata Co. Agri. Society	Junata	Port Royal	Sept. 18-21
Lackawanna Co. Association	Lackawanna	Lackawanna	Sept. 25-28
Lancaster Co. Association	Lancaster	Lancaster	Sept. 25-28
New Castle Association	Lawrence	New Castle	Oct. 2-5
Lebanon Valley Association	Lebanon	Lebanon	Aug. 4-7
Lehigh Co. Association	Lehigh	Lehigh	Sept. 11-14
Lycum Co. Association	Lycum	Hughesville	Oct. 9-12
Mercer Central Agri. Society	Mercer	Mercer	Sept. 11-13
Mercer Co. Agri. Association	Mercer	Stoneboro	Sept. 4-7
Mifflin Co. H. & A. Association	Mifflin	Stonycreek	Sept. 21-25
Monroe Co. Agri. Society	Monroe	Stroudsburg	Sept. 3-7
Northampton Co. Society	Northampton	Nazareth	Sept. 11-13
Northumberland Co. Association	Northumberland	Milton	Aug. 28-31
Perry Co. Agri. Society	Perry	Newport	Sept. 11-14
Philadelphia Co. Fair Ass'n	Philadelphia	Philadelphia	Sept. 2-8
The Pennsylvania Hort. Society	Philadelphia	Philadelphia	Oct. 1-4
Meyersdale Fair & Race Ass'n	Somerset	Meyersdale	Sept. 18-21
Sullivan Co. Agri. Society	Sullivan	Forkville	Oct. 2-5
Union Co. Agri. Society	Susquehanna	Union	Sept. 18-21
Smyth Park Association	Tioga	Manaford	Sept. 18-21
The Union Co. Society	Union	Lawrenceburg	Sept. 4-7
Warren Co. Agri. Association	Warren	Warren	Sept. 18-22
Washington Fair Association	Washington	Washington	Aug. 28-31
Union Agri. Association	Washington	Burgessville	Oct. 2-4
Green Dreher Fair Association	Wayne	Newfoundland	Oct. 4-6
York Co. Agri. Association	York	York	Sept. 18-21
York Co. Agri. Society	York	York	Oct. 2-5
Hanover Agri. Society, Inc.	York	Hanover	Sept. 18-21
Stewartstown Agri. Association	York	Stewartstown	Sept. 12-15
Perry Mar Co. Association	York	Fawn Grove	Aug. 8-10

CIRCUS SEASON'S START; \$50 NEW YORK LICENSE SIGNS ENCOURAGING BLOW TO CARNIVALS

Good Business, But Rush for Territory—Barnes in Texas

Chicago, April 11.

The circus season has opened auspiciously and while business at openings has not been capacity it has been big enough as a rule to be encouraging to the purveyors of outdoor amusement. The Sells-Floto opening at Chicago was marked by an attendance which surpassed the opening of last year, in spite of the fact that it rained most of the day, which cut into the opening matinee on Saturday. The Al G. Barnes show opened at Dallas to about two-thirds of capacity. The smaller shows had openings which indicate that this form of amusement is to be well patronized this season.

The eagerness of some tented enterprises to reach certain territory in advance of opposition shows may serve to lessen the general showing early in the season. While it is admitted that weather is the worst opposition a circus can encounter, the next opposing influence to big returns is to reach a territory out of season. It is believed that several shows are being routed more with a desire to spite other attractions than with a sound business view of money getting and this is certain to detract from the showings which are otherwise possible with early season openings accepted as a criterion.

It is possible that the Sparks and Walter L. Main shows are entering West Virginia, generally fine circus territory early in the spring, just a little early with the general disposition of spring to come later.

If reports are true, the Al G. Barnes show is entering Michigan very early.

NEW PARK MAY 27

The new Edgemere Park near Far Rockaway, Long Island, will open May 27, when a group of portable rides and the usual line of concessions will be assembled.

One of the resort's principal attractions will be the bathing beach, and work on 500 bath houses was begun this week. The property has an 800-foot frontage on the fine beach and is about 400 feet deep.

The owner of the property is Owen Lancaster, who has leased the proposition to Brown & Schultz, promoters, who have opened offices in the Putnam building.

Richman Returns to West Act

Harry Richman is back in the Mae West act. Richman replaces Joseph Latora

Proposed Rate Cut in Half, but Still High Enough to Bar Showmen

Factions in the New York Board of Aldermen brought about a compromise in the proposed ordinance this week. The new license fee was agreed upon as \$50 for each stand for each ride and concession, instead of the \$100 fee at first proposed. It is understood that the amended ordinance will be adopted, all opposition having been overcome at the \$50 compromise.

There is small comfort in the concession for the travelling showmen, for the provision remains that the charge shall be assessable for each stand the show makes. No concessionaire could stand the impost, it was agreed among the showmen, and the city would probably be without open air amusements of the travelling variety this summer.

The idea of the aldermen was to tax the road shows out of the territory while permitting the permanent attractions such as those at the beach resorts to remain. The permanent outfits can stand the tariff easily.

There are four carnivals operating in Brooklyn already, but they have been granted temporary permits revocable at any time and they will have to depart or meet the new scale as soon as the measure before the aldermen is voted in force, expected between this and May 1.

SPRING MEETING OF FAIRS

Worcester, Mass., April 11.

The annual spring meeting of Massachusetts Agricultural Fairs Association will take place in Worcester April 25. Among the matters which will be discussed are rain insurance, outdoor advertising, school for judges, co-operative billboard advertising and concessions which are legal. A. W. Lombard is secretary-treasurer of the association.

WALLA WALLA'S PAGEANT

Portland, Ore., April 11.

Two hundred Umatilla Indians, 100 horsemen, 300 dancers, 1,000 actors, and 400 singers, besides the members of 32 various committees working in different capacities, will be used in staging Walla Walla's historical pageant, "The Winning of the West," June 6-7.

Percy Burrell, pageant director, has begun work on the production.

RINGLING-MUGGIVAN-ROBINSON BILLING FIGHT IN EAST OHIO

Barnum "Coming Soon" Paper Up in Canton Against John Robinson Show, Due May 16—Ringlings Stand in Early June

Canton, O., April 11.

Eastern Ohio this week is the battle ground of advance billing crews, the conflict being between the Ringling Brothers and Barnum and Bailey Shows, and Muggivan and Bowers interests, the John Robinson show in question. The Robinson show first in this territory, and which for some days had things its own way, was surprised Monday when the opposition brigade of the big show slipped into town and put up "coming soon" papers on every available down town stand. One side of a four-story building in the heart of the business section, requiring two days to cover, is the Ringlings' stronghold. Billers for the Robinson show got in shortly after the big show lithographers had departed. Little space was left down town, and this crew was compelled to resort to small window stuff and country routes.

From early routing indications it is evident that a circus jam in this territory is certain within the next few weeks. The Robinson show invades Ohio immediately after opening April 26, Marion, Ohio, being one of its first stops on its jaunt eastward. It is contracted to play Akron, Canton and Youngstown, three of the best industrial spots of eastern Ohio, and considered topnotch circus stands. The show plays Canton, May 16, and is billed in Youngstown May 14, and Akron the following day. The Ringling-Barnum outfit is not due in this territory until early June, playing at Akron June 7, Canton June 8, and Youngstown Monday, June 11.

The Walter L. Main Circus is skirting Ohio on its first month under canvas, and is billed in East Liverpool Saturday, April 21, one of the earliest circus dates ever known to the pottery center of America.

It is also stated that the Barnes Circus is heading eastward, and that Ohio will again be on its route.

WALTER L. MAIN CIRCUS Charlottesville, W. Va., April 11.

The Walter L. Main Circus opened its 45th annual season here Saturday to good crowds at both performances. The circus shipped from winter quarters at Havre de Grace direct to this stand. Friday was devoted to rehearsals.

The opening performance went over nicely, with the Wirth Family the outstanding feature. Phil also offered a principal act. Wilbur offered alone in another ring, and May will put on a single this week as soon as a new horse purchased from William DeMott arrives. The act proved the applause winner of the big show.

The flying act of the Cardonias was not used at the opening, as the rigging failed to arrive in time. The act went in at Staunton Monday and proved a thriller. One of the Cardonias is also doing a sensational single trap, working alone and being featured.

Downie's elephants worked in the three rings, two in each. The International Seven, a George Hamid act, went over big, and George was on hand to see that it scored.

Other acts included the Cowdens, Marguerite and Hanley, the Brooks, the Kesters, De Armo Duo, George and George, Mrs. Charles Sweeny, Dot Snyder, Don Darragh, Myrtle Lehter, the LaPearls, and Horace Laird, with 29 clowns.

Charles Sweeny is equestrian director, and W. R. Fowler had the big show band. "Doc" Oyler had a good side show line-up, and Prof. Jackson's band for a bally. There was a wild West concert and Nick Londras, wrestler.

Manager Downie is owner and manager, Harry Seymour legal adjuster, and Fletcher Smith press agent. The circus is using a five-oval big top, and its new arrangement can seat 5,000. Weather was fine on the opening day and at Staunton Monday.

SEIGRIST LOSES TEETH FROM FLYING TRAPEZE

Cleo Nelson's Back-Flips Excel Any Males—Vera McGinnis' Debut

Just before the close of the afternoon performance of the Ringling-B. & B. circus at Madison Square Garden Thursday afternoon last week, Charles Siegrist, of the aerial troupe of that name was painfully hurt while flying. In executing a full pirouette he struck the steel wire bar of a poorly timed flying trapeze. Four upper teeth were snapped off, taking part of the gum with them. Siegrist bled badly and the routine was abruptly concluded, the other members of the troupe immediately dropping to the net. The turn went on for the night show, however, without mishap.

The Ringlings planned an equestrian novelty for their circus this season in the form of a fox hunt. There was considerable preparation at Bridgeport and the display was really marked in as a feature of the program. It was found the number of needed jumping horses could not be secured in time. It is not easy to purchase jumpers of the class necessary, but it is likely the hunt will be put into the show during the season and is expected to be sensational.

The Nelson Family, although not up to expectations as an act at the Garden, is proving valuable to the show. One of the girls is now riding in the menage number, which is the high school horse display. She is an excellent rider and makes a classy appearance. Cleo Nelson, whose back-flips down the length of the track is a feature stunt, is rated accomplishing a feat exceeding a male acrobat's ability.

Vera McGinnis, one of the girl riding experts in the wild west display, is making her debut in a circus. Though it is her first time east, she is well known in the west and attained fame in that section as one of the few girl jockeys, riding in competition against boys in the western fair races. At least three mounts handled by Miss McGinnis last season at the fairs have come through as winners at Tia Juana in the current meeting. Miss McGinnis was reported wealthy and joined the show because of her love for stunt riding. That is not strictly true. She explained that, although her family is represented in the medical and legal professions, she is earning her own living. She explained paying her own fare from the coast, that while the Ringlings offered her a ticket, she figured the price would be deducted from her salary during the season.

John Agee, who is handling the "liberty" horses this year, is getting the best out of the stallions. The late Otto Hess, who formerly put the groups through their paces, did not train them. That was accomplished by the Hagenbacks. The liberty horses are so clever at feinting that it is almost impossible to touch them on the head with a whip.

IN AND OUT

Illness forced Eddie Nelson out of the bill at Loew's Boulevard, New York, Monday. Ed Gordon substituted.

Frank and Ethel Carmen were out of Proctor's Newark show last week from Wednesday for the rest of the week through the serious illness and subsequent death of Frank Carmen's mother.

Georgie Price temporarily left "Spice of 1922" at the Majestic, Boston, last week, owing to the serious illness of his mother.

Loew's Alhambra, Brooklyn, N. Y., stockholders have increased the number of acts played on the Sunday bill from five to ten.



ETHEL GILMORE
AND GIRLS.

"AMERICA'S PREMIER DANCER"
On our way east after playing 15 weeks in the largest motion picture theatres in the middle West.
Thanks to PHIL TYRRELL

Buffalo Beach Co. Bankrupt

Buffalo, April 11.

Listing liabilities of \$58,000 and assets of \$49,000, the Buffalo Beach and Amusement Corporation has filed a voluntary petition in bankruptcy. It started operation last spring by building a dancing casino on the American lake shore.

Considerable stock was sold to Buffalonians on the representation the place was to be boomed as a summer resort. It now appears that even the debts incurred in erecting and equipping the dance casino are unpaid.

FROM MY HEART

To All Friends, Everyone, Everywhere:

I wish to extend my heartfelt gratitude and sincerest appreciation for your sweet condolence and kind tributes in my hour of gathered clouds, the loss of

My Beloved Husband
ED. C. WARNER

It is the knowledge of this spontaneous and steadfast loyalty of friends that makes life sweeter here and the passing on of one dear a transition holy and beautiful.

Jean Kathryn Warner

SELLS-FLOTO CIRCUS

Chicago, April 11.

That rapidly increasing faction of the American public which holds that the training of wild animals is a humanism will find delight in the Sells-Floto Circus and Buffalo Bill Wild West performance for 1923. It is about the happiest arrangement of old-fashioned circus, with wild west injection, that has ever been arranged.

The performance is an admirable combination of the best ideas that have been seen in the circus in 25 years with enough innovations to remain progressive and with evidences of that deft construction which invariably marks an accomplishment worth while.

The spectacle, which brings to the circus a feminine flavor is preserved in "A Night in Persia" while the "thriller," the sensation of the circus some years ago, is replaced by startling numbers which "thrill" without grating upon the sensitive. The horse lover is richly interested in a splendid high school display followed by a smartly costumed Old English Foxhunt, which has championship high jumping equines as its finale.

The wild west feature preserves the historical display with which Buffalo Bill's name was identified. It would otherwise pass into history except for those who remain for concerts which have taken over this feature in some instances and substituted it for the vaudeville of years ago.

The Sells-Floto Circus and Buffalo Bill Wild West opened its Chicago stay of 16 days at the Coliseum Saturday. It is heavier than last season and is the strongest aggregation ever presented under that name. The show in Chicago is to go on the road intact, an innovation over previous years. It is the fourth annual spring appearance of this show at the Coliseum and the engagement for this year covers exactly the same number of performances as last season. The Chicago stay is not arranged to mesh with the idea of showing a profit as to obtain prize and the fact that the circus exhibiting here is going on the road as a whole is an evidence of substantial growth.

The performers on the opening day are remarkably well. There was not an incident to mar the

SHOWMEN SEE CONEY GROWING AWAY FROM PLAYGROUND IDEA

"Big Business" Buys Central Land Parcel for Hotel and Apartment Development, Paying \$750,000—Boardwalk Injury to Concessions

BIG AUDITORIUMS

West Better Place Than East for Indoor Spectacles

Chicago, April 11.

The possibilities of the winter circus are made plain when it is stated that there are seven cities west of Pittsburgh which have auditoriums with a bigger seating capacity and better fitted for circus exhibitions than Madison Square Garden in New York.

The west is far ahead of the east in this line. In eastern cities big halls are mostly armories.

The cities which have auditoriums which are to be classed as "better" than Madison Square are Cleveland, Milwaukee, St. Louis, Omaha, Wichita, Kansas City and Denver.

PHILA'S CENTENNIAL '28

Harrisburg, Pa., April 11.

Appropriation of \$3,500,000 to the city of Philadelphia to help defray the expenses of the sesqui-centennial fair to be held there in 1926, is provided in a bill introduced into the legislature here.

Distribution of the money is to be placed in the hands of the auditor general.

When New York City ordered the boardwalk development for Coney Island, showmen shook their heads. This week they got a new jolt when it became public that the United Stores Co. was the purchaser of the Giant Roller Coaster property on Surf avenue opposite Feltman's for \$750,000, and the new owner proposed to raze the big device and erect in its place an elaborate hotel and series of apartment houses.

One showman voiced a gradually growing view when he said, "I'll give the old Coney about five years more. After that its former character will have disappeared and it will become a mere summer resort and bathing place. Unless I miss my guess the old character of Coney will ultimately transfer itself to Rockaway Beach, when the Long Island railroad reduces its fares, and new roads now building have been developed to the point where they will be able to carry jitney traffic and Sunday holiday seekers by motor."

"The board walk is responsible. The construction could have been done by nobody but the city, because nobody else could have overcome the legal difficulties of getting the ocean front property, and few could have financed the building in such a way as to get a commercial return. But as soon as the job was finished, wide awake business men saw that the first step toward developing Coney Island into a nearby Atlantic City had been accomplished. That's the answer to the new project on the Giant coaster property. This is the second step, but from this on, I predict the tendency will be to eliminate amusements and substitute substantial hotel properties."

The United Cigar Stores Co. started as a tobacco retailer, but it has one of those elastic charters that permits it to engage in almost any kind of business. It already has chain stores of various kinds including candy stores and drug stores and there is no reason why it should not invest some of its enormous surplus in hotel properties. It might operate the property on its own, but more probably its course will be to lease the hotel and apartments and conduct the stores in the building as units of its various chains.

As the Island understands the project, the company will continue to run the giant coaster for the coming summer, but during the fall it will be razed and building operations begun before snow flies. The coaster will be sold or scrapped. It was one of the biggest in the country and represents an investment of more than \$125,000.

MOSE. WHEELS HIT

Columbia Park, in Jersey, Puts Over Innovation at Local Food Show

Columbia Park, Hoboken, N. J., put over an innovation this week when Manager Otto Aschbach organized a week's food show, opening April 4 to 11. Aschbach's own promotion force canvassed the national food manufacturers and sold them space for sample booths, displays and demonstration stands.

One of the features was the operation of merchandise wheels at which was distributed the various merchandise on display elsewhere. Local merchants, both wholesale and retail, took space also. The park is a neighborhood institution and the storekeepers went in for the advertising for customers.

Columbia opens the first week in May. A new ride, "A Trip to Paradise," will be in operation by J. J. McCarthy. Decorators took possession of the place this week. The dance hall will have Jerry Drew and his orchestra, Jerry being the only director who leads from a xylophone table.

The free show for the opening will consist of Great Van Norman, who does the bicycle leap performed by the late Shreyer, Mann Bros. bounding roper; Selma Derons aerial act, and Victor's band.

(Continued on page 13)

AMATEUR ATHLETES PETITIONING AGAINST 'ATHLETIC' SHOWS

Athletic Clubs After Another Carnival Bunk—A. C. of North America Not Wholly Wise, but Make Good Point

Chicago, April 11.

The Amateur Athletic Clubs of North America have petitions in circulation containing over 100,000 names calling for the barring of athletic shows with carnivals, claiming the tendency of these exhibitions is to ruin the standing of real amateurs who go up against the professional carried by the carnivals without realizing the result, and under conditions where they are given wrong advice by hangers on of the carnival.

The petitions will be brought to bear on the B. P. O., Elks, Shriners (Masons), Loyal Order of Moose, Knights of Columbus, Woodmen of the World, Modern Woodmen, Redmen, Owls, and other fraternal organizations which might offer carnivals under their auspices, as well as the firemen's associations.

The athletic shows with carnivals have hangers on who go into points where the attraction is to be heavy a week or ten days in advance and identify themselves with the local sporting element. The fellow is known as the "townier" in parlance. He becomes identified with local people very easily by hanging around the principal pool rooms. If the city has big glass factories this fellow comes to be known as a glass blower. If it is a mining community the "townier" is a coal miner. And so on.

When the carnival comes along this "townier" has already taken the lead in athletic affairs locally and becomes the natural candidate of the towns folks to go up against the carnival athletes.

The "townier" takes on the carnival champion the first night of the engagement and worships him but the affair invariably ends in a staged fuss, in which the carnivals folks claim the "townier" has been crooked in his wrestling. The injustice to the "townier" lines up the local sports on his side. This stage fuss is kept up all week. The "townier" rags the carnival athletic show management and the feeling grows. The carnival athletic show manager meantime makes an offer to the "townier" of \$100 a week to travel with the carnival. An "attempt" is made to keep this quiet which is a splendid means of having it reach every sporting ear in the place.

On the last night of the stay of the carnival in the city, the blow off happens. A match is staged and the "townier" loses after all the local boys have wagered their money on him. If the position is ticklish the "townier" has a little bag of chicken blood in his mouth which he puts his teeth through. Blood flows which satisfies the local fight fans he has been the victim of some mishap which prevented winning the match as it was reasonable to believe he would.

The town boys are indignant but are generally caught in such a place that they can't squeal. Sometimes there is a near-riot. When there is a big kick the matter works against the carnival interests.

The Amateur Athletic Clubs of North America do not suspicion the real condition in athletic shows, but the petition evidences they are wising up. The point they make about amateurs ruining their careers by engaging with professionals is a strong one.

MAURICE BOOM LOCATES

Maurice Boom will operate several rides and other amusement attractions at the new Edgemere Park, Edgemere, L. I., this summer. His material is quartered at Lockport, N. Y., but will be put in use for the opening of the Knickerbocker Shows, which open April 27 at Niagara Falls, N. Y. He will remain with the shows until the park opens May 27 when he will locate for the summer.

CIRCUS ROUTES

Walter L. Main Show
April 13, Huntington, W. Va.;
April 14, Parkersburg, April 16,
Clarksburg, April 17, Grafton,
April 19, Fairmont, April 20,
Wheeling, W. Va.; April 21, East
Liverpool, Ohio.

HARVEY SELECTED

Conditions Force M. B. B. Representative into Routing Vacancy

Chicago, April 11.

R. M. Harvey, general representative of the three Muggavin-Ballard-Bowers tented enterprises, has been named as general agent of the Sells-Floto circus, to fill the vacancy made by the death of Ed C. Warner. Mr. Harvey will route and do the railroad contracting for it and continue to have charge of the Hagenbeck-Wallace winter edition which will play an extensive route next season.

Harvey is perfectly qualified for the position, although it is doubtful if it would have been determined upon but for the dearth of the general agent material. Mr. Harvey was for seven years the general agent of the Hagenbeck-Wallace circus and has had important positions with other big shows.

The three Muggavin-Ballard-Bowers shows opened the season with a shortage of general agents, caused by the serious illness of George C. Moyer, formerly general agent of the John Robinson show. A. R. Harper, who succeeds Moyer as general agent of the Robinson show, is in this position for the first time. So the natural appointment was Harvey, who was drafted from a more important position.

Showmen generally are inclined to comment that railroad contractors and general agents are not being developed in recent years.

Ed C. Warner, who died here after a two hours' illness of acute indigestion, was buried in the Showmen's League lot.

The past few weeks have seen serious inroads in circuses on the part of The Great Reaper, removing Louis E. Cooke, Ed C. Warner, Steve Woods and Clarence A. Wortham. There were 55 floral tributes in connection with Warner's funeral.

2-HEADED CALF

New Brunswick Farmer Will Exhibit Freak

St. John, N. B., April 11.

A two headed calf was born recently on the farm of Alex Grant in New Brunswick. The calf is perfectly normal. Its color is brown with small white spots.

The owner plans on showing it during the summer and fall as a concession. When born the calf weighed about 15 pounds. Grant says he will have the calf on exhibition at his farm until he goes on the road with the animal in June. He intends placing the animal in a tent in front of his house, and asking 15 cents for each peek.

Grant has been feeding the calf on malted milk in addition to the nourishment received by the calf from the cow that bore it.

Sterling Agitating Carnivals

Chicago, Ill., April 11.

The Gyro Club, an organization of young businessmen at Sterling, Ill., passed a resolution calling upon the county commissioners to bar carnivals from Whiteside county and urge the introduction of a bill into the legislature barring carnivals from the state.

The club will take up this project with members of the legislature from that county and senatorial district.

Geo. C. Moyer Back to Hospital

Rochester, Minn., April 11.

George C. Moyer, who has been at Mayo hospital here for some time, left yesterday for his home at Herkimer, N. Y., where he will remain six or eight weeks and then return to the hospital here.

Moyer was formerly general agent of the John Robinson circus.

Crowding Huntington, W. Va.

Chicago, April 11.

Huntington, W. Va., will have four circuses and three carnivals within six weeks.

The J. L. Cronin carnival was in that city last week and two more carnivals come there shortly.

The Walter L. Main and Sparks are early arrivals there in the circus line.

Fairmont, W. Va., April 11.

Three circus attractions will be here this spring—Walter L. Main, Sparks and Hagenbeck-Wallace.

The free vaudeville shows consisting of three acts for Palisades Park, opening April 26, will be booked by Sol Turek of the Loew office. Perry Charles will handle the publicity for the park.

PENNSYLVANIA FAIR DATES

Association	County	Place	Date
Klankinets Association	Armstrong	Appleton	Sept. 19-23
Dayton Association	Armstrong	Dayton	Sept. 11-15
Beaver Co. Association	Beaver	Uniontown	Sept. 26-30
Bedford Co. Society	Bedford	Bedford	Sept. 23-28
Association of Berks Co.	Berks	Reading	Sept. 11-15
Kutztown Association	Berks	Kutztown	Aug. 21-24
Blair Co. Drivers' Association	Blair	Altoona	Aug. 14-17
Bradford Co. Society	Bradford	East Towanda	Aug. 28-31
Inter-State Fair Association	Bradford	Albany	Sept. 11-14
Troy Society	Butler	Troy	Sept. 11-14
Butler Association	Butler	Butler	Aug. 21-24
Cambria Co. Association, Ltd.	Cambria	Carlisle	Sept. 11-14
Carbon Co. Association	Carbon	Lehighton	Sept. 23-26
Centre Co. Pomona Grange	Centre	Centre Hall	Sept. 1-7
Chester Co. Association	Chester	West Chester	Oct. 3-6
Clarion Co. Association	Clarion	Clarion	Aug. 28-31
Clearfield Co. Association	Clearfield	Clearfield	Sept. 23-26
Grantville Juvenile Association	Clearfield	Grantville	Sept. 10-12
Columbia Co. Association	Columbia	Bloomburg	Oct. 1-6
Conneaut Lake Association	Crawford	Conneaut Lake	Aug. 28-Sept. 1
Dauphin Co. Grange Ass'n	Dauphin	Dauphin	Sept. 11-14
Mifflin Association	Cumberland	Newville	Sept. 18-21
Gratz Agri. and Hort. Ass'n	Dauphin	Gratz	Sept. 23-28
Lancaster Co. Association	Lancaster	Lancaster	Sept. 12-14
Erie Association	Erie	Erie	Aug. 20-23
Watburg Association	Erie	Watburg	Sept. 4-7
Franklin Co. Association	Franklin	Chambersburg	Sept. 18-21
Greene Society	Greene	Chambersburg	Sept. 18-21
Waynesburg Association	Greene	Waynesburg	Aug. 21-24
Indiana Co. Society	Indiana	Indiana	Sept. 4-7
Green Township Association	Indiana	Cookport	Sept. 10-15
Jefferson Co. Agri. Association	Jefferson	Brookville	Sept. 11-14
Junata Co. Agri. Society	Junata	Port Royal	Sept. 18-21
Lackawanna Co. Association	Lackawanna	Clarks Summit	Sept. 3-7
Lancaster Co. Association	Lancaster	Lancaster	Sept. 23-28
New Castle Association	Lawrence	New Castle	Oct. 2-5
Lebanon Valley Association	Lebanon	Lebanon	Aug. 28-31
Lehigh Co. Society	Lehigh	Altoona	Sept. 12-15
Lycoming Co. Association	Lycoming	Hughesville	Oct. 9-12
Mercer Central Agri. Society	Mercer	Mercer	Sept. 11-13
Mercer Co. Agri. Association	Mercer	Stoneboro	Sept. 4-7
Mifflin Co. H. & A. Association	Mifflin	Lewistown	Aug. 21-23
Monroe Co. Agri. Society	Monroe	Stroudsburg	Sept. 3-7
Northampton Co. Society	Northampton	Nazareth	Sept. 11-15
Milton and Northumberland Co. Association	Northumberland	Milton	Aug. 28-31
Perry Co. Agri. Society	Perry	Newport	Sept. 11-14
Philadelphia Co. Fair Ass'n	Philadelphia	Byberry, Phila.	Sept. 3-8
Philadelphia Hort. Society	Philadelphia	Philadelphia	Sept. 10-13
Meyersdale Fair & Race Ass'n	Somerset	Meyersdale	Sept. 18-21
Sullivan Co. Agri. Society	Sullivan	Forkville	Oct. 2-5
Harford Agri. Society	Susquehanna	Harford	Sept. 18-21
Stark Co. Association	Stark	Manassas	Sept. 18-21
The Union Co. Society	Union	Lewisburg	Sept. 4-7
Warren Co. Agri. Association	Warren	Warren	Sept. 18-22
Washington Co. Association	Washington	Washington	Sept. 18-22
Union Agri. Association	Washington	Burgettstown	Oct. 2-4
Green Dreher Fair Association	Wayne	Newfoundland	Oct. 4-6
Wyoming Co. Fair Association	Wyoming	Tunkhannock	Sept. 18-21
York Co. Agri. Society	York	York	Oct. 2-5
Hanover Agri. Society, Inc.	York	Hanover	Sept. 15-21
Stewartstown Agri. Association	York	Stewartstown	Sept. 12-15
Penn Mar Co. Association	York	Fawn Grove	Aug. 8-10

CIRCUS SEASON'S START; \$50 NEW YORK LICENSE SIGNS ENCOURAGING BLOW TO CARNIVALS

Good Business, But Rush for Territory—Barnes in Texas

Chicago, April 11.

The circus season has opened auspiciously and while business at openings has not been capacity it has been big enough as a rule to be encouraging to the purveyors of outdoor amusement. The Sells-Floto opening at Chicago was marked by an attendance which surpassed the opening of last year, in spite of the fact that it rained most of the day, which cut into the opening matinee on Saturday. The A. G. Barnes show opened at Dallas to about two-thirds of capacity. The smaller shows had openings which indicate that this form of amusement is to be well patronized this season.

The eagerness of some tented enterprises to reach certain territory in advance of opposition shows may serve to lessen the general showing early in the season. While it is admitted that weather is the worst opposition a circus can encounter, the next opposing influence to big returns is to reach a territory out of season. It is believed that several shows are being routed more with a desire to spite other attractions than with a sound business view of money getting and this is certain to detract from the showings which are otherwise possible with early season openings accepted as a criterion.

It is possible that the Sparks and Walter L. Main shows are entering West Virginia, generally fine circus territory early in the spring, just a little early with the general disposition of spring to come later.

If reports are true, the A. G. Barnes show is entering Michigan very early.

NEW PARK MAY 27

The new Edgemere Park near Far Rockaway, Long Island, will open May 27, when a group of portable rides and the usual line of concessions will be assembled.

One of the resort's principal attractions will be the bathing beach, and work on 500 bath houses was begun this week. The property has an 800-foot frontage on the fine beach and is about 400 feet deep.

The owner of the property is Owen Lancaster, who has leased the proposition to Brown & Schultz, promoters, who have opened offices in the Putnam building.

Richman Returns to West Act

Harry Richman is back in the Mae West act. Richman replaces Joseph Letora.

Proposed Rate Cut in Half, but Still High Enough to Bar Showmen

Factions in the New York Board of Aldermen brought about a compromise in the proposed ordinance this week. The new license fee was agreed upon as \$50 for each stand for each ride and concession, instead of the \$100 fee at first proposed. It is understood that the amended ordinance will be adopted, all opposition having been overcome at the \$50 compromise.

There is small comfort in the concession for the travelling showmen, for the provision remains that the charge shall be assessable for each stand the show makes. No concessionaire could stand the impost, it was agreed among the showmen, and the city would probably be without open air amusements of the travelling variety this summer.

The idea of the aldermen was to tax the road shows out of the territory while permitting the permanent attractions such as those at the beach resorts to remain. The permanent outfits can stand the tariff easily.

There are four carnivals operating in Brooklyn already, but they have been granted temporary permits revocable at any time and they will have to depart or meet the new scale as soon as the measure before the aldermen is voted in force, expected between this and May 1.

SPRING MEETING OF FAIRS

Worcester, Mass., April 11.

The annual spring meeting of Massachusetts Agricultural Fairs Association will take place in Worcester April 25. Among the matters which will be discussed are rain insurance, outdoor advertising, school for judges, co-operative billboard advertising and concessions which are legal. A. W. Lombard is secretary-treasurer of the association.

WALLA WALLA'S PAGEANT

Portland, Ore., April 11.

Two hundred Umatilla Indians, 100 horsemen, 300 dancers, 1,000 actors, and 400 singers, besides the members of 32 various committees working in different capacities, will be used in staging Walla Walla's historical pageant, "The Winning of the West," June 6-7.

Percy Burrell, pageant director, has begun work on the production.

RINGLING-MUGGIVAN-ROBINSON BILLING FIGHT IN EAST OHIO

Barnum "Coming Soon" Paper Up in Canton Against John Robinson Show, Due May 16—Ringlings Stand in Early June

Canton, O., April 11.

Eastern Ohio this week is the battle ground of advance billing crews, the conflict being between the Ringling Brothers and Barnum and Bailey Shows, and Muggivan and Bowers interests, the John Robinson show in question. The Robinson show first in this territory, and which for some days had things its own way, was surprised Monday when the opposition brigade of the big show slipped into town and put up "coming soon" papers on every available down town stand. One side of a four-story building in the heart of the business section, requiring two days to cover, is the Ringlings' stronghold. Billers for the Robinson show got in shortly after the big show lithographers had departed. Little space was left down town, and this crew was compelled to resort to small window stuff and country routes.

From early routing indications it is evident that a circus jam in this territory is certain within the next few weeks. The Robinson show invades Ohio immediately after opening April 26, Marion, Ohio, being one of its first stops on its jaunt eastward. It is contracted to play Akron, Canton and Youngstown, three of the best industrial spots of eastern Ohio, and considered topnotch circus stands. The show plays Canton, May 16, and is billed in Youngstown May 14, and Akron the following day. The Ringling-Barnum outfit is not due in this territory until early June, playing at Akron June 7, Canton June 8, and Youngstown Monday, June 11.

The Walter L. Main Circus is skirting Ohio on its first month untried canvas, and is billed in East Liverpool Saturday, April 21, one of the earliest circus dates ever known to the pottery center of America.

It is also stated that the Barnes Circus is heading eastward, and that Ohio will again be on its route.

WALTER L. MAIN CIRCUS

Charlottesville, W. Va., April 11.

The Walter L. Main Circus opened its 45th annual season here Saturday to good crowds at both performances. The circus shipped from winter quarters at Havre de Grace direct to this stand. Friday was devoted to rehearsals.

The opening performance went over nicely, with the Wirth Family the outstanding feature. Phil also offered a principal act. Wilbur worked alone in another ring, and May will put on a single this week as soon as a new horse purchased from William DeMott arrives. The act proved the applause winner of the big show.

The flying act of the Cardonas was not used at the opening, as the rigging failed to arrive in time. The act went in at Staunton Monday and proved a thriller. One of the Cardonas is also doing a sensational single trap, working alone and being featured.

Downie's elephants worked in the three rings, two in each. The International Seven, a George Hamid act, went over big, and George was on hand to see that it scored.

Other acts included the Cowdens, Marguerite and Henery, the Brooks, the Kesters, De Armo Duo, George and George, Mrs. Charles Sweeney, Dot Snyder, Don Darragh, Myrtle Lehter, the LaPearls, and Horace Laird, with 20 clowns.

Charles Sweeney is equestrian director, and W. R. Fowler had the big show band. "Doc" Oyler had a good side show line-up, and Prof. Jackson's band for a rally. There was a wild West concert and Nick Londras, wrestler.

Andrew Downie is owner and manager. Harry Seymour legal adviser, and Fletcher Smith press agent. The circus is using a five-act big top, and with its new arrangement can seat 5,000. Weather was fine on the opening day and at Staunton Monday.

The circus was strictly clean, not even an Oriental dance in the side show. Jack Clark, best-westerner, instant manager of the Franklin in New York, was in charge of reserved seats. Tommy Thomas had a clever box, and James Heron, manager of the Columbia at Far Rockaway, is the treasurer. Jack Penon, former burlesque manager, has the advertising banners.

SIEGRIST LOSES TEETH FROM FLYING TRAPEZE

Cleo Nelson's Back-Flips Excel Any Males—Vera McGinnis' Debut

Just before the close of the afternoon performance of the Ringling-B. & B. circus at Madison Square Garden Thursday afternoon last week, Charles Siegrist, of the aerial troupe of that name was painfully hurt while flying. In executing a full pirouette he struck the steel wire bar of a poorly timed flying trapeze. Four upper teeth were snapped off, taking part of the gum with them. Siegrist, bled badly and the routine was abruptly concluded, the other members of the troupe immediately dropping to the net. The turn went on for the night show, however, without mishap.

The Ringlings planned an equestrian novelty for their circus this season in the form of a fox hunt. There was considerable preparation at Bridgeport and the display was really marked in as a feature of the program. It was found the number of needed jumping horses could not be secured in time. It is not easy to purchase jumpers of the class necessary, but it is likely the hunt will be put into the show during the season and is expected to be sensational.

The Nelson Family, although not up to expectations as an act at the Garden, is proving valuable to the show. One of the girls is now riding in the menage number, which is the high school horse display. She is an excellent rider and makes a classy appearance. Cleo Nelson, whose back-flips down the length of the track is a feature stunt, is rated accomplishing a feat exceeding a male acrobat's ability.

Vera McGinnis, one of the girl riding experts in the wild west display, is making her debut in a circus. Though it is her first time east, she is well known in the west and attained fame in that section as one of the few girl jockeys, riding in competition against boys in the western fair races. At least three mounts handled by Miss McGinnis last season at the fairs have come through as winners at Tia Juana in the current meeting. Miss McGinnis was reported wealthy and joined the show because of her love for stunt riding. That is not strictly true. She explained that, although her family is represented in the medical and legal professions, she is earning her own living. She explained paying her own fare from their coast, that while the Ringlings offered her a ticket, she figured the price would be deducted from her salary during the season.

John Agee, who is handling the "liberty" horses this year, is getting the best out of the stallions. The late Otto Hess, who formerly put the groups through their paces, did not train them. That was accomplished by the Hagenbacks. The liberty horses are so clever at feinting that it is almost impossible to touch them on the head with a whip.

IN AND OUT

Illness forced Eddie Nelson out of the bill at Loew's Boulevard, New York, Monday. Ed Gordon substituted.

Frank and Ethel Carmen were out of Proctor's Newark show last week from Wednesday for the rest of the week through the serious illness and subsequent death of Frank Carmen's mother.

George Price temporarily left "Spice of 1923" at the Majestic, Boston, last week, owing to the serious illness of his mother.

Loew's Alhambra, Brooklyn, N. Y., stocks has increased the number of acts played on the Sunday bills from five to ten.



ETHEL GILMORE AND GIRLS, "AMERICA'S PREMIER DANCER"

On our way east after playing 15 weeks in the largest motion picture theatres in the middle West.

Thanks to PHIL TYRRELL

Buffalo Beach Co. Bankrupt

Buffalo, April 11.

Listing liabilities of \$58,000 and assets of \$49,000, the Buffalo Beach and Amusement Corporation has filed a voluntary petition in bankruptcy. It started operations last spring by building a dancing casino, on the American lake shore.

Considerable stock was sold to Buffalonians on the representation the place was to be boomed as a summer resort. It now appears that even the debts incurred in erecting and equipping the dance casino are unpaid.

FROM MY HEART

To All Friends, Everyone, Everywhere:

I wish to extend my heartfelt gratitude and sincerest appreciation for your sweet condolence and kind tributes in my hour of gathered clouds, the loss of

My Beloved Husband
ED. C. WARNER

It is the knowledge of this spontaneous and steadfast loyalty of friends that makes life sweeter here and the passing on of one dear a transition holy and beautiful.

Jean Kathryn Warner

SELLS-FLOTO CIRCUS

Chicago, April 11.

That rapidly increasing fraction of the American public which holds that the training of wild animals is human will find delight in the Sells-Floto Circus and Buffalo Bill Wild West performance for 1923. It is about the happiest arrangement of old-fashioned circus, with wild west injection, that has ever been arranged.

The performance is an admirable combination of the best ideas that have been seen in the circus in 25 years with enough innovations to remain progressive and with evidences of that deft construction which invariably marks accomplishment worth while.

The spectacle, which brings to the circus a feminine flavor is preserved in "A Night in Persia" while the "thriller," the sensation of the circus some years ago, is replaced by startling numbers which "thrill" without grating upon the sensitive. The horse lover is richly interested in a splendid high school display followed by a smartly costumed Old English Foxhunt, which has championship high jumping equines as its finale.

The wild west feature preserves the historical display with which Buffalo Bill's name was identified. It would otherwise pass into history except for those who remain for concerts which have taken over this feature in some instances and substituted it for the vaudeville of years ago.

The Sells-Floto Circus and Buffalo Bill Wild West opened its Chicago stay of 16 days at the Coliseum Saturday. It is heavier than last season and is the strongest aggregation ever presented under that name. The show in Chicago is to go on the road intact, an innovation over previous years. It is the fourth annual spring appearance of this show at the Coliseum and the engagement for this year covers exactly the same number of performances as last season. The Chicago stay is not arranged so much with the idea of showing a profit as to obtain prestige and the fact that the circus exhibiting here is going on the road is a whole is an evidence of substantial growth.

The performances on the opening day, and, remarkably well. The circus is an excellent one to see the

SHOWMEN SEE CONEY GROWING AWAY FROM PLAYGROUND IDEA

"Big Business" Buys Central Land Parcel for Hotel and Apartment Development, Paying \$750,000—Boardwalk Injury to Concessions

BIG AUDITORIUMS

West Better Place Than East for Indoor Spectacles

Chicago, April 11.

The possibilities of the winter circus are made plain when it is stated that there are seven cities west of Pittsburgh which have auditoriums with a bigger seating capacity and better fitted for circus exhibitions than Madison Square Garden in New York.

The west is far ahead of the east in this line. In eastern cities big halls are mostly armories.

The cities which have auditoriums which are to be classed as "better" than Madison Square are Cleveland, Milwaukee, St. Louis, Omaha, Wichita, Kansas City and Denver.

PHILA'S CENTENNIAL '26

Harrisburg, Pa., April 11.

Appropriation of \$3,500,000 to the city of Philadelphia to help defray the expenses of the sequel-centennial fair to be held there in 1926, is provided in a bill introduced into the legislature here.

Distribution of the money is to be placed in the hands of the auditor general.

When New York City ordered the boardwalk development for Coney Island, showmen shook their heads. This week they got a new jolt when it became public that the United Stores Co. was the purchaser of the Giant Roller Coaster property on Surf avenue opposite Feltman's for \$750,000, and the new owner proposed to raze the big device and erect in its place an elaborate hotel and series of apartment houses.

One showman voiced a gradually growing view when he said, "I'll give the old Coney about five years more. After that its former character will have disappeared and it will become a mere summer resort and bathing place. Unless I miss my guess the old character of Coney will ultimately transfer itself to Rockaway Beach, when the Long Island railroad reduces its fares, and new roads now building have been developed to the point where they will be able to carry jitney traffic and Sunday holiday seekers by motor.

"The board walk is responsible. The construction could have been done by nobody but the city, because nobody else could have overcome the legal difficulties of getting the ocean front property, and few could have financed the building in such a way as to get a commercial return. But as soon as the job was finished, wide awake business men saw that the first step toward developing Coney Island into a nearby Atlantic City had been accomplished. That's the answer to the new project on the Giant coaster property. This is the second step, but from this on, I predict the tendency will be to eliminate amusements and substitute substantial hotel properties."

The United Cigar Stores Co. started as a tobacco retailer, but it has one of those elastic charters that permits it to engage in almost any kind of business. It already has chain stores of various kinds including candy stores and drug stores and there is no reason why it should not invest some of its enormous surplus in hotel properties. It might operate the property on its own, but more probably its course will be to lease the hotel and apartments and conduct the stores in the building as units of its various chains.

As the island understands the project, the company will continue to run the giant coaster for the coming summer, but during the fall it will be razed and building operations begun before snow flies. The coaster will be sold or scrapped. It was one of the biggest in the country and represents an investment of more than \$125,000.

MDSE. WHEELS HIT

Columbia Park, in Jersey, Puts Over Innovation at Local Food Show

Columbia Park, Hoboken, N. J., put over an innovation this week when Manager Otto Aschbach organized a week's food show, opening April 4 to 11. Aschbach's own promotion force canvassed the national food manufacturers and sold them space for sample booths, displays and demonstration stands.

One of the features was the operation of merchandise wheels at which was distributed the various merchandise on display elsewhere. Local merchants, both wholesale and retail, took space also. The park is a neighborhood institution and the storekeepers went in for the advertising for customers.

Columbia opens the first week in May. A new ride, "A Trip to Paradise," will be in operation by J. J. McCarthy. Decorators took possession of the place this week. The dance hall will have Jerry Drew and his orchestra, Jerry being the only director who leads from a xylophone table.

The free show for the opening will consist of Great Van Norman, who does the bicycle loop performed by the late Schreyer, Mann Bros. bounding rope; Selma Deron, aerial act, and Victor's band.

(Continued on page 19)

VARIETY

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15 YEARS AGO

From Variety Dated April 11, 1908

Vaudeville feature acts were all steamed up over a new fad for acts doing their own billing in the big cities. Rock and Fulton introduced the idea. They were playing at Hammerstein's and had bought and covered a list of high priced outdoor stands between 14th street and 125th street, on which was hung special paper advertising the engagement. The scheme aroused a lot of attention and other acts talked of following the practice. David Robinson thought the innovation was sufficiently good to promise much. He organized the Vaudeville Bill Posting and Print Co. to handle the business.

The pop priced melodrama road shows were slipping badly, so much so that Stair & Havlin were considering the proposition of turning many houses over to vaudeville or burlesque. They had 200 houses under booking and innumerable shows on contract. Many of them were low priced musical comedies, and it was calculated that the latter could be made into burlesque attractions without much effort. The season had been disastrous, marking the worst of the slump in that grade of attraction up to that time. As it turned out, the institution of a cheap dramatic circuit was disintegrating.

"Tin Pan Alley" had been located in 28th street from time immemorial, but pioneers were beginning to break away. Francis, Day and Hunter were among the first to start uptown.

Arthur Buckner hadn't got into the realms of high finance, but was just a trick bicycle rider. He was sailing for Europe shortly, where he had booked 10 weeks.

Billy Reeves, the "drunk" in Karno's "Night in an English Music Hall," was engaged for Ziegfeld's "Follies." Walter Jones and Blanche Deyo were married in Chicago.

Alexander Pantages was on a visit to New York, where he was referred to as "the Young Hercules of the West." As it happened, another metropolitan sojourner was Ed Ackerman of the W. V. M. A., with which Pantages was associated in a booking way.

Ethel Levey retired from the cast of "Nearly a Hero" and Norah Bayes took her place. Patrice was appearing in a new sketch by Herbert Hall Winslow.

Fred Irwin resigned as censor of the Eastern Burlesque Wheel in order to travel with his own show, "The Majestics." Herbert Lloyd was a rising producer in England and was coming to America with his own act.

WARNING AGAINST IMPOSTORS

Professionals and showmen are warned against anyone without displaying proper credentials alleging to be connected with Variety.

A correspondent of Variety in the larger cities is usually on a local paper and known to the theatres. Anyone else claiming representation should be called upon to exhibit authority, particularly anyone soliciting on behalf of Variety for advertising or subscriptions.

Last week in Montreal someone calling himself "George Williams" was given back stage entrance into the local houses and solicited advertising for Variety. No "George Williams" is connected with Variety.

Variety will not recognize any receipt for moneys given in its name unless signed by a duly accredited representative of this paper.

WHAT'S THE USE?

Irving Berlin could well utter the question. A federal judge answered another question Mr. Berlin was deeply concerned it, by throwing a case against Berlin out of court.

Berlin was charged by a music publisher with having infringed upon a song that publisher held the copyright for. It was the "Pack Up Your Sins" syncopated melody in the current "Music Box Revue," written by Berlin. Testimony brought out that Berlin, long before the production opened and long before the other song was written, had played over "Pack Up Your Sins" in his own and other homes. That is why the federal court dismissed the action, also felling one of the theatrical beliefs, that the first person from Washington with a copyright has all of the rights.

But it isn't the disposition of the case that matters so much, for no one knowing anything of it ever gave credence to it. It's that the man who opened up the field of syncopated music in America and the world; who has led it to the eminence it now obtains, on the stage, floor and counter and who still leads it, should be traduced by people he made possible through creating the musical division he did.

It seems a pity that neither the show nor music business, closely allied trades, has honor nor respect for those of either. In each they accuse as easily as they slich. The man with the copyright concludes he has an advantage. To pursue that advantage he would blast the name if not the fame of the greatest popular music writer this or any other country ever has held.

From "Alexander's Rag Time Band" to "Pack Up Your Sins" is a long stretch, but Berlin has kept ahead of the pack all of those years. He put ragtime on the map with "Alexander"; wrote jazz, the evolution of ragtime, and without knowing it at the time, when he turned out "That Mysterious Rag," then called a ragtime tune. He has written a hundred song hits, and not all rags nor jazzes; he has had his melodies hummed and played by millions, and yet because a publisher got a copyright in Washington on a song Berlin had never heard, Irving Berlin was charged with infringement; in other words, with the theft of one melody written by other writers.

It's not uncommon for composers to play their compositions for friends before they are committed to a lead sheet, long before they are sung in a production or published and long before a copyright is thought of. Berlin did not accuse the writers of the other song of infringing upon his own, if they even resemble one another; Berlin likely just wilted and said, "What's the use?"

UNIVERSAL MATINEE DAYS

No one knows just why Wednesday and Saturday are the favored days for matinees in the legit theatres. Nearly all plays use those afternoons for the other two performances of the week.

New York has the remainder of the week along with other cities, but it has many more theatres than any other single town. A sparse number of matinees are held Thursday, less on Tuesday; all together they don't equal the fingers on one hand. But show managements go right along and have their matinees as per tradition.

It can't be because the crowd is out. Matinees don't pick up drop in trade. The crowds know where they are going and go there, most with pre-purchased tickets. In a big place like New York there should be enough left over from Saturday for Tuesday and from Wednesday for Thursday. It seems so, anyway. Besides Tuesday and Thursday for matinees could at least keep the cut rates a little busier.

In time New Yorkers might be educated to know that there is some \$2, \$3 or \$5 theatre always open. Pictures, burlesque and vaudeville play no favorites among the days. It seems hard on Wednesday for every theatre to jump on it. Of course, Saturday expects it. Tuesday and Thursday should share the burden. They might help to make their own and other box offices more profitable for the mid-week matinees by scattering the crowds.

AND THE ENGLISH—

It might behoove some of the English professionals earning their thick bread and heavy butter in the United States to cable home to leave the Americans alone over there.

A nice array of facts, that, for the English to say to Americans, get work for as many Englishmen as you have Americans ready to work before you can work over here. That's lovely. If the Americans said it to the English over here, there wouldn't be as many American actors out of work, perhaps by not half.

It's not only the Whiteman orchestra the English have raised that issue with; there have been others. The English theatrical organizations of artists repeatedly have sought to keep foreigners from appearing over there. They all say the English should be first in their own country. How about other countries?

The English ought to go easy with that stuff. The English here might send word over there for them to go easy. The chances are more English professionals are now appearing in plays on Broadway than Americans.

INSIDE STUFF

ON VAUDEVILLE

An agent booking on the small time was taken in Times Square the other afternoon for about \$700 playing poker. He went to it as nicely as a sap from Hohokus could have done it. While walking along the street, a fellow he knew spoke to him, saying a man from out of town with about \$10,000 he would invest in vaudeville productions was over at the hotel. Would the agent talk to him. He could be landed. The agent would and did. Everything was settled in jig time about the investment, and they bade each other good-bye as the out-of-towner said he had to catch a train.

As the agent reached the door on his way out the other fellow suggested they kill the hour before train time playing three-handed poker. It rounded all right to the agent. He was slowly passing his coin out when his hand held four kings. Everything he had went on the table. The third fellow, the friend from the street, looked over, got a flash of the fours and whispered to the agent to go the limit—it was a pipe. The agent asked for a delay to go out and get some more money. The other man voted that o. k. and to make it permissible, both were to show their hands to the third person. The out-of-towner even said the agent could take his hand with him.

The agent ran to the bank, got his wife's jewelry out of the safe deposit box, soaked it and returned to bet the quick touch, finding out at the finish the come-on had four aces. It was the next day before the agent got it figured as it had been.

Rastelli, the remarkable juggler from abroad, at the Palace, New York, this week, is under the vaudeville direction of H. B. Marinelli, who arranged the act as on the Palace stage for the foreigner. Rastelli, of course, needed no advice on juggling, but his turn when first arriving

over here was on the Continental order for settings, etc. Marinelli rearranged it, including music, until the Rastelli turn this week is a very showmanly one.

Marinelli, before taking up international agenting, was a juggler himself. When seeing Rastelli, Marinelli knew what the boy had. Marinelli has never since ceased plugging him.

It seemed to have been understood around the Keith office this week that Clayton and Lennie, and Burns and Stremmel, are to be again booked on the big time. Whether the opening on the return of the acts to the Keith office will be east or west was not made known. Both acts appeared with Shubert unit shows during this season and each has placed an advertisement in Variety, relating more or less of their experiences with Shubert vaudeville. The Shubert people have claimed the advertisements in Variety by acts that have mentioned Shubert vaudeville were "inspired," although both Clayton and Lennie and Burns and Stremmel stated in their advertisements that each was wholly voluntary.

Some of the "Shubert ads" have been prepared by the advertisers and gone over by members of Variety's staff, to eliminate libellous matter. It is a fact Burns and Stremmel published their advertisement without suggestion from anyone. Capt. Irving O'Hay wrote the copy for the boys, and submitted it in long hand to Variety's office for editing before rewritten on the typewriter. Clayton and Lennie drew up their own copy which was rewritten by a Variety staff member in New York. The advertisement last week of Callahan and Bliss was received through Variety's Chicago office.

That the Keith office does hold in mind these advertisers and sufficiently so to give them bookings even some while after the advertisements appeared would indicate that if the Keith office doesn't outwardly make it plain that one of the penalties to be "taken back" is to advertise, at least it certainly doesn't disapprove of the method.

The rules and regulations of the Music Publishers' Protective Association provide against the payment by publishing houses to acts or anyone for the exploitation and popularization of songs. Some of the publishers seem to think they have an "out" by cutting in some act or popular orchestra leader on the royalties. The latter is getting the play because of affiliations with one or another disk recording company, and the current dance craze with popularization much assisted via the dance floor. As a result a songwriter when placing a new composition is oftentimes "propositioned" that if he would accept a reduced royalty, the balance will be given some favored act or musician who will assist in putting the number over for a hit. Many a popular song often has four names credited for authorship with probably one or two others "in on it" but not credited.

"Five weeks of vulgar vicissitudes" is the way members of a "turkey" troupe sum up their experiences in traveling through Maryland and Virginia as members of a company promoted by two "old time managers." The "old time" they say was just that, even to "skipping by the light of the moon" from several hotels to miss the landlord at the front door, and "bulling" other landlords to get out of town. Meanwhile the 18 people with the show gleefully accepted when procurable a dollar or so on account of unpaid salaries. Ten men and eight women were with the company made up in Baltimore. Six of the men doubled in brass, playing roles and furnishing the music. The show closed near-by the city it started from. Transported to Baltimore with ease, the principals were told to wait until the managers could call up the bank and have a check cashed. Had not one of the company gotten the idea the managers had walked out on them, they would have been there yet.

CABARETS

The raiding of a warehouse in the downtown wholesale district last Saturday, when Federal dry men discovered vast quantities of liquors which were being expressed to out-of-town points in packing cases and marked merchandise, is understood to be the biggest haul of the government since prohibition began. A bootlegger, who takes his calling to be a profession, stated the value of the booze was not \$1,500,000, but nearly \$8,000,000. The warehouse was the operating base of a vast bootlegging enterprise which specialized in selling to the oil fields, and, which is said, to have been backed by Wall Street money. The warehouse operators were not the only losers. One out-of-town bootlegger is reported having 5,500 cases of Scotch in the warehouse. Tuesday a boat consigned to the warehouse was stopped in the narrows and 8,000 cases direct from Scotland were confiscated. Data picked up in the raid is said to have furnished information to the dry men of all the avenues whereby the liquors were purchased and cached. The backers of the downtown venture dealt only in imported liquors and fine wines.

Any number of curious people were attempting to surmise this week the reason why the cops "went after" "Zit" and his liquor. The circumstances were so peculiar no question remained of a tip-off in connection, but just why after Zit no one could deduce. Zit's Casino in Central Park has a dance license, procured from the present New York administration. It's the first time dancing ever has been allowed at the Casino. Newspaper accounts, or some of them, intimated Zit had been moving liquor first to his home, 300 Central Park West, where it was pinched, and then, in a diluted condition, to the Casino. That probably was only a knock, if true, for as far as known the Casino has not been selling, while liquor is sufficiently diluted in the first place to stop a second attempt. The just why of the Zit pinch may develop, but it's unknown now, although Zit blew the thing in a hurry, with the result the arresting detective was held by Magistrate Corrigan for a hearing on what may turn out to be a perjury charge. Zit may also get his liquor

back, although it often has happened that the cops after seizing the booze have been unable to find all of it when the owner came around.

On top of the Salvin summons for oppression against Police Inspector James S. Bolan was a tirade anent liquor graft delivered in Albany by Assemblyman Cuvillier on Commissioner Enright and the New York police force. The Assemblyman said some harsh things about both. Inspector Bolan was held on the technical charge for trial in Special Sessions by Magistrate Corrigan Tuesday, after the second day's hearing. The Salvins, represented by three of their restaurants, under one corporate operator, and Fred Sullivan, as their attorney, gave testimony that policemen detailed to the restaurants had interfered with their business, besides annoying guests. The police dodged the issue as to who had detailed the cops to the cabarets, exasperating the magistrate with evasions.

The Salvins waited a long while before starting the action. When Bolan first assumed czar command of Broadway restaurants in his district the Salvins lay down, saying they "didn't want to fight the cops." Bolan went to any extent and without opposition from the restaurant men. It looks as though the Salvins went into court only when there was nothing else to do, as little business remains in any of the Broadway cabarets, according to report.

Jim (Dinty) Moore, the boniface of 46th street, as a purchaser of motor boats, is a first class restaurateur. At the end of last summer he bought a bargain (?) speed boat, paying \$1,600, and turned it over to a boat building company to go over. The boat has been turned back to Dinty. It looks fine and the repair bill makes the boat now stand him in \$9,500.

Allan Shaw sailed Tuesday on the "Aquitania" for London, booked for the "Midnight Follies" and the Maskelyne Mystery Show over there.

Rainbo Garden, Chicago, is going in for big features. It has Ivan Burrows Fontaine this week, and will have Frances White following her engagement at McVicker's opening April 16.

SYNDICATES' STOCK PROJECT REPORTED REACHING CLIMAX

Story Downtown Bankers Taking Up Matter—Joint Earnings This Season Claimed of \$3,500,000—Mostly From Theatre End—Ticket Agency Angle

The oft-reported project of the Erlanger and Shubert interests merging in a large capitalized corporation is said to be reaching a climax.

A downtown New York financial firm is reported having expressed an opinion that if the books of the two theatrical syndicates held up to the promises made by their respective heads, it will handle the promotion.

Accountants are reported having gone over the Erlanger books of late, securing data, while the books of the Shuberts were previously gone over, it is said. The reports are that the Shuberts will show earnings this season of \$2,000,000, while the Erlanger side can point to a profit in the same period of \$1,500,000.

The major portion by far of the earnings of both, according to the story, is from theatre operation. This point is reported to have impressed the bankers, who look upon theatrical productions as speculative, while the theatres they see as stable and substantial.

It is that view of the financial men, it is claimed, that has led this season to the numerous rentals, guarantees or first moneys exacted by the larger theatrical operators from incoming independent shows into their theatres. It was the opportunity, the story relates, for the theatrical engineers to give the money men visual proof of the strength of theatre ownership. On each side the net income from productions has been very light in comparison with the theatre-direct profits, it is stated.

Entering into any proposed merger is the income tax, it is said. This has an important bearing on values, according to accounts, not only of theatricals, but all businesses. The Government's system of checking up income tax statements is running from three to four years behind. It is said the theatrical district in New York has not been checked up by the Government since the 1917 statements were filed.

The Government experts in checking up often charge back amounts upon which they claim income was payable. It is this uncertainty that has held up many large business deals as without the Government's o. k. on income tax to date there is no surety of the exact total of present assets. The re-charges could gross a large total on big statements. To what extent this may enter the Erlanger-Shubert proposed merger is not disclosed by the rumors if the point has been gone over.

Neither is it known how the Erlanger and Shuberts allies are to figure if the stock selling deal goes through. None of the allies appears to have been informed. They are wondering how they are going to get in if they do get in on it. Several are theatre owners as well as producers. Nearly all hold booking contracts with one side or the other.

Of late weeks what is known as a "sucker list" has made an appearance. There is nothing on the list to indicate its source of circulation. Included in the prospectus that tells of rapid rises in the show and picture business is an account of the Shuberts. William Fox is another mentioned. The address given appears to be only a mailing address. It is just off Broadway at 39th street.

A "sucker list" is gotten up to lure stock buyers. It is usually employed for oil and mining stocks, or other stock promotions of doubtful value. With reports current that the managerially promoted central ticket agency is fast approaching realization, the relation of the proposed big ticket mart and the Erlanger-Shubert incorporation scheme is regarded as highly important. Showmen regard Lee Shubert's position as chairman of the Producing Managers' Association Committee, empowered to put the central agency into operation, is highly significant. If it is true that by showing downtown capitalists that he and Erlanger "control" show business by being in a position to force guaran-

tees from attractions and, therefore, guarantee theatre profits, it is supposed the Wall Street crowd, reputed to be interested, has been given the further promise of controlling the sale of tickets.

Insiders insist that Erlanger is opposed to the central ticket agency idea, pointing out that he has not attended any of the meetings on the subject, nor is he supposed to have been specially represented. That if it is likely he is riding with Lee Shubert on the ticket matter, however, is concededly possible, since they have been in frequent conference.

Developments in the big ticket agency plan go further to indicate an angle to the merger incorporation. It is stated the P. M. A. will not receive profits from the agency's operation, but such money is to be allotted pro rata to the theatres. That means the Shuberts and Erlanger would get the bulk of such profits, particularly the Shuberts, who list 22 theatres under their control. Profits were not expected to be considerable on the original plan of charging 10 cents per ticket, but now, with the agency placed on a percentage basis, visions of money-making have appeared. It is proposed to charge 10 per cent of the face value instead of 10 cents, patrons to pay the excess. Whether earnings on that basis will more than cover the cost of operating the big office is problematical, yet there is a chance for considerable profit to the houses, which may count in favor of the merger in the eyes of the Wall Street crowd.

The producers on Broadway are watching developments in the merger scheme. Not having been approached to participate they are wondering how the downtown crowd figures theatre ownership is alone enough to warrant forming a corporation of the enormous capitalization reported. The producers take the position that theatres are valueless without attractions, and that if the proposed merger is consummated and sharing contracts are made prohibitive production will be reduced to a point where houses will be forced dark and, therefore, become liabilities instead of assets.

It is understood that, although there were big profits in theatre operation last season as shown by the Erlanger and Shubert books, there were many production losses. Something like \$3,000,000 is quoted as the amount of money invested in productions of the two major offices.

Broadway is skeptical about the success of controlling theatres in association with Wall Street. The history of at least two big amusement ventures, which invited financiers to join them, shows the plan anything but satisfactory. In both instances the showmen were so hampered that the downtown interests were bought out.

JUDGMENT REVERSED

Appellate Division Ousts Berg's Case Against "Just Because"

A judgment for \$1,442 which B. D. Berg, stage director, recovered against Just Because, Inc., producers of the musical comedy, "Just Because" was reversed by the Appellate Division last Friday and the complaint dismissed. George T. Brokaw, attorney, was interested in "Just Because" which tried out at the Earl Carroll theatre, New York, for a short while and elicited interest because of its genuine society chorus, backers and authors.

Berg was general manager of the company, suing later for breach of contract when dismissed. The higher court ruled the dismissal was justified in view of Berg's insubordination and disloyalty.

ILLNESS IN "BRISTOL GLASS"

Chicago, April 11. "Bristol Glass," opening at the Blackstone Monday, did not play last night, nor will it until tomorrow (Thursday) night, owing to the illness of Frank McGlynn, of its cast.

EQUITY WANTED BOND; REHEARSALS STOPPED

"My Aunt From Ypsilante" Rehearses for 8 Days—No Backer Could Be Found

Rehearsals of "My Aunt From Ypsilante," sponsored by Henry Baron, were called off Saturday, after eight days, by the Equity following the refusal of the producer to post a bond. The piece is a French farce adapted by Baron, who last season produced "The Rubicon."

Baron was in full charge of the new piece and had issued contracts to the members of the company which would not be honored by Equity. The Equity demanded Baron to post a bond. It allowed the company to rehearse for eight days before taking action.

During the time the rehearsals were in progress Baron made several attempts to secure backers for the piece. Several prospective backers were secured and taken to the Princess to witness the rehearsals. No scenery had been secured with Baron reported as saying he would rent the two sets necessary. Those who were called in to witness the rehearsals reported the piece exceedingly risqué.

Those who would consider it were informed they were only wanted as silent partners as Baron would handle the management and all funds. Experienced showmen are reported as having walked out immediately when informed they would have nothing to do with the handling of the proceeds after making the investment.

The company being rehearsed under the direction of William Post included Jane Richardson, Florence Shirley, Alice Fisher, Effie Tilbury, Roland Sterling and Paul Gordon.

SHUBERTS MUST DEFEND

Court Upholds Frazee's Action for 10 Per Cent. of Profits

An agreement between the late Reginald DeKoven, the composer, and the Shuberts, dated Oct. 8, 1902, forms the basis of an action by Harry H. Frazee to recover \$10,000 from Sam Shubert and Lee Shubert, Inc. A decision by Justice George H. Taylor, Jr., of the New York Supreme Court, Westchester County, Tuesday, opined Frazee has a good cause for action, the jurist refusing to grant the Shuberts' motion to dismiss the complaint.

By assignment, Frazee sued through Leon Laski, claiming a 10 per cent. interest of the profits of the Lyric, New York, under the original DeKoven agreement. Frazee alleged that the Shuberts earned \$100,000 profits in the season ending July 1, 1922, of which he demands \$10,000.

The DeKoven agreement with the Shuberts provided for a lease of the Lyric from DeKoven for \$45,000 annually, expiring in 1923, plus 10 per cent. of the profits share. Through assignment and sale of leases to Elmer E. Smathers and Charles E. Shaffer, Frazee became interested.

The Shuberts' contention, argued by William Klein, was that DeKoven had agreed to render certain services to earn his 10 per cent. of the profits. His death in January, 1920, automatically abrogated this provision. Justice Taylor, however, ruled "there was no obligation on DeKoven's part to render services. Motion to dismiss complaint denied with \$10 costs."

"STEVE" AT PRINCESS

Chicago, April 11.

"R. U. R." comes to the Cort next Sunday, succeeding Taylor Holmes in "The Rear Car" and on the same day Eugene O'Brien will open at the Princess (dark this week) in "Steve." On the following Sunday "Blossom Time" will move from the Apollo to the Great Northern. On that date "Light Wines and Beers" will be succeeded at the Woods by the picture, "The Covered Wagon." "The Passing Show" will replace "Blossom Time" at the Apollo. "Tangerine," which replaced vaudeville at the Garrick, is expected to stay at that house for a summer run.

"Gold Diggers" Closing

"The Gold Diggers" closes its road tour April 21 at the Academy, Scranton, completing 30 weeks. William L. Wilkins was ahead.

BENEFIT FOR CHORUS GIRL NETS \$4,000 TRUST FUND

Promoted, Managed and Directed Solely by Ladies of the Ensemble—Edna Rochelle, Former Chorus Girl, Ill at Saranac

Chorus girls, either directly or indirectly, made a success of the benefit at the Casino Sunday night for Edna Rochelle, former chorus girl, now ill at Saranac. They gave a capacity audience a great show and netted about \$4,000. It proved that it could be done, and a success achieved by a few individuals working together, without an organization or the backing of any of the big show managers.

The idea originated with Frankie James, vaudevillian. She interested Polly Pickens, owner of the Princeton Hotel. They interested others, including Perle Germonde and other girls of the Winter Garden, and Nina Whitmore, last with Ziegfeld.

Everybody worked, using personal influence with their friends among the stars, and theatrical executives, to put over a big success.

Miss James interested Walter Douglas and Joe Hillier, music men. They secured a theatre, with the help of Leonard Gallagher, of the Shubert office. The Shuberts donated the Casino. The girls and others requested actors to work and all came through. Miss James personally sold over \$1,000 worth of tickets, largely to music publishers, and benefits where she worked. Several other girls, chiefly Miss Germonde, Miss Whitmore and Kitty Mahoney, also sold another \$1,000 between them.

Bert Hanlon announced the acts. Kelly and Stone, a couple of boys, called "the miniature Van and Schenck," opened the show. "That henna haired beauty," Frank Fay, came next, and remained long enough to tell the audience he'd be back later and do his full show. He never got back, for he couldn't finish all his other benefits in time.

Lou Holtz had a blue shirt and a few "sole mio's" for big returns, and gave away to Clayton and Lennie. Kaimar and Ruby, the latter working a Johnny Dooley clown gold suit, walked out unannounced and started singing "I'm Just Wild About Harry," when Hanlon chased them, telling them it wasn't time. It was a clown gag which went over big, and they used it after each act for five numbers.

Rita Owen surprised the regulars by opening with a comedy song, and an entirely new dance, finishing with the dance she does for Ziegfeld. Frank Corbett put over an applause hit, closing with "Mandalay." Eddie Dowling came on followed by Kaimar and Ruby and the three clowning it up. Ruby accompanying Eddie on the piano for his nut recitation. Grace La Rue sang three songs to a hit. George Jessell gave the gang 20 minutes of solid entertainment, aided by two cute little girls.

Joe Raymond's Orchestra, from the Palais Royal came next, and Miss James, wearing a stunning red gown, appeared with them for four numbers and got a big hand coming and going. Edith Day followed with two songs and had to make a speech. Charlie King gave them a couple of numbers and closed with the one from "Little Nellie Kelly."

Bard and Pearl followed with a terrific laugh hit, aided by the gorgeous Perle Germonde and Benny Leonard. They worked nearly 40 minutes, with all laughs. After the two boys told every old routine they have had for ten years, Benny Leonard strolled on with Miss Germonde and they did the old fight bit, an ancient favorite, and a wow for them. It ended with Jack Pearl knocking Leonard out.

The Great Sir Joseph Ginzberg spent the evening in the wings with his make up and all his medals, but through professional jealousy didn't go on.

As the customers flooded into the theatre before the show started a bunch of stunning girls held them up and made them buy flowers. Kitty Mahoney and Nina Whitmore were in charge, and helping with the hold-up were Billie Wagner, Gladys Smith, Beulah Rubens, and Clara Benedict of the Winter Garden, and Frances Whitmore, Flo

Hartley, Madge McCarthy and Lucille Pryor. They even went out on the sidewalk when business was slow and held them up going by the theatre. The hallyhoo went quite a few customers to the box office.

OLD FAVORITE FOUND

Mamie Worthington Ill and Penniless in Oakland

San Francisco, April 11.

One of the San Francisco's famed and adored stage beauties of 35 years ago, one time member of John Wilkes Booth's company, having played opposite to him just before the assassination of President Lincoln, was discovered in Oakland last week in a little back room, sick and penniless. This former foot-light favorite, Mamie Worthington, was a theatrical sensation at the old California theatre, the Baldwin, the old Alcazar, the Tivoli and the Grand Opera House.

For the past 20 years she has cloaked her true identity under the name of Mrs. Axcell, the name of her mother.

When found by a reporter and asked to permit it being made public, she exclaimed:

"Oh, they must be wondering what has become of Mamie Worthington. Perhaps Dave Belasco is wondering and many of the other old timers who have retired into a better life than the one I have been leading."

"I have kept my secret well, hoping some day to meet my old friends on an equal financial plane. I've tried hard to make my way back to them, but I am nearing seventy, and two years ago an automobile struck me and I have not been feeling as I should."

Mamie Worthington started on the stage when a baby in arms. She went to the top of her profession having inherited the greater part of her talent from her parents, both of whom were stage people. When 12 years old she played with Booth in "Richard III" at McVicker's, Chicago. Booth closed this engagement and went direct to Ford's theatre, she said, in Washington.

About 20 years ago Mamie Worthington suffered financial reverses and disappeared. Her last engagement had been at the old Dewey in Oakland.

SCENIC UNION CLASH

A dispute as to jurisdiction between union scenic artists and scenic decorators all but delayed the making of the production for Henry Miller's "The Changelings," which will open in Philadelphia next Monday with an all star cast. The settings were built by the Vail Construction Co. and the producer arranged to have interior decorators finish the production there.

The scenic artists' union, however, stepped in, claiming the right to prevent the decorators from taking the job, which was classed as belonging to scenic artists only. Miller was advised the only way the production could be finished was in a regular scenic studio, and the settings were hauled to the Castle plant. There the work is being completed by union artists but under the direction of decorators. The manager explained the interior scene was such that it could only be properly treated by interior decorators and for that reason scenic artists were not considered. That the decorators were permitted to direct the work was considered a concession.

THREE "WARNINGS"

There will be three companies of "The Last Warning" next season, all taking to the road during September. The original company of the mystery play will make its first stand at Philadelphia on Labor Day, while the middle western and one night companies will be sent out later in the month.

"Warning" continues successful at the Klaw and is expected to run through May.

CONSOLIDATED TICKET AGENCY IS NOW ASSURED BY JULY 1

Negotiations on for 42d St. Site—Joe Leblang in Charge—Talk of Rival Cut-Rate Agency Backed By Politician—Shuberts' 10 Per Cent Plan

The Central Theatre Ticket Office is to become a fact by July 1, according to the plans that seemed to be a matter of general discussion along Broadway. The former Acker, Merrall & Condit building, which runs through from 42d to 43d street, was picked as the logical spot for the office, and up to Wednesday morning it was the general belief that the office would be located there. Negotiations were under way for that location, but the Schraft Candy Stores stepped in and obtained a lease on the site and building for 100 years.

Late Wednesday an appointment was made with the Schraft people at which it was sought that the 43d street end of the building might, after all, be devoted to the theatre ticket office with the using of the entrance through the candy store on 42d street to the ticket office. The fact that the crowds would be attracted to the spot by the ticket office was to be used as an argument in favor of such an arrangement.

Joe Leblang, it is generally understood, is to be at the head of the Central Ticket Office, with possibly an affiliation between him and Dave Marks, of Tyson-United, and also the McBride Agency. In the event Leblang cannot effect a deal with the Schraft people it is quite possible the Cohan theatre itself might become the home of the Central office. This would mean that there would be a remodeling of the theatre.

The original plan under which it was proposed to sell theatre tickets to the public at an advance of 10 cents over the box office price has been discarded, and now in its stead it is proposed that an increase of 10 per cent. over the box office charge be made. Also the application of the profits of the office to the defraying of the expense of the Producing Managers' Association was defeated at a meeting of the managers last week, at which it was proposed that the profits be given to the theatres for which the seats were sold. This would give the Shuberts the edge on the profits, as they would have about 22 theatres presented in the line-up at the office.

The method of sales is now being worked out with a regular theatre treasurer placed in charge of a group of about six houses, and then a number of counter salesmen working under his supervision. A plan for the elimination of the gyppees has also been worked out, and will be placed in operation with the opening of the office.

During the week there were rumors that with the advent of Joe Leblang in the advance price field there would be an attack made on his cut-rate office and that there was in process of formation a new cut-rate agency which would have the backing of a man powerful in Tammany Hall politics aligned with one of the present biggest advance price organizations. This combination, according to report, was to secure a lease on the basement of the former Hotel Claridge for its stand. No confirmation of this move could be obtained.

The Leblang Public Service Ticket Office (which is the cut-rate agency) is to be continued in operation after the Central office becomes an actuality, according to present plans.

PITTSBURGH BUSINESS

Pittsburgh, Pa., April 11.

Business here last week, after Easter, picked up with all big picture shows and vaudeville doing near capacity.

"Lightnin'" at the Nixon, grossed \$17,000 and "Abie's Irish Rose" did around \$11,000 at the Pitt, their biggest week so far. "The Heart of Paddy Whack" did only around \$9,000 at the Alvin.

Figures for the Passion show here for two weeks before Easter at the Duquesne show total gross of \$55,000 for the two weeks. Some contributions are included, since show was put on by churches, but nearly all came in at the box office.

RUSSIANS' EXTRA WEEK

Moscow Art Playing Final Week—Sailing June 8

Broadway Russian season will not be over until summer, according to the plans of Morris Gest, and the fall will again see one of the imported attractions on the list. The Moscow Art Theatre, now in Chicago, is virtually set for a final week here after playing Philadelphia and Boston. The sailing date for the Moscow Art has been set for June 8.

"Chauve-Souris," which established a run of 58 weeks at \$5 top and which is still playing, will close on the Century Roof May 5. This will give the Russian specialty players a total run of 65 weeks.

When "Chauve-Souris" returns, however, it will be given in a Broadway theatre of large capacity at a \$3 scale. It is expected the next season repeat date will be good for more than a month.

'SUN SHOWERS' IN BOSTON

Hurtig & Seamon Purchase Lew Cantor's Closed Production

Hurtig & Seamon have taken over "Sun Showers," the musical show, which closed three weeks ago, following a six weeks' engagement at the Astor, New York. Lew Cantor produced it with Harry Delf, who played the principal role and wrote the show, also interested. Delf remains with the show, but there will be several cast changes otherwise. "Sun Showers" is scheduled to reopen under the new management April 30 at the Wilbur, Boston, for a run.

The purchase price of Cantor's and Delf's interests in the show by Hurtig & Seamon was not disclosed, but is reported at about \$8,000.

Seymour Felix will stage the numbers for the show when it starts out again.

GERARD IN "BAL TABARIN"

Shubert Piece May Land at Astor For Summer

The purpose of Teddie Gerard's visit over here is made known through her engagement with the Shuberts for their musical production, "Bal Tabarin." It is to open April 30 at Atlantic City and will probably land at the Astor, New York, for a summer run.

Others in the cast are Louis Simon and Shep Camp.

AFTER NORMA'S MINK COAT

Because of her failure to satisfy a \$45.50 balance on a small judgment for \$76.42 a receiver has been appointed for Norma Brown, last of the "Mary" company. Miss Brown sets forth she has no property and has been out of employment since last year—she received \$150 a week in "Mary"—with prospects of employment by William B. Friedlander or Sam H. Harris.

The judgment creditor is the H. R. Co. for a commercial bill. The receivership was asked particularly against a mink coat owned by Miss Brown.

"OLD WOMEN" START RUMORS

Chicago, April 11.

Jack Pickford is spending a ten days' vacation in Chicago with his wife, Marilyn Miller. He ridicules the reports they are not getting along and says the rumors were started by "old women" who have nothing else to do.

"HURRICANE" REVIEW

The notice on "Hurricane," published in Variety when the Olga Petrova new play opened in Montreal, was from a review written by S. Morgan-Powell in the Montreal "Daily Star," of which he is the dramatic editor.



CHARLES ALTHOFF

who will appear next week (April 15), at James Theatre, Columbus, O., will consider offers for production engagements in either comedy drama or musical comedy. Mr. Althoff has appeared in vaudeville and musical comedy in both America and England.

Address care EDW. S. KELLER, Palace Theatre Bldg., New York.

PLAYHOUSE NOT LEASED

Rental of \$100,000—Equity Players Neglected 48th St. While in It

The reported lease of William A. Brady's Playhouse to Thomas Wilkes, the Pacific Coast stock producer, is reported as not being yet closed. It is said that the price of \$100,000 a year rental for the theatre, including insurances and taxes, has been the stumbling block to the negotiations.

William A. Brady is reported as having stated he is not any too anxious to lease any theatre that he might have control of since his experience with the Equity Players at the 48th Street. Brady maintains the 48th Street Theatre was shamefully neglected while under the management of the Equity Players, and that under no circumstances would he continue their lease of the house over the original period.

NEW PRODUCERS

LeMaire & Jessell Have Two Plays In Prospect

A new producing firm, LeMaire & Jessell started this week with two plays in prospect. Its members are Rufus LeMaire and George Jessell. Their first production will be "Helen of Troy, N. Y.," written by George Kaufman and Marc Connelly, with Davidow & LeMaire first announced as its producer. The other piece is "Louie, the 14th," now current in Vienna. It will be revised in English by Harold Atteridge and Jessell, with Jessell appearing in it in New York.

LeMaire has been with the Davidow & LeMaire agency for six years; Jessell the past season was the star of that firm's Shubert unit, "Troubles of 1922."

SHOWS IN LOS ANGELES

Los Angeles, April 11.

Fred Stone in "Tip Top" opened at the Mason Sunday night and will do a big business here. The Wednesday matinee at popular prices is being omitted at the house for the first time in years.

Holbrook Blinn opened at the Majestic Sunday in "The Bad Man" at the head of the regular company at the house. The star and piece both scored and a run of anywhere from 10 to 12 weeks is predicted. Blinn is also appearing before the camera with Mary Pickford each day.

CLINE HAS CLIFTON PLAY

Louis Cline is to try the producing field again, presenting a play by Ethel Clifton entitled "For Value Received." Miss Clifton arrived from Los Angeles this week to witness the staging of the production. The opening date is set for Norwalk, Conn., April 26, with the possibility that the play will come into New York within two weeks following.

"SHUFFLE ALONG" IN PHILLY

Philadelphia, April 11.

What is probably the most important feature of the spring theatre season here is the announcement, just made by the Nixon-Nightingale officials (Syndicate) that "Shuffle Along" will come by the Forrest May 7, and will run, if business warrants, all summer.

This is the first time that a local legit house has definitely aimed for a summer run in a number of years.

JOLSON AND MUSIC BOX STIRRED UP BALTIMORE

Divided Around \$70,000 Last Week—Both Did Big Trade and Pleased

Baltimore, April 11.

Business in Baltimore last week, with the "Music Box Revue" pitted against Al Jolson, and with both charging \$3.50 top in what is known as a bad show town, was exceptionally good. The two shows split \$65,000 to \$70,000 between them. They ran neck and neck throughout the week, both getting tremendous houses, and both pleasing.

Jolson played virtually to the capacity of the Auditorium, which is about a 1,600-seat house, while the "Music Box" sold out the much larger Ford's for several performances. At all performances here the balcony and gallery went clean, with only a few seats in the rear of the house being unoccupied.

The local press carried comment on the business, citing it as an example of how this city can deliver the money when it is given good shows.

The Maryland did an exceptionally good business with its vaudeville. The stock houses suffered, and "The Bird of Paradise" fell below expectations at the Academy. The piece was given an excellent production and just about came out even on the week, doing between \$4,000 and \$5,000. "Why Men Leave Home," at the Lyceum, was badly hurt by the competition and did roughly about the same business. The latter piece expects to strike a strong gait this week and figures to make the two-week engagement profitable.

WARE-BURT CLAIMS

Before Equity for Week's Salary from "Wasp"

Helen Ware, replaced in "The Wasp" by Galina Koperneck and Frederick Burt, also in the show but now with "Elsie," have filed claims with Equity for a week's salary. "The Wasp," written by Thomas Fallon, was produced by the Kapfahl company, an incorporation in which Fallon and Louis Kaplan are the main stockholders. The piece was tried out several weeks on tour. Brought back, it rehearsed one week prior to its debut at the Morosco, New York.

Miss Ware is said to have stated parts should be rewritten as a condition she remain in the cast. Fallon refused and Burt, who is Miss Ware's husband, withdrew to open with "Elsie" at the Vanderbilt, the role being the same as created by him when the show first started.

There has been a modification of the lay-off rule this season and instead of salaries being due for temporary stoppage where a house is not available, the custom is that the original cast must be retained, unless players secure other engagements in the interim. In the matter of "The Wasp" the claims are being contested by the management under the claim Miss Ware broke her contract, while Burt refused to remain in the cast.

CUT-RATE HELP

"Up the Ladder" Got \$2,000 Worth of Reduced Trade

Chicago, April 11.

"Up the Ladder" has done so well with the aid of the cut-rate agencies Lester Bryant is thinking of cutting them out and depending upon the word of mouth advertising.

The show moved from the Playhouse, where it played at \$2.20 top price, to the Shubert-Central, an upstairs house outside the loop, and was bolstered up in its change of home by the cut-rate agencies, which have sent about \$2,000 weekly there up to this time. The prices at the Shubert Central are \$2.75 for best seats.

Bryant took over the Shubert Central to continue the run of the play here.

YIDDISH CO. IN WORCESTER

Worcester, Mass., April 11.

The National Yiddish Players opened their engagement at the Crystal Friday night, appearing in a musical comedy, "Yente on Broadway."

The cast is headed by Jacob Smekwitz, Nina Shilewitz and Joseph Kaminsky. The other players are A. Tamymoff, Sally Zweig, B. Goldenberg, Rosie Wiseman and C. Karp. H. I. Leventin is manager.

The company will remain in Worcester for the rest of the season.

CONNIE TALMADGE AND JOHN C. THOMAS LINKED

Reported Couple May Be Married in June—Both Divorced Other Suitors of Past

Los Angeles, April 11.

The latest marriage reports link the names of Constance Talmadge and John Charles Thomas. Their marriage, the story says, will occur in June, after the decree of divorce granted Miss Talmadge against her first husband, John Palaglou, the cigaret manufacturer, becomes absolute. Mr. Thomas was recently divorced by his wife and she since has been wed to Harry Puck of "Tangerine" in Chicago.

Miss Talmadge has been before reported engaged, with Irving Berlin and Clifton Webb, the dancer, mentioned among her suitors.

More seriousness is concerned in the latest rumor of the Talmadge-Thomas forthcoming nuptials.

"FACIAL BEAUTY" VERDICT

Florence M. Glover Awarded Judgment Against Woodbury, Inc.

Judgement for \$3,629.40 was entered this week in favor of Florence M. Glover of the Metropolitan opera house ballet, against John H. Woodbury, Inc., and Oswald C. Stackhouse, facial beautifiers, for scars alleged suffered because of the defendants' negligence and mistreatment. A jury turned in a sealed verdict awarding Miss Glover \$3,500 damages. She sued for \$25,000.

Miss Glover consulted the defendants for the purpose of having her nose made smaller, for which she agreed to pay \$125. She complained that the surgical stitches which were left for six weeks caused her much pain and loss of employment.

TWO "CASENOVAS"

Gilbert Miller and A. H. Woods Can't Get Together

"Casenova" a play from the Hungarian which Gilbert Miller has, may not be produced for some time. The reason is A. H. Woods also has a play dealing with the same character, entitled "Casenova's Home Coming."

The Frohman production was contemplated during the latter part of the spring, but as Woods immediately would have placed his production into rehearsal on hearing of the Frohman project has caused its postponement.

Miller and Woods it was generally believed would get together and settle the question, but Woods is said to have demanded a lion's share of the piece to hold his off.

MAUDE'S QUARREL SCENE

Father and Daughter Will Play It At the Burden Home

Sunday evening at the home of the Jamps A. Burdens, at 7 East 91st street, New York, Cyril Maude and his daughter will play the quarrel scene from "The School for Scandal."

The former Miss Maude is now Mrs. Joseph Warren Burden, having retired from the stage upon her marriage. Mrs. Burden's last professional appearance was in "Grumpy" with her father, who is starring in "If Winter Comes" at the Gaiety, New York.

"MOONLIGHT" OPENING APR. 23

"In the Moonlight," the Shubert musical production, with Jim Barton, is to open at Atlantic City, April 23. Fred Holder is in the same show.

Morton and Russell, first engaged for "Moonlight," are rehearsing in "Bal Tabarin," another Shubert show, for the Century Roof.

TRAMP DE LUXE

Portland, Ore., April 11.

With a sketchbook and a notebook, a sense of color and the desire to see the world, Edgar Bohman, stage decorator, of Portland, Ore., plans to bicycle over Italy, Spain, France, Germany and Austria as his inclination leads him—a tramp de luxe.

GUARANTEES, NOT "COMMONWEALTH" WILL RULE THIS SEASON'S END

Decided Change in Broadway's Theatrical Condition in Comparison with Last Spring—Easter Whopper Week for Local Box Offices—\$22,300 for "The Fool"

Signs of the season's approaching end on Broadway are plain in legitimate circles. Juggling of attractions has started and in that way a number of houses will be kept going through the month.

Sudden and early closings are predicted for May, when most of the weaker shows will drop off the list, except attractions guaranteeing. Cool weather has favored theatres thus far this month, but showmen anticipate swift declines in grosses, once temperatures rise. Saturday night attendance is steadily dropping.

Last season was stretched by a wave of co-operative ventures and some regularly produced attractions went commonwealth. Theatres encouraged that class of projects because no new attractions were in sight. This season the guarantee system has become so insidiously planted that productions entering the field even this late are forced to guarantee or stop.

Though this week started off with drooping business, trade Easter week resulted in some remarkable grosses. All the leaders both musical and dramatic more than exceeded the Holy Week declines. A daily matinee was played by "The Fool" at the Times square, it being the first attempt for two performances daily Easter week. The gross was \$22,300, which equalled the takings for the week between Christmas and New Year's Day, when 12 performances also were given.

"Seventh Heaven," with four matinees, grossed \$16,800. "Juliet," with Jane Cow, gave an extra matinee and jumped nearly \$3,000 for a total of nearly \$14,000. "Rain," the strongest demand on Broadway, got its regular over-capacity trade for a gross of \$15,300. "So This Is London" drew over \$16,200. "Polly Preferred" bettered \$11,000. "Merton of the Movies" topped \$16,000, while "Abie's Irish Rose" leaped \$3,000 over Holy Week and got \$13,700; all the latter shows held to eight performances.

The "Follies" moved forward for a total of \$34,700 and the "Music Box Revue" was capacity nearly all the way and turned \$28,000. "Little Nellie Kelly" beat \$23,000. "Wildfire" showed its class by jumping to almost \$17,500, which is top money thus far for the Hammerstein show and away over the other \$2,500 musicals. "Jack and Jill" climbed to the \$20,000, which made a profit for the classy musical, though it is not rated with the leaders; its top admission is \$3.50.

Monday the Music Box will drop its scale to \$4 top, the \$5 scale having obtained for 25 weeks, which is a record for revues. Last season the price was lowered to \$4 at the same time but had been lifted two months after the show opened. The attraction is a cinch into the summer going.

"Zander the Great," which opened at the Empire Monday, was accorded some of the finest notices of the season and is perhaps the strongest attraction the house has ever introduced in the spring. "The Exile" bowed into the Cohan on the same night. That show was not so kindly treated and disappointed the "talent." Wednesday, however, it was claimed the show was getting a call in the agencies. "Anathema," the Americanized play from the Yiddish, took to the 48th Street Tuesday and was regarded as having no chance.

Among the other recent openings "If Winter Comes" stands out far better than the critical comment indicated. Its first week at the Gaiety was around \$12,500. "Elsie" at the Vanderbilt and "Cinders" at the new Dresden, the musicals which opened last week, drew about \$5,500 each. "Cinders," however, started Tuesday and made the better showing; its Saturday night draw was \$2,000. "The Enchanted Cottage" started moderately at the Ritz, with \$8,000 turned the first week; it is credited with having a good chance. "The Dice of the

Gods" was not rated strong at the National. "Morphia" drew \$8,600 at the Eltinge at \$2 top and this week advanced the scale. "The Wasp" did much better than Holy Week at the Morosco, going to nearly \$7,000. As the show is guaranteeing, however, it must improve to win a profit.

"The God of Vengeance" will depart from the Apollo Saturday, but whether it secured another house was unsettled up to Wednesday. "How Come," a colored show, will succeed Monday. "The Guilty One" will bow out of the Selwyn and "Within Four Walls" will succeed Tuesday. "Anything Might Happen" will withdraw from the Comedy and the Harvard Dramatic Club will try Broadway with "Life of Man" and "Bergner." "Irene" will call it a season at Jolson's 59th Street, after trying two weeks of a second engagement on Broadway on the cut rate plan. The house will go dark a week but is expected to reopen April 23 to receive "Sally, Irene and Mary," which is to be moved up from the 44th Street, the latter house getting "As You Like It." One more week is scheduled for "The Love Habit" and "Liza."

"The Perfect Fool" topped the subway circuit business last week by getting nearly \$16,000 at the Broad Street, Newark. Nazimova in "Dagmar" woke up the Bronx and drew over \$10,000 at the Opera House. "The Masked Woman" played to \$8,000 at the Majestic, Brooklyn, but the other pair of houses in that borough did not fare so well. Fiske O'Hara doing about \$6,000, which is much under form for him there, and "R. U. R." only tallying \$4,200 at Teller's Shubert. "Six Cylinder Love" turned a profit at the Riviera by grossing \$9,300.

Cut Rates in the Van

There were 26 attractions listed on the cut rate list yesterday (Wednesday) without counting the one show that was on sale for special matinees only. In the advance brokers offices there were 23 attractions still listed as buys despite the fact that there were three dropped from the list last Saturday night. They were "The Guilty One," "Barnum Was Right" and "Give and Take." This week the buy for "Secrets" at the Fulton ends and will be renewed.

Of this week's incoming attraction there was a buy only for the Alice Brady starring vehicle at the Empire, the brokers taking 200 seats a night for four weeks.

The buys include "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Cinders" (Dresden), "Rain" (Elliot), "Zander the Great" (Empire), "Secrets" (Fulton), "If Winter Comes" (Gaiety), "So This Is London" (Hudson), "Clinging Vine" (Knickerbocker), "Little Nellie Kelly" (Liberty), "Polly Preferred" (Little), "The Comedian" (Lyceum), "Music Box Revue" (Music Box), "The Dice of the Gods" (National), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), "The Enchanted Cottage" (Ritz), "Mary the 3d" (39th St.), "The Fool" (Times Sq.) and "The Dancing Girl" (Winter Garden).

In the cut rates there was considerable pick up in the business during the early part of the week with Monday night being particularly good. The little folder issued last week is credited with having done the trick, although it contains no reference to the fact that the seats offered are at cut rates. The list held 11 musical comedies, 6 comedies and 10 dramas. The attractions listed are "Caroline" (Ambassador), "Lady Butterfly" (Astoria), "Liza" (Bayes), "Wildflower" (Casino), "Lady in Ermine" (Century), "Sally, Irene and Mary" (44th St.), "Irene" (Jolson), "Up She Goes" (Playhouse), "Go-Go" (63d St.), "Elsie" (Vanderbilt), and "The Dancing Girl" (Winter Garden). The comedies were: "You and I" (Belmont), "The Love Habit" (Bijou), "Anything Might Happen"

SONG JUMBLE

"Jack and Jill" Misses One "Glory" Number

Tuesday evening Nancy Gibbs entered the cast of "Jack and Jill" at the Globe replacing Virginia O'Brien, who left the show to join Cohan's "Rise of Rosie O'Reilly." Miss Gibbs is the last of several cast changes decided on after the show opened.

Several new song numbers have been inserted. The interpolations are by McCarthy and Tierney, but because of a publisher's contract at least one number selected has been held out. It is "The Saw Mill River Road" which was the hit of "Glory." The number is published by Feist, while Remick has the publication rights for all of "Jack and Jill" numbers. Feist is said to have relinquished rights to one McCarthy and Tierney song inserted in the Anderson show, and it is expected Remick will act similarly on the "Saw Mill" number.

"LIKE IT" AT 44TH ST.

National Theatre's Attraction Opens Next Week in Washington

"As You Like It," the initial production of the new American National Theatre, is now set for its Broadway premiere at the 44th Street April 23. The attraction will open as scheduled at Polfs, Washington, Monday. The Shubert and Broadhurst, which were first choices, could not be secured.

To make way for "As You Like It" a switch will send "Sally, Irene and Mary" from the 44th Street to Jolson's. The latter house is due to go dark Saturday, when "Irene" will be withdrawn. The latter attraction was booked for a second Broadway engagement on the theory that cut rates would afford a profitable stay of a month or more. Receipts last week were about \$8,500, and it was decided to close "Irene" for the season.

"PAPA JOE" GUARANTEEING

"Papa Joe," which has been running at the Princess to small takings, will move to the Bayes April 23. "Liza," the colored show, withdrawing after another week. "Papa Joe" was produced in London under the name of "Mister Malatesta." For the last two weeks it has beaten \$3,000 and that is claimed to have netted a small profit.

In moving to the Bayes "Papa Joe" is guaranteeing the roof house \$2,500, the same applying for the colored show. It is expected, however, that cut rates will lift the gross considerably. The small capacity of the Princess (299) permits little cut rating there.

TUT TIME PLAY

"Hatasu" for Matinee Performance At the Longacre

"Hatasu" will be presented the afternoon of May 7 at the Longacre under the auspices of the New York City Federation of Women's Clubs, which will receive half the proceeds for its Hotel Building Fund.

The play, written by Ruth Helen Davis, is a story of the feminist movement in Egypt 100 years before the time of Tut-Ankh-Amen or about 3,500 years ago.

Louise Hallett will aid in the production of this piece and will play a leading role.

"Scandals" Season Ends April 21—Chicago, April 11.

The notice for the closing of George White's "Scandals" was posted at the Illinois Saturday. The season ends April 21.

(Comedy). "Barnum Was Right" (Frazier), "Papa Joe" (Princess), "Enchanted Cottage" (Ritz), and "Mary the 3d" (39th St.). Dramas: "The God of Vengeance" (Apollo), "Whispering Wires" (Broadhurst), "Morphia" (Eltinge), "Icebound" (Harris), "Roger Bloomer" (Greenwich Village), "The Wasp" (Morosco), "Dice of the Gods" (National), "The Old Soak" (Plymouth), and "The Guilty One" (Selwyn). For matinees only: "Uptown West" (Carroll).

"VENGEANCE" TRIAL

Comes Up Today—May Play in Bronx Next Week

"The God of Vengeance" court case will be heard today (Thursday) at which time it will be argued that the charge of giving an immoral and obscene performance at the Apollo, New York, be sent before a justice of the Supreme Court. The actual trial of the players and manager will determine whether the attraction can continue to be publicly continued.

Meantime the show's status is in suspension. It must quit the Apollo Saturday, and no other Broadway theatre has been tried for or offered because of the pending charge. It was understood Wednesday that "Vengeance" had been offered a theatre in the Bronx (Prospect) and that it would be removed there next week.

Last week the attraction did better business, grossing about \$9,400. That was attained by means of an extra matinee Easter at which time the takings were about \$1,500. The show had a stop limit of \$10,000 at the Apollo and notice was given to vacate two weeks ago.

COLORED "SALOME" IN N. Y.

A colored company in "Salome" opens a two weeks' engagement at the Lafayette, Seventh avenue and 135th street, April 22. The piece has played Chicago, and is at present in Washington.

It will be retained at the uptown house for a run if satisfactory business prevails the first two weeks.

The cast is headed by Evelyn Peer, the colored motion picture star.

LEGIT ITEMS

Heirs of Laura A. Palmer, widow of Albert Marshman Palmer, theatrical manager, were this week directed by Surrogate Foley, of New York, to show cause May 27 why her will, cutting off two grandchildren with but \$100 each and disposing of the remainder of her estate, estimated at about \$57,000 in personality, among other relatives and others, should not be admitted to probate. Mrs. Palmer died March 15. She made her will May 31, 1922. Without bonds she named Irving M. Dittenhoefer, her friend; Morton M. Palmer, her son, and Dr. Vincent J. Youmans, her son-in-law, as the executors.

Lennox Pawle has called attention to the error of the item that he received notice from the management of "Jack and Jill." Instead, Pawle handed in his notice in order that he join the cast of "The Mountebank," produced by the Frohman office in Philadelphia last week.

Jane Lambie has replaced Marcia Adams in "The Adding Machine," the Theatre Guild's current attraction at the Garrick.

An extra matinee of "Romeo and Juliet" will be given at the Henry Miller April 23, which is the anniversary of Shakespeare's birth. Matinee attendance for the Jane Cowl attraction has been capacity since the opening.

David Burton, general stage director for Charles Frohman, Inc., is engaged to wed Betty Weston, who appeared last season in "The Czarina," and is in the forthcoming Frohman production, "Goodness Knows."

Fred Cruikshank is going ahead of "Spice of 1922." It's playing a return date in Philadelphia this week and is coastward bound.

John Cort's failure to answer two suits by the National Printing & Engraving Co., Inc. has resulted in judgments being entered for \$2,255.18 against the producer personally and \$2,539.87 against Cort and Alexander Aronson, jointly, arising from work done for the "Wildcat" production. The first Cort suit involves a \$2,053.46 note and a bill for \$139.53 involving the now defunct "Dolly Jordan" show.

"Better Times," at the Hippo drama, New York, closes April 23, completing a season of 34 weeks.

Matinees will be cut down to three weekly at the Shubert-Detroit for the new musical Shubert show, that have been booked for the next ten weeks. Prices will also be ad-

NO CHANGE IN EQUITY CONTRACT RENEWAL

Another Meeting Held Without Result—Collections for N. Y. Celebration

There is no change in the situation regarding the proposal of the Producing Managers Association to Equity that the strike agreement guaranteeing open shop on Broadway be continued for another term of years starting in June, 1924, when the present agreement expires. The committees representing the two organizations again conferred Monday at which there was no recession by Equity in its attitude to institute closed shop.

It is understood that Equity, however, had adopted the tactics of attempting to win the managers over to its way of thinking, arguing the so-called "Equity Shop" would be a good thing for both sides in "controlling" actors. The atmosphere around Equity headquarters is that contentions of the managers can in no way affect the Equity policy and that compromise is not to be considered.

At last week's meeting of the P. M. A. representatives of the Women's War Relief asked for permission to take up a collection in the legitimate theatres. One prominent producer and theatre owner protested, but when it was explained that war veterans were actually in want and that funds for their comfort in the government hospitals were desperately needed, all objections were withdrawn. The P. M. A. adopted a rule last year stopping all collections in theatres.

A message from Mayor Hylan asking support for the raising of funds for the silver jubilee commemorating the silver anniversary of the formation of Greater New York, led to the appointment of a committee which called at City Hall. The managers offered to give Sunday night performances in all legitimate houses and turn all proceeds over to the fund. It was also suggested the vaudeville and picture houses do the same. It is estimated \$400,000 will be needed for the celebration. No acceptance has been received from the Mayor.

Tuesday Augustus Thomas and W. A. Brady went to Albany to argue in committee in favor of the Levey-Block bill, designed to legalize Sunday night performances in the legitimate theatres. Frank Gilmore and an Equity delegation were also on hand to protest.

VIOLET HEMING'S NEW 'BRIDE'

Toledo, April 11. Toledo will view one more first performance next week when Violet Heming unveils her new vehicle here.

Miss Heming, who is finishing a special three weeks' return engagement as the star of the Toledo Theatre Players, Toledo's rep company, will be presented by Daniel Frohman in the play she is expected to be seen in on Broadway next year. It is a new opus written expressly for her by Grant Morris. Its tentative title is "The Bride." The initial performance will take place Monday night with the author here for it. Playing opposite Miss Heming in this play will be James Crane, secured as the new leading man of the Toledo Players to succeed Don Burroughs, who is leaving the company.

"UPTOWN WEST," REGULAR

"Uptown West," by Lincoln Osborn, being presented at special matinees at the Earl Carroll, New York, is to be placed in a Broadway house as a regular attraction within two weeks. Osborn is well known as a play doctor and adapted for stock. The matinee piece is his first attempt as the author of an entire play for Broadway.

The cast appearing in the matinee performances including Henry Herbert, Florence Mason, Frances Victory, Clifton Brickert, Angela Jacobs, Grace Hoyer and Edmond Norris will remain intact.

Justed to a \$2 and \$2.50 scale, "The Dancing Girl" May 27, breaking its jump to Chicago, where it will open for a summer run.

Violet Miller will take Eddie Enzelle's role in "The Gingham Girl" after it has finished in New York.

INSIDE STUFF

ON LEGIT

Gilbert Miller "test" a bet with Gus Hillsdorf, property man of the Empire, New York, Monday night when "Zander, the Great" opened there. The manager feared the time necessary to strike the prolog and set the first act might be unnecessarily long. It has taken 15 minutes to turn the trick out of town. Miller offered to slip props \$50 if it was done in 10 minutes, and promised to double the "wager" if that mark was beaten. The first act was ready in eight minutes after the curtain dropped on the prolog and Tuesday Miller presented Hillsdorf with a \$100 bill.

James D. Barton, who commutes between New York and Japan, is on his way East from the coast, having arrived from the Orient last week. He arranged for the American appearance of a number of artists while in the Far East, including Willy Burmester, the German violin soloist. Burmester appeared here in concerts some years ago, but is said to be the first German instrumentalist booked for America since the war. There are several Japanese artists designed for concerts also on the way. A letter received from Barton this week describing his importations could not be deciphered because of immersion. It is the custom for government planes to take off from the Orient when the boats are 24 hours out to sea. In this case the plane was forced to land in rough water and the mail was submerged several hours.

"The Exile," which attracted attention by being announced for the Klaw, but which booked the Cohan after "The Last Warning" proved in court its right to continue at the Klaw, is said to have 25 stockholders. A number of Broadway theatre treasurers invested their savings in the production, the group said to include most of the box office boys in the 48th street houses. A company manager just in from the road got excited and took a chance as late as Saturday last, at which time it is reported he bought in for \$2,000 worth. Eleanor Painter and Jose Ruben are starred in the show, and are also said to have invested. A publicity man who has a friend in the cast tried for two duets Monday night for the premiere. Failing, he wired the actor that he had been "crowded out by the mob of stockholders trying to get in."

Helen Reilly, secretary for Arthur Hopkins, was recently badly burned about the neck and chest. Though able to be about, it will be several months before the bandages can be laid aside, and she may be permanently scarred. Miss Reilly was injured in a peculiar manner. She picked up a bottle of nitric acid dropped on the office stairs by some visitor. For some reason the bottle exploded.

Six ticket brokers who were forced to furnish bond to the collector of internal revenue covering claims made by the government for its share of excess premiums on theatre ticket sales have settled on the basis of 25 per cent. of the claims. The amounts ranged upward to \$20,000 and the latter claim was settled for \$5,000, the others being in proportion. The settlements, however, were made under protest, and the ticket men have already engaged counsel for a refund of all the sums paid. It is said the attorney who took the cases is so confident of winning that he accepted without a retainer fee. The brokers claim a former auditor, who took care of the books of all the men accused of withholding money from the government, had a personal grievance and made charges to the collector. It is said there is no evidence that the brokers did not pay the collector his rightful percentage and that the amount of the claims was a matter of guess work.

Mme. Knipper-Tchekowa of the Moscow Art Theatre will appear at the Belasco Sunday, April 29, before an invited audience to read the letters of her late husband, whose "Three Sisters" and "The Cherry Orchard" are rated with the greatest of Russian plays. The letters were written while the couple were in Russia, but in different cities. They are said to be exceptionally interesting because of Tchekowa's style as an author. A number of the social set have already accepted to act as patronesses for the reading. An admission charge of \$2.50 will be made, the money to be devoted to a Tchekowa museum in memory of the dramatist. The theatre has been donated by Belasco. The letters are to be published in book form later.

"Liza," the colored show, was the only attraction on Broadway which was on a half salary basis Holy Week. Under an Equity rule, attractions which play must pay full salaries, but no salaries are required if laying off for the week. There are no colored members of Equity as far as is known. "Liza," when it moved down from Daly's 63rd street, entered the Bayes under a \$3,500 weekly guarantee. When business failed to touch \$5,000 the guarantee was cut to \$2,500, which, however, attained for Holy Week, and is still effective. It is claimed the show has been able to break even downtown.

"Alias Mrs. Pepp," with Marie Cahill, which was slated for production this spring by Richard Herndon, has been postponed until the fall. The piece was tried out during the winter, and has been rewritten. It is a satire on mystery dramas.

Walter Brooks, a director, turned down the restaging of the dances in "How Come," the colored show which enters the Apollo next Monday. Brooks staged "Shuffle Along" and "Liza." He is dark complexioned, and was mistaken for a sable gentleman not long ago. That decided Brooks to pass up colored shows. Brooks staged dances in four current attractions, having directed "Go Go," "Liza" and "Elsie" and the dance bit in "Kiki."

Channing Pollock did the Drama League a good turn Sunday night at its dinner meeting at the Astor, but the league didn't realize it until afterward. Pollock, as toastmaster, toasted the leaguers pretty because of the league's selection of 14 plays picked for its "Sign Post." Among the chosen attractions were three or four dismal failures and two had so short a run that it is a surprise the league included them. Pollock was frank enough to state that although plays from his pen had been produced on Broadway for 20 years, but none, not excepting his current dramatic smash, "The Fool," was ever "sign-posted" by the league. W. A. Brady got into the mood and spoke his mind about a number of things, digging the critics for making so much of the imported Russian attractions for one thing. Stark Young, dramatic critic for the "New Republic," a highbrow radical weekly, picked up the pace and struck out lustily in his own way. Then Marie Dressler made it a foursome with cracks about actors and acting.

All of that got onto the front page of Monday's newspapers, with Pollock's comments featured. Members of the league were amazed at the turn the addresses took during the affair and sticklers for form thought the playwright was all out of order in directing an attack on the league from his position as toastmaster. They figured that if Pollock had planned his talk he might better have declined the post of toastmaster and accepted the invitation as one of the speakers.

The day chiefs of the league realized the frank talking at their meeting had resulted in the best publicity the organization was ever recorded. The duties of that date carried replies from the league, Henry Stillman, the executive secretary, hitting back at Pollock and the latter countering, mentioning he did not think so much of Stillman as a playwright after having seen one of his plays. That meant a travesty given at the dinner and entitled "14 Plays in Search of the Sign Post and One Which Did Not Care." Tuesday afternoon Pollock received a letter from Stillman thanking him for the success of the league's meeting.

Stillman referred to the event as a "nice little Irish free-for-all" which is "still echoing in the papers." Pollock didn't understand the letter, was complimentary until shown the league had benefited by the publicity. Stillman was formerly stage manager for David Belasco. He was at the head of the producing unit, which put on "The Skylark," a fliv, at the Belmont last season. He was also stage manager of the Beechurst Players, who appeared in Frank A. Vanderlip's private theatre at Scarborough-on-the-Hudson.

It is understood the Bar Association of New York is considering the going on record as opposed to the alleged practice of issuing session passes to judges for Broadway's theatres by any important managerial firm. Leaders of the bench are said to be inclined to discourage the practice, believing a wrong interpretation may be put upon the acceptance of such courtesies and the possibility that it may lay the judiciary open to the charge of favoritism. The matter is said to have been called to the attention of the Bar Association by an attorney who has frequently opposed Shubert counsel in the court room.

Statement current anent the loss which Laurette Taylor and J. Hartley Manners carried on "Humoresque" say between \$65,000 and \$100,000 was written off on the wrong side of the ledger on the production. There won't be a chance to get any of it back through picture rights, for the screen had the production before the stage.

Kelcy Allen of "Women's Wear" is in arms against press agents who distort notices. Kelcy says that at the opening of "Papa Joe" at the Princess he asked a "Herald" reporter the following question: "Do you think this is as good as 'Able's Irish Rose'?" The reporter closed his review of the evening's entertainment with Kelcy's line and the press agent cut it to read "As good as 'Able's Irish Rose.'" The question is whether or not Kelcy is sore at the cut or that the "Herald" used his line without crediting him with it. Kelcy, however, insists his publications are the best advertising mediums for the hypodermic plays for they are certain to reach the needle workers.

A plan to put the ban on a cut rate press agent who has lately made his appearance on Broadway, has been promoted among a number of the daily and weekly papers. This press agent is of the younger school, and has been a Broadway hanger-on about shows for some little time. He has worked here and there. Lately he has cropped up in several places, and now is representing three of four independently produced attractions running on Broadway. In two instances he is known to have cut under the press agent who had the job at a regular salary.

The Sixty Club is to have a clubhouse of its own from all accounts. John W. Rumsey, the club's president, is reported promoting the movement. Rumsey was largely responsible for the advancement of the Friars to its present leading place in theatrical and newspaper clubdom. Rumsey was one of the earliest guiding spirits of the Friars when it needed a strong, stern hand. Rumsey's work was belatedly recognized by the Friars when recently made an honorable life member of the organization. With the 60 Club Rumsey has done as well, making that group country wide known. The Club has been giving its affairs at the Hotel Ritz, holding them bi-weekly.

A story in Variety last week mentioned Famous Players is paying A. H. Woods \$10,000 weekly rent for the "Covered Wagon" in the Woods, Chicago. That was in the legit department. In the picture department the correct story appeared, that the picture is playing 60/40 with the house under a stop of \$10,000.

"Wildflower" eventually will be produced in London, by or in conjunction with Arthur Hammerstein, its producer. Anticipatory, Mr. Hammerstein when engaging Edith Day for the piece gave her a run of the show contract, which also included England. Under that agreement Miss Day may appear in the musical show on both sides. She is equally as well known abroad. Hammerstein will sail for England May 12 on the "Majestic" and will probably arrange for the foreign presentation of "Wildflower" while over there.

Flo Ziegfeld, Jr., is due in New York today. He has been due for several days, but could not tear himself away from Palm Beach. Mrs. Ziegfeld (Billie Burke) insisted upon returning, and the getaway started from the Florida seashore Tuesday afternoon, or it should have, the Ziegfelds are coming north in a private car. With Ziegfeld's arrival will be decided what is to be done about a new "Follies." That has created more talk along Broadway of late than whether Joe Leblang can handle Shubert and Erlanger in the centralized ticket agency scheme. Gene Buck and Ned Wayburn have lined up for Ziegfeld about 10 numbers and scenes for the new "Follies," while Leo Morrison, the agent, has a list of names ready to submit to Ziegfeld for the cast. Just what Ziegfeld is thinking about isn't public, or whether he wants to follow one "Follies" with another in the same house, or whether the current "Follies" may not prove the surprise of the season by holding over at the Amsterdam into hot weather.

Edna Goodrich was reported when sailing from New York to have gone to Europe. It is understood Miss Goodrich, however, sailed for a South American port.

Charley Gebest was given a party by George M. Cohan on the stage of the Liberty, New York, last Saturday night, after the performance of "Little Nellie Kelley." It celebrated Gebest's birthday, also the 30th year of his association with Cohan as musical director. Two orchestras and a stage full of show people attested to Gebest's popularity, while Cohan himself endorsed his friend by remaining until the late hours of the next morning when the affair broke up, after one of the most enjoyable and unique parties Broadway has known.

Around the Hotel Algonquin dining room this week it was claimed the storm aroused by proprietor Frank Case's remarks anent his dislike of certain Jewish luncheon guests, was reported to have passed. Some of the "Knights of the Round Table" are said to still feel that Case was all wrong in his attitude, and several guests have not been seen in their customary places. They include Morrie Ryskind and Lewis Gensler, the pair who listened to Case's bone chatter. It is said Case apologized to them on the suggestion of Frank P. Adams who asked the offended guests to call at his house for that purpose. At a birthday dinner given by Case, several of his Jewish friends were also absent, though invited. Since the outburst Irving Berlin, Rube Goldberg, Edna Ferber and Dorothy Parker are reported not to have been noticed around the Algonquin.

The daily luncheon group of newspapermen and press agents around the Hotel Hermitage had a good laugh at the Algonquin affair. The Hermitage bunch are ex-Cheese Clubbers who once gathered for their noon-day breakfasts at the N. Y. A. They claim that Case did not want to serve matzahs during Passover week. They too have gone the Algonquin one better, and have agreed to allow one Gentile to every three Jews at the luncheon table.

Some talk has been sent around, blamed upon chorus girls of the current "Music Box Revue," who claim they have been replaced by choristers from the road "Music Box Revue." The replaced girls say it was unfair to displace them for the girls from the road show. Frank Tours, the Music Box conductor did not leave with the remainder of the troupe Tuesday for London, as the strike of the musicians detained him. He expects to sail Saturday.

During lunch time yesterday (Wednesday) in the Astor grill, a nervous bus dropped a tray. It hit the mosaic with a crash. Someone started to applaud and the other diners joined in. It greatly disgusted Nick, the grill's manager, who said: "What! An encore after \$40 worth of dishes!"

LITTLE THEATRES

The growth of the little theatre movement and the surprising interest elicited in the New York Drama League's short one week season on Broadway with a series of four one act plays starting April 30 may result in the founding of a permanent one-act playhouse in New York, made possible through the unique plan now being worked on by Walter Hartwig, manager of the Little Theatre Department of the New York Drama League. It will embrace the whole United States. Each group will proceed with its regular plans each season, the prime objective to be made a trial in a Broadway theatre. The most capable and representative companies in the various cities will be brought to New York to present their playlet as part of a week's program along with three others. If the demand warrants it runs will be aimed for.

Mr. Hartwig's plan is still more or less in the embryo. He has his eye on an intimate little theatre like the Princess as an ideal house for a permanent one-act playhouse.

The inter-organization contest April 30 will have 20 entries, four performing each night for five nights from Monday through Friday, with the eliminations being judged the last night. Saturday's performance will be presented by the four best offerings. Considerable interest has been manifested by playwrights, who find that their market is practically limited to vaudeville. There is no such thing as a curtain raiser in New York and the little theatres present a new avenue if put on a practical paying basis. Some of the authors proposed to stage their own efforts at individual expense and permit them to compete in the forthcoming competition. This was overruled, limiting competitors only to established organizations that have present two or more bills.

The next season's proposal may bring into existence such author-producing bodies.

That there is a commercial field for the little theatre is attested by Mr. Hartwig through the number of inquiries from laymen the New York Drama League has received. It has created wonderment with the moving spirits, why they, acknowledgedly disinterested in the mechanics and artistic end of the little theatre, should seek further information from the league where certain companies are performing. The centering of all in a central playhouse is looked upon as a practical solution for a public that prefers its entertainment in four episodic allotments in preference to an extended three or four act play.

The Portland, Oregon, High School Teachers' Union is arranging for a program of three one-act plays to be put on at the Labor Temple by Moroni Olson, Janet Young and Byron Faulger, a traveling troupe formerly connected with the Little theatres in Seattle and Salt Lake City.

The Grangers are going in for the drama. At Watertown, N. Y. for three days, starting April 25, there's to be a dramatic training school for grange representatives under the auspices of the Jefferson County Home Bureau and the New York State College of Agriculture at Cornell. Eighteen granges will have students at the school. Upstate theatrical men see an unusual significance in this response to the dramatic urge in the rural sections.

There was no performance of "Charley's Aunt" by the Dramatic Club of St. Lawrence University in the Canton Town Hall Thursday night. The playhouse was closed to the collegians until the college settles for damage done during a battle between freshmen and sophomores at the close of an undergraduate basketball game. The town wants \$400, and the students refuse to meet that figure, claiming that \$150 would cover.

Lionel Dobell has taken a lease on the Minnehaha studios in Spokane, now controlled by the Pan-American Film Corporation. Dobell has started "shooting."

The Dramatic Club of the University of Pennsylvania will present John Massell's tragedy of "Nan" as its annual production April 26-29 at the Plays and Players Clubhouse, formerly the Little Theatre, Philadelphia. "The Yellow Jacket" and the "Admirable Crichton" were presented by the club in former years.

STOCKS

BROWNELL STOCK

"THE WOMAN IN BRONZE"
Newark, N. J., April 11.

Billy Byrd.....Helen A. O'Connell
Maude Rand.....Lillian Aune
Leonard Hunt.....Fred Eric
Mary Courtney.....Kirk Markham
Mrs. Douglas Graham.....Helen May
Mrs. Douglas Graham.....Frederick Biskel
Patrick Griggs.....Barry Townsley
Sylvia Morton.....Daisy Rieger
James.....Robert Stevens
Vivian.....Mabel Brownell
Reginald Morton.....George Barbier
Papa Bonelli.....George D'Alor
George.....J. B. Casady

For her first week in Newark Mabel Brownell chose "The Woman in Bronze." This artificial piece of claptrap revealed that Miss Brownell has a good, well-balanced company of players, apparently capable of better things than this play permitted most of them to do. In the part created by Margaret Anglin Miss Brownell showed tragic gifts of no mean order. She has sincerity, feeling and power, and brought the sensational curtain of the second act down with a terrific smash. She was weak in the few light touches the role permits, excusable under the strain of the emotional part. Her worst fault was a decided tendency to become inaudible at least in the rear of the theatre when speaking quietly. But these were trifling flaws in a noteworthy characterization.

Playing opposite in the role he had with Miss Anglin, Fred Eric was perfectly at home. But he was only pinch-hitting and will be succeeded in the lead this week by Wilfred Lytell. Daisy Rieger, the ingenue, seemed colorless in an unsympathetic role. She has a certain power, but failed to suggest any reason why three men should be in love with her. Barry Townsley was convincing as a "heavy jack" man. He is an excellent villain of the polished, satanic type. The juvenile, Frederick Biskel, played well enough, but without distinction. In a fat character part George Barbier displayed a remarkable sense of comic values and won well earned applause. Helen May was amusing, and the other parts, small, were well handled.

The one set was surprisingly good for a stock, while the stage investiture was in perfect taste and well suggested the luxury called for. The whole production was smooth and testified to the excellent direction of John McKee. As far as one can remember the Anglin production this stock version seems to lose little in comparison.

Miss Brownell's stock is under the management of Hurlig & Seamon and is the third to occupy the local Strand in a short time. She is an old favorite in Newark and did splendid business the first week. Whether she runs into the summer remains to be seen, as no stock has done it in Newark in years. She has no competition downtown, but must draw against Maude Fealy, who is strongly entrenched in the residential Roseville section. There ought to be business enough for both these good stocks, but Newark is a queer town theatrically, and it has been thumbs down for stock until this year. But with pictures looting their pull here, perhaps stock will come into its own.

The Strand gets 75 cents top, with \$1 Saturdays and Sundays; matinees, 35-50. Austin.

SMITH-DUFFY PLAYERS

("CLARENCE")

Baltimore, April 11.
Mrs. Marylin.....Rose Watson
Mrs. Wheeler.....William Crimans
Mrs. Wheeler.....Clara Mackin
Cora Wheeler.....Jane May
Violet Finney.....Kay Hammond
Della.....David Harblin
Evelyn.....Dorothy Dunn
Dinwiddie.....George Kennedy
Herbert Stem.....Dillon Deasy
Bobby Wheeler.....Adrian Morgan

The Smith-Duffy Players appearing at the Academy of Music is one of the five stocks under the same management in various cities. The local company is handled by Richard A. Marshall, with Forrest Cummings' director. For the current week and next the presentation is Booth Tarkington's "Clarence." The piece is played by the members of the regular company, with one or two additions. The production met with the approval of the local press, with many laudatory reviews given in its favor. Prior to the Tarkington piece the company appeared in "East Is West" and "The Bird of Paradise." Both plays were exceptionally well produced for stock. A few shortcomings were in evidence in "East Is West," mainly due to miscasting.

"Clarence" is carefully put on and well cast. Kay Hammond, the regular leading woman, appeared as "Violet Finney," with Jeanne May, a new ingenue, played "Clarence." David Harblin, assigned the lead, with ease. With his athletic build he would not have been selected as a type for the role. His handling of the part notwithstanding was creditable. Miss May played with assurance. Adrian Morgan did capably. The remaining members of the company fitted their parts nicely.

Leopoldine Damrosch, a regular member of the company, is the daughter of Walter Damrosch. To date the company has failed to make much money. What losses there have been were moderate. The overhead is exceedingly heavy, with the length of the run to be determined by the returns gained by the next two or three productions. "The Gold Diggers" will follow the current bill, with "Six Cylinder Love" and "Just Married" underlined.

Sisk.

Alfred Cross has closed his engagement as leading man of the Strand Players at the Broadway Strand, San Francisco, where he has played since the house opened for the stock company. Lawrence March, formerly with the company, has returned and will direct the productions. Others joining after extended absences are Eddie Lawrence and Harry Schumm. Marguerite Evans is a recent accession. Jimmy Dillon, with the company for many months, will be male lead for the present. Several changes have been made in the personnel of the cast at the Lyceum, San Diego, where musical comedy holds forth. New-comers include "Tuba" Ferns, Cal La Vance, Bert Saunders, Pauline Avis and Betty Young.

The Duffy stock at the Shubert-Crescent, Brooklyn, N. Y., last week in "Six Cylinder Love," its opening play, did about \$5,000 gross. It wasn't considered bad for the start and the company thinks it will better that mark this week. Henry Duffy is the sole owner of the Brooklyn stock, though with Duffy and Smith in other stock ventures.

The Marguerite Bryant Players, completing a 30 weeks engagement in Washington, Pa., were transferred this week to the Lyceum, Pittsburgh, opening in a new version of "St. Elmo." The company includes Lester Al Smith, who recently closed a road tour in "A Night in Honolulu"; Matt McHugh, Ben Lumley, Kirk Brown, John Ennis, George Gay, Frederick Courtney, Charles Cramer, Bruce Rinalda, Nellie Walker, Mabel Frost, Margaret Hall, Alice Gray and Marguerite Bryant. The company is under the management of Charles Kramer, with Bruce Rinalda business manager, Arthur Kam publicity man and Ben Lumley director. "The Girl in the Limousine" will be the bill for the second week, with Kara, a mind reader, as an added attraction.

When the Woodward Players held forth at the old Garrick, St. Louis, they had some difference with musicians' local and since have been without an orchestra. The breach was repaired and the musicians returned to the pit this week at the Empress—where the Players are now showing. It is reported the union insisted on having seven men in the pit at the Garrick. Woodward, so the report goes, wanted but six, maintaining that was all he could afford and would not use any more. The union would not permit the six to remain. At the Empress the seating capacity is much larger and business at present is exceptionally big. With these improvements O. D. Woodward decided he could use the seven men.

The benefit performance for Margaret Lee in the Union Square, Pittsfield, Mass., scheduled for last Thursday, was postponed until today (Thursday) at the matinee. Manager Earnest visited Miss Lee in a New York hospital last week. She is recovering from injuries suffered in an apartment house fire but will be confined in the hospital for a long time. Through the generosity of a New York woman the hospital expenses up to this time have been paid, but more money will be needed before Miss Lee recovers. Manager Earnest says. There have been numerous offers of financial assistance in Pittsfield. One man already has contributed \$25; another \$10 and another \$5.

The Henry Jewett Players having under lease the Copley, Boston, are using "Disraeli" for another week, due to the big pull of this play when at the house the first week. "Disraeli" as acted by George Arliss was one of the sensational hits of the season when it was played at the legitimate house a few seasons back. The St. James, where the Boston Stock Company has been doing a surprisingly good business this season, as they did last, is using "Coroner" this week, playing at \$1 top

and going strong according to report. "De Luxe Annie" is the show selected by the Somerville stock players for this week.

Stock under the management of Leonard Wood, Jr., opened Monday at the Palace, White Plains, N. Y. The company, including Aveta Nudsen, Helen Edwards, Dolores Graves, Alma Powell, Valentine Winter, John Woodward, Fairfax Carter, Burgher, Charles S. Barton, Charles N. Greene and Tom Williams, appeared in "Nice People" as the opening bill. Kendal Weston is the director.

The Broadway Players will open April 23 at Powers, Grand Rapids, Mich., in "Nice People" with "Smilin' Through" for the second week. John Ellis will direct the stock productions. In the company are Marguerite Fields, Mary Wall, Georgia Backus, Charlotte Wade Daniel, Inez Lyman, Gertrude Devine, George Wallace, Roman Greenleaf, Hallam Bosworth, Jerome Kennedy, Eugene Harper, Franklin Arthur.

A story emanating from Fabian sources in Newark, N. J., has it that Hurlig & Seamon have no lease upon the Strand. It is said that they are merely renting the house to see if Mabel Brownell can get over, and they only have an option on it. The first report given out by Hurlig & Seamon was they had leased the house for six years, with an agreement to play nothing but stock.

Isabelle Owen, of the Arlington Players at the Auditorium in Lynn,

Gorman, Framingham, Mass. The company has had a fine success since opening and will stay at the Gorman until the latter part of May after which it probably will play an engagement at a summer resort.

Plans are underway for three summer stocks in Columbus, O., this year. Keith's and the Hartman will oppose each other in the downtown section with a company to play melodrama to be installed in the theatre in the local amusement park. The company at the Hartman under the management of Brandon Evans opens April 30 with Harry Ford as director and Edward Harford as his assistant.

"Six Cylinder Love" is in its second week at the President, Washington, D. C., the company, including George Barnes, Wanda Lyon, John Carmody, George Sweet, Robert Lowe, Guy D'Enery, Antrim Short, Ann Sutherland, Lee Patrick, Constance Brown and Harry Shutan, gaining favorable notice.

Louis R. Jacobs, business manager of the Hartman-Stendord Co. at the Rivoli, San Francisco, resigned last week and intends to organize another company of his own to present light operas in Oakland. He has contracted for the Oakland Auditorium. E. John Vale, baritone, and Bessie Tannehill, soprano, have been engaged for the company now at the Rivoli.

E. O. Bondeson, press representative at the Curran, San Francisco, has a leave of absence and goes to Los Angeles to become general man-

STOCK PLAY ON SUNDAY GIVEN IN INDIANAPOLIS

No Publicity Given Nor Comment Following—First Sunday Legit in Long Time

Indianapolis, April 11. The Grand Players at English's gave a Sunday performance of "Lilac Time," without publicity, interference or comment. It's the first legit performance on the Sabbath here in years. Other forms of amusement have had Sunday freedom but the drama didn't try.

The Grand Players came from Davenport, Ia., and are at English's for a stated run of 10 weeks.

In the company are Jean Oliver, James LeRoy, Isabelle Arnold, Larry Sullivan, Al C. Wilson, Helen Davis, Maralyn Fink, Normal Wendel and Earl Ross.

Saenger players, presenting "She Walked in Her Shoes," currently will do around \$6,000.

Mayo Methot has "given notice" to the Malden, Mass., stock company, with which she has had a brilliant engagement, and will enter the picture field, according to word received by friends in Portland, Ore.

Carl Blythe and Vivian Hickerson joined the Majestic stock, Utica, N. Y., this week.

The Stanley James stock at the Bijou, Fall River, Mass., closes Saturday.

The Barry McCormack stock at the Lyric, Allentown, Pa., closed Saturday. The house will continue to play burlesque on Mondays, on which day the stock laid off, and will play road shows when available.

Helen Lewis who has been appearing as ingenue in stock in Dallas has joined the Gene Walter company at the Princess, Houston, as leading woman.

Tom Morrison has been appointed assistant to Al Regal, director of the Keeney Bay Ridge, Brooklyn, stock.

The Vaughn Glazer stock at the Uptown, Toronto, is appearing in "Peter Pan" this week for the second week. Dorothy Dunn was engaged specially to play the title role will remain with the company to appear in "Six Cylinder Love."

The Alhambra Players, Brooklyn, scheduled to play "Linger Long Letty" within the next few weeks, will use a chorus composed of local amateurs. A campaign is being carried on with an evening newspaper to secure the recruits.

There is not a dramatic stock company in Chicago at present.

Stock under the management of George Marshall opened Monday at the Garrick, Washington, D. C., in "Getting Gertie's Garter."

"Mr. Pim Passes By" and a one-act curtain raiser, "The Cat and the Cherub," are the final offerings of the Bonstelle stock at the Providence Opera house this week.

Jay Strong has been engaged as stage manager for the stock season at the Albee, Providence. Other engagements for the cast are Edwin Evans, Edwin J. Locke and Louise Gerard Huntington.

Two additions have been made to the Majestic players, Utica, N. Y., with "East Is West" this week. They are Carl Blythe and Vivian Hickerson.

Belasco has determined not to send "The Gold Diggers" on tour next season, the piece to be released immediately for stock. The first stock presentation will be made by the Smith-Duffy Players at the Academy, Baltimore, the Duffy interests securing the first rights with the understanding the piece be played by their other companies in Washington, Brooklyn and Detroit. The picture rights have been disposed of to Warner Brothers.

The Lyceum, Elmira, N. Y., will not be occupied by a summer stock, according to an announcement made Wednesday. The theatre will close April 23. The stock plan fell through.



CHARLES A. LEEDY
DRAMATIC EDITOR OF YOUNGSTOWN 'TELEGRAM'

From gun juggler and general utility with the AL G. Field's Minstrels to the dramatic desk of the Youngstown "Telegram," is the career of Charles A. Leedy, who has been holding down the dramatic editorship of that publication for a number of years. Mr. Leedy is a veteran of the day when "parts and specialties" were a part of the classification that the actor applied to his description of his abilities on the stage. He was with the Field Minstrels and other touring companies, including the Little Irene Myers repertoire, and other similar organizations of the day, for over eleven years. For a time he did a double baton and gun-juggling act with Fred A. Smith, being the "Major" of the team that was known as "Major and Roy."

Since entering the newspaper field, Mr. Leedy has become widely known as the "Youngstown Telegram Man" through a humorous column headed "Jibes and Jabs," one of the most widely quoted columns of its kind in the country. He is also a humorous after-dinner speaker and in demand for that purpose in the Midwest territory.

Mr. Leedy is an officer in the American Press Humorists Assn. and a member of American Screen Humorists Assn., and the Society of American Magicians. He is a frequent contributor to humorous weeklies and writes laughs, despite being married. He has three daughters and his principal diversion is bird study.

(The eleventh of the series of photographs and sketches of dramatic editors and critics throughout the country.)

Mass., has brought an action against Herbert A. Johnson of Swampscott for personal injuries suffered in an automobile accident at Swampscott, Feb. 25 last. An automobile in which Miss Owen was riding at the time and another machine collided. There are three other similar actions in the same case.

"Twin Beds" last week was the 25th attraction presented by the Augustin Stock Company at the

ager for Nancy Fair's production of "The Demi-Virgin," scheduled to open at the Egan, Los Angeles, April 16. Nancy will be the star of the company. She was formerly leading woman at the Alcazar, Frisco.

Jimmie Hodges and his musical stock opened at the New Orleans-Tulane Sunday for a summer run. The show will get \$5,000 for the first week, that figure being profitable for the house and company. The

"DIDN'T COME BACK" AFTER EASTER, LOOP MANAGERS' WAILING LAMENT

Morris Gest and Moscow Art Sensation of Town—Most Attention for Gest—"Hurricane" Panned to Finish—"Crooked Square" Closed to Big Loss

"It didn't come back" was the slogan among the legit managers in the loop in weighing what the Easter week trade offered. Under the super-management of Morris Gest, the Moscow Art Theatre had everything its own way at the Great Northern. Far from reaching expectations were the other new plays. No restoratives were supplied in the hoped-for increase of theatrical business via the cessation of the Lenten resolutions. There's nothing in sight now except unusually early closings for several loop theatres.

Despite the guarantee which brought the Moscow Art Theatre organization to Chicago, there was a temporary scare handed the Russians' enthusiasts on the night after the greatest theatre premiere this city has ever chronicled. Wednesday night's business went down with a thud, and the brilliancy of the opening night (Tuesday) was but memory.

As rapidly as did the scare appear, faster returned the enthusiasm to crown the first week of the limited three weeks' stay with the successful achievements that brought smiles to Gest's face. The erraticness and the strange ups and downs of the Chicago season even penetrated the Moscow Art Theatre, indicating that regardless of the national interest in an attraction, there's just that about the present season in Chicago to puzzle the managers beyond all reckoning. The hotels are experiencing much difficulty in disposing of tickets for the Moscow Art Theatre. The big "play" for the Great Northern attraction is coming from the guaranteed society clientele. Tremendous has been the space given by the local press for the Gest enterprise, same reaching such heights that it's a case of Morris Gest being more talked about than the attraction itself. Sum up the whole Russian campaign and one verdict is reached, namely, that Morris Gest is the biggest showman that has stepped into the loop in years.

Two premieres featured the Easter Sunday night program, with all the critics picking "Hurricane" at the Selwyn in preference to "Tangerine" at the Garrick. The premiere at the Selwyn was also featured with the last local editor of the Chicago "Daily News," who attended this premiere on the eve of her departure to California for a much needed rest after her recent illness. Miss Leslie did not review the performance, merely attending to say farewell to her numberless admirers and pay a personal tribute to Olga Petrova.

"Hurricane" is a sad plight for the costly Selwyn. It's a big flop. Some encouragement came to the admirers of Petrova for her new play via newspaper notices received at Montreal and Syracuse, but the piece is not of the theme that Chicago fancies these days. In many ways the loop playgoers have been shocked with the story of "Hurricane." In the good old days Chicago held an exclusive record for shocking plays, but this hour has long passed, and while the managers ignore this shift of tastes great will be the losses. The Selwyns were evidently hard pressed for an attraction to follow the successful stay of "Partners Again" when they sent "Hurricane" here. It's not likely the piece was passed upon by those who know their Chicago. The critics contributed brutal reviews, but once again credited Mme. Petrova with plenty of honor for her individual talents. The place, in short, is very much out of place at the high-toned atmospheric Selwyn.

A hurried rush for a new attraction at the Selwyn was made after the chatter of the premiere audience. Jack Welch, general manager for the Selwyns, attended the Petrova opening. His decision brought a quick consultation with Al Woods, resulting in the transfer of "Light Wines and Beer" from the Woods to the Selwyn, April 21. This moving of the present Woods tenancy was due to a film contract that Woods made with Paramount. It was at first intended to move "Light Wines and Beer" to Broadway, but the play started doing business week before last and continues stepping into popular favor. Sunday night the Woods sold out as early as 7:45. At the Woods the Hoffman piece is featuring a \$2 top scale of prices, but at the Selwyn it will utilize the usual Selwyn scale of

\$2.50. What will happen to "Hurricane" isn't known at this hour, but the notice of the two weeks' closing went up Monday. There's a bare possibility of Mme. Petrova continuing on the one-night stands, where her greatest success has been registered since she has been under the Selwyn management.

"Tangerine" isn't set right as yet at the Garrick, despite the crack-jack premiere trade of little over \$3,000. It was anticipated the Julia Sanderson cast would be an instantaneous sell-out at all performances, so the two-thirds filled houses after the opening night upset the management. In the Sunday newspapers "Tangerine" bought unusually big advertising space, featuring a new scale of prices at \$2.50 top for the nights and a special \$1.50 Wednesday matinee. The Saturday matinee price is now fixed at \$2. The critics weren't over-jubilant in their reviews, with "The Tribune" contributing a notice that dug hard into the box-office enthusiasm.

"Loyalties" and "Peter and Paula" got away Easter Monday night. The former is housed at the Powers. It made a quiet premiere, but there are signs that it will increase in favor and match the anticipation of those who know what the piece did in New York. Then, again, it may be another instance of where Chicago will prove its lull in interest for plays of the high English type. The O. P. Heggie piece at the Playhouse, barely recognizable from its repeated changes of titles, had the critics in its favor, but at no time during the week reached figures to develop hope. What success the present Playhouse piece does reap will come from the popularity that Mr. Heggie created, while here with "Happy-Go-Lucky."

"The Crooked Square" gave up the fight at the Princess Saturday, leaving the theatre dark for one week because of the inability of Eugene O'Brien to arrive in "Steve" until Sunday. "Steve" has been flitting for Chicago time for over two months—attempts having been made to book the Selwyn or the Olympic. Reports have it that the O'Brien play has cleaned up on the one-night stand.

"Up the Ladder" failed to offer the response that some hard work is trying to do for this play at the Central. Friday night's house of around \$500 was the best encouragement of the week, but it is doubtful if the Brady play will last long unless the engagement goes on the co-operative basis. There is some talk of "Ladder" making another move and striving for local favor at a sensationally low scale.

The Olympic is mentioned in this connection following the Thurston engagement. Making an uphill fight, Thurston is meeting with success at the Olympic, capacity crowds ruling nightly but with the gross figures held down because of the low scale of prices. On this visit Thurston has made his biggest hit, all newspaper reviews being the greatest that perhaps this magician has ever received anywhere.

The prediction that "Cat and Canary" would find itself alone in the mystery play arena has come to pass. "The Rear Car" will leave the Cort Saturday night. "The Last Warning" departed from the Blackstone Saturday night. "Car" will lay off a few days and then pick up a rout of one-night stands around this territory. "R. U. R." will be the new attraction at the Cort. "Bristol Glass" opened at the Blackstone Monday night, being the only new play of the week. "Cat and Canary," while below its stop clause of \$10,000, will continue at the La Salle, and, with what new billing indicates, it's quite likely the managers intend to keep the La Salle open with this mystery play until a June attraction is picked.

Except for the odd patronage that is flocking to "For All of Us," at the Studebaker, there isn't the hurrahing being done over the Hodge play that the sensational records deserve. There was an extra matinee at the Studebaker last week, and all signs point to several additional records being achieved before this play hints at any possible reason to depart. It's all inside propaganda that is keeping "For All of Us" alive, but same is saturated with cleverness.

"Two Fellows and a Girl" has struck the channel of actual favor. Trade was a little below the previous week, but the right kind of calls are being made for the Cohan offering at the hotel stands, best indication of profitable business. "Peter Weston" is holding its own at the Harris, and while the Easter week trade wasn't of the bang sort that was expected, it was another

winning week for both house and company.

Perhaps the best improvement of the week was checked for "Light Wines and Beer," at the Woods. Here's a play that got started slow but has crept up and in moving to the Selwyn will gain more popularity, for the true laughs in the piece will ring loud and long in the small Selwyn. Al Woods is here directing the shift of his attraction as well as hurrying plans for a summer completion of his new house, the Columbia.

"Blossom Time" is swinging into the gain that close statisticians claimed. Following the Russian engagement at the Great Northern, "Blossom Time" will take over the house, being forced out of the Apollo with the previous bookings of the Howard Brothers in "The Passing Show." There will be a limited stay clause to the "Passing Show" at the Apollo, six weeks now being given it. "Sally" continues to go its merry way at the Colonial, and while the capacity business of the early weeks has disappeared the engagement is most sensational, considering the high scale of prices. Added newspaper advertisements and extra billing for a presentation of this caliber prove the Ziegfeld offices are out to keep "Sally" here until June 30.

Now that the Easter week period has been reached and endured with no betterment of general business, loop managers are merely trusting to luck for the remaining weeks of the season. Starting with Easter and continuing until June 15, the managers always claim the period to be the last quarter of the whole season. The lofty tumbling of previously set conditions in Chicago has created much talk in New York booking offices, and just what formula will be adopted to straighten out the erraticness of the Chicago situation before another season arrives is hard to fathom. Anticipation created with false ideas is what has caused many disappointments in Chicago this year. Those who study Chicago's conditions aren't disappointed. The whole town has undergone a complete reversal of form, and until the New York managers acquaint themselves (this reporter has been battering away at this point all season) with the actual facts there's going to be a continuation of the losses. Why Chicago should be expected to make successes out of shows that wouldn't be dared for Broadway approval and then the town roasted because these plays fall by the wayside after a Chicago premiere, conservative form students claim isn't fair. Those managers who content themselves with fairly good profit checks instead of war-time profit checks are the ones who don't find anything to complain about in the Chicago business.

To have new plays drop as low as \$800 on the first night after a Sunday night premiere is another jolt that touring managers must familiarize themselves with here. The Monday night trade is at its very lowest ebb now, and there is nothing in sight to restore the conditions back to normal. Several of the theatres have waged a Monday night campaign, but the playgoers just won't come out.

The newspaper critics are getting more familiar with the inside angles of the erratic Chicago season, adding to comment, so after all, even if there has been a marathon list of disappointments in Chicago this season, tremendous enthusiasm still prevails and enough theatregoing money to be spent for the shows that are really worth seeing.

Let the false impressions that Chicago is a "hick" town be erased and watch the loop send forth big gross receipts.

Last week's estimates:

"Tangerine" (Garrick, 1st week). Opened to little over \$3,200 Easter Sunday night. Spotty business during week somewhat disappointing, but managed to approach \$17,000. Big extra advertising campaign this week, featuring \$2.50 top prices for nights, \$1.50 Wednesday matinee and \$2 Saturday matinee.

Moscow Art Theatre (Great Northern, 1st week). Epoch-making in every way for local theatrical circles. Morris Gest's showmanship more talked about than presentation itself. Unequaled theatre premiere for Chicago for brilliancy. Reported around \$31,000.

"Hurricane" (Selwyn, 1st week). Evident Selwyn officials did not see Olga Petrova's play before it came here. Wrong typed play for Chicago, revealing shocking theme. Out of \$5,000 week piece drew around \$1,400 of week's gross at premiere, which attracted all the critics and a typically representative Chicago premiere audience, despite opposition. Must hold until April 21, awaiting "Light Wines and Beer" transfer from Woods.

"Peter and Paula" (Playhouse, 1st week). Showed future promise by

reaching \$6,000. Full hope for success based on O. P. Heggie's clientele gained at this house from "Happy-Go-Lucky."

"Loyalties" (Powers, 1st week). Type of show that will go along quietly here. Some disappointing figures during week. Figured \$9,500 with Monday opening.

"Peter Weston" (Harris, 6th week). Kept under \$13,000 because of no response from added Easter interest. Indications piece will be able to reach June 1.

"Light Wines and Beer" (Woods, 3d week). Picking up fast after slow start. Moves to Selwyn April 21. Reported little under \$11,000.

"The Rear Car" (Cort, 6th week). Exits Saturday, with neighboring town route to be picked up. Did better on whole engagement than premiere predicted. Grossed little under \$8,000.

"Blossom Time" (Apollo, 4th week). Improving all the time, reaching close to \$22,000. Moves to the Great Northern April 21, with "Passing Show" coming into this house.

"Sally" (Colonial, 13th week). Hovered around \$29,000, with newspaper advertisements indicating Ziegfeld is out to keep offering here until last week in June.

"Two Fellows and a Girl" (Cohan's Grand, 4th week). Went slightly below previous week's average, but

good demand from hotels. Checked trifling under \$10,500.

Thurston (Olympic, 2d week). Big crowds, but prices held down gross to around \$9,000. Night top price is \$1.50, with matinees at \$1.00. Talk of a new colored musical show following Thurston's limited stay of three weeks.

"Crooked Square" (Princess, 4th and final week). Made quick getaway Saturday after big loss. House dark this week. Eugene O'Brien in "Steve" opens next Sunday night. "Square" got \$7,000 for farewell week.

"For All of Us" (Studebaker, 21st week). No abatement to extraordinary demand. Figured around \$13,000, with big newspaper advertisement campaign still holding. Sensational to finger-tips considering consecutive weeks of close to top of the ladder in town.

"Up the Ladder" (Central, 3d week in Chicago). Moved over from Playhouse, with cut rates being played hard. How long piece can last on \$5,000 gross next two weeks will reveal.

"Scandals" (Illinois, 4th week). Reached \$18,000, but will prolong engagement two weeks more. No attraction in sight for house.

"Cat and Canary" (La Salle, 31st week in Chicago). Squeezed slightly over \$8,000, but big billing campaign infers piece will be kept into the hot months.

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 (4th week). Almost a year, and end of run not in sight. Producer and house management confident Anne Nichols comedy will remain through summer. Last week it jumped \$3,000, getting a gross of \$13,700.

"Anathema," 48th St. (1st week). Presentation in Yiddish attracted so much attention that drama was translated and English playing cast engaged for Broadway showing. Taken off at Yiddish Art theatre and opened here Tuesday night, with Ernest Glendinning in lead.

"Anything Might Happen," Comedy (8th week). Due to stop Saturday. Has been in a groove, with the takings quite moderate—around \$5,000. Harvard Dramatic Club succeeds.

"Barnum Was Right," Frazee (5th week). Melodramatic force which has drawn fairly good business but has not won big grosses because call has been for lower floor. Rated good entertainment and likely to do better on road than Broadway. Excellent for stock and pictures. Nearly \$8,000 last week.

"Better Times," Hippodrome (32d week). Another two weeks to go. Show bigger than for past two seasons, but business considerably under that of normal pace formerly attained for big house. Owners trying to sell property, but deal not consummated.

"Caroline," Ambassador (11th week). Went off sharply in late Lenten weeks. Attraction believed to have made some money and may have been rated for balance of season. Easter week found no improvement over the \$8,500 pace of Holy Week.

"Dice of the Gods," National (2d week). Mrs. Fiske entered with new "dope" drama Thursday last week. Good acting credited, but play not lauded. A moderate stay, with draw of star dependent on that.

"Cheuse-Souris," Century Roof (62d week). Three weeks more for the most exceptional importation in Broadway's history. Held to a \$5 top for 14 months, and recently big attendance attracted by reduction in scale.

"Cinders," Dresden (2d week). Edward Royce's musical production which debuted in the new roof theatre atop the New Amsterdam. Atmosphere of class for both show and house provides favorable edge. Opening pace must improve if show is to attain a run. Takings were about \$8,500, Saturday night alone drawing a \$2,000 house.

"Elsie," Vanderbilt (2d week). Critical comment favorable to this likeable little musical show, which drew attention during winter on tour. Show got about \$8,500 first week, but chances look good.

"Follies," New Amsterdam (45th week). Champion of all "Follies," having broken all records for Broadway run, will lead the New Seat sale into late May. Easter week business bettered average, gross being \$34,700.

"Give and Take," 49th St. (13th week). Believed to have been profitable from start, although grosses have not been big, the figures are good for this theatre. Average has been \$8,000, though

larger takings have been recorded. "Go Go," Daly's 63d St. (5th week). Has been able to attract good trade here, which gives this musical rating quite above the average. Looks strong enough for a summer try, which may be made in downtown house. Pace around \$10,000.

"God of Vengeance," Apollo (8th week). Final week for foreign adaptation, which is the only offering of the season charged as immoral. Well-attended extra matinee Easter day aided in business last week, takings going to \$9,500. "How Come?" succeeds.

"Icebound," Sam Harris (9th week). Has been "in between," drawing fair business, though not in the measure expected of it. Rated a fine drama, but there is apparently a difference of opinion. A bit over average last week, when \$9,200 was drawn.

"If Winter Comes," Gaiety (2d week). Dramatization of "Best Seller" opened here, with Cecil Maude starred, coincident with withdrawal from London. Piece, however, toured provinces six months. Notices not in accord, but business first week was strong, gross being \$12,500.

"Irene," Jolson's 59th St. (2d week). Second Broadway engagement of former long-run musical grossed about \$8,600. Figured it can remain a month or more with cut rating, but closes for season Saturday.

"Jack and Jill," Globe (4th week). Entrance of new players in cast appears to have strengthened attraction. Its class should count in chances of Anderson musical comedy, which, while not rated with leaders, is quoted about \$20,000 last week.

"Kiki," Belasco (72d week). Has entered into its final month; although exact closing date has not been settled, house is listed to go dark in May. Recent gait over \$12,000.

"Lady in Ermine," Century (25th week). This attraction and "Caroline" are best of operetta tries of the season, with the edge going to "Ermine." A little longer; then Century due to go dark. "Ermine" beating \$12,000 weekly now.

"Lady Butterfly," Astor (12th week). Business naturally lifted last week, with gross reaching \$10,000, but that does not bolster attraction's standing among musicals. Cut rating here.

"Last Warning," Klaw (25th week). All indications are for accomplishment of a virtual season's run, with a chance of sticking into warm weather. Business last week went upward a bit, the gross being about \$8,500.

"Laughing Lady," Longacre (9th week). Started off last week with a party that used up most of capacity. That assured partial recovery, although drop of Holy Week was not made up. About \$9,000. Ought to be good another month, however.

"Little Nellie Kelly," Liberty (22d week). Setting pretty and has best chance of all musicals of running through summer. Hot demand continues both at agencies and box office. Last week over \$23,000.

(Continued on page 17)

BOSTON FEELING DANCE HALL COMPETITION IN LEGIT HOUSES

Local Managers Taking Dance Palaces Seriously— "Six Cylinder Love" Opened Strong Monday— Last Week's Grosses Not Exceptional

Boston, April 11.

The first week of the last quarter at the legitimate houses failed to show any startling gains in business. The feeling at the finish was that the situation was not quite as strong as it was before the Lenten season started.

On the first nights of the past week business was rather flat about town. Not until the end were there any real lineups for tickets, and the result was a strong closing right along the line. The shows in town at this time are as good in caliber as those that were here before Lent, and the letdown cannot be very well reasoned out.

For the first time the managers are beginning to take serious account of the dance hall competition in this city.

During this present season new dance halls have sprung up all over town, with a determined attempt on the part of those behind them to bring them up to a very high standard. Prices are charged that would have spelled ruin before prohibition, but still the halls are getting a big patronage nightly and undoubtedly cutting into the theatres to a considerable extent. As a matter of fact, some of the weakness noticeable at the first part of last week was laid at the door of the dance halls, and the influx to those places after the Lenten season seemed to be a perfectly natural one.

While it is rather difficult always to do up things theatrical in advance, managers are not looking for any record-breaking business between now and the end of the current season. If the business remains about the same level as it hit last week, all will be satisfied.

The future bookings for the local houses are encouraging. "Six Cylinder Love," which opened at Tremont Monday of this week, should be able to do tidy business for several weeks. It is the sort of show that Bostonians generally go big for, noted in the case of "Just Married," at the Plymouth. Jolson in "Bombo" is due at the Shubert next week and he should pack them in. He has not played here for a few seasons. To his credit it must be said he packed the Boston opera house, in a season when about everything else that had been booked into the house died on its feet.

Then the Russian players are due into the Majestic in May, and they should run exceptionally strong at that house. There has been plenty of publicity in the local dailies since they played New York and there is a public here for players of that type and the plays they give, as was evidenced in the business done by the Russian Grand Opera Co. at the Boston opera house last week.

Nothing new is expected to come into the Hollis this season. "Lightnin'" has already broken the record of that house for the length of engagement, and seems to be sure to smash it to pieces before winding up there. The show can still gross in the neighborhood of \$15,000, with half a break. That is business enough to keep it at this house until the summer months come.

At the Colonial next week will come Mitzl in the newest Savage show, opening at that house for what is the metropolitan premiere. It ought to be able to do big business for six weeks if the booking arrangements allow a stay of that duration, for Mitzl is one of the prime favorites of this city.

The two weeks' notice is posted on "Just Married," at the Plymouth. This show came into the Plymouth staggering as it went after a rather tough experience on the road. It was supposed to be good for two weeks of fair business, but instead of throttling down after the two weeks had expired it started to build up business and was kept on. Now, when it finishes, it will have played the city more than two months, during which time it has kept pace with the mark made in the past by comedies of its construction. It was surely one of the big surprises of the season. After finishing at the Plymouth the show will tour the smaller cities in New England.

Outside of the opening of "Six Cylinder Love" at the Tremont there was only one other new show hit the town Monday of this week. That was "The Whirl of New York," which came into the Majestic to take the place of "Spice." It is in for one week only, and will play at popular prices.

Business for "The Fool" at the Selwyn continues strong. It has remained in the vicinity of \$11,000 since opening, and last week was no exception. It is drawing into the

theatre an audience that has not been seen in a local Boston playhouse of late—the serious-minded one. Considerable plugging is being given the show constantly. A rather odd feature of the advertising in the dailies is that space is taken on pages other than those where the theatrical advertising is generally shown.

"Shuffle Along," on the second and last week at the Arlington, playing at pop prices, has done a fair business, according to local report.

Estimates for last week: "Lightnin'" (Hollis, 16th week), \$15,000 last week and expected this will be the regular gross for next few weeks. Toward the finish it may drop off a few thousand, but always expected to gross at least \$12,000 while running here.

"The Merry Widow" (Colonial, 23 week). About \$14,000 first week. Looked to do bit better this week. Town is rather shy of revivals.

"Six Cylinder Love" (Tremont, 1st week). Opened strong. Last week house had "Jerry," amateur show.

"The Fool" (Selwyn, 9th week). About \$11,000 last week; quite satisfactory from business standpoint.

"Just Married" (Plymouth, 13th week). Going out after another week. Business last week a little under \$6,500.

"Greenwich Village Follies" (Shubert, final week). Recovered the natural drop of Holy Week with last week's gross going well past \$26,000. Nothing else touching this week.

"Whirl of New York" (Majestic, 1st week).

"Russian Grand Opera" (Grand Opera House, 2d week).

"To the Ladies" (Wilbur, 2d week). The Tyler comedy opened to a moderate draw, first week's gross being \$9,000.

"Shuffle Along" (Arlington, 2d week). Playing at pop prices did fair business last week. Finishes up this week.

SHOWS IN NEW YORK

(Continued from page 15)

"Liza," Bayes (20th week). Colored show is claimed to have won even break since moving here, though that is unlikely since it is guaranteeing \$2,500 weekly. Business under \$5,000. One week more.

"Mary the Third," 39th St. (10th week). This well liked piece moved forward during Holy Week and it may outlast some of the others, though grosses have been comparatively moderate. Last week saw further increase, gross reaching \$9,000, which is best figure to date.

"Merton of the Movies," Cort (22d week). One of the "big six" among the non-musicals, all aimed for summer continuance. "Merton" one of the biggest gross getters. Average around \$16,000.

"Morphia," Ellingbo (2d week). Replaced "The Masked Woman" as the regular attraction last week, drawing well. Short cast piece and well framed for this time of the season. Got \$3,600 at \$2 top, and scale has been lifted to \$2.50 top.

"Music Box Revue," Music Box (2d week). Easter Week furnished great business, this musical wonder selling out every evening except one stormy night. Gross \$28,500. Scale drops to \$4 top, starting next week, and is a cinch into the summer.

"Papa Joe," Princess (7th week). Was able to go to \$3,000 or a little higher in past two weeks, with management well satisfied. Picture and stock rights figured to make up earlier losses for an ultimate profit. Moves to Bayes April 23.

"Peer Gynt," Shubert (10th week). Played an extra performance last week and takings totaled around \$15,000. Though it is not a capacity draw, "Gynt" appears the best production of the Theatre Guild's season and has gotten bigger business.

"Polly Preferred," Little (13th week). No reason why this one should not run well into summer. It consistently held its pace about \$10,500 during Lent and went over \$11,000 last two weeks. Can only get a few hundred more on week.

"Rain," Maxine Elliott (23d week). No doubt exists as to the rating among the dramas. Is season's most solid hit and qualified to outfoot the entire field on Broadway. \$15,200 weekly; standees all performances.

"Romeo and Juliet," Henry Miller (12th week). Jane Cowl played an extra matinee last week (Monday) for first time, capacity being drawn. Business for the week

nearly \$14,000, which approximates best takings of the run. Good another month.

"Sally, Irene and Mary," 44th St. (32d week). Management trying for continuation until arrival of summer, but it is said show breaks even at \$10,000. Recovered Holy Week drop and bettered that mark \$500 last week.

"Secrets," Fulton (16th week). Figures to remain until late next month (May). Business last week fully recovered Holy Week drop and gross coasted past \$10,000, stop limit mark.

"Seventh Heaven," Booth (24th week). No other drama in town has a better call and house is virtually sold out for weeks to come. Last week 10 performances were given and gross was \$16,300.

"So This Is London!" Hudson (33d week). One of several shows not liked by critics which have piled up excellent runs and big profits. Cohan's comedy whale jumped to \$16,300 last week.

"The Adding Machine," Garrick (4th week). Is to be moved uptown after another week's pace to date around \$7,000, which is good enough in small house. Guild will follow it with "The Devil's Disciple."

"The Clinging Vine," Knickerbocker (16th week). Pairs with the leading musicals of the \$2.50 top class this season and is counted on to last out the season. Around \$14,000 recently.

"The Comedian," Lyceum (5th week). Credited a clever presentation, excellently acted. Box office pace, while not at par with the dramatic leaders, is safely profitable at an approximate average of \$11,000 weekly.

"The Dancing Girl," Winter Garden (12th week). Another month expected of this musical, which started off to big draw. Is aimed for Chicago. Jolson listed to succeed May 14.

"The Enchanted Cottage," Ritz (2d week). Critics viewed the new Pinero play with the wrong slant. Others see in it a praise-worthy work. Is entertaining and clever, with box-office showing "life." First week's gross a little over \$6,000.

"The Exile," Cohan (1st week). With Eleanor Painter and Jose Ruben starred, this new production effort bowed in Monday, succeeding "The Love Child." Won some attention out of town. Is guaranteeing house.

"The Fool," Times Square (25th week). The Selwyns great draw the only attraction trying a daily matinee during Easter week. Once again showed itself the biggest money-getter among the dramatic shows, gross going to nearly \$22,300, equalling the Christmas to New Year record.

"The Gingham Girl," Earl Carroll (33d week). This musical "stayer" was affected during Lent. Last week it jumped, with the gross claimed at over \$12,000, which is the stop limit.

"The Guilty One," Selwyn (4th week). Final week for Pauline Frederick play, which will go onto subway circuit before calling it a season. "Within Four Walls" succeeds next week. "Guilty One" not a draw; averaged under \$8,000 for the first three weeks. Last week \$6,200.

"The Old Soak," Plymouth (34th week). Stands good chance of lasting through May and possibly into June. Originally put on for a limited run, but caught on and has been excellent money-maker. Picked up surprisingly during Holy Week, and last week it beat \$10,000.

"The Love Habit," Bijou (5th week). Did not show improvement over previous going last week, takings being under \$5,000. Another week or two may see it withdrawn.

"The Wasp," Morosco (3d week). Picked up somewhat last week, which takings went to about \$7,000. That figure hardly affords a profit, however. Show guaranteeing under agreement for four weeks.

"Up She Goes," Playhouse (23d week). Brady's musical holding to its pace of around \$8,000 and probably making money by pooling with house. Run expected to last into the summer.

"Whispering Wires," Broadhurst (34th week). Shubert's mystery play is now rated with best efforts of that kind this season, having longer run than others. Displays strength at box office and, although not big, recent draw has averaged nearly \$9,000 weekly.

"Wildflower," Casino (10th week). The most likely and successful musical for Arthur Hammerstein in three seasons. Is geared to operate at popular scale of \$2.50 top, and leads the field in that class. Good into summer. Excellent attendance and best of run last week; \$17,500.

"You and I," Belmont (8th week). Best of the Harvard prize plays given in this house. Capacity business downstairs, which is priced at \$3. Balcony stronger last week; gross \$7,500 to \$8,000.

"Zander the Great," Empire (1st week). Empire was dark for several weeks, when "Pastor" was suddenly withdrawn. Alice Brady new star for Frohman, relighted house Monday, winning promising notices.

MASK AND WIG AMATEURS GOT \$35,000 AT FORREST LAST WEEK

Other Houses Had Profitable Period—Hazarding Closing Time for Legit Houses in Philadelphia— "Monster" and "Spice" on Return Engagements

Philadelphia, April 11.

A healthy rebound after the Lenten dullness ran true to expectations, but in some cases it was not of sufficient strength to allow the managers to figure with any degree of certainty how long those particular shows could hang on during the spring season.

Every house reported good, profitable business, with the Mask and Wig (amateur) show, always a big local society event, drawing the cream at the Forrest. By Tuesday the sale was such that only a few odd gallery seats were left. Seated at \$3 top, it is figured that the Wigs cleaned up a gross of about \$35,000, possibly a bit more, on the week. The scaling was somewhat differently tilted than musical shows with the same top which have played at this house.

The Walnut, though under capacity at the start of the week (by only a little, however), turned in a big gross with the return engagement of "The Monster," which proved that there was still demand left following its sensational four weeks here early in the winter. Some surprise was expressed that there were two or three rows out at the Easter Monday evening show, but the pace for the week was steady. The advance sale, while good, was not enough to warrant the playing of extra matinees in this, its second and final week, as had been planned.

"Captain Applejack" ran another big week at the Garrick and seems settled there for a run. Capacity ruled downstairs practically all week, and the balcony trade was very big. Whatever weaknesses there were lay in the gallery, and these were not able to pull the gross down very much. The week's gross was reported at close to \$18,500.

"The Mountebank" did not fare quite so well at the Broad, hurt apparently most by the city's fear (shown all season) of new productions, but business was good all week with a dandy orchestra draw beginning with the Easter Monday premiere and weakened only at mid-week. It is doubtful whether this show was shipped a great deal by the boarding school and college vacationists' trade, as the "Mask and Wig" got the cream of that, with "Applejack" runner-up, and the mystery show getting what was left.

It was generally conceded, however, that "The Mountebank" has a good chance when the first act has been whipped into shape. It is a rather rambling affair, but interests by its unusual characters and picturesque situations.

With the Shubert closed, the big Philadelphia musical comedy clientele was forced to choose between an amateur production and "Blossom Time" in its 24th week. It is probable that a great many (those who like the big, fast revue stuff) went to New York or elsewhere for their Easter week entertainment.

Nevertheless, "Blossom Time" showed a nice increase in gross, getting its usual big matinee play and turning in a remarkable gross Monday night and again Saturday. Though nothing has been announced officially, it is considered more and more likely that on April 23, when the Moscow Art Theatre comes into the Lyric, "Blossom Time" will be transferred to the Adelphi and permitted to run as long as the demand holds up to grosses that average \$9,000. The dopesters figure in this case that it could stick until the middle of May.

"The Cat and the Canary" has at last announced its final performance for April 21 (all of which strengthens "Blossom Time" rumor just mentioned) and will then have completed 12 weeks. It is figured that this mystery show hoped to ride into May. "The Cat" had a capacity house Monday night and its gross for the week showed a definite climb from those of the last few weeks, but not enough to prevent the management from reaching the decision to announce the final three weeks as it did last Friday.

The only house in the city to run an extra matinee Monday was "Blossom Time," and this opera, true to the form displayed all winter, drew a good house.

This week is the most uneventful in several months, the only legit house to have an offering being the Forrest, which begins its four-week film tenancy with "Hunting Big Game." The advance sale was claimed to be surprisingly good and the opening, while papered, had much promise.

Next week will see a resumption of activity, with three openings, including the Shubert after its three

weeks of darkness. The most important, by far, will be the premiere of "The Changelings," Lee Wilson Dodd's comedy, which will have the biggest star cast Philadelphia has seen in many seasons, including Henry Miller. "The Changelings" will occupy the Broad for two weeks.

"The Greenwich Village Follies" will light up the Shubert, and is in for what is reported as four weeks, but which may stay as many as seven or eight, if business warrants.

Fiske O'Hara opens a two-week engagement at the Walnut in "Land o' Promise," which marks his first appearance here in several seasons.

The following week, 23d, will see the Russians beginning their two-week run at the Lyric with "Tsar Pyodor," and possibly something new at the Adelphi, which house, however, will probably get "Blossom Time" as previously stated.

What will happen after the week of the 23d is the mystery, though a prediction is made that at least three houses will be open well into the summer. "Kempy" is the Walnut attraction beginning April 30, and is believed to be scheduled for four weeks, which will bring the house, up to June. That it will close then is extremely unlikely, as a musical show is believed on the cards to follow.

"Captain Applejack" ought, by token of its big business to date, to ride into and past the middle of May at the Garrick, and the same goes for "Village Follies" at the Shubert. The Broad may have one show after "Changelings," but hardly more than that, and is likely to close by May 1. "Blossom Time's" chances have already been noted, and it is considered unlikely that the Moscow Art will have a successor at the Lyric. This house has been prominently mentioned for a try at stock this summer.

There are two new angles of the situation, one of which is much up in the air, and the other which took definite form last week. The first is the possibility of a season of musical comedy or light opera to run through the summer at some local house. At times it was rumored that the "Blossom Time" copy would be used as a nucleus for such an organization. There are, to our knowledge, three different schemes afoot along this line.

The other angle is the passing of the Chestnut Street opera house back into the legit field as it does this week with the fourth engagement here of "Spice of 1922." This revue will stay three or maybe even four weeks and will be followed by Eddie Cantor in "Make It Snappy," which first played the Shubert here last season. It is the announced intention of the Shuberts to keep the Chestnut open as late into the summer as business warrants, and it is now booked up until June.

Estimates for last week:

"The Mountebank" (Broad, 2d week). Nice business, though not cutting Easter week melon to extent some other attractions did, probably because new show. Dailies were guarded in comment. Notices not being of character to draw business. Reported at \$12,000.

"Captain Applejack" (Garrick, 3d week). Another big week's business and now believed set for month or more. Some small weaknesses way upstairs, but grosses nearly \$18,500.

"Hunting Big Game" (Forrest, 1st week). Film got off Monday to fair start. Has house for four weeks. "Mask and Wig" did capacity last week, gross estimated at \$35,000.

"The Monster" (Walnut, 2d week). Mystery show got good breaks on return and while not sell-out grossed about \$13,000.

"Cat and Canary" (Adelphi, 11th week). Came back substantially, but not enough to encourage management to try for longer run, so final weeks were announced, show leaving April 21. Has had several weeks at little more than even break, if that.

"Blossom Time" (Lyric, 25th week). Rebounded nicely and with help of extra Monday matinee (capacity) and big houses at other matinees, jumped to around \$14,000.

SAN FRANCISCO BUSINESS

San Francisco, April 11.

Elsie Ferguson, at the Columbia here in "The Wheel," drew a gross of \$15,000 for her first week. The business showed a decided upward trend during the latter part of the week and the lift continued this week during the first couple of days.

Wednesday afternoon it was reported the physicians attending Hughie Leblang, brother of Joe Leblang, and associated with him in the Public Service Theatre ticket office, reported he was on the point of death from double pneumonia.

Hughie Leblang was taken ill last Saturday, but insisted on working. He caught cold while on a fishing trip the day prior.

BEDSIDE CHATS

By NELLIE REVELL

THOUGHTS ARE THINGS

I hold it true that thoughts are things endowed with bodies, and breath, and wings, And that we send them forth to fill the world with good results or ill. You never can tell what a thought will do in bringing you hate or love; For thoughts are things, and their airy wings are swifter than a carrier dove.

They follow the line of the universe; each thing creates its kind, And they speed o'er the track to bring you back whatever went out from your mind.

Choose, then, thy destiny and wait, for love brings love, and hate brings hate.

These are not my lines, but my sentiments.

It is a cheering commentary on the people of the theatre that these three examples of unselfishness come from those of our own craft. In one day's mail last week there came three letters from people who are suffering the stings of fate themselves and yet can spare to think of and do things for others who are badly off financially or physically.

The first letter came from an inmate of a California prison, a former vaudevillian, who writes me frequently. Since being incarcerated there this young man has improved himself that he has been able to sell three stories to various publications recently and now he is anxious to devote the proceeds of one of them to aiding others. But listen to this excerpt from his letter:

"Wouldn't it be fine if some one would start, really seriously, to build the chorus girls a home? Last night in Variety I noted a mighty fine suggestion for that and I would like to cast in the money I receive for my latest story. . . . We pay \$10 a throw to see them wear 'skins'; let's see who will come in on the movement to let them wear an expression of contentment."

Another was from a World War veteran, who has been in a government hospital for several years and may be there much longer. Before the war he was a troupier and now he forgets his aches and pains long enough to try to raise some money for the N. V. A. fund. He says:

"I stole out of the hospital long enough last week to see the manager of the theatre here, and he has offered me the use of the stage and the orchestra to run a benefit for the use of our badly depleted N. V. A. sick benefit fund. . . . There is going to be something and if I don't send in at least \$100 I will consider myself a lemon in the entertainment field."

The third communication was from Mary Moore, a talented, beautiful actress with a round, mellow voice, that was one of the delights of the theatre before she was injured and partially paralyzed in an auto accident about a year ago. She has recovered somewhat and now gets about with the help of canes and an attendant, but her disability did not prevent her from giving a party for Dorothy Antell who has lain in her apartment unable to move for the last four years.

It would be strange if these three instances failed to inspire those who have health and liberty with the desire to do their bit for humanity.

Much as I desired to acknowledge such kindness, I could not include in the list of my gloomchasers published last week the names of all those whose Easter cards helped cheer me up. There were almost 200 of them, and had I run every name there would have been no room in the paper for Rupert Ingalese's advertisement. To Mr. Ingalese are due my thanks for wishing good health on me via the business office. There could be no kinder wish.

Irving Southard, who is doing his best to replace the late and much-beloved Billy Stuart as chief of the consolation bureau of the N. V. A., has neglected his education as far as the meaning of "diet" is concerned. Last week he brought me a box of candy made by Mrs. Southard. When I explained that I was not permitted to indulge in sweets, he waved my scruples out of existence with a single large gesture.

"Nonsense," he told me, "that's good pure, home-made candy, and there isn't anything about it that will hurt you. It's just pure maple sugar, butter and good rich cream."

Laugh that off if you can!

Among those who had to listen to my message to the press agents' luncheon last week was Martha Wilchinski of the Capitol theatre. Unless she is fooling me, she liked it, for she writes:

"I was one of those at the press representatives' luncheon last Friday who listened to your most interesting and heartening letter. You were the first woman to open the publicity game to women and now look at the darn thing. There's no holding the creatures down!"

Maybe so, Martha, but the doctors have found a way to hold me down.

James Jay Brady rises to protest that he was credited with too many years in the story I used about himself and Mr. Albee not having met for 40 years. Mr. Brady puts the quantity of annuities at 27. My error, Jay. Just put it down to the fact that I've spent two years in the hospital every month I've been here and I've lost the right count.

Here's one that Roy Moulton says is not his. Neither is it mine, so how it's yours. It is a catalog of birthstones and assigns for laundresses, the soapstone; for plumbers, the boundary stone; for architects, cornerstone; for cooks, puddingstone; for sugar dealers, sandstone; for taxi drivers, milestone; for grouchies, bluestone; for Irishmen, blarney stone; for borrowers, touchstone; for pedestrians, paving stone; for brokers, curbstone; for shoemakers, cobblerstone; for burglars, keystone; for tourists, Yellowstone; for beauties, peachstone; for geniuses, tombstone, and for most of us, the grindstone.

My case reminds me of when, in our old trouping days, we used to wait at the depot for a train which had been delayed because of a washout up the road. Impatiently we walked the station platform, stopping every few minutes to inquire of the ticket agent if there had been any news of the train. Eventually it came, and we got aboard. It would have come just as soon had we sat in the station and read. The walking perhaps relieved our nerves. But this does not hold good in cases like mine. The more impatient we are, the harder it is on our nerves.

Working with me on my fourth coming book is a young man taking the falls and being the "Patsy" for my mistakes. Like all good amanuenses, he accepts the blame when things go wrong and permits the boss to take the credit when things go right. He isn't here today and I feel very much like I used to when I was well and had a little apartment and it was the cook's day off. Then I could do as I pleased in my own kitchen. He is very proficient in his work; works as long or late as I want to work; and is altogether a highly satisfactory confederate except—

Sometimes he goes to the Ramapo Hills for the week-end. Then for two days he is quite forgetful. I am pretty tolerant about it all, even when he sends the wrong copy in for my column, because I was young myself once and I know that this is spring. I know it isn't the easiest job in the world to be cooped up in a hospital, working with a fat, sick old woman, and don't blame him for casting longing glances through the window to where the sun is shining.

But I'll be jiggered if I do not think it is an odious test my much-boasted powers of endurance when I send him to the five and dime store

TOURING JAZZ BANDS

(Continued from page 1)

matic editor of the "Journal of Commerce" while managing the band.

The tour is to be played on a guarantee and percentage basis, in the large dance palaces around the country. Special tea dances will be played at some of the large hotels. The opening date will be Mechanics' Hall, Boston, April 14, with \$1 admission charge for dancing. In addition to the band a special prize fox-trot contest will be held for a silver trophy.

In the afternoon of the Boston date the band will appear at the Copley Plaza Hotel for a society tea dance and at the same time its music will be broadcast by radio over New England.

Bangor, Me., has the band playing on a \$750 guarantee for one night with 50 per cent. of the coat room and concessionaire privileges, while in Fall River it is to appear on the basis of 60 per cent. of the gross from all sources.

The exploitation is conducted through the jobbers and retailers of Victor records, for which company the band made the original jazz records. Great stress is laid on the fact that the band played a request performance for King George and the Prince of Wales in London.

GLOWING PROMISES

(Continued from page 1)

to attract public support via stock subscriptions for productions in the last two seasons, but none has made such extravagant claims as the "Masterpieces" project. Though the capitalization is not mentioned in the letter, Ross estimates his company "should prove a \$2,000,000 success." Stock may be obtained on the basis of five instalments and "other stocks will be accepted either as temporary collateral or as an out and out trade at your discretion."

"Lucky shareholders" are given the suggestion that monthly profits even as high as 20 per cent., is the "range of possibilities with no exaggeration." "Low cost" productions are aimed for. A theatre on Broadway is expected to be leased and while the first show, pronounced in the prospectus to be a sure hit in advance, is being presented, other low cost shows will be rehearsed and tried out.

The Theatre Guild is mentioned as one of the most successful ventures where a production program is prepared and carried out, but Equity Players is also coupled as an example of the Ross idea. Several current hits are taken as examples where a comparatively small investment has brought its backers fortunes, while in demonstration of how quick returns on an investment may be expected, "The Last Warning" is cited.

"The Tragedy of Man" has been selected as the first play to be done by "Masterpieces, Inc." The piece is an adaptation from the Hungarian. Prospective profits from the picture rights are represented by the supposed opinion of a picture producer that "The Tragedy of Man" would make "the world's greatest picture, so truly great that it would be many generations before another picture would come anywhere near equalling it."

SHY OF \$2 SCALE

(Continued from page 1)

ing, however, which is the reason for moving the Aaron Hoffman comedy to the Selwyn, Chicago, after another week. When the play moves, however, the scale will be lifted to \$250 top. The title will probably be changed from "Light Wines and Beer" to "Good Old Days."

"The Guilty One," with Pauline Frederick in the third of the Woods attractions, offered at \$2. The management had no illusions as to the strength of the play but figured the low scale would be an incentive to those who wanted to see the screen star, Miss Frederick having been absent from Broadway for eight years. "The Guilty One" was on tour all season at \$250, the lower price attaining when the show opened here at the Selwyn. Business, however, has been weak, the piece starting off to a \$3,000 pace and dropping to around \$5,000 or less weekly. It was booked in for four weeks and will be withdrawn Saturday.

for Easter cards; send all my Sunday addressing envelopes for them and have them all ready to slip into the envelopes when I discover that half of them are birthday cards. So it must be true that "in the spring a young man's fancy lightly turns to thoughts of the Ramapos or wherever she is." Page H. H. Sclinson.

Also, boy, please page Charles A. Bird. I know he is in New York. And A Bird in my room is worth two in my column.

SELLS-PIOTO CIRCUS

(Continued from page 9)

in raising her body to more than 125 revolutions while hanging high in the air. The actual count revealed 127 on the opening night. On the opening night there was a big hand when she completed 46 revolutions, another at 70 and still another at 94 which served to bring the spectators to a point where nothing more could have brought surprise. The most showy formation of an ordinary display is in an aerial offering headed by the great Shubert where 13 artists appear over all parts of the arena and hippodrome track with six prima donnas singing operatic arias. This vocal touch to the show is new, but only offered in this display but in the spectacle and in the fox-hunt number.

The riding display is notable for comedy. There are splendid exhibitions of riding stunts, but the main effort is put forth for laughs with Joe Hodgini and troupe in the center ring. Don Albert Hodgini, his cousin, having an act in one ring and the Hobson family, reunited, in the other. Later these riders appear undisturbed to the spectators in a wild West number, such as "Sioux Warriors," "Crow Horsemen" and "Comanche Riders." In another display Senorita Dolores does juggling stunts while riding a horse, which are remarkable, and in a pony display there is a child rider who does riding which wins big applause.

The clowns contribute much amusement during the performance and have two or three big innings. The clown band, led by Art Borella (there is no principal clown) is along lines familiar, excepting that the jazz craze is travestied. Mr. and Mrs. Harry LaPearl have the two stages alone with the long shoe dance with which Harry LaPearl's name is identified in circusdom. Mrs. LaPearl duplicates his work, and there is no suspicion on the part of those who witness the performance that men do not occupy both stages. Bill Lorette does a comedy policeman, working in front of the choice boxes, and makes fun throughout the entire performance.

Several New Acts

Importations of circus acts from abroad mark the performance, with one number composed entirely of new acts—Max Thielon Troupe, Oranto Brothers, the Hostons, the Jansleys, the Larkins, Lupe Family, Bert Weston—all new to America, and the Uyeno Japs, just returned from Australia and who have not been seen in this country for some years.

The spectacle, "A Night in Persia," occupies the three rings and two stages, with the band standing at the end of the Coliseum next to the menagerie. Three Oriental dancers perform in front of elephants richly adorned and surrounded by attractive girls and some men in strikingly beautiful costumes, representative of scenes in ancient times. This is followed by the grand entry, which is headed by a 27-piece band, contains 14 elephants, four camels, a chariot drawn by two llamas, and a two-horse vehicle which has a horse riding on a platform and dogs maintaining balance in the wheels.

Display 1 is football and bucking mules with revolving tables, with negroes essaying to ride and being replaced by ponies, a rough-and-tumble laughing display. It gives the show proper a good start.

Display 2 has three elephants in one ring, five in another and five in the center ring, performed by Christopher Zeltz. The principal display in the center consists of tiny elephants with one exception, Stella Rowland works one of the other herds and Irene Ledgett the other.

Display 3 is riding acts—Senorita Dolores in the centre and Hobson Family and Josef Hodgini at either end.

Display 4 has the Uyeno Japs in one ring, Orundo Japs in another, the Shuberts and Ken Palmer on one stage, Tybell Sisters and the Larkins on the other, and Ward Sisters, Inze Lupe, Belle McMahon, Zoe Fernandez and the Hendry Duo in the center ring and in the air. An impale act with torches attached to the end of the knives is a revival of interest in that form of entertainment. It is in this display Miss Ward does her physical endurance exhibition.

Display 5 has ponies and dogs with Betty Miller in charge in the center ring, James Williams in ring 1, Fred Collier in ring 3, Rose Collins on stage 1 and Joe Miller on stage 2.

Display 6 has the Great Shubert above the center ring, Miss Ward above third ring and Mayme Ward above first ring, with six girls—Honore Tybell, Lillian Ward, Mary Pearce, Anita Lupe, Hallie Collier and Nan Fisher—in flying aerial ladders above stage 1, and Irene Ledgett, Beatrice Ward, Mabel Ward, Rose Russell, Nina Lupe and Rose Tybell on mid-air ladders above stage 2.

Display 7 has Fred Collier and his liberty horses in the center ring, Joe Miller with liberty horses in ring 1, Ralph Duval with a similar display in ring 3 and Betty Miller and Rose Collier with educated ponies on the two stages. When Fred Collier had his dozen horses resume their rightful positions after being in confusion without any direction on his part being apparent there was a big outburst of applause.

Display 8 has Emelie Lupe in the center ring and is a wire display with Water Duo in ring 1, Three Luckey Sisters on stage 1, Three Kimball Sisters on stage 2 and Wheeler and Briggs in ring 3.

Big Riding Number

Display 9 is the big riding number with Joseph Hodgini troupe center, Don Alberto Hodgini troupe in ring 1 and The Hobsons in ring 3. Joe Hodgini does some laughable stunts and takes rank among the best of the riding clowns now in circusdom.

Display 10 exemplifies hand balancing with Bert and Bertie, ring 1; Oranto Brothers, stage 1; The Hostons, center ring, The Parleys Brothers and Bert Weston in ring 3.

Display 11 is the clown band. Display 12 is statutory groupings on stages and in rings and 17 dancing horses around the arena. This number develops the old English fox hunt and the leaping finale.

Display 13 is a perch number with The Arleys in center ring, Bert Duo in ring 1, Oranto Brothers on stage 1, Jansley Duo on stage 2 and Uyeno Brothers in ring 3. Two women understudies give novelty to this display. The Arleys offer a head-to-head balance with a 40-foot perch which is splendidly executed.

Display 14 has five troupes of aerial artists suspended by their teeth. The Famous Tybell Sisters have the center ring, the Lefloy Aerial Ballet the first ring, the Luckey Aerial Ballet the third ring, Aerial Sisters-Groer the first stage and McMahon-Rowland Troupe the second stage positions.

Display 15 is Wild West with rope spinning in greatest evidence.

Display 16 is an acrobatic number with Fernandez Troupe, Momo Japs, Ten Arabs, Max Thielon Troupe and Uyeno Troupe doing the very best in this line of endeavor.

Display 17 is Wild West Indian riding. Display 18 is given over to clown stunts.

Display 19 has the Flying Wards with five girls and three men in one act and four girls and four men in the other. Mayme Ward's two somersaults in midair to a catch is the big feature but the work throughout, and especially the catching of ladies, is worthy of highest praise.

Display 20 is hippodrome races. The total salaries of the show are about \$1,800 a day, with other expense running the amount up to about \$3,000 on the road. The show is likely to do \$60,000 to \$70,000 on its 16 days here.

ILL AND INJURED

Anna Ellmer, of the Loew office, has been confined to her home, due to an attack of grip.

Herman Silverman, of the Loew publicity department, has been absent from his duties for several days due to a severe cold.

C. M. Blanchard has left St. Luke's Hospital, after a serious operation three weeks ago for hernia.

Griff, the English juggler, left the hospital this week after a severe siege.

Corinne, the dancer, at Proctor's 125th St., was taken suddenly ill Tuesday and left the program.

The Wilson sisters of Wilson, Howard and Wilson, in vaudeville, have recovered from burns received two weeks ago in the big fire on West 57th street, and have returned to the act.

Jess Dandy ("Just Married") was taken ill with diabetes while playing in Boston this week.

Charles Orr has recovered from his attack of pleurisy and is back in "A Holland Romance."

George Buck, formerly assistant manager of the Harlem opera house, is undergoing an operation at the Burleson sanitarium, Grand Rapids. He will return to the Keith managerial staff when recovered.

Bugs Baer, the humorist, is ill with stomach trouble at a Brooklyn hospital. An operation may be necessary.

MARRIAGES

Harry A. Pfeil was married to Paula Ayres in San Francisco on April 9.

Low Gleason says he was married March 2 in Chicago to Mildred Avery, non-professional. Mr. Gleason also adds that when Gleason and Earle in vaudeville and on Dec. 10, 1920, he and Evelyn Earle were divorced.

Helen Oaks, of New York city, and Bob MacDonald, formerly of Springfield, Mass., in New York, March 4. Both are with Connors' Review, vaudeville.

ENRICO RASTELLI (2)

Juggler
15 Mins.; Full Stage
Palace

The last word in jugglers. Enrico Rastelli, scion of the noted Italian bareback troupe, is the greatest importation of single-handed cleverness in a generation. Though this young man's prodigious powers are somewhat different, he is greater than Cinquevall, who was considered the master juggler of all time.

Just a year ago Rastelli appeared in London and at the time was reviewed in Variety as a new act by Jolo, who stated Rastelli ought to come to America.

That Jolo would deign to cover a new act meant more than the review itself.

Rastelli is billed as "The World's Wonder." In England they billed him "The World's Greatest Juggler," and although that term has been flogged to death hereabouts, it is literally true. This 27-year-old master does amazing things with Japanese sticks (his favorite) and rubber balls of a five-inch circumference. Some of the things accomplished were thought impossible by a juggler who attended the performance Monday evening until he saw them. One incredible stunt was with two sticks, one held in Rastelli's teeth and the other balanced at right angles. By some manipulation the upright stick was made to revolve, much like a barber pole. Then the juggler placed a ball atop the stick and that was carried around, too.

Another eye-opener was the bouncing of two of the large balls by Rastelli upon his forehead. Ordinarily the two balls would strike against each other, but they are bounded upwards at diverging angles. While juggling six or seven sticks at one time, Rastelli bounced one ball up and down on his forehead. Dual concentration is the only explanation, yet there are feature tricks at the close which are even more astounding.

Upon a pedestal Rastelli went to a one-arm balance, whirling a devil pole about with his feet and juggling several sticks with his free hand. He then attained a head balance and while blindfolded again twirled the pole and juggled sticks with both hands. It was impossible for him to see the pole when having one hand purchase. A Risley stunt closed the routine when the young Italian balanced a number of things and juggled at the same time. It was particularly those feats which professionals in the field cannot understand as possible.

Rastelli is distinctly foreign, affecting an odd costume designed to permit freer movement. He is lightning fast in everything he does. A woman who looked well and a man who was just the opposite acted as aids, mostly to handle accessories.

Rastelli is himself a good looking chap of slender build. He was featured and closed the first part, but he is so truly a marvel it would not be surprising if he is made a headliner. *lbee.*

MABLE DREW

Songs and Piano
13 Mins.; One
City

Mable Drew is a personable blonde of prepossessing appearance, simply dressed in becoming lavender frock. She opens at the piano with a pop rag and delivers a routine of more or less familiar published numbers to strict attention and seeming enjoyment of herself and the audience. She splits the songs up with a medley of instrumental numbers at the baby grand introducing them with a request for the audience to join in and whistle or sing. This raises the suspicion of a "plug" at first but is refuted by her variegated song routine, coned from different publishers' catalogs.

Miss Drew has a high register soprano which she exercises effectively for the getaway, evidently holding it in check until conclusion. She was a bright No. 2 at the City. *Abel.*

THREE ANRIMS

Acrobatics
10 Mins.; Full Stage
Loew's State

Three men in hand-balancing turn. Three work in conventional way of most hand balancers, giving an impression they are from abroad. A bridge formed by one of men, with head resting on one platform and feet on another, with a lift of one of mounters following, makes good feature, with the finale having the bridge thing doubled by two of the men making it two high, with lift. Good openers for small timers. *Reil.*

HUGO RIESENFELD and Rialto-Rivoli Orchestra (55)

25 Mins.; Full Stage (Special-Settings)
Palace

The Palace has had the greatest of the jazz bands out of the cafes and dance places, and recently a slice of symphonic stuff from grand opera channels. It remained for Hugo Riesenfeld, managing director of the Rialto and Rivoli, two of Broadway's leading picture houses, to present the finest musical offering of all since the band thing became a vaudeville craze.

The idea of having 55 musicians of the highest class, many soloists, was not thought possible for vaudeville and technically it is impractical because of the prohibitive cost. Most of the players in the Broadway picture houses are men who are paid considerably over the union scale. That has proved the most profitable way, because such orchestras are exceeded in importance only by the feature pictures themselves.

There are as many as 80 musicians in the orchestra at the Capitol at times and almost as many at the Strand and Rivoli. Riesenfeld lifted the entire Rialto orchestra, supplanting it with musicians from the Rivoli, for the two-week Palace booking. This leaves the Rialto without instrumental music for its final show each night of the vaudeville date. Still it was a smart publicity idea for the picture houses. The attraction is said to cost \$3,000 a week and even then a concession in salary on Riesenfeld's part was necessary. The booking, however, established the absence of any idea of opposition between the big picture theatres and vaudeville, so far as Broadway is concerned.

The combined orchestra was sensationally successful Monday night. Riesenfeld has won a name as the "creator of classical jazz." He served it to the queen's taste. There was a production effort of no mean proportion. The orchestra was banked and behind were tall screens which met with striped decorations. Noticed were 16 violins, a battery of four bass violi and a similar number or more of cellos. The first three numbers consumed 22 minutes, encores then beginning and the series of numbers, all popular, took the unique organization over for solid applause.

As a starter Tchaikowsky's "1812 Overture" was played, some descriptive reading matter being projected on a screen before the act opened. The number commemorates the sacking and burning of Moscow by the French, tracing by melody the onrush of the "Marseillaise," but the final triumph of the Russian hymn. An effect showing the burning city provided quite a picture accompaniment. "The Song of India" followed and those who have been partial to Whiteman's interpretation might switch to Riesenfeld's. Then came "Chicago" as it would be played in the various lands. The Spanish version sounded the best and it was a bear in treatment. Comedy was injected into the number via the Yiddish and Chinese versions.

The encores numbers were "Three o'Clock in the Morning," "My Buddy" and "Wild About Harry." There was novelty in those presentations, horns sounding from the rear of the orchestra at times.

Mr. Riesenfeld cannot but gain a world of credit for himself and his orchestras in making the Palace appearance and the house unquestionably plucked the plum of the band attractions. *lbee.*

HINKEL and MAE

Talk and Songs
15 Mins.; One
American

The latter half of the act is far better than the opening section when the dialog and business of the couple were ineffective. From a big banjo case the man extracted a tiny stringed instrument, strumming some sort of tune for the rendition of a parody jerkily duetted.

When that was over Hinkel shook off the boob character to get good results with a bass solo of "Asleep in the Deep," encoring with a "Rose" ballad. Mae returned after a change for some rather bright dialog much superior to the earlier chatter. This talk sounded specially written and was built around the idea that woman is like a book. There was one line that was tinted blue and came in answer to a suggestion that a girl was like a magazine.

The team closed with a duet and walked off for a score in the No. 4 position on the last half of the bill last week. *lbee.*

JOE FEJER and Orchestra (7)

18 Mins.; Three (Special Hangings)
Riverside

Joe Fejer and His Famous Hungarian Orchestra is the program billing although the announcer merely has Fejer's name. The septet, including the director Fejer (first violinist) is an all string combination consisting of three violins, bass viol, cello, cymbalom (played by Bela Nyary) and piano (Milan Smolen). The musicians have been seen at one time or another at Delmonico's and various Park avenue hostleries although this combination is said to be recruited from a number of different hotels and restaurants under Fejer's direction.

The manner in which their classical music was received proves that they're a relief from the crash and din of jazz and symphonic syncope with its hybridization of classical music into fox trot tempo. These musicians play the old masters with due homage and majestic decorum, and the audience likes it and devours it. They open with the Hungarian Rhapsodie No. 2; then the "Blue Danube Waltz" followed by a violin solo by Fejer, "Chanson Bohemian" played muted in masterful style.

A medley of musical comedy numbers recalled them for the first encore, "Tales of Hoffman." The mere vamping of the introduction was recognized and applauded which proves either that the Monday night audience was highly appreciative of classical music or the more likely theory—that the familiar classical melodies are appreciated the world over.

The musicians are no showmen—far from it. The second violinist at the applause acknowledgment stared agape at Fejer while the latter alone bends, hardly smiling and formally distant. The septet are all mature men, but thorough musicians to their finger tips. Their age is impressive and their music incomparable.

Bela Nyary, the "cymbalom virtuoso" performing on the locally unfamiliar Hungarian instrument, is given a brief solo opportunity but could do more. He varies his work between hammering the tinkling strings with soft mallets and later plucking the melody in harp fashion.

For vaudeville the act is strongly framed and should prove a novelty compared to the current jazz band craze. *Abel.*

CARLE and INEZ

Talk and Songs and Dances
14 Mins.; One (Special Drop)
58th St.

Len Carle and Dolly Inez have added a drop to their specialty and therunto attached a slight sketch structure for their former specialty. The drop represents a suburban bungalow, the girl of the house being engaged in entertaining a rube suitor on the porch. From the dialog it appears he is a blundering bore who won't go home in spite of hints. Good laughs are secured from this situation.

He goes into the house to grub cigarettes from "the old man" giving the girl opportunity for a ballad solo. On his return there is more talk along the same strain. "It's nearly time for father to go to work," she says. "All right," he replies, "I'll wait and walk down with him." The girl does a bit on a guitar, playing the "harmonies" in the Hawaiian style, while the man does a capital abrotatic dance.

Milkman comes along and deposits the morning bottle, but still the stickler won't budge. For the finish the girl's father ("Pops" in a beard) comes out of the house and the visitor locks arms with him for the exit laugh. On third at the 58th Street; scored a laughing hit. *Rush.*

SULLIVAN and MYERS

Comedy Talking Skit
15 Mins.; Full Stage (Special Drop)
23d St.

Sullivan and Myers are doing the old Dugan and Raymond skit, using a prop comedy automobile. The dialog holds very few laughs. The act carries an idea as always, but neither the boy or girl gets anywhere with the pointless crossfire that follows his intention of eloping with her.

After she descends a ladder they enter the flivver. Laughs greet the mechanical tricks of the car buckling, bolting, falling apart, etc., but the talk between just lies there.

The finish also needs a punch; in fact, barring the flips and flops of the machine, the turn is as punchless as a horse's neck. An author may be able to pep it up, but the personality of the principals will confine it to the small time. *Con.*

S. S. "LEVIATHAN" ORCHESTRA

(14)
25 Mins.; Full Stage (Special Set)
Alhambra.

The S. S. "Leviathan" orchestra is being presented under the auspices of the United States Shipping Board and is announced as the Paul Whiteman combination, selected to supply the music on the world's largest steamer when she is placed in the trans-Atlantic service under the American flag, about June 26. Between now and the sailing date for the maiden voyage, the orchestra will appear in vaudeville as part of a publicity campaign being conducted by the Shipping Board.

R. H. Burnside, of the New York Hippodrome, has done the staging for the musical aggregation. He has supplied an attractive full stage set representing the deck of a steamer. The act starts with the steamer about to pull out, the whistle announcing the departure. The band starts playing as the curtain ascends. A panorama effect is employed as the steamer leaves her berth with landmarks such as the Statue of Liberty and other harbor points of interest shown. This effect gets the act underway in a capable manner.

As a musical organization, the Leviathan combination is more on the order of a military band than a Whiteman dance orchestra. The absence of Whiteman in England may be responsible for the musicians not following more closely the work of the men under his own direction. The playing at present is far too brassy. The organization lacks the symphonic characteristics which have aided the bigger dance orchestras as successful vaudeville attractions.

Individually, the members appear to be capable bandmen, but have not been groomed as purveyors of present day dance music.

The routine is made up largely of popular selections. Specialties are introduced at various intervals to create comedy. These bits should be strengthened. At present they are not worked up for the best results. A vocal number by a quartet could easily be made into something if properly handled. The tall chap of the four should be eliminated. Another man of the same size as the others would help in rounding out a satisfactory combination. The strongest comedy is derived from a Gallagher and Shean bit, with the musical instruments used, as an encore. A tenor does nicely with a ballad.

Burnside has the musicians in attractive white nautical uniforms. The stage setting and the neat appearance of the musicians are two of the big assets of the act.

When properly instructed as to what is the best style of dance music, this aggregation should take its place with other combinations of the same order. Its production end is above anything yet attempted by a musical organization. *Hart.*

WANKA (9)

Singing and Dancing
14 Mins.; Full Stage
Broadway

A Russ dancing and singing turn produced by M. Golden, who has specialized in Russian turns. The same producer staged "Yarmark," which is along the same lines.

The act holds six women and three men. Four of the women are choristers, and the other two principals, prima and solo dancer. The three men are dancers, of the Russian type. The three do prouettes, hock steps and the other Russ dancing and each is a top notcher in his line.

The act has a special stage setting showing a church backing up a sort of village square. The costuming which is Russian all through is colorful. The dancing puts it over.

With the present craze for Russ vaudeville, the act should be in steady demand for the intermediate houses. *Bel.*

HERBERT and BAGGOTT

Song, Dance, Comedy
15 Mins.; One
City

Two men combo, straight opening Frenchy to rotund comic's antics. A ukulele is a comedy prop with the straight playing up its alleged value and rarity and the fat comedian carelessly tossing it around. A bit finds the comic falling over and ruining his straw hat. A wheelbarrow is introduced to lift him up.

The straight flashes an acrobatic dance, the punch coming with the corpulent comic's repeat thereof, including difficult twists and somersaults. The contrast k.o.d. the house somehow.

The act pleased in the body of the city lay-out. *Abel.*

ANTONIO PONSSELLE (1)

Songs
11 Mins.; One
Riverside

Antonio Ponselle is said to be the brother of Rosa and Carmella Ponselle, the opera songstress. The brother is a well set up young man possessed of a fair tenor voice, some personality and a telling smile. Seasoning is what he lacks the most.

Ponselle mixes his numbers, alternating between the familiar Italian classics and English numbers. His pianist, Charles Rosoff plugs one stage wait effectively with a finished solo at the baby grand.

Ponselle took two encores and came out after the lights were doused for a little speech admitting this is his first appearance and naively inquiring if the audience noticed how his knees were trembling through nervousness. That wasn't noticeable but his twitching thumbs were. *Abel.*

BURNS and ALLEN

Comedy Talk, Dancing
12 Mins.; One
Fifth Ave.

Young chap and girl with a talking skit similar to the idea previously done by Matthews and Ayres. The boy is a smooth worker of the lounge lizard, finale hopper type with not much to spend beyond conversation. His efforts at love making consisting of "wise cracks" are in contrast to the girl's lack of sophistication. Several of the gags are old boys, though most of the cross fire sounds exclusive.

He has a good delivery for this style of talk and the girl is an excellent foil. They have more than average personalities. The act let down in spots, due to the dialog and can be strengthened in this respect.

For a finish the couple do a comedy stop time double dance broken up by gagging with the male getting laughs by cueing the leader, "Music!" and the pair stepping to fast tempo. It's more or less of a purloined idea but if that means nothing, it will hold a spot on any of the intermediate bills. *Con.*

JULES JORDAN and WILLIAM

SAXTON CO.
Comedy Sketch
15 Min.; Three (Office Set)
City

Both have been around in this type of Potash and Perlmutter vehicles, Jordan more recently, essaying a single.

As Hirsch and Horowitz, co-partners in the H. & H. Waist Co., the sketch concerns itself with the usual partners' quibbling and quarrelling on the slightest provocation. Victor is the young nephew of the one of the partners and accordingly the butt of criticism by the other employer. Also present is Miss Weisman, saleslady for the concern, who blows in at 11:45 and immediately leaves for lunch.

Both are insistent on dismissing her, but are hampered by not knowing how to spell "resignation." She is tipped off by Victor and voluntarily resigns. The partners receive a phone call from a department store buyer to send Miss Weisman around with her samples and the partners are in a quandary how to get her back again. She returns, acquiesces to rejoining the firm at an increase and a two years' contract, with the obvious denouement that the call from the buyer was a poney.

Pretty thin material and none too strongly played. Makes the treasury grade in the pop houses. *Abel.*

HARRY MOORE

Paper Tearing
6 Mins.; Full Stage
Fifth Ave.

Harry Moore is evidently an Englishman judging from his accent. He has developed the paper tearing stunt far beyond anything ever seen on this side of the pond. Assisted by a comely girl who prepares the paper, Moore tears rolls of it into many fantastic shapes. A comedy string of dolls and paper bean stalks are a few of his tricks. One effort was of a sun flower, the girl by inserting her head through a black hanging strip, posing as the bud of the flower.

Moore monologs. This portion can stand Americanizing. His remark that, "This is very easy, that's the reason I am the only one doing it," didn't get a ripple.

At the Fifth Ave. the act proved an interesting opener and can duplicate on any of the strong pop bills. It's a novelty for nowadays. *Con.*

HOWARD and LIND
Comedy Talk and Songs
16 Mins.; One
Colonial.

Howard and Lind are two females. The team is a reconstructed one, half of the team, formerly being partnered with Sadler (Howard and Sadler).

The act follows conventional lines for acts of this type, consisting of solo and double songs broken up by a bit of crossfire in which the talk hinges mostly upon the uncertain ages of the two.

The blonde and slighter members has the voice of the duo carrying one or two semi-classical numbers while her partner handles the comedy songs. They have a "bridal" number wearing veils and "kidding" about matrimony, the comic getting laughs by her sophisticated treatment of the subject and rough delivery. In the latter she reminds of Fay Courtney without infringing.

For a finish the girls sing a rather long drawn out medley of popular song parodies and opera excerpts. At the Colonial, opening after intermission, they scored decidedly.

Con.

VERNE BUCK and MERRY GARDEN ORCHESTRA (10)
30 Mins.; Full Stage
Palace, Chicago

Chicago, April 11.

Verne Buck and his Orchestra are presented by Jimmy Henshel, who is orchestra leader of the State-Lake Theatre. Verne Buck at one time was the violinist with Paul Biese, but graduated into an orchestra director with his own company. Buck and his followers are furnishing music to a dance hall (Merry Garden) and have apparently taken the regular numbers played for dances to make the local vaudeville debut.

Henshel must take the blame for this orchestra's failure as he also takes the honor of presenting and as the bitter must go with the sweet, he lays himself open to the following criticism.

A dance orchestra, and especially a dance hall orchestra, grows to be a favorite on account of the same clientele that habituates that particular place. There is no doubt but what Buck and his orchestra are favorites in their own community, but stacking up against the other orchestras in vaudeville, they are left by the roadside.

Their routine seems to be all wet, being "Burning Sands," "Aunt Hagar's Blues," medley composed of "When Hearts Are Young," "Jimmie Guest" and "Georgette," "Gone," "Tiger Rag," "I Never Miss the Sunshine," "Lovin' Sam," this with Fannie Brice doing some dancing in male attire and then Al Herman leading the orchestra in "Aggravatin' Papa" and "After You've Gone."

There is no question but that Brice and Herman put over the band for the applause that they received.

The second fault with this orchestra is that they are absolutely void of all personality. In a dance hall, Verne Buck's individual efforts in singing and dancing might create a furore, but at the Palace it slowed up the act.

Last, but not least, is the one outstanding factor that an orchestra must be a good dance orchestra, but not so good to listen to. It hardly behooves this reviewer to say whether this is a good dance orchestra or not, as they have been playing at the Merry Garden for a long time and apparently to big success, but for vaudeville they cannot measure up to any of the bands seen before.

In fact, the Palace Theatre itself has a better orchestra, both for rhythm, syncopation and jazz. It has always been questioned why the Palace management has not taken its own orchestra from the pit and put it on the stage as a regular act. Dan J. Russo, the Palace Theatre orchestra director, has the ability and is showman enough to put it over, beside having an orchestra of jazz hounds that would make a couple of the orchestras now playing vaudeville go back to their cafes.

Loop.

DAINTY IRMA and CONNORS
Wire Act
7 Mins.; Three
City.

Man and woman in neat wire routine replete with fast and telling stuff. Miss Irma opens immediately with dancing on the wire, doing other flashy stuff like skipping rope, jumping over a table, etc., in rapid succession. The man is subordinate in the routine which only enhances her efforts.

A fast wire opener for the intermediary three daily.

Abel.

BILLIE SHAW REVUE (9)
Singing and Dancing Revue
Special Set and Drops
26 Mins.; Full Stage
Fifth Ave.

A better revue than Miss Shaw has shown in several seasons, owing to the excellent boy and girl specialty dancers she has secured. Miss Shaw wisely allows them plenty of opportunity and each stop the act with solo specialties. The girl is a contortion dancer who will tie up any bill with her bends, splits and other acrobatics, coupled with grace. She is a finished artist in this line, also handling a kicking solo of weight.

The boy is extremely graceful, almost to a fault, but this is excused by his evident youth. A male singer prologues the act from a stage box, singing about the revue and what it will offer. It can go out.

Six good looking girls who dance nicely are the chorus. Miss Shaw herself makes several changes, all barelegged, her costumes as usual featuring the dressing. A toy soldier drill followed by her solo doll dance, then doubled with the boy, was the high light of her specialties. Another well staged bit was a tango, preceded by the singer in Valentino costume. The chorus exited as Miss Shaw and the boy staged a tango. A South Sea Isle number allowed Miss Shaw to jazz and shimmy a bit. In an "Ice-land" number she looked cute in white fur trimmed costume.

All of the songs are specials, each used to introduce a number and sung by the male singer. The act is elaborately produced and with a little pruning and more work will be ready to follow any of the revues.

Con.

PROF. NAKAE and Co. (2)
Jiu-Jitsu
7 Mins.; Three
81st Street

The act may have been formerly the Nakae Japs, a jiu-jitsu wrestling trio. The same routine here has been showmanly dressed up, the action occurring in a parlor set. Prof. Nakae, in tux, demonstrates his agility in besting two armed assailants through the art of jiu-jitsu. One of the second-story enters very melo-dramatic in subdued lighting, the surprise attack being played up effectively. One of the attackers is supplied with over a half dozen stillets, Prof. Nakae employing a different hold each time in disarming his opponent. He next announces a match between his assistants, Prof. C. Chiba and K. Moriba. This is featured by some exaggerated, unseemly panting and snorting by the wrestlers, probably intended to heighten the effect, but becoming farcical.

Another feature is a variation on the dual attack. The professor's work is ever flashy and applause productive. An interesting opener for any time.

Abel.

MARJORIE BURTON
Vocal
10 Mins.; One
American

Miss Burton has doubtless been around for some time, perhaps teamed. She is exceptionally equipped vocally, reaching high registers and performing other stunts with her throat.

A whistling bit stood out as a feature early in the routine, Miss Burton thrusting a silk kerchief into her mouth to demonstrate there was no mechanical device employed. A song number which climaxed in a note claimed to be F above high C was given after a rhymed prelude. For the finale Miss Burton imitated a muted violin. She hesitated slightly before the end, perhaps for effect.

The turn was an interesting deuce.

Ibec.

SIX TYROLEANS
Song, Dance
15 Mins.; One
City

Those Russian hock ensembles will probably run out only when names are lacking to describe them. Excepting for the initial suggestion of the Alps mountains and costuming for the first number, the atmosphere and general idea is no more Tyrolean than it is Afghanistan. A mixed quartet opens in typical mountain climbers' attire, tall, heavy-looking male vocalist essaying a song that elicited some applause although none too thrilling in delivery. A wooten shoes duet passed off with the Russian terms as the reliable standby for the get-away.

The act closed the City bill Three-a-day at best.

Abel.

CARSON and KANE
Dancing Act
14 Minutes; Full Stage
Jefferson

An attractive back drop with drapes to correspond for the down-stage flats is the setting for a somewhat different (male and female) combination of dancers. Opening with a clever jazz routine, Miss Kane, full of animation, and very limber, starts the act with speed. Carson follows with an eccentric waltz solo, immediately following with a well executed soft shoe dance. A double routine of medley dances winding up with a fast and energetic jazz exposition finished the act proper, with a quick change to military costumes and a series of drum roll imitations as an encore.

Miss Kane (formerly of Zeigfeld's "Follies") makes a change of costume for each dance; costumes and herself are a delight to look at. Carson also changes between dances.

Closing the show at the Jefferson is no desirable spot, but Carson and Kane, on an exceptionally strong bill, held practically the entire audience to the finish of their clever, classy specialty.

DOROTHY RICHMOND and Co. (2)
Comedy Sketch
15 Mins.; One and Two (Special Drops)
23d St.

The author of this vehicle for Dorothy Richmond, entitled "Marriage à la Vaudeville," has attempted to get away from the stereotyped style of comedy sketch. He displays ingenuity in the manner in which it is worked.

The opening is in the nature of a prolog with one of the male members announcing from the stage a wedding ceremony is to be performed there. The couple enter walking down the center aisle. Remaining at the orchestra rail, talk is indulged in with a comedy ceremony performed on the stage, the man who did the introductory talk tying the knot. He later informs them he is about to give up his profession as he has been appointed a judge.

A year elapses with a picture film informing the audience of the happenings during that time.

The stage action is revived in "two" with the scene a divorce court. The three original characters occupy the stage, the parson having become a judge. The troubles of the couple are aired in court, the cross fire talk being of a comedy nature with the finish a reconciliation.

There are several laughs in the Richmond vehicle. It is away from the general run of comedy sketches. There are certain houses where it should fit nicely.

In support are Ted Adams and Robert Robson. Both are capable, Robson doing the character work with Adams an agreeable straight man. Miss Richmond fits in satisfactorily.

Properly placed this turn can secure results.

Hart.

"TEN SWEET SWEETIES" (10)
Songs and Dancing
17 Mins.; Full Stage
Hippodrome, San Francisco

San Francisco, April 11.

This is the first of a series of girl acts that Fanchon and Marco are producing for Ackerman & Harris. The girls are all good-looking. The act consists of ensemble numbers, principally with singing, dancing and a few specialties. The numbers are lively and costumed with originality. Pierrette Gansier and Clothiel Bellesse are featured, the former standing out. "The Hook Me Up the Back" number, in which the girls go among the audience and ask to have their dresses hooked, proved decidedly popular and a novelty for vaudeville. This number previously had been featured by Fanchon and Marco at the Palais Royal. A "vamp" number led by Clothiel and Pierrette is another number that goes over strongly.

The high spot in the act is Pierrette's specialty, in which this pretty girl does some excellent kicking, Russian and acrobatic dancing. The act is to remain at the Hippodrome for four weeks. While it is a novelty and has considerable class, it seems just a little out of place on a vaudeville program such as that offered by the Hippodrome. However, it makes a big flash and after it gets into better running order and some of the specialties strengthened it should prove a good headline attraction for the A & H and pop houses.

The Hippodrome audiences liked it immensely.

PALACE

Monday two attendants armed with magnifying glasses were stationed at the door and all tickets were scrutinized for typographical defects, which followed an attempt to throw the house into confusion last week by the circulation of counterfeit tickets. The trick was discovered in short order, and only a few of the phonies passed the door. The counterfeit stunt may possibly have been inspired by the war against ticket speculators being waged by the Palace. Callphones outside warn patrons that no tickets bought from the specs will be accepted. The magnifying glass inspection was accomplished with little loss of time.

This is All-Nationally week, and is marked in the Keith houses by the insertion of an extra turn, accomplished at the Palace by doubling. Ten acts made for an overtime show, which had its finale at almost 11:30 Monday night. At the Palace Russell and Pierce were the added turn, but the Runaway Four, regularly carded second, found the doubling from the 81st Street impractical. They went out of the bill at night and the two act took the spot.

John T. Murray and Vivian Oakland were the extra act brought down in the evening on fifth. That arrangement had three acts in "one" in succession, but was necessary, as Murray and Oakland had to make the Alhambra. The added team was on just long enough to win thorough appreciation. The beautiful Miss Oakland singled nicely, but the hit of the routine was an old-fashioned ballad she might have been duetted in 1892. It is the best comedy idea of the kind in some time.

Attendance was of usual Palace proportions, although some of the boxes were not capacity. The Film Club attended, about 75 strong, to honor Hugo Riesenfeld with his Rialto orchestra (New Acts), the special feature of one of the strongest bills the Palace has shown in a number of weeks. Riesenfeld has followed the greatest of the cabaret, dance and specially framed vaudeville band organizations, and it cannot be questioned that his Rialto-Rivoli orchestra is the biggest and finest musical effort since the crisis began. Riesenfeld and his 55 musicians opened after intermission, displayed novelty in the manner of presentation and effects, and scored sensationally. Recently a band from the remains of grand opera tried the Palace going and could not understand why it flopped. If those musicians happen into the Palace this week or next it all ought to be very clear to them.

Another sensational feature, although unheralded, ended the first section of the show, in which seven acts were crowded. It was Enrico Rastelli (New Acts), the young Italian juggler, a newer and greater Cinquevalle. Amazing is mild. Rastelli performs what jugglers are impossibilities.

Trixie Friganza from her spot on fourth made grand going for the first part. Vaudeville's biggest comedienne wooed the house into real good humor. Most monologists have picked on the ladies, which is the likely reason Miss Trixie reciprocated about the male sex. Material about the "ent" at a friend's house counts about the best of the talk, while her motor car song makes an excellent opener. But the real laugh of the act is the "dancing" finale with Max Welly. It is really a strength test, with Max standing up to his task manfully. There probably isn't another man on the stage who would undertake Welly's assignment, and it is equally improbable Miss Friganza ever travels or has traveled as fast as when spun about on Welly's shoulders.

Melissa Ten Eyck and Welly, on just ahead of Miss Friganza, went

"LOVE'S DREAM" (5)
Song and Dance
14 Mins.; Full Stage (Spl. Drapes)
23d St.

Five people comprise this turn. They are a prima donna, male baritone, girl dancer and a male pianist. The act opens full stage. The scene is a studio with the painting of Karno, an opera singer, prominently displayed.

The pianist is in love with the girl, but at mention of Karno in their conversation the painting blacks out and the original sings the "Song of Love." This dream idea is sustained throughout and serves to introduce the girl's solo to two classical numbers sung in splendid voice.

Falling asleep on a couch the girl "dreams" a desert slave is dancing for her. The dancer is a bare-legged aesthetic exponent of bends and acrobatics, handling her solo with grace and ease.

The finale arrives when the original Karno turns out to be a neighbor when they duet an excerpt from "Faust." The vehicle is full of construction faults, but all of the principals are specialists of high calibre. The rest was overlooked at the 23rd Street, where they scored strongly through the excellent vocalizing.

With the proper turn, or the present one remedied, the basis of a big time turn is theirs.

over excellently with their dance production, Max Dolin and Frederick Cromwell adding as musicians. "The Pirate Passion" number was prettily carried through and made for an effective finale. Because of the "pirate" title given the number it is significant the couple have copyrighted it. A program note calls attention to the registering of the material, something unusual in vaudeville billing for dancing acts.

Florence Tempest, and Homer Dickinson made their first Palace appearance since a team, going on sixth, which was just ahead of Rastelli. Dickinson found it easy going for his chatter. He kidded Miss Tempest, though she was off the stage changing once when he said her failure to respond to his sallies was probably explained by the apparent age. Miss Tempest excited a lyric by her sister, Sunshine. Dickinson then countered, announcing a number written by Ben Turpin or Frank Fay—he knew the composer owed a lot of money. The couple held the spot without effort and walked off to a worthy score. M. George Harris was at the piano.

Julius Tannen entered at 10:55, right on the heels of the Riesenfeld success. The show could have ended with the band and so it was not so soft for Tannen. He cared nothing for the hour nor the exiting of a dozen or so patrons. At that he was lucky there weren't more walking. The raconteur proceeded to interest and entertain his "guests" for 20 minutes. He turned the trick in the manner and style that have won him fame as a monologist and after dinner speaker.

Helen Higgins and Natalie Bates took up the burden of closing, trotting on at 11:15 with Horace Bentley at the piano. The clever steppers in their "Singdances" routine afforded a classy closing to a big show and succeeded in holding a large portion of the house seated. Russell and Pierce made a corking No. 2, in fact, showed up so well that they are safe for a spot in fast company. Both boys are eccentric, acrobatic dancers and display a lot of stunts that are original. Several comedy bits provided a change of pace. The team is production material. Eight Blue Demons, a troupe whirling Arabians, sent the show off to a flash of great speed.

Ibec.

COLONIAL

The All-Nationally bill at the Colonial this week played for good entertainment. The show was considerably swayed around after the first act. Dooley and Morton moved up from next to closing to fourth position to give that portion of the bill a needed comedy punch. Lillian Shaw, originally carded for the four hole, moved down to closing the show.

The show got under way hopping off with one of the most novel hand-to-hand turns on the boards in Bert and Partner. The act is unique in having a top mounter who is also a contortionist. The lifts and formations are unusual and fantastic. The pair took several bows in "one" following their closing trick.

Watts and Hawley followed. The man has a comedy appearance that is heavily capitalized, and has a corking opposite in the pretty blonde girl who plays the piano and, solo, a ballad. The comic sells several comedy songs and monologs a bit, getting some laughs at the expense of his expanse. The girl's ballad solo stopped the act. She was a picture in a green and silver evening gown. They went nicely, the applause sufficient for a brief speech that can stand revilement.

Raymond and Mackaye followed in a spotty talking skit authored by Benj. H. Hurt. Miss Mackaye's sweet personality and appearance couldn't overcome the talkiness of the dreary portions interspersed in the dialog. Ray Raymond, looking his usual bold, good, did the best he could with the role of a polite drunk who has fallen in love with his chance visitor. She is in the wrong apartment. Upon this slight structure Mr. Hurt has attempted to construct 15 minutes of light and airy persiflage. The turn holds some real laughs, but peters out in spots. An unmelodious academic song idea based upon the done-to-death "Coue" formula and a graceless success following failed to lift it. They just passed.

Dooley and Morton, following, picked the show up and whammed them. The "babes" were a riot from the lower floor to the shelves. Martha, a vision of girlishness, has thinned out considerably, adding greatly to her appearance and helping her dancing. She is as neat an exponent of the buck-and-wing and tap dances as one would wish to watch. Her costumes were pretty and her foiling of Gordon's knock-about and neck-breaking falls, an unbeatable combination. They had to beg off.

"The Storm," a condensed version of the play, proved an interesting medley of a spotted right, closing the first half. The storm effect is as fine a piece of stage mechanism as vaudeville ever housed. The story of the two rivals snowed in a cabin in the Canadian Northwest with a girl with whom they both are in love, is melodrama as she is spoken. Edward Arnold, who created the role in Langdon

McCormick's play, is a splendid type of virile American manhood. His final triumph over his city-bred rival struck a popular and responsive chord. The act went like the fire.

Topics started slowly, but pulled several laughs near the finish with new gags. Howard and Linn (New Acts) followed, opening after intermission.

John Meroff, the leader of Marberger's Entertainers, another one of the jazz band combos, stopped the show with his eccentric and Russian dancing. Meroff first plays a couple of instruments leading the numbers, then steps out front for some nifty stepping. The band of average ability, which coupled with Meroff's versatility and cleverness, make it sure fire for the two-day bills as long as the present jazz craze lasts.

Lillian Shaw closed, held nearly all and scored solidly following a long and late bill. Miss Shaw switched her routine somewhat, opening with the "Wop" character and song, then following with the "vamp" number, which she has built up in strong proportions. She has no trouble at the Colonial, where she has always been a favorite.

The lower floor was filled Monday, with standees back of the rail.

Con.

AMERICAN ROOF

With a Buster Keaton comedy selected to start the evening's entertainment, the Roof bill the first half held up nicely. Tuesday evening found the house but fairly well filled, with the show running throughout without any outstanding features but furnishing standard entertainment. Vacca and Co., producing rag pictures, with a young woman aiding vocally, opened the show nicely. Ross and Edwards, a two-man team taking it up from there on. With an introductory verse they inform the audience they will endeavor to offer something new. This they fail to do, giving over their efforts to pop numbers and stereotyped imitations. Their ability would suggest something better. As they stand, No. 2 is the best that can be looked for. In that spin on the Roof they fared well enough.

Gordon, Girdle and Gordon, No. 3, with a novelty routine of acrobatics, dancing and vocal work by the young woman, made the spot stand out. Confined to nine minutes their efforts met requirements, the comedy contortion work of the two men letting the trio off nicely. Murray Bennett, expert in easy sailing, made the comedy division, notwithstanding a hysterical woman in the audience, who disrupted his routine of talk. The laughs came thick and fast in response to the chatter, with the songs coming up to par. Will Stanton and Co. in the familiar drunk skit closed the first half. Stanton has a gingery miss handling the cabaret girl part, and she adds materially to the pep of the turn. His methods are the same as employed for many years, and apparently are as productive in three-day circles as in the past.

Relit Sisters opened after intermission with songs and kidding. The girl handling the comedy overdoes the mugging. An opportunity for straight singing should be worked into the routine. A same-ness to each of the numbers detracts. They kept the audience attentive. Grey and Byron in a hodge-podge comedy offering came up for attention in the next spot. This couple displayed form at times, with laughs coming at intervals. They just made the grade as an after-intermission selection here.

Eddie Borden and Co. were next to closing. The Borden team, running 18 minutes, was carried over the proper length. With productive material laughs were worked up nicely, the work in a general way leaving a good impression. The idea of bringing a piano on the stage during the running of the act tends to disturb the routine. There are insufficient returns derived from its use to warrant introducing the instrument. Borden topped off his work with a speech. Louise and Mitchell, with the strong girl taking the honors, closed the show.

Hart.

BROADWAY

All Nationality Week probably means a bit more to Broadway than some of the other Keith houses around New York that are also celebrating with cosmopolitan shows this week. When it comes to qualifying for the melting-pot the Broadway is there.

Among the different nationalities in the current show are Australian, with the Australian Wood Choppers as the entry; China, with the Chung Hwa Trio as delegates; Wm. Edmunds and Co. Italy; Donovan and Lee, Ireland; Wanka; Russia; Ruth Royce, America; and Hall, Erminie and Brice, England. Hall, Erminie and Brice were the only turn the nationality thing seemed to have missed on. The three people composing the act seemed decidedly Yank, rather than English. Monsieur Morati, France, and Little Yoshi, Japan, completed the rainbow list. Excellent representation.

The show played very well for a trick arrangement. The Broadway has a real orchestra now, one that

could give some of the lesser jazz orchestras a run for their money. The overture is spotlighted from both sides of the house, and it deserves it.

The Australian Woodchoppers sawed the 60-inch log in half in jig-time and chopped their way through two more logs of the same size with the usual contest accompaniment. It's a standard turn that always pleases.

The Chung Hwa Trio has a tenor who sounds more like John McCormick than it was thought any Oriental ever could. That is to say, if the tenor in the Chung Hwa Trio is really an Oriental. The three Chinks stopped the show, second, and that's knocking 'em over at the Broadway, where they're generally a pretty show of sort of bunch. Wm. Edmunds and Co. closed with their "wop" skit, was another comedy turn that had 'em laughing all the way. Mr. Edmunds' character is well handled and legitimately conceived. The turn has a first-rate production background that also helps to make it.

Donovan and Lee got a reception on fourth. Jim Donovan told Irish gags, and Miss Lee danced, each with their usual success, and the house accepted everything they did. The act never seems to miss, whether in houses like the Broadway or the Palace, and if that isn't covering all the territory, what is?

"Wanka" (New Acts) next, and Ruth Royce next to closing. Miss Royce held them in the palm of her hands, figuratively speaking, from the minute she started until she bowed off. She did five or six numbers, some of them a bit peppy, but Miss Royce knows how to make the peppy ones entertaining and what's also important—harmless. She goaled 'em up to the last song, but did one too many.

Hall, Erminie and Brice, closing with a variety turn that held one of the best illuminated drops vaudeville has seen to date. This is a drop of Broadway. Times square at night, and it's a wonder. The act has unicycle riding, violin playing and singing, also, a bit of singing and dancing. Quite a lot, but all well done.

Monsieur Charles Morati and Little Yoshi did not appear at the last night show. The African Hunt Pictures rounded out the international idea of the bill. They show a remarkable collection of wild animals in their native haunts, and are about the most interesting African films shown around to date.

Bell.

RIVERSIDE

All Nationality Week has Belle Baker, topping a snappy nine-act show. The Riverside has booked theatre parties by different neighborhood organizations, with the likelihood business will be consistently good, on a par or better than the near-capacity Monday.

They were late in coming, with the result the first acts showed to half an audience. Van Horn and Inez with their zippy swivel-neck spins on roller skates introduced. The Calts Brothers started slowly, but connected with their hard-shoe concerted stepping.

Holmes and LaVere have a tip-top novelty idea, at one time credited to Tommy Gray for authorship but merely "programmed" ("them selves") now. Opening in a prop stage box at a theatre the duo sleeps through it all, the flashback enacting the skit they are missing. Miss LaVere pulls an Ella Shields for her specialty and Holmes' pianologing is telling. The duo was perfectly spotted in the third groove.

Santos and Hayes elicited pretty with their croakstall panning one another's figure. Miss Hayes' vocalizing lending considerable class to the routine. The girls have a happy manner of selling themselves, their showmanship and personality getting to the audience from the start. Joe Fejer and His Famous Hungarian Orchestra (New Acts).

A truly extemporaneous clown bit was introduced for an afterpiece, with Holmes unceremoniously rushing in and announcing he was supposed to do an error after his act, but had to go somewhere on very important business, but now that he's back he will do his encore. Requesting the Hungarian musicians to play the "Merry Widow" sextet number ("Tell Me, Pretty Maiden"), the instrumentalists gave him a shot of opera with the "Lucia di Lammermoor" extet. After getting that straightened out, three couples of the preceding acts came on for a travesty "Merry Widow" number, winding up with Buster Santos alighting unceremoniously, wheeling the introduction of a wheelbarrow to act as a derick.

Intermission was featured by a specialty composed "March of the Nations," by Julius Lenzberg, the house orchestra leader, which was introduced by a slide with Julius' name and photo adorning it. The three national flags flashed on the screen, and a fitting national air. The number was well received. Lenzberg and the trench boys always have been favorites with the Riverside regulars, which suggests that another try by the Lenzberg orchestra doing a regular act on the stage, as was done some months ago, should prove novel.

Antonio Ponselle (New Acts) re-opened. Morton and Glass with

their laugh-showering "April" skit were one of the comedy highlights. It's a complete little production that always interests how often seen, and, if anything, mellows with age.

Belle Baker entered to a reception and had to beg off with her "Welcome Stranger" number. The newer "Blanche" Merrill numbers paved the way for demands for the old stand-bys. The wop number, with Miss Baker acting as mother to a case of Scotch in a prop perambulator, has a couple "hot" lines anent "It hurts my pride because I'm only a two months' bride and everybody thinks I have a baby inside." Julius Lenzberg did straight for two or three minutes of croakstall preceding a pop number, feeding like a veteran.

Adelaide Herrmann, magic act, closed. Abel.

ALHAMBRA

The Alhambra with a ten-act layout did business Monday night with but few vacancies in evidence throughout the house. The S. S. "Leviathan" Orchestra (New Acts) came in for the most attention in the way of billing, with the house attaches attired in sailor regalia on the strength of the appearance of the Shipyard Board band. The orchestra closed the first half, coming in for a fair amount of applause, with chances for improvement visible, which undoubtedly will be taken care of as the act works along.

The bill opened with the Arnaut Trio, an acrobatic musical combination of its size ever heard in vaudeville. The featured drummer listed to be no longer with the Biltmore outfit, and the one who worked here did all but fall into his drums, in futile but faithful stabs at laughs. If this is the one who was featured no one knows why he was featured. If he isn't, then the band has sustained a tragic loss, for almost all that the present one contributes is distraction from the entertainment. The program was entirely popular, arranged and executed about as most jazz bands do it only better. For solid syncopated music the Biltmore crew certainly delivers with any of them, but differs little from the conventional method of operation. It met with tremendous success here.

Elsa Ryan and Rodney Ranous, in their entirely too familiar sketch—too familiar with one another and too familiar to the audience—jimmied up their own results by Miss Ryan's constant ad libbing and breaking up her partner by shouting "Biltmore" and "Biltmore" and tossing him confidential nifties. But her brogue comedy, of course, as always, was sure and salient. Miss Ryan was cut out for vaudeville, and whoever cut her out did a good, all-around job. She is flip and fly, easy to look at and gets across in her first half minute.

Webb and Ryan, formerly Webb and Ryan, and now having an added girl deuced it neatly. This is a far better act than is usual for the spot in the family houses, costumed and staged to a nicety and has the smack of professional talent and preparation. It would do for the same location in the top-most theatres. The girls are pretty and can hoof and the man is good support. That will probably make him a success, but that's what he is, support to the girls, and that's nothing to be ashamed of.

Paul Nolan, excellent juggler with personality and comedy, opened very hot. Rubin and Hall got some laughs, but not enough, and a good finish on their dancing. Ben Rubin is a comic of the Hussey type, except that his isn't foreign to his origin. The material is disjointed and small-time, and Hall isn't a very heavy straight man, being a dancer purely. Rubin is a fine singer some time ago and killed that with poor selection of lines, too. He might get over well in a show, as he has personality and a Fannie Brice style of choppy delivery, not to speak of his loose-leg and semi-acrobatic dancing, which is powerful and stopped the show when he later walked in on the Biltmore. The act in its present condition is not a candidate for the Palace.

Barrett and Cunneen (Hart. Barrett who formerly worked with Nora Barrett in a similar routine) went for a goal. Barrett's senile character approximates Al Lydell's, though it is scarcely a copy. Miss Cunneen is a woe of a woman, six feet tall and with a figure that made the house gasp and gulp. And that doesn't let her out. She has a vigorous and straight work and a smooth comedy. Barrett's way of working and his stuff are both bull's-eye hitters. He does not do a solo number any more, though the act could stand three or four minutes' extension. As it is it is fit for anywhere and would be a cinch wherever English is understood.

Jans and Whalen, a couple of great looking lads in nervous and over-keen talk, got it across in great shape. On it it couldn't be missed to add the name of the French tragedienne. Tom Patricola's strenuous comic-ities were rewarded by a show stoppage for a few words of acknowledgment. Pat begged off on the ground if he does more he'll pass away. This always creates wonder how he can retain comparative composure despite the hard

laboring. Harietta Towne as ever is a capable assistant, foiling Patricola in the bits and bobs that imply their existence "anything for a laugh."

Donald Kerr and Effie Weston with their dance routine for which "Hunting Big Game in Africa," a special, closed the vaudeville section. Following the "flapper and flapper" dance number Kerr essayed a couple of minutes of comedy monologizing which suggested it was employed merely to fill a stage wait for his partner's costume change. However, it ended there and Kerr bowed off, making for a rather abrupt conclusion to the tip-top dance turn.

"Hunting Big Game in Africa," film feature. Abel.

FIFTH AVE.

No new acts the first half, which is unusual for the Fifth Avenue. But business a stand-up above and below. It is Nationality Week, with a different country getting a plug each day. Tuesday was the Switzerland-Italy course, with several little added features, including a motion picture travelogue on the Alps and a couple of local amateurs, one singing "O Sole Mio" and the other reciting Beban's weep about his little girl, Rosa. The show would have been just as good without them—in fact, without any of the added delights of Nationality Week—though the idea may work as a business ballyhoo.

The Biltmore Society Band headlined. This is the best jazz organization of its size ever heard in vaudeville. The featured drummer listed to be no longer with the Biltmore outfit, and the one who worked here did all but fall into his drums, in futile but faithful stabs at laughs. If this is the one who was featured no one knows why he was featured. If he isn't, then the band has sustained a tragic loss, for almost all that the present one contributes is distraction from the entertainment. The program was entirely popular, arranged and executed about as most jazz bands do it only better. For solid syncopated music the Biltmore crew certainly delivers with any of them, but differs little from the conventional method of operation. It met with tremendous success here.

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earlier minutes they resemble Clayton and Edwards. But the boys have individuality of their own, too, and are headed for the heights as a comedy team.

Fantino Sisters and Co. (formerly Fantino Troupe) started with a dance that showed them up, then went to a high framework from which the large woman hung and supported the others, one, two and all three, by rings and chains from her wrist. It was very continental, slow, bushy turn that creaked with the fashion of decades ago. Even when the work was sensational it missed rousing enthusiasm. The strong woman (she might be called the "overhanger") surely did her share, and the others worked along in that straitened manner typical of dumb acts of the past. The act needs speed badly and the introductory dance and the head juggling with the big ball should be dropped, as they are puerile. Lat.

58TH ST.

A straight act opening and another closing and in between solid comedy was framed for the tastes of this east side establishment, where they like their comedy abundant and are not too fastidious about its quality. This time there is nothing the matter with the quality. The fun, like the general frame-up of the bill, is well varied, running from rough clowning hoke to the vigorous but well drawn humor of Charles Mack's sketch, "A Friendly Visit."

The intermediate time could use a lot more sketches like this one that belongs to the vogue of another day. It has smooth rich humor, real character drawing and broad fun without getting into noisy horse-play. Before this house it was a riot.

The other comedy kick was the hokum of Murray Kissen and Co., a male quartet modeled on the Comedy Four, but not so well done either in the framing of the business or the ening. Good enough, however, to keep the Third Avenue in an uproar for more than 20 minutes. The four men are vociferous and rough in their style, but they get some stuff over that amuses the intermediate audiences mightily. They have the framework for a genuinely funny turn of low comedy, but it needs pointing up and knitting together all the way through. There are times when they seem lost for just the final trick to turn the guffaw, and substitute mere noise and knockabout for a really clever bit or line.

Business Tuesday night was somewhat off. It was possible to get a seat downstairs at 8:10, which is unusual, and the house never did reach capacity, although it was nearly so by the opening of the specialty section. All Nationality week did not seem to be a draw here.

Lieut. Ferdinand Thetion, French war hero and ace, opened the bill with his sharpshooting turn, assisted by another man and a girl. He uses only revolvers in his demonstration, which is a neat routine, part of it worked from a position at the rear of the orchestra. The war record described by lantern slide and his breast full of medals and decorations impressed the audience and gave the turn a specialness of interest aside from its interesting display of marksmanship. Most of the shots make use of the assistants in what look like dangerous positions as target holders, and the crowd always likes a thrill of this kind.

Gary and Baldi, man and woman, talking and singing turn with a special drop, fared well enough. There are portions of talk that are mild, but it all hangs together and makes acceptable hokum. The situation of chauffeur and housemaid furnishes foundation for amusing flirtation stuff, marriage proposal, talk of raising a family, etc., which is generally sure fire. The man affects wop dialect, girl playing straight. She is a nice looker and wears attractive clothes when she changes from the maid's uniform, besides singing several numbers acceptably.

Charles Mack and Co. with "A Friendly Visit" edged in here and supplied a capital moment of Irish humor, giving way to Martha Pryor, coon shouter and singer of "blues," working with her own accompanist at the piano and wearing a curious frock for a single of this description. It is really a "tube" sport dress of vivid green, and nothing less appropriate could be picked out. She can make comedy darky numbers graphic, however, and fared exceedingly well with a first rate routine of this kind, several of the selections seeming to be specials and all of them calculated to display her special talents.

Murray Kissen next and Jessie Blaire Sterling and her dancing girls following on to close. The "Six Glasgow Lassies" are a sprightly half dozen, graceful dancers and willing workers, but their legs, hornpipes and highland flings have a good deal of sameness about them. Miss Sterling doesn't fit into the picture very appropriately. She doesn't dance and her singing of ballads and old-time standards is not especially impressive. The bagpipe and drum finale, however, saves the turn. Rush.

FAMOUS PLAYERS-KEITH-LOEW COMBINE TO BOOK BIG FILM HOUSE ATTRACTIONS?

Plan for Organizing Gigantic Booking Association to Control Motion Picture Theatre Field Under Discussion—To Shun Regular Vaude Entertainment

The booking of special attractions in the form of concert and operatic stars for picture theatres is taking on the aspect of leading up to possible amalgamation of three distinct interests now in the field. At present the Famous Players-Lasky is developing an unusual organization which, in addition to the seeking and booking of artists of the higher caliber for their own houses and a number of other theatres associated with them in the project, will also possibly undertake to produce special attractions for the circuit. The Loew office also has a booking organization under way, and it is said that the Keith interests are also looking to the field with an eye that may possibly bring about a line-up whereby all three factions will be united in one common office that will, while not being affiliated with any of the three principal factors interested in the venture, still have all of them represented.

The situation is one that carries with it peculiar angles at this time. Both Famous Players-Lasky, and the Marcus Loew organization through its interest in Metro Pictures are interested in the selling of motion pictures. The Keith interests with their affiliated houses are considerable consumers of pictures, and because of this care must be taken not to offend any faction on either side of the triangle, for the Loew houses also buy from Famous.

Harold Franklin, who is in charge of the theatre division for Famous Players, stated this week that the field is one that is so different from vaudeville that he does not at this time see how an amalgamation with any circuit which primarily has a vaudeville background would bring about the desired result as far as the providing of a desirable type of entertainment for the bigger motion picture houses at this time. The larger

cinema theatres present entertainment that is distinctly different from vaudeville and they have no desire to even remotely touch bills that might faintly resemble the regulation vaudeville programs, according to the Famous executive. The production end of the project, he stated, would not get under way for some little time to come and when it did every endeavor would be made to keep away from vaudeville standards.

The Keith organization itself has no out and out picture theatres, although some of the managers affiliated in the Keith office have straight picture houses as well as their vaudeville theatres. The Loew Circuit has a number of straight picture houses, but of the total there are but a few that play the type of artists that Famous seems to be going after.

The Keith people are believed to have proposed to Famous that an office organized away from either of their present institutions could be profitably maintained and developed into a powerful factor in the amusement world. On the Loew side of the fence an affiliation between Keith and Famous would undoubtedly be looked on favorably, for as one Loew executive interested in this particular branch of the organization put it, it would mean the driving into their office of all the picture houses that would be opposed to a domination of the field which would be apparent in a combination between Keith and Famous.

There are those, however, who believe that the Keith people are looking toward an affiliation with Famous as a sort of an advance bulwark against the trend toward big time in Loew houses which would become a natural development if the Loew organization took on expensive headliners of the calibre necessary to supply the demand of some of the bigger picture theatres and then had to play

them in some of their own houses to fill out any agreements as to length of seasons given to those acts.

Famous Players is already perfecting a system to seek out novelties for its circuit and has taken to importing material from abroad. The first foreign act that has been arranged for is a musical organization that is made up of an octette of concertina players who are due in this country in the near future. They are shortly to have a representative abroad to look after possible material for their theatres here.

MANAGER'S WILL GIVES LITTLE BEYOND ADVICE

Col. John S. Broughton Sarcastically Mentions Daughters and Former Partner

Denver, April 11. In one of the queerest wills ever probated here, Col. John S. Broughton, owner of the Colonial picture theatre, left his two daughters \$5 each, directing that they use the money "to purchase literature on deception and untruthfulness to parents."

The daughters are Mrs. Hazel Tyler and Mrs. Frances Krajewski, both living in Cleveland, O.

Another \$5 bequest is left to George W. Crober of Cleveland, Broughton's former partner, "to purchase literature regarding ingratitude and perfidy to one's partner."

Another \$5 bequest goes to Charles H. Elchorn, also of Cleveland, "to purchase a medal for him for his kindness in advising our daughters as he did, for, although he could not live in harmony with his own father, yet he could tell others how to act toward their father, and anyone can see the result."

Frances E. Broughton, the widow, receives the residue of the estate, valued at \$150,000. At her death various bequests are to go to relatives, and between \$40,000 and \$50,000 for the erection of a suitable memorial in Denver's civic center.

Broughton died about a week ago shortly after his return from a trip which was to have taken in the globe but which was cut short in Japan by his sudden illness. He was rushed back to Denver, dying a few days after his arrival here.

MISS HANSEN'S ADVICE

Mothers Call at H. O. H. for It—Performance for Women Only

Juanita Hansen, the film star who is appearing this week at the Harlem opera house delivering a lecture on the drug evil, is being sought by two of the distributors of pictures based on the narcotic habit as a special attraction in conjunction with the showing of their pictures. Up to Wednesday Joe Lee, who is handling the affairs of Miss Hansen in connection with her appearances in picture houses, had not decided the question of which of the offers made would be accepted.

At the Harlem O. H. Miss Hansen has been drawing the biggest business that the house has done since it was reverted to a vaudeville policy. She has been besieged by mothers who have daughters and sons that are drug addicts asking her aid by a fuller explanation of how she waged her fight against the drug terror so that they might have the aid of her experiences in the fight that they are making to assist their offspring in breaking their habit.

A special performance by Miss Hansen for women only will be given by Miss Hansen at the house tomorrow (Friday) at noon, in an endeavor to enlighten those that have requested further details of how to combat the drug evil.

Late on Wednesday a contract was closed for the Bowdoin Square Boston, for the week of April 22 coincident with the breaking of the drug expose in the Hearst Boston papers. Miss Hansen is to get \$1750 for her appearance there, the highest ever paid at this house for an attraction.

SCREEN UP AGAINST DEARTH OF ACTORS

Experienced Players Engaged in Three Productions at Same Time

Los Angeles, April 11. Producers and directors here are complaining of the lack of actors with reputations for the terrific number of productions that are now in work here. The lack of players known to the public has brought about a condition of doubling in the studios on the part of many of the better known artists.

Not alone is there a scarcity of actors and actresses, but stage and art directors are also in demand. However, it is the acting material shortage that is causing the greatest anxiety and holding up productions to an alarming extent. There are certain types of better known players who at this time are working in as many as three productions at one time, fitting from lot to lot to appear under various directors.

BARA'S "EVANGELINE"

Report Screen's Vamp Will Make Picture Around Bay of Fundy

St. John, N. B., April 11. Theda Bara, screen vamp and her director-hubby, Charles J. Brabin, are expected at their summer home on the Bay of Fundy at Digby in May. Reports are current the Brabins will produce a film based on Longfellow's "Evangeline," shooting the scenes on the locale of the poem. The Brabin summer home is situated in the heart of the land of Evangeline. Fox did "Evangeline" four years ago with Miriam Cooper.

Theda is said to hold the impression she can show Miriam a few wrinkles about playing the Evangeline role, and incidentally prove to her former employer, Fox, there are some hefty kicks left in the Bara draw, even though indications are not lacking that her power at the box office has waned.

A. B. C. FIGURING ON SUBJECT OF EXHIBITOR PRODUCTION

High Prices in Open Market Turns Group's Attention to Doing Its Own Gambling—Would Finance Independent Producer

After bidding on material for the metropolitan district without result for more than a month, the Associated Booking Corp. has broached the subject of doing its own producing.

The membership is being canvassed on the proposition, but the survey has not yet reached a stage where it can be analyzed for a majority opinion. The officials of the organization, however, are said to regard the project favorably.

The scheme is to secure an outside director and undertake to finance a production under his supervision. The A. B. C. in about its present form paid \$50,000 for the territorial rights to Mary Pickford's "Tess." With that sum, it is calculated, the exhibitors could produce a picture of good commercial grade, although, of course, it is accepted that they could not under any circumstances undertake a feature such as "Tess."

However, their own production would be available for the membership, to be paid for on a reasonable assessment for individual houses. The organization would own world rights and could dispose of them either themselves or through some other picture selling organization. In either case the A. B. C. officials feel they would stand a better

LOEW TAKING ON MORE THEATRES IN NEW YORK

Agents Reported Negotiating With Independent Exhibitors

The canvass of the Loew Circuit for houses desirous of booking in vaudeville acts under the new coast-to-coast chain idea has disclosed that Loew is in the market for theatre properties in New York where the circuit is not already represented.

The booking proposition is reported put up to independents in all sections of the city, but at points where there is no Loew house, the representatives show a desire to get the exhibitors' ideas on terms, either for a lease or an outright buy. Although nothing has been closed, two cases where the buy proposition has been presented to the exhibitors have come to the attention of the trade.

A new angle to the Loew booking scheme figured in the week's gossip. Exchangesmen figure that it would be only a step from booking acts to booking pictures, and Loew is also interested in the sale of Metro pictures. Metro has been advancing to a strong position in the rental business in the last two years, and a Loew organization, booking acts into independent houses, would be a desirable connection for the exchange salesmen.

Additional significance is attached to the move in view of the talk of reviving the exhibitor-distributor scheme by the Theatre Owners of America.

CHAPLIN FILM CUT

Business Jumped Up at Mason City, Ia.

Chicago, April 11. The part of the film of Charlie Chaplin, "The Pilgrim," in which sport is made of the minister saying grace at the table, was eliminated from the film at the Palace, Mason City, Ia., at the insistence of the Protestant Preachers' Association.

Manager Ralph Ravenscroft decided to capitalize the action, and made additional cuts of matter objected to by some preachers, with the result the theatre played to larger crowds than ever for the remainder of the engagement.

"PETER PAN" TO BE SCREENED IN ENGLAND BY GARRETT

Sir James M. Barrie Insists on English Production—Betty Compson May Play Title Role—Miss Fredrick Engaged by Garrett for Other Productions

"Peter Pan" is to be screened. The Sir James M. Barrie play in which Maude Adams won undying fame is to be filmed in England some time during the coming summer, and it is possible that Betty Compson, who appeared in the screen version of Barrie's "The Little Minister" for Famous Players-Lasky, will enact the role that Miss Adams created in this country.

Miss Compson, according to report, has been placed under contract by Sidney Garrett, who after years of devoting himself to the importing and exporting of pictures, is to launch into the production field. It is he who is reported to have secured the rights to screen "Peter Pan." With the rights to the piece held by him and Miss Compson placed under contract, there is only one logical conclusion to be reached. A little more than a year ago Miss Compson was reported to have been placed under contract by Famous Players for a term of years, but the announcement that she is shortly to go abroad to make pictures for some organization other than the one with which she was supposed to have a contract leads to the general assumption that such a contract, if one existed, had been dissolved by mutual agreement.

Sir James has insisted "Peter Pan" be filmed in England, and as

Maude Adams holds a life interest in the production as far as America is concerned, some sort of an arrangement with this star, who has been in retirement for a number of years, must have been concluded before the production of the piece would be undertaken with a view to foreign distribution only.

Sidney Garrett is also reported to have placed Pauline Frederick under contract to make a number of productions in England. Miss Frederick is to go abroad immediately after she concludes her season under the A. H. Woods management in "The Guilty One," in which she is now appearing in New York. The piece concludes its Broadway run at the Selwyn theatre Saturday and then will play a short tour about New York city for four weeks.

Among the other plays that Garrett has secured for screen presentation is "Charley's Aunt," one of the most successful of the Charles Hoyt farces, and this is also to be made in England. Garrett is trying to persuade Harold Lloyd to play the role of Charley in it. Garrett has the foreign distribution of all of the Lloyd comedies and believes that the filming of one picture by the comedian in England would greatly enhance his value to the English screen, although his popularity has already assumed tremendous proportions abroad.

chance with their own gambling than buying pictures for their own territory.

Open market material is said to vary greatly in ideas of value. The bigger national distributing concerns with big material are understood to offer more attractive propositions than the minor outfits who frequently put unreasonable values on their offerings. The smaller dealers get almost their entire capital tied up in one proposition and apparently figure on getting the investment back at the outset and then taking a profit to finance the next deal. The bigger the organization the closer it can figure on each production, since it has its capital turning over more frequently and steadily by continuous operations than the small outfit which is subject to starts and stops between single transactions.

Whatever the reason it has been found that the smaller concerns put "exhibition values" on their pictures that act as a drag on their exchanges. The branch managers are called upon to sell a stated picture with a quota fixed that puts a tough proposition up to the sales force.

Claire Windsor Returns

Claire Windsor, the picture star, returned to New York Tuesday. She is under contract to Goldwyn.

THE BEST BAL WHO'S SORRY

÷ KALMAR-RUBIN

WHO'S SORRY



*Double
Versions "
Recitation
Conversation
Chorus "*

Quartette And
Harmony Arrangements
by **FRED E. AHLERT**

*Knock 'Em Cold
With a
Hot Song*

Voice

You smiled when we part-ed, It hurt me some-how, I thought there was
Al-tho' I for-give you, I can-not for-get, How you shat-tered

noth-ing worth while. The tab-les are turn-ing, And
all my i-deals. You smiled when I told you, That

you're cry-ing now, While I am just learn-ing to smile.
You would re-gret, And. now you know just how it feels.

Chorus

Who's sor-ry now? Who's sor-ry now? Who's heart is ach-ing for
break-ing each vow? Who's sad and blue? Who's cry-ing, too?

Just like I cried o-ver you. Right to the end, Just like a
friend, I tried to warn you, some-how. You had your way,
Now you must pay, I'm glad that you're sor-ry now.

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"A SURE-FIRE OPENING
IN HOTSY T
by KALMAR-RUBIN

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FRANK CLARK
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BOSTON, MASS.

MURRAY WHITEMAN
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HARRIS FRIEDMAN
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GLAD IN YEARS SRY NOW?

RY & SNYDER ÷
RY NOW?

Optional ending into Fox Trot Chorus

Who's sor - ry now? —
Who's sor - ry now? — Who's heart is ach - ing for
break - ing each vow? — Who's sad and blue? —
Who's cry - ing, too? — Just like I cried o - ver you.
Right to the end, —
Just like a friend, — I tried to warn you, some -
how. — You had your way
Now you must pay. —
I'm glad that you're sor - ry now. —

Snyder Co., Strand Theatre Bldg., N. Y. C.



You'll be
SORRY LATER
If you
don't sing
WHO'S SORRY
NOW ?

G AND CLOSING SONG "
TOTSY TOWN
Y & JEROME

DOUBLE VERSION
COMEDY PATTERN
EXTRA CHORUSES

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Strand Theatre Bldg., NEW YORK

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602 Pantages Theatre Bldg.
SAN FRANCISCO, CALIF.

FRANK WATSON
Globe Theatre Bldg.
PHILADELPHIA, PA.

BEN FIELDS
304 Fifth Avenue
PITTSBURGH, PA.

N. Y. EXHIBITORS DRIFTING INTO COHEN ORGANIZATION

Theatre Owners Chief Says All Invitations to Attend Chicago Convention Have Been Accepted by Insurgents

Sydney Cohen returned to New York this week after a tour of the Midwest in which he attended a number of the conventions of state units of the M.P.T.O.A. On his return he reported that never in previous years had he observed so much interest and enthusiasm on the part of exhibitors in the national work of the organization and the forthcoming national convention in Chicago. Cohen stated that a general estimate showed there would be in the neighborhood of 2,500 exhibitors present at the Chicago convention.

The rumor last week that there was a possibility of a peace between Cohen and O'Reilly while not strongly denied was acouted as rather far fetched by O'Reilly, although Cohen refused to comment on it in any manner. Cohen stated whether or not a peace was arranged between the national organization and the N. Y. State unit as represented by O'Reilly, it was certain that there would be a representation from New York at the Chicago convention and that that representation would be a large one.

He referred to the Greater New York unit of the M.P.T.O.A. lately formed and in which he states that every member of the T.O.C.C. that was requested to join had done so and at this time practically the majority of the members of the T.O.C.C. were represented in the Greater New York unit. No member of the T.O.C.C. executives could be reached last night (Wednesday) to verify or deny this, but if Cohen's statement is true then those that have become affiliated with the Greater New York unit have in a great measure held the matter secret.

Some of the organization committee active in the work of forming the Greater New York division are Morris Needles, David Weinstock, John Manheimer, A. H. Eisenstadt, Louis Geller, Sam Book, Philip Rosenzweig and John Wittman.

The Western New York Motion Picture Theatre Owners, Inc., is affiliated with the M. P. T. O. A. and acts for and in behalf of the theatre owners in the Buffalo territory, comprising the counties of Erie, Niagara, Orleans, Genesee, Wyoming, Chautauque, Allegany and Cattaraugus.

The Rochester Motion Picture Exhibitors' League, Inc., is also affiliated with the national organization and includes theatre owners in the counties of Monroe, Wayne, Livingston, Ontario, Yates, Seneca, Schuyler and Steuben.

The Bronx Motion Picture Theatre Owners' Association, which unanimously adopted a resolution applying for a charter in the M. P. T. O. A., as the Bronx unit of the Greater New York division of that body, is an active organization in existence for about 11 years and has in its membership every independent theatre owner in the Bronx.

A statement issued from the national organization headquarters on Wednesday carried the information that more than 200 commodities, representing some branch of the industry, had taken space without counting the producers and distributors that were to be represented. Whether the members of the Motion Picture Producers and Distributors of America will be represented on the floor of the exposition is a question at this time. If they are not it will evidently be a reflection of the misunderstanding between Hays and Cohen over the uniform contract.

At the various state conventions, Cohen reiterated his attitude in regard to again heading the national organization. That attitude was first aired in Washington last spring when he stated definitely that he would not again be a candidate for the presidency. Just who is to succeed Cohen is a question, but it is pretty generally conceded that Al Steffes is going to be one of the strongest contenders, although E. M. Fay of Providence, might be in

the running with Cohen's endorsement.

Nothing that those most vitally interested in the convention are stressing, is the fact that politics are to be secondary in the gathering, but that the exhibitor needs that can be obtained only through national organization are to be the paramount topics of the convention. In the M. P. T. O. A. bulletin, issued last week, Cohen set forth the following:

"This is the most important period in the history of the independent theatre owner. The day of his emancipation is at hand. Do not miss this great opportunity.

"Write a new Declaration of Independence for our Theatre Owners at Chicago. Make it effective by preparing plans for the future which will make you independent and secure in a business way. You can do it.

"Your national officers want to do it. Do not be fooled by the 'fixers' and the 'agents' of the other side. They give you nothing but trouble, business headaches and impending ruin.

"Organization, intelligently directed, will preserve your investment. Come to Chicago with that purpose in view.

"Experts will discuss and suggest remedies for unfair non-theatrical competition, equitable contract features, censorship, independent production and distribution, advance deposits, music tax, admission taxes, theatre insurance, Sunday opening, day-light saving, public service."

NO EXCH. IN SQ.

Fire Regulations to Be Made More Stringent

Stringent fire regulations will be responsible for the removal of all picture film exchanges from the theatre district around Times square within the next few months. The fire department is making every effort to bring about the removal of the exchanges from the congested district, having declared them unsafe. The removal last week of the Paramount New York Exchange to 44th street near Ninth avenue, was the first move of the large film concerns to leave the theatre zone. It is reported Fox is planning to erect a building on a site close to that of Paramount, which is to be used as an exchange. Fox has never used the studio building on Tenth avenue as a local exchange, having retained quarters for that purpose on 46th street.

The fire department has experienced considerable difficulty in eliminating smoking in buildings in which there are film exchanges. Several attempts have been made at different times to stop it, but with no great success, regardless of the number of arrests made. The department is seeking the co-operation of the film companies to move from the congested district. An attempt will be made to bring them all as near to the water front, this due to the exceptional efficiency of the fire boats which can be used in conjunction with the regular apparatus in case of fire.

GOV. McCRAV'S VIEW

Indiana Executive Against Picture Censoring

Indianapolis, April 11. Governor Warren T. McCray of Indiana does not believe in specific regulation of the photoplay industry. He made this declaration in a brief speech at a luncheon of the Indiana Indorsers of Photoplays here last Friday.

The Governor said he did not favor regulation because he feels that to forbid people seeing things was to create a desire to see them. He praised the work of the indorsers, an organization of women which issues monthly bulletins indorsing pictures. The indorsers have fought censorship bills in the last two State Legislatures, their work being one of the most important factors in defeat of the "blues."

ROTHAFEL BOOSTED TO \$65,000 A YEAR

Capitol's Managing Director Gets Increase from \$1,000 Weekly to \$1,250

S. L. Rothafel, in recognition of his building up of the business at the Capitol, New York, in the little more than two years that he has been the managing director of New York's biggest motion picture theatre, was given a substantial raise in salary within the last month or so, although all reference regarding it has been kept under cover.

Rothafel has been receiving \$1,000 a week in the past for running the house. Six weeks ago his annual salary of \$52,000 was increased to \$65,000.

The salary William Randolph Hearst is to pay Victor Herbert to conduct the orchestra at the Park theatre when that remodeled play-

SMALL EXHIBITOR COMBINES FORCING A "BUYERS" MARKET

Reversal of Conditions in Picture Selling Worries Sales Executives—Effect on Production Feared—Producers and Distributors Going Over Situation

house opens as the Cosmopolitan and the home of the brand of pictures bearing that name will be \$75,000. Herbert has been touring the country appearing in picture theatres for about a year as a visiting director for their orchestras and presenting Herbert programs. At the Cosmopolitan he will install his own men and have entire charge of the instrumentation and at the same time compose special scores for the feature productions coming in for special runs.

Small booking combinations of exhibitors, not only in the territory around New York, but the country over, are bringing about a condition in the sales end of the film industry, that seemingly is tending to bring about a buyers' market instead of a sellers' market. It is a situation that isn't looked upon with alarm by the executives in the sales end of the industry, but by the biggest in the producing and distributing fields as well.

Producers are wondering just how far the formation of these small combinations is going to proceed and if they will continue to spread as rapidly within the next couple of months as they have since the first of the year just what the effect is going to be on production costs, which at this particular time are mounting at a terrific rate both in New York and on the coast.

The formation of the combinations may have the effect of cutting down the gross rentals that it will be possible for productions to obtain and with the cutting down of the revenue, the producer would have to protect himself accordingly on the production cost to meet with the new condition in the sales field. This in turn would mean a lowering of the production standard, which in turn again reflects itself at the exhibitor's box office through a possible curtailment of his receipts, the public staying away from the pictures that do not come up to the standard that they are accustomed to in the past and thus an endless chain would evolve which would bring a demand from the exhibitors for a further reduction in rentals and in turn a further cutting down on the part of the producers. This, perhaps, to continue without end until finally there would be no more picture business at all.

The exhibitors admit that they are forming their various small combinations with a view to controlling film rental prices as much as possible, stating that it is their only protection against the gouging methods that the exchange managers are employing in territories where there is the slightest opposition.

Combinations among the exhibitors are being worked out through the various opposing house owners coming to an arrangement whereby they purchase interests in each other's houses and those bring about a partnership arrangement which prevents the exchange sales forces playing them against each other.

In New York within several months three such combinations on a fairly large scale have been manipulated with the Blumenthal-Hall combination in New Jersey, the formation of the Charles Steiner circuit of houses on the lower east side, and the purchase in the upper part of the town by Harmon Yaffe of the Blumenthal-Haring houses, being notable instances. Smaller combinations of two and three houses in various neighborhoods have been too numerous to mention, but all seem to be working toward the same end with the bigger factors in the distribution and producing field considerably worried as the final result.

MASTBAUM CEREMONIES

Philadelphia, April 11. The annual memorial exercises held under the auspices of the Stanley V. Mastbaum memorial committee, at the Eagleville sanitarium, near Norristown, founded by the late Mr. Mastbaum, will take place Sunday afternoon (April 15). This year the program is more elaborate. It will include vaudeville acts, many musical features, and speeches. A number of screen and stage stars have been invited to attend.

MADELINE HURLOCK DIVORCE

Los Angeles, April 11. Madeline Hurlock, Ben Turpin's leading woman on the Mack Sennett lot, has secured a divorce from her husband, John Sterling McGovern.

COMPLAINTS BY EXHIBITORS

Jefferson City, Mo., April 7.

Most of the exhibitors complaints which I have read to date seem to come from the East so I thought I would drop you a line and annoy you by advising you of the fact that we fellows in the West have plenty of heavy troubles also.

I read an item in your picture news of the issue of march 22nd where one of the big companies will save \$600,000 every year by letting a lot of exploitation men go. How those picture Cos can waste money. I was talking to one of those exploitation fellows (who was leaving the Co. by request) and he sure was sore. I read him the story in the paper and he said "you don't know the half of it dearie, if you knew the saving the heads of the big companies would save if they would astound you. Those fellows who are always yessing the boss are responsible for a greater loss than the exploiting dept."

It seems to me after listening to this fellow that there is a lack of "harmony" in this picture business of ours as every one is always knocking the other fellow. It strikes me as an alibi business.

Look and listen to those salesmen always panning the other fellows goods and three months later they are around to you offering the wares they were panning. There a funny and a promising lot always changing positions and always promising.

A few years back I could go shopping and always managed to dig up some pretty fair bargains but try it now, those days are over. Just look at the nerve of that sokem film Co. they ran adds in all the papers that you could book their super special "GIVE ME LIBERTY OR GIVE ME DEATH" on an INDIVIDUAL BASIS. I tried it and what the manager did to me was a shame. In order to play "give me liberty" in my house he made me book a lot of lemons and I had to sign a contract for "Every man for himself," "The Parasite" and "Fighting For Freedom." I asked the exchange manager what kind of a fellow wrote those adds as it said you can buy it Alone the manager replied if you read the add carefully you will find it did not state POSITIVELY.

Well we had an awful session before we closed the contract it was like playing PUT and TAKE he wanted a crazy price first for the special and then placed part of the rental price originally asked for the special on to the lemons. I have been for a week trying to figure out what it is all about and how much I would have paid for the special alone if I did not have to book the rest of the junk. That Sokem exchange manager talked numbers and figures so fast he reminded me of a fellow who ran a pin game at our county fair last year.

He was equal to the exchange manager for when it was all over I got the same BREAK from both of them. I was wondering what the producer who owns "give me liberty or give me death" got for his bit they sure must have cheated him as I know most of the money that I would have given for the special alone was divided on the other three features I had to book

and I would not mind that so much but things was so bad I could not afford to lay the lemons on the shelf like the big fellows do, I played them and near ruined things. I never received so many nasty letters in my life from my patrons as I did when I played the Parasite one woman wrote and asked me what it was all about, and I did not blame her as I didn't know either.

I used to "fall" for those pretty picture ads I think they call them "inserts" the pretty colored pictures looked nice but with a few exceptions when I got the features they were "rotten." I should have known better as I received a pretty booklet from Moe Brown "the tailor" in Chicago and on one of the pages I picked out a suit, say on paper it looked swell but you should have seen it when I put it on I wrote the manager of the Moe Brown Co and yelled my head off and I told him it was not like the picture in the book at all. His reply was that the fellow who painted the pictures was not the fellow that made the clothes.

The wife and I are a little divided on the colored picture thing Mary says that she hopes the Co. keep on using them as they come in handy for the children to play with, I could write pages for your paper about those film contracts once they were only as big as a name card but now they look like a three sheet and if they want to save money why not cut down the size and save paper cost. The last one the new one was so big it scared me to death I sent it over to Ace Berry our local lawyer and he is a smart one at that, and he don't know what it is all about as he says in the last clause in section eight article eight while it does not say it in plain English it means "never give a sucker an even break."

I see a lot of the boys are yelling going in on the train for my show I met one of the other exhibitors and he was mad, blamed it all on to Will Hayes he says what does a fellow that has been licking stamps know about framing up a motion picture contract, he finished by saying the contract was so tough that Houdini could not escape from it. I told him it was the difference of opinion that changes the management of "Universal City" so much and to wait until the meeting at Chicago and thrash the whole matter out there as may be Hayes will have a booth there or be there in "person" and while I am on the topic of saving money I find most of those "press books" a bad investment I have to pay anywhere from 50c. to a \$1 for them and some how the local papers wont print the stuff in them.

The last press book I received had a story that would take up a half page in our local news paper and on the top of the sheet in big print it said "take this to your local editor he will be glad to run it" you should have heard the things the ed told me and what he said about those fellows in the N. Y. office. He asked me why the bosses name of the film Co. was mentioned 34 times in one story and that he was running a news paper not a "house organ." He did not run a line in the paper about my picture so you see my investment in the press book was a total loss.

Art Smith (Strand, Jefferson City, Mo.)

LYNCH STOCK AS EXPLANATION OF FAMOUS PLAYERS' ACTION

**Treasury Stock Issue May Hang Over Film Issue—
More Propaganda on Bull Side—Loew Makes
Good Showing in Statement—Orpheum Up**

It is strange nobody has touched upon the 15,000 shares of Famous Players treasury stock recently issued to S. A. Lynch in purchase of Lynch Enterprises, as an explanation of the issue's curious behavior for the last month. The cue to the actual situation lies in the unknown quantity of Lynch's liquidating price.

Nobody but Lynch knows where he is ready to cash in, but it becomes apparent that that level stands as a barrier for the present to the stock's advance. In the course of time the Lynch stock will be absorbed and out of the way, but until that time, always assuming that Lynch is ready to turn his stock into cash, the market has to hurdle the Lynch block.

The Lynch Deal
In the long run the Lynch transaction is favorable to Famous Players which has exchanged non-productive treasury stock for equities in a going business which would produce a profit from the beginning, but for speculative purposes the introduction of new holdings into the situation complicates the situation. Famous Players went through the violent fluctuations of the week with narrow movements. Yesterday up to 1 o'clock its range had been within half a point with a high at 87 1/2 and low at 87 1/4, apparently representing pool jockeying.

For a fortnight the newspaper financial columns have been filled with bull talk of the stock. The statistical factory of the Street has been busy working over the old material of the annual statement trying to emphasize all sorts of favorable aspects. But the effort has produced nothing on the upward side. Several of the financial writers have figured that a large short interest is being nursed along in Famous, but what there is in this argument is not apparent. When the Lynch deal was made there was some selling but that was attributed to Lynch himself and it may be that this selling has been attributed to the shorts. More likely still is the presumption that the reports of the short interest have been inspired to make Famous look like a good proposition for a quick turn on the upside.

Loew's statement for six months from Sept. 1, 1922, to March 11, 1923, was published this week, making an impressive showing. The outstanding features of the new report are the strength of the company's cash position, reduction in operating costs, and the elimination of the old bank loan obligation. The figures are set forth elsewhere in this edition.

Loew Statement

Loew continues to give encouragement to its followers by its appearance of being controlled by strong hands who are holding it within conservative limits, apparently with the object of further accumulation. On the days of worst pressure throughout the list the first half of the week Loew never once broke through 19, which apparently has become its fixed bottom. When the supporters will undertake a marking up drive is beyond guessing, but in the amusement trade and among ticker observers the stock is looked upon as a promising one for an ultimate profit.

The operation in Triangle came to a sudden halt Monday, when the price dropped 10 cents from the top in one day. It may be that the judgment secured in the New York courts against the company and in favor of Adam Kessel, Jr., and Charles Kessel discouraged the backers of the movement. At any rate the occurrence broke the price from 38 to 25 cents in a few sessions. The company's statement is due by the end of the week, covering the company's present financial condition.

Orpheum Recovers
Orpheum came to the fore late last week, advancing for no known reason from 17 1/2 to better than 19 on relatively heavy dealings. It was supposed that company inter-

LLOYD FILM IN 2 HOUSES, TAKES DENVER RECORD

"Safety Last" at Rialto and Princess, Denver, Last Week and Return Date Promised

Denver, April 11. The management of the two local Paramount houses—Rialto and Princess—declare that Harold Lloyd in "Safety Last" broke all, Curtis street records last week. Certainly the comedy-thriller outdrew anything else in town. It was shown at both houses simultaneously. The demand for a holdover was so great that the management had to publish an explanation and apology, promising to bring the picture back to the Princess, at least, for another week's run beginning April 13.

Richard Barthelmess, in "Fury," did a fair week at the Colorado, being aided by a special attraction in the shape of Ciccolini, operatic tenor. The popular opinion of the story was that it was below the average usually given Barthelmess as a vehicle. Music lovers flocked to hear the tenor, however.

At the Ogden, popular neighborhood theatre, a first-run film, "The Ninety and Nine," packed them in all week at 20 cents and 25 cents, matinees and nights.

Rialto (Paramount). (Seats 1,050. Prices: Matinees and nights, 40c.) "Safety Last." Played virtually to capacity all week, gross exceeding \$10,800.

Princess (Paramount). (Seats 1,250. Prices: Nights, 40c.) "Safety Last." Played to its own clientele and overflowed from Rialto, practically to capacity for week. Only larger seating capacity enabled film to outdraw the same one at Rialto. Gross \$11,600.

America (Bishop-Cass). (Seats 1,630. Prices: Nights, 40c.) Mabel Ballin, Hobart Bosworth in Thackeray's "Vanity Fair." Special Bishop-Cass orchestra featured. Between \$4,500 and \$5,000.

Colorado (Bishop-Cass). (Seats 2,447. Prices: Nights, 40c.) Richard Barthelmess and Dorothy Gish in "Fury." Ciccolini, special solos. Program of music (organ) advertised. Picture not world beater, but names of stars and Ciccolini helped draw fair business. About \$6,600.

Isis (Fox). (Seats 1,776. Prices: Nights, 35c.) Tom Mix in "Three

ests in Chicago came to the support of the stock. After the price had been moved up close to Loew it was maintained there, although dealings fell off to the nominal 200 or 300 a day. Probably merely a demonstration by company interests that the property was in favorable shape designed to check discouragement on the part of small holders.

STOCK EXCHANGE

The summary of transactions April 8 to 11, inclusive:
Fam. Play-L... 1,300 88 1/2 87 1/2 +1
Goldwyn... 1,300 6 5/8 6 1/2
Loew, Inc... 1,000 19 1/2 19 1/2
Orpheum... 2,000 19 1/2 19 1/2 +1 1/2
Friday—
Fam. Play-L... 3,900 80 88 87 1/2 + 1/2
Goldwyn... 400 6 6 6
Loew, Inc... 900 19 1/2 19 1/2 + 1/2
Orpheum... 1,500 19 1/2 19 1/2 + 1/2
Boston sold 180 Orpheum at 19 1/2 19 1/2
Chicago sold 20 at 19 1/2

Saturday—
Fam. Play-L... 5,500 89 1/2 88 89 1/2 + 1/2
Goldwyn... 600 6 6 6
Loew, Inc... 700 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Friday—
Fam. Play-L... 1,800 89 1/2 88 89 1/2 + 1/2
Goldwyn... 5,300 6 6 6
Loew, Inc... 100 19 1/2 19 1/2 + 1/2

Sunday—
Fam. Play-L... 2,700 87 1/2 87 87 1/2 - 1/2
Do. pld... 200 87 1/2 87 1/2
Goldwyn... 5,400 6 6 6
Loew, Inc... 1,100 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Boston sold 50 Orpheum at 19 1/2

Monday—
Fam. Play-L... 1,700 87 1/2 87 87 1/2 - 1/2
Do. pld... 200 87 1/2 87 1/2
Goldwyn... 5,700 6 6 6
Loew, Inc... 1,000 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Do. pld... 100 88 88 88 + 1/2

Tuesday—
Fam. Play-L... 2,700 87 1/2 87 87 1/2 - 1/2
Do. pld... 200 87 1/2 87 1/2
Goldwyn... 5,400 6 6 6
Loew, Inc... 1,100 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Do. pld... 100 88 88 88 + 1/2

Wednesday—
Fam. Play-L... 2,700 87 1/2 87 87 1/2 - 1/2
Do. pld... 200 87 1/2 87 1/2
Goldwyn... 5,400 6 6 6
Loew, Inc... 1,100 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Do. pld... 100 88 88 88 + 1/2

Thursday—
Fam. Play-L... 2,700 87 1/2 87 87 1/2 - 1/2
Do. pld... 200 87 1/2 87 1/2
Goldwyn... 5,400 6 6 6
Loew, Inc... 1,100 19 1/2 19 1/2 + 1/2
Orpheum... 300 19 1/2 19 1/2 + 1/2
Do. pld... 100 88 88 88 + 1/2

ECONOMICS IN DIVORCE

Husband Says Wanda Hawley Called Him a "Piker"

Los Angeles, April 11. Just another instance of where the wife whose earning capacity is greater than that of the husband brings about a parting of the ways was brought out in the divorce action which Wanda Hawley is bringing against her husband, Burton Hawley. The screen star charges cruelty and non-support.

Burton Hawley in explanation of the suit states that his wife called him a piker because his earning capacity was but \$5,000 a year, while she was making many times that amount appearing in pictures.

Van Loan Family Jar

Los Angeles, April 11. H. H. Van Loan, former press agent and scenario writer, is being sued for divorce. His wife charges him with desertion and infidelity.

Jumps Ahead." Al St. John in "The Salesman." Around \$4,200. Ogden (Neighborhood). (Seats 1,200. Prices: Nights, 25c.) "The Ninety and Nine," first run for Denver. Used exhibition of dancing from local school as special attraction. About \$2,000 for four days.

SHEIK AND WOMEN

Valentino Doesn't Understand 'Em, He Tells Small Akron Audience

Akron, O., April 11. Mr. and Mrs. Rudolph Valentino appeared at the armory Sunday afternoon and evening with their own Marimba Band. It was a most disappointing exhibition, and audiences at both performances fell way below expectations.

Mr. and Mrs. Valentino danced exactly 40 minutes. He then spoke briefly on his picture work. The afternoon audience sat patiently for almost two hours because the train carrying the Valentino car was hours late.

"If I ever make another Sheik picture, it will be an honest-to-God last one. Why, I didn't even look like a sheik in the other one. I was a drawing-room hero."

"Don't you like flappers?" some one asked.

"That's a subject I never discuss. I am not qualified as a judge of women. Any man who says he understands women is either a fool or a liar."

The H. Lieber Co. of Indianapolis have bought the territorial rights for Indiana for the C. C. Burr features, "Luck" and "The Last Hour."

NEW RECORDS MADE IN BUFFALO LAST WEEK

"Robin Hood" Did \$23,900 at Hip—Other Houses Ran Well Also

Buffalo, April 11. The Hippodrome, showing "Robin Hood," established a new record for a Buffalo picture house in the number of paid admissions and the gross. The feature opened Sunday to the biggest jam that ever tried to get into a Buffalo theatre, the rush continuing all week.

The Lafayette Square also hit its own record mark and probably went slightly over it. Loew's broke its Sunday house record on Easter Sunday, and Monday turned in one of the biggest days' businesses the house has ever had.

Last week's estimates:
Hip—"Robin Hood." (Capacity, 2,400; scale, nights, 35-50.) Whole town by the ears for most sensational run ever accorded feature here. Held over; first time it has occurred in Buffalo in several seasons. Week's business establishes new gross record for Hippodrome. The figure reached also marks the largest gross ever obtained by picture house in Buffalo to date—\$23,900.

Loew's State—"Face on the Barrow Floor" and vaudeville. (Capacity, 3,400; scale, nights, 30-50.) Looked good for sensational week, Sunday and Monday topping previous marks for same days. Business fell off Friday and Saturday, bringing gross to \$16,000, about \$2,000 under house record.

Lafayette Square—"Face on the Barrow Floor" and vaudeville. (Capacity, 3,400; scale, nights, 35-55.) Show sized up heavy on vaudeville end. Got away to flying start and said to have kept up steadily during greater part of week. Questionable whether any records broken. About \$18,000.

Olympic—"Trimmed in Scarlet." (Capacity, 1,500; scale, nights, 30-35.) Last week second biggest house has had since opening. Showing some strength at box office, with heavy business forecast for immediate future. On showing last week house can become a contender for neat profit honors among smaller downtown theatres. Somewhat under \$3,500.

Criterion—"Java Head." (Capacity, 950; scale, nights, 20-30.) Even this one showed signs of life during past week. Management reports considerable encouragement over showing and is now anticipating continuance of present straight picture policy for indefinite period. Estimated at \$2,000-\$2,500 last week.

DETROIT'S SYNCOPATION

Capitol Did \$24,000—"Safety Last" Did \$20,000 at Adams

Detroit, April 11. There have been a great many so-called specials offered at the first-run houses this year. They have been heavily advertised and exploited, and while business has been good, few pictures have created any stir among the movie fans until "Safety Last" came along a week ago at the Adams theatre. It broke the Sunday house record and also broke the attendance record for the week. At 60 cents it played to less actual receipts than did "Three Musketeers," which holds the Adams record on account of a 75-cent price. "Safety Last" is due to remain at this playhouse for at least three weeks, and judging from the way it opened the second Sunday—as big as the first—it ought to remain at least six weeks.

Another house that went pretty close to a record was the Capitol with its Syncopation Week. In addition to the picture eight acts of vaudeville were presented, all singing and dancing, including the Hotel Statler Orchestra. A very gorgeous stage setting was especially arranged for the week.

Estimates for last week:
Adams—"Safety Last." Around \$20,000.

Madison—"Glimpses of the Moon." Only fair. Picture disappointing. Around \$10,000; average business.

Broadway-Strand—"Poor Men's Wives." Very well. Picture was liked. Around \$8,000.

Capitol—"The White Flower" and Syncopation Week. Approximately \$24,000.

'ENEMIES OF WOMEN' ON RUNS

The Cosmopolitan special "Enemies of Women," which opened at the Central, New York, 10 days ago, and has been playing to capacity since, is to open Sunday at Grauman's Rialto, Los Angeles, following "Bella Donna" at the house. The run in Los Angeles is to be for either 10 or 12 weeks.

April 30 the feature goes into the Roosevelt, Chicago, for a few weeks guaranteed run with a possible extension to eight weeks at the regular scale of admission in force there.

LOEW'S PROFITS \$1,556,554 IN SIX MONTHS

Loew, Inc., publishes a financial report for the period from Aug. 31, 1922, to March 11, 1923, approximately six months, showing a net operating profit of \$1,556,554, after full depreciation charges and provision for federal taxes. This represents profits at the rate of about \$1.36 a share of common stock for the period. If the business held to the same level for the entire year, of course the current rate would be double the six months' report, or \$2.72, but it is accepted in the theatre business that profits from Sept. 1 to Jan. 1 are close to half the annual net, so the rate for the report would be considerably more than half the annual figure.

However, the trade looked upon the report as favorable, regarding it as assuring a profit for the year equal at least to the old dividend rate. In other statement the report makes a good showing, particularly in the item of cash, which stands at \$1,628,425, compared with \$994,523 Aug. 31, 1922. Current and working assets for the last statement are \$7,294,575, compared with \$5,854,732. The following comparative figures are for Sept. 1, 1922, to March 11, 1923, and for previous year:

Operating Statement			
	Aug., '22, to Mar., 23.	Year to Aug. 31, 22.	Year to Aug. 31, 23.
Gross income—			
Theatre receipts, rentals and sale of films and accessories	\$6,495,753	\$16,801,424	
Rentals of stores and offices	977,451	1,250,105	
Booking fees and commissions	251,203	606,436	
Dividends from corporations less than 100 per cent. owned	356,604	696,081	
Miscellaneous income	121,315	254,254	
Expenses—			
Theatres and office buildings	5,055,424	9,874,405	
Film distribution	1,267,849	2,010,869	
Amortization of films	1,256,965	3,521,338	
Film accessories	145,426	226,673	
Sharing with producers	1,497,048	1,612,893	
Depreciation buildings and equipment	239,303	194,250	
Federal and state income tax (estimated)	211,755	not stated	
Operating profits	1,556,554	2,267,871	
The balance sheet shows:			
Assets—			
Cash	1,628,930	994,523	
Receivables—			
Accounts receivable	710,930	477,013	
Notes receivable	63,571	74,701	
Due from affiliated corporations	1,123,649	1,228,410	
Federal tax (claim)	35,773		
Loans to employees	27,632	30,512	
Inventories—			
Film, in making, released, etc.	2,042,150	2,166,410	
Advertising accessories	304,936	264,984	
Theatre and studio supplies	84,136	87,040	
Advances—			
To producers	1,135,250	348,870	
To artists and employees	30,768	40,424	
Mortgage and interest payments	107,240	100,791	
Total current and working assets	7,294,575	5,854,732	
Investments—			
Equity in affiliated corporations	3,080,759	3,116,509	
Deposits on leases and contracts	222,536	211,374	
Miscellaneous	96,033	58,533	
Land	3,719,099	3,595,240	
Buildings and equipment	13,062,962	11,794,863	
Leaseholds	249,648	229,648	
Less reserves for depreciation	1,248,458	942,064	
Total	15,783,251	15,619,752	
Deferred	523,204	604,930	
Leases, contracts and goodwill	11,035,084	11,042,584	
Total assets	\$38,635,445	\$35,596,353	
Liabilities			
Current—			
Accounts payable	\$927,001	\$1,113,270	
Notes payable	374,415	374,180	
Bank loans		300,000	
Admission taxes	214,068	242,574	
Advances from affiliated corporations	83,256	76,488	
Total current liabilities	1,408,778	2,060,594	
Bond and mortgage (being obligations of subsidiary corporations)	7,029,600	5,806,500	
Deferred credits—			
Securities from tenants	309,631	337,286	
Advance film rentals	310,451	358,557	
Reserve for theatre overhead	283,094		
Reserves for estimated taxes for period	211,755		
Capital stock and surplus	28,482,734	28,681,052	
Extraordinary charges to surplus		2,201,676	
Total liabilities	\$38,635,445	\$35,596,353	

MAIN STREET LAST WEEK GOT A LOT OF MONEY FOR FILMS

"Safety Last" with \$48,000 at Strand Led New York's Big Houses—"Souls For Sale" May Break Capitol's Record This Week

Harold Lloyd in "Safety Last," his latest five reel comedy, came within an ace of breaking the record of the Strand, New York, last week. It would have done had it not been that the opening day fell a little below the figures established by Chaplin's "Kid." The balance of the week went a little above the Chaplin figures but not enough. Saturday there was a noon-day showing given and in the place of the usual supper hour show there were two performances given. On the week the picture grossed \$48,800, the top business of the street.

The Capitol with the Rex Ingram production "Where the Pavement Ends" fell into second place with \$44,500, while the Rivoli with "Glances of the Moon" got a trifle over \$20,000, this business surprising even the Paramount officials who felt the production did not have the much office strength. The Rialto with "Grumpy," its second week on Broadway having moved down from the Rivoli, got \$17,000.

The little Cameo fell off a little last week, the seventh of "Down to the Sea in Ships," but showed \$7,400 on the week, about \$2,500 better than the average business at the house prior to the advent of this film.

In the houses where specials are playing, the Criterion and the Central, there was capacity business reported. The Central got \$12,400 for the first week of "Enemies of Women," but business this week is slightly under that figure owing to a slight falling off on matinees. "The Covered Wagon" at the Criterion is holding to pace and playing to anywhere from \$1,430 to \$1,480 on the day, the number of standees being that one thing that makes any difference in receipts. The theatre ticket agencies selling for the house at an advance in prices are taking all the seats that they can get and the house has an advance sale for four weeks. Last week, \$10,985.

"The Queen of Sin" departed from the Lyric Sunday after two weeks with the final week's gross around \$2,300.

This week the street is treated to the spectacle of a record breaking performance at the Capitol's box office by the Goldwyn release "Souls For Sale" which broke the house record for the first hour Sunday, the opening day, and finished with \$13,667 on the day, with Monday going to a little better than \$7,000. It was figured on Wednesday that the week's record for business established by "Mad Love" would be shattered. It was certain then the picture would top the figure necessary by Wednesday night to have it hold over for a second week.

At the same time the business at the Strand with Harold Lloyd was holding up to such an extent it is possible the production may hold over there for a third week.

At the Rivoli and Rialto a peculiar condition obtained for the first time in history with three Cosmopolitan production holding two of the first run houses and a special run house at the same time. The Rivoli has "The 'Nth Commandment,'" while the Rialto showed "The Go Getter."

Incidentally, Hugo Reisenfeld, managing director of the Rivoli-Rialto, Criterion group, made his appearance in vaudeville at the Palace this week at the head of an orchestra numbering 55 men and developed into one of the most sensational successes that house has had in some little time.

Estimates for last week:

Cameo—"Down to the Sea in Ships" (W. W. Hodgkinson. Seats 539; scale 50-75, 8th week). Fell off slightly last week but played to few cents over \$7,400. This week picking up again.

Capitol—"Where the Pavement Ends" (Merto. Seats 5,300; scale 55-85-\$1.10). Played to corking week's business, getting \$14,500. This week broke house to break record with "Souls For Sale," got over \$20,000 on first two days.

Central—"Enemies of Women" (Cosmopolitan. Seats 803; scale, Mats. 50-\$1; Evs. \$1-\$1.50, 2d week). Played to turnaway last week, doing gross of \$12,440. This week there was a slight falling off in the capacity attendance at the matinees. Balcony in cheaper price seats, however, sells out solid.

Criterion—"The Covered Wagon" (Famous Players-Lasky. Seats 608; Mats. \$1 top; Evs. \$1.50, 4th week). Doing capacity sellout with standing room at every performance. Got \$10,985 1st week net. Ticket agencies report demand for picture biggest

ever had for any film production on Broadway.

Lyric—"The Queen of Sin" (Ben Blumenthal. Seats 1,400; scale, Mats. \$1; Evs. \$1.50). Closed Sunday after two weeks. Got \$2,300 gross on final week, while first week gross around \$1,800. The picture, while possibly good for small towns, did not seem calibre Broadway wanted.

Rialto—"Grumpy" (Famous Players-Lasky. Seats 1,960; scale, 55-85-99). Moved down from Rivoli where it played previous week. Drew \$17,000 at this house. This week "The Go-Getter" got \$5,100 on opening day.

Rivoli—"Glances of the Moon" (Famous Players-Lasky. Seats 2,200; scale 55-85-99). This picture showed surprising strength and even surprised Paramount executives on showing it made gross going just above \$20,000 on week. This week "The 'Nth Commandment" opened Sunday to \$5,600 on day, partly credited to getting some of Capitol's overflow. Monday business fell below that of Rialto to the extent of about \$500.

Strand—"Safety Last" (Pathe. Seats 2,900; scale 35-50-55). Harold Lloyd comedy came near breaking the house record which is held by the Charles Chaplin picture, "The Kid." The gross on the week was \$48,800, which was top business for the street. There were two extra performances worked into Saturday. The picture is held over for the second week with indications on Wednesday being that it would remain for a third week, which would establish history at the Strand no picture ever having done so before.

HAYS ON MUSIC

Holds Conference to Obtain Publishers' Side

Will Hays, Nathan Burkan, the attorney, and E. C. Mills of the Music Publishers' Protective Association conferred last week on the music tax problem at the picture czar's invitation. Hays has been encountering many questions bearing on this phase in one way or another. He decided to learn the publishers' and writers' angle from their attorney and executive secretary.

It is expected Hays will issue a statement immediately following another conference, due shortly.

RAIN IN LOS ANGELES WALLOPS BOX OFFICES

Features Including "Souls for Sale" and "Where Pavement Ends" Failed to Draw

Los Angeles, April 11. The usually dormant California clouds broke loose this week and smeared the box offices. The receipts, in spite of a fine lineup of features, fell off considerable. "Souls for Sale" at the California and Rex Ingram's "Where the Pavement Ends" at Loew's State, had the "edge" on the others, but even they did not sell out. The takings:

California—"Souls for Sale" (Goldwyn). Seats 2,000; 25-75). Film story written around movie colony created eagerness to see it here, picture drawing almost entire workers of industry. Rupert Hughes' popularity as author also helped to swell receipts. Usual musical features. Took \$12,000.

Kinema—"The Pilgrim" (United Artists). (Seats 1,800; 25-75) Chaplin always big draw at this house, or any other for that matter. Second week would have been as big as first but for rains. Several added attractions. Receipts \$12,500.

Grauman—"The Tents of Allah" (Paramount). (Seats 2,200; 25-55). Monte Blue in headline type, with Mary Alden and Mary Thurman in next size. No exceptional draw. Grauman's prologue, "A Night on the Desert," and other colorful features jazzed up program. Took \$16,000.

Metropolitan—"Glances of the Moon" (Paramount). (Seats 3,700; 35-65). Allan Dwan production, featuring Bebe Daniels and Nita Naldi. Yerkes Plotilla band and James Clemons and Easter and Hazelton added magnets. Got \$25,250. **Grauman's Rialto**—"Bella Donna" (Paramount). (Seats 800; 35-85). Pola Negri's first American made film, with stress upon the "American made" in the advertising, keeping picture alive with only slight recession of interest and patronage. Grossed \$9,000.

Grauman's Hollywood—"Robin Hood" (Fairbanks). (Seats 1,800; 50-150). Closes Monday night. Took \$9,500 for week.

Mission—"The Girl I Loved" (A. F. N.). (Seats 900; 35-110). Charles Ray starred. Drawing well for third week. Gino Severi, violinist, heavily billed. Approximately \$11,700.

Loew's State—"Where the Pavement Ends" (Metro). (Seats 2,400; 35-75). A Rex Ingram production. Dorothy Jordan, from vaudeville, and Adolphus co-featured as added attractions. Box office showed something like \$11,900.

Henry Hull and Irma Harrison have been engaged for the Oscar Lund color picture, "The Falcon," being made at the World studios, Fort Lee, N. J.

STANLEY CO. MANIPULATING PHILADELPHIA TO SUIT ITSELF

No Opposition Since Felt Bros. Suit—Week Runs Mostly Held To—"Big Game" Opens at the Forrest

Philadelphia, April 11. The opening Monday of the "Hunting Big Game in Africa With Gun and Camera" film at the Forrest for an engagement expected to be four weeks was the film highlight of the week. This is the first time this year any one of the legitimate houses here has gone over to pictures. The season has been a peculiarly uneventful one, with only the showing of the whaling picture, "Down to the Sea," briefly at the Metropolitan opera house last December to break the calm. Lack of the independent opposition offered last year by the Felt Bros. in the Aldine, the Stanley company houses have had a generally successful season, with little more than week's runs, except at the Stanton. "Big Game" is being shown twice daily at \$1 top, matinees, and \$1.50 top, evenings. Rather to the surprise of some of the wisecracks here the advance sale was most promising. Whether it can last for four weeks is something else, although a big advertising surge is being used in all the dailies, more than any picture has had here since "Orphans of the Storm" last season.

The principal item of interest last week was the opening of "Adam's Rib," which succeeded "Robin Hood" at the Stanton. Business was good, but the notices were far from laudatory, and indications are that three weeks will easily exhaust the demand.

Considerable interest is felt in the disposition of this house during the summer months. Last year it closed early and did not reopen until September, but that was following a particularly bad season, with such flops as "The Golem" coming late in the spring. This year, with perhaps one exception, the Stanton has done very big business, with features running on the average of four weeks, and "Robin Hood" as much as eight. Some claim the house will stay open all summer, but cutting down to single week engagements; others that it will maintain its indefinite run policy up until June or July and then be dark for a couple of months.

The improvement in business at this house, formerly something of a hoodoo, is particularly gratifying to the Stanley company because of the fact that next season, this house will have opposition, directly alongside in the shape of the new Fox theatre which is going up rapidly on the corner of 16th and Market. It will give three film houses within one block, and seven within a radius of four blocks. The center of the film rialto has, within two or three years, moved from 13th and Market to the other side of the City Hall, 16th and Market, with four houses on Market and three on Chestnut.

The Stanley did excellent business with Chaplin's "Pilgrim" last week. In direct contrast to the extremely disappointing grosses which have attended several of the comedian's recent pictures. The only other feature of the bill advertised was a harp number, with seven women artists, led by Dorothy Johnson Baesler.

The Karlton had "Poor Men's Wives," and while business was satisfactory in some ways, the decision to keep this film in for another week was changed at the last moment. It was felt that the Easter week boom was responsible for the crowds and that it could not very well stand another six days. This to the fourth time since January this house has intended to keep a film in for two weeks, and made a sudden switch because of uncertain business. "Poor Men's Wives" was not so successful, in the long run and considering the holiday, as "Rich Men's Wives," at the Aldine last fall.

The Aldine had "Minnie" last week, and while the film received the best of notices, business after Easter Monday was not up to snuff and by Thursday half houses were the rule. The Aldine, after a spurt in the winter, has slumped again despite that virtually every week sees business creeping out in that direction, where two years ago there were nothing but handsome society residences.

The Arcadia had an unusually successful week with Glenn Hunter in "The Second Fiddle." This engagement was interesting, as it was the first time a downtown Stanley house has booked Hunter since he became a star with the Film Guild. His last picture, "The Cradle Buster," was shown out in Ardmore on the Main Line, but never reached Market or Chestnut streets. Last week's business proved that this young star has a healthy following here. The east-Market street

houses also showed the after-Lent reaction.

This week, in addition to the "Big Game" pictures, the important film openings included "Glances of the Moon" at the Stanley; "Brawn of the North" at the Aldine; "Mr. Billings Spends His Dime" at the Karlton; "All the Brothers Were Valiant" at the Victoria, and "Truxton King" at the Arcadia.

A determined effort is being made to put Bebe Daniels across at the Stanley, as all her recent pictures have been given a showing there. As yet the result is in doubt. This big house needs a star or film of very strong pulling power. Hans Kindler, violinist, and Buster Keaton in "Day Dreams" are important side features at the Stanley this week.

The booking of "Brawn of the North" at the Aldine is due to the success of Strongheart's last picture, "Silent Call," at this house last summer. At that time the dailies and the question-and-answer department in one paper gave plenty of space to the dog star. The booking of "All the Brothers Were Valiant" at the Victoria, drop-in house and usually devoted to lurid melodrama, is something of a surprise. The business of "Mr. Billings" is being closely watched to see whether Walter Hiers in his first stellar vehicle has enough pulling power for one of the four important local houses.

Next week will see "Grumpy" at the Stanley, together with the Williamson picture, "Wonders of the Sea"; "The Girl I Loved" at the Aldine; "The Pilgrim" at the Palace and Victoria, and "Bill of Divorcement" at the Arcadia.

Estimates for last week: **Stanley**—"The Big Game" (First National). Chaplin film, happy Easter week selection, drew consistently all week, something last two of this star's pictures failed to do. One musical number only other feature included in ads. About \$25,000. (Capacity, 4,000; scale, 50-75 evenings.)

Stanton—"Adam's Rib" (Paramount); not enthusiastically received by critics, but drew many curious and, with help of holidays, got big juvenile draw in matinees; not expected to last over three weeks; \$14,000. (Capacity 1,700; scale, 50-75 evenings.)

Aldine—"Minnie" (First National); did well Monday, but weak later in week and grossed only about \$10,000. (Capacity, 1,500; scale, 50.)

Karlton—"Poor Men's Wives" (Paramount); not strong enough for second week, but grossed over \$8,500, with Monday big. (Capacity, 1,100; scale, 50.)

BALTIMORE GOOD

Mae Murray Scores at New Theatre —Two Negri Films in Fortnight

Baltimore, April 10. Picture business in Baltimore was excellent last week, with Mae Murray in "Jazzmania" playing to capacity business at the New Theatre, and "Glances of the Moon" doing well at the Century.

"The Isle of Lost Ships," playing at the Rivoli, also did well throughout the week. This week the Rivoli has Victor Herbert playing a return engagement as conductor of the orchestra, which has been greatly augmented for the engagement. Business for week started off with a rush. "Scars of Jealousy" is the feature to accompany the special music.

"Bella Donna," the Pola Negri American-made film, is at the Century, coming only three weeks after her foreign-made film, "Mad Love." It is drawing considerable business, and a big week is looked for. "Jazzmania" is still packing them in at the New on its second week. Next week the Fairbanks film, "Robin Hood," opens at the New with a 25-44-77-cent scale in effect. Business last week follows: **Century** (Capacity 3,800). (Scale 25-55-75.) Did about \$15,000, considered good business for the house, with "Glances of the Moon." Satisfactory all around.

Parkway (Capacity 1,200). (Scale 25-44). Business off with Metro special, "Trifling Women." This popular North Baltimore house intimate and attractive. Did only \$4,000 on the week.

New (Capacity 1,800). (Scale 25-50.) Did big business with "Jazzmania," despite a bad bunch of notices. Mae Murray apparently could be panned by every reviewer in the city and still be counted on for a good week's business. Quoted at \$14,000.

MOTION PICTURE EXHIBITOR:

Are You Going to Chicago to the Convention?

Do You Know Where You Are Going to Stop?

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Yes, VARIETY is going to issue a Daily Paper in Chicago during the convention. It will also be delivered to you wherever you are, if you will advise the Chicago office of your address.

The date is May 19-26.

The place, Chicago.

McVICKER'S FIRST HOLD-OVER; CHICAGO HAS POOR WEEK

"Bella Donna" at McVicker's; "Hearts Aflame" at Chicago—"Covered Wagon" at \$2—Paramount's Contract With J. L. & S. Permits It

Chicago, April 11. Pola Negri's first American picture, "Bella Donna," did well enough at McVicker's to be held over a second week, the first departure from the established policy of a change of picture weekly. The film was offered without anything big in the way of stage presentations and did the biggest business that theatre has yet had on the strength of picture draw. The announcement that "Bella Donna" would be held a second week was not made until Saturday, although there had been such a step in mind all week. Pola Negri's "Mad Love," which was also handled in Chicago by Jones, Linick & Schaefer, had been presented at the Orpheum shortly before her first American picture, "Bella Donna," was offered at McVicker's. The strong publicity which has coupled Negri's name with Chaplin figured in the big business to quite as great an extent as the picture itself, highly praised, however, by every Chicago reviewer.

"The Covered Wagon" is to add another loop theatre to the picture group starting Sunday, April 22, when it will occupy the Woods. The contract which McVicker's holds with Paramount permits the use of any Paramount photoplay as a super-special in a legitimate house at prices which must be as high as \$2 downstairs. It is understood that the picture goes in on show sharing terms. There will be a 50-people presentation, the same as at the Criterion, New York.

Griffith's "One Exciting Night," expected to remain at the Roosevelt for four weeks, may be taken out a week earlier to insert a new picture against "The Covered Wagon." The Griffith picture was seen at the Illinois for a run some time ago at \$2.20 top prices and opened at the Roosevelt last week to big business.

The Chicago theatre had "Hearts Aflame" last week and a rather cheap "presentation" program; Frank Keenan's name was featured strongly in the billing of the photoplay in the hope of getting some of his admirers who are thronging to the Harris theatre to see him in person in "Peter Weston." The picture has a big thrill in the fire scene and is entertaining throughout, but Keenan has not a satisfactory role as star. The business was one of the lowest gross weeks that the Chicago has had.

Laurette Taylor, in "Peg o' My Heart," was at the Riviera, Tivoli and Senate—three of the most important outlying houses. Harold Lloyd, in "Dr. Jack," was at the Pantheon, Woodlawn and Stratford. "Peg" and "Jack" proved unusually strong cards for those theatres.

Estimates for last week: Chicago—"Hearts Aflame"—(First National). One of the lowest gross weeks this theatre has had—about \$31,000.

McVicker's—"Bella Donna"—Paramount, almost capacity, in excess of \$29,000.

Roosevelt—"One Exciting Night"—Offered for first time in Chicago at popular prices; around \$24,000.

Randolph—Norma Talmadge and Thomas Meighan in "The Heart of Wexona," old picture, but first time in loop, did about \$7,800; second best week since the Universal took over the house.

This week the Chicago has "The Isle of Lost Ships," with Milton Sills. The Barbee Loop theatre has Mabel Normand in "Suzanna" for its first showing in Chicago. At the Randolph, Jack London's "The Abyssmal Brute"; "Pilgrim" at the Riviera and Tivoli; Orpheum, "Jazzmania"; State-Lake, "Crimo-line and Romance" in connection with vaudeville.

MIKE CONLEY'S AGENCY

Mike Conley has associated himself with a picture agency on the coast. Conley resigned last week from Cosmopolitan in New York, where he had been casting director, and was succeeded to that post by Clarence Elmer.

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Read our magazine published every Tuesday
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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

NO FRISCO FILM SHOW PULLS ANY BIG MONEY

"Mighty Lak' a Rose" Disappoints—Fairbanks' "Hood," Third Week, Town's Hit

San Francisco, April 11. Douglas Fairbanks in "Robin Hood," in the third week at the Curran theatre, was the outstanding film attraction last week, the draw that started with the first week being maintained and the demand for seats continuing heavy. Special exploitation for the production is keeping interest of the public alive?

At the Warfield "The Christian," acclaimed as a fine picture, drew a particularly big business that was started with the opening and maintained throughout the week. The critics on the daily papers gave the film a big send off.

At the California "Vanity Fair" did very well. Business was better than normal.

The Granada offered "Driven" and put the film over with special publicity stunts, making a play on the title by plastering catch lines on automobiles in which the title was featured.

The disappointment of the week was "Mighty Lak' a Rose" at the Tivoli. The management splurged on quite an advertising campaign and banked on the merit of the picture putting it across. Tivoli patrons, however, did not think so much of it, and the box office felt the slump.

At the Portola "Hunting Big Game" came in for a return engagement and at popular prices drew the crowds.

California—"Vanity Fair" (Goldwyn). (Seats 2,700; scale 55-90.) Mabel Ballin. Drew \$14,000.

Granada—"Driven" (Universal-Jewell). (Seats 2,840; scale 55-90.) The feature was not big enough for this house and business was off accordingly. Grossed \$16,000.

Portola—"Hunting Big Game in Africa" (Universal). (Seats 1,100; Scale 50-75.) Doing well, considering the four weeks previous run at another theatre here. Got \$8,000.

Loew's Warfield—"The Christian" (Goldwyn). (Seats 2,800; scale, 55-75.) Big week with \$7,900.

Tivoli—"Mighty Lak' a Rose" (First National). (Seats 1,800; scale, 40-75.) Disappointment, only getting \$6,500.

Frolic—"The Flame" (Universal). (Seats 1,000; scale, 10-30.) Pulled its usual \$3,100.

Curran—"Robin Hood" (United Artists). (Seats 1,800; scale 50-55.) Third week. Attracted \$12,500 on week.

WASHINGTON SLIGHTLY OFF

Four Big Houses Maintain an Even Pace—Fans Making the Rounds

Washington, April 11. Business was generally a little off last week with the houses running fairly close in the point of receipts. The attraction at all four of the bigger theatres held entertainment value and appealed about evenly to the fans who made the rounds of all of them. The Rex Ingram production, "Where the Pavement Ends," at Loew's Columbia, and "Down to the Sea in Ships," at Moore's Rialto, split 50-50 on a little the best of the business.

Estimates for the week:

Loew's Columbia—"Where the Pavement Ends" (Metro). Seats 1,200. Scale: 35-50. Name of the director was sufficient to bring business, got close to \$14,000.

Moore's Rialto—"Down to the Sea in Ships" (Hodkinson). Seats 1,900. Scale: 50. Well liked and receipts mounted as week progressed. Also grossed around \$14,000.

Crandall's Metropolitan—"Daddy" (First National). Seats 1,700. Scale: 35-50. Jackie Coogan starred and well liked here, and the Met was looked to top the week's business of the town, but failed to do so, getting just a little better than \$13,000.

Loew's Palace—"Mr. Hillingsbrand" (Paramount). Seats 2,500. Scale: 35-50. Seemingly liked here. Got around \$13,000.

After a short honeymoon Raymond McKee is back at work at the Mastodon Studios at Glendale, L. I. Mrs. McKee (Marguerite Courtot) motors him to his labors every day.

"MASTERS OF MEN"

by

MORGAN ROBERTSON

The greatest story of the sea ever screened.

A thrilling story of he-men, men who wear hair on their chests, whose veins run hot with red fighting blood.

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop.

Shanghaied! Drugged by crimps and flung insensible into the hell hole forward, where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air, the snapping of wind-swept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves! All the magic and lure of adventure, the Spanish Main and sailormen!

Love! A timid boy's unspoken dream of his heart's desire; a girl too old-fashioned to offer love unbidden; a lad's sacrifice of youth's dearest possession—honor—to protect her from the shame of another's crime; the confusion of bitter misunderstandings that threaten life-long broken hearts!

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; their loyalty and cheer and youth, eternal, living, fighting youth! The careless devil-may-care "gob," incorrigible, loyal; impudent and lovable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never-ending mirages of golden bowls at rainbow's end. And, the sea gives no riches; only character and manhood, bitterly squeezed out of its cold, hard business.

Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished young America to so live that he might become a man! The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones—history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. Shifty-footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. He's your kind and my kind, and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to, and we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; the greatest writer of sea stories in all literature.

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote—"MASTERS OF MEN."

VITAGRAPH

ALBERT E. SMITH PRESIDENT

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"THOUGHTS OF SPRING" (7)
Singing and Dancing Spectacle
12 Mins.; Full Stage (Special)
Chicago Theatre, Chicago
Chicago, April 11.

An elaborate stage setting designed by Frank Cambrio, art director, is the most notable part. A platform arrangement on which the three members of the "Bird Ballet" are concealed is disclosed and again concealed. A heart in the centre of built-up effects opens and reveals the soprano, who takes that position for the picture at the finish.

The act opens with Bernard Ferguson, baritone, who comes out through the mystic ways involved in a stage spectacle that takes up the major part of the big stage. Then the opening of the heart and Virginia Johnson sang a number. Parts of the setting moved aside, and Misses Lorelei Kendler, Catherine Crandall and Jean Hilbera came down front for an ensemble "bird ballet" with a moment devoted to each individual dancer for two stunts. They resumed their places in the set.

Fowler and Tamara took the centre for a specialty dance; was splendidly executed, though it seemed but a brief showing for artists of their calibre. The two singers had a duet for closing, with the dancers dressing the stage. A beautiful and expensive stage setting.

Preceding this number Enrico Aresoni sang "Elegie," by Massenet, from the orchestra pit, with orchestra accompaniment, and Hans Siebel rendered a cello solo seated on stage at side, while "Little Journeys" were shown on the screen.

Loop.

"BIRDS OF PARADISE"
Chalfonte Sisters
Dancing and Singing
10 Mins.; Full Stage (Special)
Rialto, Elgin, Ill.

Elgin, Ill., April 11.

"Birds of Paradise" is an attractive billing to prospective theatregoers. It may give some the impression there are more than two girls engaged.

The scenic production lives up to the billing, and so there can be no complaint after the display has been witnessed. The number may not have been constructed primarily for picture houses, but it is an admirable offering. The Rialto plays vaudeville on Saturdays and Sundays and uses "presentations" on other days of the week.

This one carries such elaborate scenery it is likely there is a carpenter with it, and it moves so fast it hardly seems possible for two girls to do all the singing and dancing, with waits reduced to a minimum and changes frequent.

The two girls open as parrots in a novel number, and after each number black curtains in "two" close in, opening again in a surprisingly short time for the new drops and new numbers. One of the girls does an "Ugly Duckling" song

from some musical comedy perhaps, which has a special setting, and the song has lyrics referring to Holland.

There are various types of dancing introduced. A cane dance is an attractive bit. The costumes are elaborate, and the lighting effects used for a number late in the offering, where a huge peacock is disclosed, give the act important scenic value.

The girls dance very well, work extremely hard, and while singing is not a feature, the songs are rendered nicely.

"DANCE OF THE MATCH STICKS"

Novelty Dance
8 Mins.; Two
Rialto, New York

Startling effect secured by the simplest of means. Three figures are dressed entirely in dead black with head, arms and legs represented by thin lines done in luminous phosphorus white paint. Against the deep black of the entire stage background nothing of the dancers is visible and it looks as though match sticks figures were dancing.

The effect is akin to the old "black art" act, except that the visible border lights to mask the background are absent. The dancers look like crude line figures drawn by kindergarten children and the effect is extremely odd and amusing.

Rush.

"A NIGHT IN ARABY" with
MAYER and MERTON
Singing and Dancing
9 Mins.; Full Stage
Missouri, St. Louis

St. Louis, April 11.

The act is laid in a tent—sort of a sheik lay-out. The Sheik of Sheiks is seated on a throne, in the simple Arab style, striped garments of the Yemen; four girls are seated on floor at extreme left.

Miss Mayer comes down stage, as curtain parts, and puts over a ballad that won generous applause. She has an excellent soprano voice but appeared nervous at this showing.

The four girls, in correct costume, follow with an Arabian dance that bespeaks excellent training. Merton (the Sheik) follows with another ballad to excellent returns. He possesses a rich tenor.

Virginia McCune in the closing number "The Dance of Araby" was the applause hit. She is worthy of special mention. Young and beautiful, full of fire, spirit and pure enthusiasm, Miss McCune is the most fascinating dancer at the Missouri this season.

The set is gorgeous and suggests money with lighting effect vastly superior to any recently. The people are capable and deserving but should, for their own benefit, put a little more pep in the act, the opening in particular.

Ross.

'NTH COMMANDMENT

Cosmopolitan production, adapted for the screen by Frances Marion from the Fannie Hurst story. Directed by Frank Borzage. Released by Paramount. Shown at the Rivoli, N. Y., week of April 8. Time, 80 minutes.
Sarah Juke.....Colleen Moore
Harry Smith.....James Morrison
Jimmie Fitzgibbons.....Eddie Phillips
Angie Spunt.....Charlotte Merriam
Mix Plog.....George Cooper

This production starts out as a corking comedy drama; but becomes droopy as it proceeds, and finally rather wearisome. It seems as though in an attempt to make something of the story that looked like a point a shooting of footage was continued until there was just too much footage and not enough story. However, the comedy touches in the early section will go a long way towards putting it over. There is no one starred, but Colleen Moore makes a fairly interesting character out of Sarah Juke. The balance of the cast is also very well selected.

The tale is based on the fact that occasionally in every one's life a situation arises that isn't covered

by the Ten Commandments, and, therefore, the Nth Commandment, which is to suffer and sacrifice for love, is called in to meet the situation.

It is a story of love in the basement of a department store, with Sarah Juke as the girl selling corsets, in love with and loved by Harry Smith, behind the wrapping counter. Jimmie Fitzgibbons, the song demonstrator, also has a crush on Sarah, but she marries Harry and goes to live in a little flat. Harry develops the "con." and Sarah has to go back to work to support her husband and baby. The husband, according to the doctor's orders, must be taken out of the New York climate before the snow flies. The wife finally turns to Jimmie for help. Jimmie has made his mark as a song writer and has coin and a bet to "get" Sarah, but Sarah gets him for \$300 and Harry is sent to California, where Sarah and the baby join him later for a happy ending to the story.

In the direction the punches are the comedy scenes in the basement of the department store, the roller skating rink and finally the big cabaret scene. There are laughs in all of these three sections, but the roller rink is the strongest. Nothing is overlooked in the way of flops and falls to get it over.

James Morrison plays Smith and gives a corking performance, while Eddie Phillips is "the he flapper" heavy and contributes much. He is the type and perfect. Charlotte Merriam slips over a clever conception of the gum-chewing type of

salesgirl who becomes a Broadway show girl.

As a box office picture "The Nth Commandment" is not going to show any heavy results, but as passing entertainment it will serve nicely.

Fred.

THE GO-GETTER

Cosmopolitan production (Paramount), made from the Saturday Evening Post story by Peter H. Kyne of the same name, being one of the "Cappy Ricks" series. Scenario by John Lynch. Director, E. H. Griffith. Projection time, 64 minutes. At the Rialto, New York, April 8.
Bill Peck.....T. Roy Barnes
Mary Skinner.....Seena Owen
Cappy Ricks.....William Norris
Charles Skinner.....Tom Lewis
Daniel Silver.....Louis Wolheim
Jack Morgan.....Fred Santley
Joe Ryan.....John Carr
Hugh McNair.....Frank Currier

A first class comedy-drama, with fine human interest, a wealth of cinema action and good romance. The humor is neatly turned, and something of the flavor of the story is retained in the transcription to the screen. For one thing, it is the best work T. Roy Barnes has ever done before the camera. There is a world of charm about the character of Bill Peck, the courageous go getter of salesmanship, although the scenario somehow misses its sentimental import.

That passage of the story that went into the wartime morale and the recital of Bill's fine old military chief, who replied to orders, "It shall be done," is absent, but in its place there is an effective substitute in a post-war hospital that is truly affecting when Bill takes farewell of his wounded buddies.

As a straightaway action picture with comedy slants the picture does

well. It is one of those stories where sentimental values are masked under a comic exterior which intensifies the sympathetic quality and heightens the humor at the same time.

The situation of the rather "fresh" salesman sent off on a wild goose chase is absurd. But the spectacle of the lame veteran who carries on in the face of weariness and distress, even on a ridiculous job, commands honest sympathy. A screen hero with a background of comedy is a cheerful innovation. You can't help but like him.

The story values are proof against some spots of indifferent direction and poorly managed mechanics. One passage—Bill's flight in an airplane—was obviously faked, and there are scenes in a railroad train where the photography of lighting is crude. But the human interest of the chronicle outweighs the imperfections and carries the picture triumphantly. It is such a refreshing experience to find human beings in pictures!

William Norris played Cappy Ricks as a farcical type of bewhiskered old man and worked all the old props. His staginess was an irritating false note throughout; but Tom Lewis, as Skinner, Ricks' grouchy general manager, was a joy throughout. Lewis is a comedy find. Seena Owen was only a graceful, easy leading woman.

Bill Peck is discharged from the army hospital and goes in search of a job. Cappy Ricks hires him and gives him the toughest job he can find. Bill gets away with it, but in a way that displeases Cappy. So Bill is fired, but hired again. Cappy needs a strong business man for a China post, and by way of testing Bill gives him the task of

buying a certain blue vase, having planted a hundred difficulties in the way.

Bill starts blithely to execute the mission, but the vase is stolen and Bill has to knock out two thugs to get it back. Then he has to get an airplane and catch up with a railroad flyer to deliver it in time, only to find that he has been hoaxed. But he wins out on the job and thereby wins Mary, Skinner's daughter. And the telling is a mighty interesting and amusing affair.

Rush.

SUNDAY FILM IN OHIO

Findlay, O., April 11.

Complaints were filed Monday in Mayor Harry R. Rorabaugh's court against Findlay motion picture managers who opened their theatres here Sunday, W. S. Wallen, president of the Citizens' Welfare league, is heading the fight against the movie operators.

Theatre managers Monday announced they would proceed to file Sunday labor affidavits against every business man whose place of business was open Sunday.

The managers were not molested Sunday by police. The theatres were opened despite the fact that all managers are under indictment in common pleas court for alleged violation of the State Sunday amusement law and authorities, it is understood, "take the stand that since the matter now is in the common pleas court they will not interfere."

All business houses usually open on Sunday were in operation.

At the RIVOLI starting Apr. 15

POLA NEGRI

"BELLA DONNA"

Her first American Picture

PRESENTED BY ADOLPH ZUKOR

a
Paramount
Picture



A
GEORGE FITZMAURICE
PRODUCTION

Supported by
Conway Tearle, Conrad
Nagel and Lois Wilson

Chicago Critics Say:

"Pola is great in this film. Her art makes other stars seem crude. There is nobody else just like her."

—*Mac Times, Tribune.*

"The best of 1933."

—*Observer Herald-Examiner.*

"A gorgeous, romantic, perfect movie."

—*Virginia Dale, Journal.*

"Pola Negri in 'Bella Donna' foremost emotional actress of the screen."

—*Genevieve Harris, Post.*

Above is the 3-column Press Sheet Ad.
Mats and Electros at Exchanges



MOTION PICTURES
MADE TO ORDER
COMMERCIAL DEVELOPING AND PRINTING
ROTHACKER FILM MFG. COMPANY
1319 S. DIVISadero PARKWAY - CHICAGO, U.S.A.

"DISCOVERY CONCERTS" NO RIOT AT NEWMAN

Drew Well First Day Only—
Main Street Advertising
Pictures

Kansas City, April 11.
The Twelfth Street theatre was the only big downtown house offering a comedy in the featured spot last week and business picked up a little. The other houses seemingly failed in their selections as far as the cash business was concerned as the takings were considerably below expectations for Easter week. The critics declared "Mighty Lak a Rose" at the Royal the best film story of the week and predicted big things for it, but business was just fair. At the Newman, the first presentation of the Newman "Discovery Concerts" got the house away to a good start, but business failed to hold up during the middle of the week.

The current week bids fair for a record with "Robin Hood" at the Royal and Pola Negri's first American picture, "Bella Donna," at the Newman. The management of the Main Street is also making an extra play for the picture fans and has gone in on the picture advertising pages of the local press with large displays for "Quincy Adams Sawyer," the first picture to be secured under its recent contract with Metro. Monday evening the members of the Parent-Teachers' Association, the members of the Board of Education and the city teachers, will be the guests of the theatre to see the picture.

Last week's estimates:
Liberty—"The Little Church Around the Corner" (Warner Brothers). (Seats 1,000; scale, 35-50.)
Claire Windsor and **Kenneth Harlan**. "The Ex-Kaiser in Exile" added and played up strong in advertising. A dramatic tenor, jazz orchestra and a couple of news reels filled out bill. Business near \$5,500.
Twelfth Street—"Bell Boy, 13" (First National). (Seats 1,100; scale, 10-30.)
Douglas MacLean. Only comedy offering in "Big Four" theatres and got little extra draw from those who must have their laughs. Gross around \$2,300.

Royal—"Mighty Lak a Rose" (First National). (Seats 890; scale, 35-50.)
Buster Keaton film, "Electric House," added, and Dr. Carlos de Mandil and orchestra billed strongly. Should have drawn around \$7,500, but management had to be satisfied with close to \$6,000.

Newman—"The Glimpses of the Moon" (Paramount). Seats 1,890; nights, 50-75.)
Bebe Daniels and **Nita Naldi**. Eight vaudeville acts and pictures completed great show. The first Newman "discovery" concert given in connection with Sunday show, with many turned away. Turnaway did not continue, and week only up to average, around \$12,500.

Opposition first run films at the vaudeville houses: "Gossip," Pantages; "What Fools Men Are," Main Street; "Nobody's Bride," Globe.

LEGAL ACTIONS

The Appellate Division has unanimously decided in favor of Adam Kessel, Jr., and Charles Kessel, affirming an \$89,156.20 judgment award for the Kessels in a Virginia suit. The judgment was recovered in Virginia on a contract for services in connection with the selling of Triangle film stock. Arthur Butler Graham, counsel for the Kessels, sought to have the judgment affirmed in New York, which motion was denied. Graham took the matter to the higher court and secured a reversal in his favor and the granting for the motion. With interest and costs the judgment totals \$100,000.

The annulment suit begun by Mary Meyers (professionally Miss Goss, Paull and Goss, vaudeville) against Ben Meyers on ground of fraud has been adjourned until tomorrow (Friday) by Justice Burr.

An order has been signed in the New York Supreme Court setting the trial of William Passpart's breach of contract action against Martin Beck and the Orpheum circuit for April 25.

Franklyn L. Hutton, on an assigned claim of Joseph L. Frothingham, is suing the Associated First National Pictures, Inc., for \$45,179.92 alleged due from the release of "The \$10 Raile" and "Pilgrims of the Night." Frothingham was to receive 70 per cent. of the gross from the North American rights and 60 per cent. of the foreign. The amount sued for is a balance due.

The U. S. Moving Pictures Corp. last July 12 engaged George A. Hopkins, an attorney, to investigate the misconduct of its officers and other matters for a specified sum of \$20,000. Hopkins now is suing to recover \$1,500 of this balance, claiming he only was paid \$8,500, and has filed attachment for the amount in the New York Supreme Court.

The Second Chamber of the High Court of Justice, Zurich, Switzerland, has affirmed the decision of a lower court in favor of Douglas Fairbanks, restraining Max Word, local cigaret manufacturer, from using Fairbanks' photograph and signature on cigaret boxes. Word's contention on appeal was that the Federal Office for Intellectual Property has registered for his exclusive use the name of Fairbanks and other film stars. This registration gives the holder exclusive use for 20 years of any name or trademark.

Grace Canary, the wife of Anthony Paul Kelly, playwright was awarded a verdict for \$1,000 damages by a jury before Justice Lydon in the New York Supreme Court against the Luna Amusement Co. The suit was for injuries sustained at the Coney Island amusement park.

Polly Van has been added to the C. C. Burr all-star comedy company working at his Long Island studios.

ANIMAL FEATURES BY METRO AND UNIVERSAL

Pitted Against One Another in
Boston—Business Last
Week Very Good

Boston, April 11.
A battle between the Universal and Metro is foreshadowed for the coming week by booking into the Park of a Metro film, "African Wild Animal Hunt," and the announcement in flaring ads in the dailies that starting next Tuesday the Universal release, "Hunting Big Game in Africa," will be released at the Tremont temple.

The "African" picture is playing the Park scaled at a 55-cent top for the matinees and 85-cent top evenings. It is just a bit above the normal prices asked at the downtown picture houses.

In the ads on the "Hunting Big Game" picture being sprung in advance, attention is called to its run for 20 weeks at the Lyric, New York, and warns the public to "beware of re-issues and tame imitations."

What price scale the picture will carry has not been announced. Business around town last week at the picture houses was considered especially encouraging. The State, Loew's uptown house, did over \$16,000 and the Orpheum, the Loew house downtown, had a big week. Both the Modern and Beacon, reckoned as two of the most dependable of the small houses in town showing first-run pictures, had a week when business ran above \$6,500, and this is very close to capacity. The Park did about \$7,500 in the second and final week of "Down to the Sea in Ships."

The Boston, the local Keith pop vaudeville and picture house, is playing big on a contest for the persons recognizing the greatest number of picture people in a film they have booked in for the coming week.

Estimates for last week:
Loew's State (capacity, 2,400; scale, 25-50). Better than \$16,000 last week with "Glimpses of the Moon." This week, "Bella Donna."

Park (capacity, 1,100; scale, 45-85). "African Wild Animal Hunt" in final of "Down to the Sea in Ships."

Modern (capacity, 800; scale, 28-40). Over \$6,500 last week with "Mad Love," one of the best weeks of the season. This week house using "Brass," recently finishing at Park after run of several weeks.

Beacon (capacity, scale and attraction same as Modern).

This week Loew's Orpheum is using "The Ninth Commandment" for feature, "Thelma" is finishing with second week at Tremont temple and the Gordon people are making their big play for business with "The Isle of Lost Ships."

THEATRE OWNERS INSTALL

The installation of the newly elected officers of the Theatre Owners Chamber of Commerce will take place at the Ritz Carlton Hotel tonight at a special entertainment and dinner which will be tendered to the incoming president Charles O'Reilly.

Among the invited guests who will speak at the dinner will be Mayor Hylan, Senator James J. Walker, William Randolph Hearst, Augustus Thomas, Will H. Hays, and Police, Fire and License Commissioners.

A report Wednesday mentioned Senator Walker's indisposal caused by the strain of legislative matters and necessitating consulting an Albany physician. This may eliminate the Senator from the speaker's list. Presentations of gifts will be made to the retiring executives at the dinner, of which Bernard Kdiehertz will be the toastmaster.

BACK EDUCATIONAL

The film men associated in the Motion Picture Producers and Distributors of America are to meet Friday with committee of the National Educators to discuss plans for the making of pedagogic films.

The experiment is to be carried on over a year with the financing done by the film men.

Chuck Reisner's Son Starring

Los Angeles, April 11.
Dinkey Dean, the four-year-old son of Chuck Reisner, in the latest Chaplin production, "The Pilgrim," is to be groomed as a kid rival to Jackie Coogan in a series of pictures to be made at Universal.

A \$20,000 company has been formed and space at Universal City obtained for the shooting of productions there. Reisner will probably direct the pictures.

PICTURES DID IT

Daylight Saving Beaten in Milwaukee

Milwaukee, April 11.
The efforts of the picture exhibitors of this city to defeat the daylight saving measure was crowned with success at the election which was held last week, when the city voted on the measure. The count showed that there were 34,000 against the setting of the clock ahead, while 24,000 were in favor of it.

The local exhibitors are giving their national organization, the M. P. T. O. A., headquarters in New York, a full credit for their share in the victory. The national headquarters executives got out 20 single reels for the fight here, showing the disadvantages of daylight saving. All of the local houses worked the films overtime, with the result that the measure was defeated by 10,000 votes.

BELASCO'S O. K.

David Belasco has approved the screen adaptation of "The Gold Diggers," which was made for the Warner Bros. by Grant Carpenter. The work by Carpenter was sent on to New York last week, submitted to the manager and was approved by him without a single change. Harry Beaumont has been selected to direct the production and Hope Hampton is to have the role created by Ina Claire.

Other scripts completed at the Warner coast studios are "Little Johnnie Jones," and "Lucretia Lombard." Johnny Hines is to be starred in the former through an arrangement with C. C. Burr. The scenario was the work of Julien Josephson. William Beaudine will direct. Sada Cowan adapted the Katherine Norris novel.

DARROW TRAVELED

Wife Mentioned Stopping Points in Divorce Action

Syracuse, N. Y., April 11.
Her husband failing to contest her suit and its charges of infidelity on two continents and many countries, Mrs. Glenna Eckel Darrow, Syracuse society girl, won an interlocutory decree of divorce in Supreme Court here from William H. Darrow, former Syracuse attorney, and now with the Hillcrest Motion Picture Corporation of New York. Although a lawyer, Darrow has never practiced his profession, devoting his time to the films.

Chief among the unnamed correspondents named in Mrs. Darrow's complaint was a Belgian girl who fled from Belgium before the German invasion to become a manicurist in New York city.

While concealing names, Mrs. Darrow was specific in her dates and places, and named a bachelor apartment in New York, the Hotel France in New York, a Hudson river night liner, the French liner Lorraine; Wesmer, Belgium; Vienna, Austria; another transatlantic liner, and Miami, Fla.

Movie men, former associates of Darrow, testified for the wife, who is a daughter of the late Philip Eckel, Syracuse steel magnate. During his lifetime Eckel built the Eckel theatre building here.

The Darrow has one daughter, born last May. Darrow deserted her two months later. Mrs. Darrow testified. The plaintiff said her husband attempted to star the Belgian girl, but she failed to make a movie hit.

A SENSATION!

That's the only word for it.

Think of it—a brand new idea.

Something the human race has been groping for since man got up on his hind legs and walked.

Groping blindly—in the dark—longing—dreaming of it.

Something a millionaire would give his last dollar for.

Something a woman would barter her immortal soul for.

And now FOUND!

Gertrude Atherton has revealed it—in one bold, master stroke.

A book—but such a book—vivid, absorbing, compelling.

Magic—that's what it is. But scientific magic. It's true.

Every woman in the land is reading it—or will.

And First National has the screen rights—is making a picture of it.

A picture? More! A SENSATION!

A sensation the Box Office will never forget.

Gertrude Atherton's

"BLACK OXEN"

The Best Selling Book
in America Today



\$1000,000.00
TO LOAN
against completed
motion picture
negatives ~ ~ ~
release prints
financed ~ ~ ~ ~

**COMMERCIAL TRADERS
CINEMA CORP.**
128 WEST 52ND ST. NEW YORK

BILLS NEXT WEEK (APRIL 16)

IN VAUDVILLE 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
Julian Bittling
Hersendoff Orch
Santos & Hayes
Fox & Curtis
Out of Knickers
(Crown Seal)
Hube Clifford
(Two to fill)
Keith's Riverside
Adrienne & Hughes
Julius Tannen
Haskell
Harry Johnson
Crafft & Haley
Wood & Wyde
Osborne Trio
Murray & Duncan
(One to fill)
Keith's Royal
Levathan Orch
Lily & Clark
Murray & Duncan
Elsa & Ryan

CECELE HARRY D'ANDREA and WALTERS

Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

Keith's Colonial
Rooney & Bent Rev
West & Richman
Smith & Jones
Malinda & Dade
Three Marshalls
Deagon & Mack
Columbia Season
Davis & Pella
(One to fill)
Keith's Alhambra
Gordon & Ford
Morgan Dancers
Morton & Glass
Bob Hall
Hartley & Patterin
Whitot Trio
Hison City & 4
(Two to fill)
Mose's Broadway
Ernie Golden Band
Holmes & LeVore
Florence Brady
Thornorton-Hyatt Co
Harry Burns Co

JACK POWELL SEXTETTE

"WATCH THE DRUMS"
Next week (April 16), Emory, Providence, and Broadway, Springfield

Paul & Goss
*Massino & Rinaldo
(Others to fill)
Mose's Coliseum
Vincent Lopez Band
Kelly & Pollock
Runaway Four
Margaret Taylor
(Two to fill)
Vincent Lopez Band
Brown & Whittaker
Hymack
Mabel Burke Co
(One to fill)
Mose Franklin
Land of Tango
Triscos & Raub
Jerry & Flana Girls
The Diamonds
(Two to fill)
Keith's Fortham
Leavitt & Lockwood
Man Of Ice Wagon
Brown & Whittaker
Vadi & Gyl
(Two to fill)
Vincent Lopez Band
Brown & Whittaker
Hymack
Mabel Burke Co
(One to fill)
Mose Franklin
Land of Tango
Triscos & Raub
Jerry & Flana Girls
The Diamonds
(Two to fill)
Keith's Jefferson
Flasher
Wilson & MacAvoy
Turman & Evans
Austral Wch'p'rs
(Others to fill)
2d half
Holland & Oden
Levine & Rich
Austral Wch'p'rs
(Others to fill)
Keith's Hamilton
Belle Baker
Ryan Weber & R
Powell & Brown
(Two to fill)
2d half
Booth & Nina
The Diamonds
(Others to fill)
Keith's Jefferson
Flasher
Wilson & MacAvoy
Turman & Evans
Austral Wch'p'rs
(Others to fill)
2d half
Holland & Oden
Levine & Rich
Austral Wch'p'rs
(Others to fill)

Sensational Head-Balancing Equilibrist

THE ORIGINAL

FOUR PHILLIPS

Next week (April 16) Temple, Rochester
Management: MAX PHILLIP

2d half
Holland & Oden
Levine & Rich
Austral Wch'p'rs
(Others to fill)
Keith's Hamilton
Belle Baker
Ryan Weber & R
Powell & Brown
(Two to fill)
2d half
Booth & Nina
The Diamonds
(Others to fill)
Keith's Jefferson
Flasher
Wilson & MacAvoy
Turman & Evans
Austral Wch'p'rs
(Others to fill)
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(Two to fill)
2d half
Booth & Nina
The Diamonds
(Others to fill)
Keith's Jefferson
Flasher
Wilson & MacAvoy
Turman & Evans
Austral Wch'p'rs
(Others to fill)
2d half
Holland & Oden
Levine & Rich
Austral Wch'p'rs
(Others to fill)

MARCOUS & BURR

(Others to fill)

Keith's Prospect

2d half (12-15)

Tout & Cranton
Crafts & Haley
Fred Grey Co

Amey Dean Co
Brahma Four
Young & Wheeler
Emma Earl Co
1st half (16-18)

T. K. Kuma Co
Billy Beard
M & Wooley Co
Levine & Ritz
Edwin August Co
Musical Hunters
2d half (19-22)

Valda Co
Clayton Drew Play
Edwin August Co
*Kiley & Walters
Donovan & Lee

Meehan & Newman
(Two to fill)

1st half (16-18)

Claude & Marion
Kovacs & Goldner
(Others to fill)

2d half (19-22)

Indoor Sports
W & G Ahearn
Freda & Anthony
(Others to fill)

Moss' Rivera
Perry Corvey
Mabel Burke Co
Holland & Oden
(Others to fill)

2d half

Belle Baker
Wilkins & Hughes
Rubin & Hall
(Others to fill)

ALBANY

Proctor's

Winton Bros
Nelson & Parrish
3 Andler Girls
Willie Solar
Isch's Entertainers
2d half

Elly
Ruby Raymond & 3
Ring Tangle
R & E Dean
Johnny Coulon
ALEXANDER, PA.

Orpheum

*Winged Troupe
Howe & Howie
Allman & Harvey
Ben Meroff Co
(One to fill)

Stanley & Elva
Reynolds & Walte
Four Miners
Withers
(One to fill)

AMSTERDAM, N.Y.

Malto

Rob Albright Co
R & E Dean
Ritter & Knappe
(One to fill)

Stephens & Lovejoy
Walters & Walters
(Two to fill)

ASBURY PARK, N.J.

Main Street

Prince's Nat Tal Tal
Low Lockstadter
(Two to fill)

2d half

Proctor's 23d St.

2d half (12-15)

Maureen Englin
T & D Ward
Story Book Revue
Nelson & B Boys
Nitha
1st half (16-18)

Jack Norworth Co
Indoor Sports
Crawford & Broderick
(Others to fill)

2d half (19-22)

Mollie Fuller Co
Claude & Marion
Bernard & Garry
(Others to fill)

Proctor's 23d St.

2d half (12-15)

Maureen Englin
T & D Ward
Story Book Revue
Nelson & B Boys
Nitha
1st half (16-18)

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Indoor Sports
Crawford & Broderick
(Others to fill)

2d half (19-22)

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2d half (19-22)

Mollie Fuller Co
Claude & Marion
Bernard & Garry
(Others to fill)

Proctor's 23d St.

2d half (12-15)

Maureen Englin
T & D Ward
Story Book Revue
Nelson & B Boys
Nitha
1st half (16-18)

Gretta Ardine & Co

Redmond & Wells
Healy & Cross
Harriet Rempel Co
Millard & Maria
Lime Trio

GRAND RAPIDS

Empress

Mack & La Rue
Traps
Great Leon
Stone & Hayes
Parlor Bedr'm & B
*Artie Mehlhager Co
Ed Janis Revue

GREENVILLE

Grand O. H.

(Augusta split)

1st half

Cornell, Leona & Z
Combe & Nevins
Robt Kelly Co
Rena Arnold Co
Wilfred Dubois

HARRISBURG, PA.

Majestic

North & South
Bryant & Stewart
Zack & Randolph
Newhoff & Phelps

CARBONDALE, PA.

Irving

J & J Burns
Nan Traveline
Ergott & Herman
(One to fill)

2d half

Gilbert & Kenny
Fern & Marie
(Two to fill)

CHARLOTTE

Victoria

(Roanoke split)

1st half

Tan Araki & 3
Larry Comer
Hugh Emmett Co
Oscar Lorraine Co

CHESTER, PA.

Adgement

Lynch & Zeiler
Hector & Pais
Virginia Romance
Jimmy Lucas Co
Adroit Bros
(One to fill)

2d half

Frank & Howie
Lyndell & Macy
Gene Oliver Co
(Chong & Moe
Clifford Wayne & 3
(One to fill)

CINCINNATI

B. F. Keith's

Lynn & Howland
Rome & Dunn
Miller & Mack
Six Haszacs
May Yule & Band
(Two to fill)

CLEVELAND

Palace

Four Readings
Dugan & R Co
Walter & Kelly
Ward & Belove
Helen Stover
(Two to fill)

10th St.

Three Lordena
McGinnis Sisters
Mrs G Hughes Co
Bryant & Broderick
Lewards & Bosley
(Two to fill)

INDIANAPOLIS

B. F. Keith's

Ernie & Ernie
Thank You Doctor
T & H Ziegler
Alma Mann Co
Princess Radish
H & H Scholder
(Two to fill)

JACKSONVILLE

Arcade

(Savannah split)

2d half

Charles Ledegar
Brown & Lavell
Browning & Davis
Embs & Lator
Dolly Davis Revue
(Two to fill)

KNOXVILLE

Lyrie

(Chattanooga split)

KETCH and WILMA

"VOCAL VARIETY"

PRESS COMMENT:

"The third laughable offering of the
bill is 'Vocal Variety'. Ketch and Wilma
man known to sing in two voices at one
time."—DENVER POST.

Playing Keith Circuit

1st half

Van & Tyson
Dorothy Ramer
Davis & Sandford
Elliot & Latour
Flashies from Sgt'd

LANCASTER, PA.

Colonial

J & E James
Margaret Ford
Fern & Marie
Young Wang Co
(One to fill)

2d half

Winged Troupe
Howe & Howie
Allman & Harvey
Ben Meroff Co
(One to fill)

ELIZABETH, N. J.

Proctor's

2d half (12-15)

F. Steckman Orch
Van Dyke & Vince
Sullivan & Meyers
Giffin Twins

LONG BEACH

Broadway

Roy & Roy
Bailey & Seed
B & J Creighton
Geo McFarlane Co
(Two to fill)

AMOROS and JANET

"MOM CHAPEAU"

120 West 5th Street, New York
Hoyt 7383

BIRMINGHAM

Lyrie

(Atlanta split)

1st half

Dixon Lynch & C
Davis & Braden
John R Gordon Co
Leo Beers
Alva DeLoos Co
(One to fill)

2d half

Young & Wheeler
(One to fill)

2d half (19-22)

T & V Ward
Win Ebe
Musical Hunters
Hilton & Jolley
(One to fill)

BOSTON

B. F. Keith's

Kay, Hamilton & 3
Frank Tenny

ELITE, PA.

Colonial

Shaw & Lee
Willie Schenck Co
Scanlon Dene & S
Mammy Jenny B'd
(Geo Moore & Girls
(Two to fill)

GERMANTOWN, PA.

Orpheum

LaFlour & Portia
Melinda & Dade
Burke Barton & B
Ruby Nason Co
Sternard's Midgets

EMPIRE

Mack & La Rue

Traps
Great Leon
Stone & Hayes
Parlor Bedr'm & B
*Artie Mehlhager Co
Ed Janis Revue

GREENVILLE

Grand O. H.

(Augusta split)

1st half

Cornell, Leona & Z
Combe & Nevins
Robt Kelly Co
Rena Arnold Co
Wilfred Dubois

HARRISBURG, PA.

Majestic

North & South
Bryant & Stewart
Zack & Randolph
Newhoff & Phelps

CARBONDALE, PA.

Irving

J & J Burns
Nan Traveline
Ergott & Herman
(One to fill)

2d half

Gilbert & Kenny
Fern & Marie
(Two to fill)

CHARLOTTE

Victoria

L'WENGE, MASS.
Empire
 •Hill & Hill
 Melroy Sisters
 Allman & Howard
 Elkins Fay & E
 (One to fill)
 2d half
 •Froce & Williams
 Baker & Redford
 Jones & Ray
 •Casting Stars
 (One to fill)
LEWISTON, ME.
Musical Hall
 •Eunice Gilman

London Steppers
 2d half
 Sankus & Spillers
 Cahill & Romaine
 Elizabeth Brice
 Sewell Sisters
MANCHESTER
Palace
 Gibson & Price
 Force & Williams
 Elaine & Marshall
 Jones & Ray
 Three Whirlwinds
 2d half
 Alfred Farrell Co
 Melroy Sisters
 Elkins Fay & E

MILWAUKEE
Palace
 (Sunday opening)
 Lou Tellegen
 Gus Fowler
 Laticris
 M & P Miller
 Hurst & Vogt
 Billy Dale Co
 Doree's Operaglobe
MINNEAPOLIS
Hennepin
 (Sunday opening)
 Jack La Vier
 Blossom Seelye Co
 Clayton & Edwards
 Seattle H Kings
 Farnell & Florence
 Johnson & Baker
 Harry Langdon Co
NEW ORLEANS
Orpheum
 Leo Carrillo
 Harry Watson
 Powers & Wallace
 The Herberts
 Bert & Sawyer
 Peggy Bremen Co
 Walman & Berry
OAKLAND, CAL.
Orpheum
 Farrell Taylor Co
 Four Camerons
 Gene Greene
 Sargent & Marvin
 Gatlison Jones & B'd
 Emmys Pets
OMAHA, NEB.
Orpheum
 (Sunday opening)
 Fanny Hite
 Circumstantial Ev
 Chief Caulpaul
 Stan Stanley
 Joe Cook
 Peacock Orchestra
 Page Hack & Mack
 A & M Havel
 Myers & Hansford
PORTLAND, ORE.
Orpheum
 H B Walhall Co
 Fling & Morrison
 De Marcos Band
 Glatville & Sanders
 Bronson & Baldwin
 Althea Lucas Co
 Clara Howard
SACRAMENTO
Orpheum
 (Same bill) plays
 Fresno 19-21
 Land of Fantasy
 Smith & Barker
 Moore & Kendall
LIMA, OHIO.
Parrot O. H.
 2d half
 Three Madcaps
 Black & O'Donnell
 Ross & O'Hara
 Tango Shoes
LOUISVILLE, KY.
B. F. Keith's
 Three Madcaps
 Christy & Bennett
 Marie Tallman Co
 (Two to fill)
 2d half
 Four Volunteers
 Ross Wyse & W
 (Three to fill)
PADUCAH, KY.
Orpheum
 Four Volunteers
 Sylvester & Vance
 (Two to fill)
 2d half
 Black Eyed Susans
 E Parker & Boys
 (Two to fill)

Josephine Amores
 Rolley & Laird
 Brava Mich & T
SAN FRANCISCO
Golden Gate
 (Sunday opening)
 Houdon Co
 Jean Adair Co
 Wright & Deltrich
 Royal Sydney
 News Band
 Edwin George
Orpheum
 (Sunday opening)
 Dance Creations
 Max Fisher Band
 Hurst & Vogt
 Hal Skelly
 The Shells
 Don Valerio Trio
 Adler & Ross
 Whitting & Burt
SEATTLE
Orpheum
 (Sunday opening)
 Aunt Jemima Band
 Walton & Brant
 Dance Fantasy
 Ernest Hitt
 Snell & Vernon
 Loran Varvara
 Sylvester Family
 Hays's Orchestra
SIoux CITY, IA.
Orpheum
 Love Sisters
 Mary Sawyer
 Milt Collins
 P Roberts Band
 (Two to fill)
 2d half
 Dig Jim
 Frank Whitman
 R Roberts Band
 Pierce & Ryan
 (Others to fill)
ST. LOUIS
Orpheum
 (Sunday opening)
 Fanny Hite
 Circumstantial Ev
 Chief Caulpaul
 Stan Stanley
 Joe Cook
 Peacock Orchestra
 Page Hack & Mack
 A & M Havel
 Myers & Hansford
VANCOUVER, B.C.
Orpheum
 (18-21)
 Mitty & Tilio
 Charlie Irwin
 Toto
 Morris & Campbell
 McDonald Trio
 Fido Leland
 Armstrong & Phelps
WINNIPEG
Orpheum
 Frank McIntyre Co
 (Two to fill)
 Sylvia Clark
 Three White Kuhn
 Gordon & Rhea
 Bobby McLean Co
 Royce Hayes & E

Old Timers
 Rossmann & Sloane
 Elcke & Kio
 2d half
 Kara
 Hidden Voices
 Jos E Bernard Co
 Geo Morton
Gates
 Day at Coney I
 Phil Davis
HOBOKEN
Lyrie
 The Duponts
 Cavan & Thompson
 Reed & Selman
 Fox & Burns
 L & G Archer
 2d half
 Ling & Long
 Sully & Kennedy
 Dancing Shoes
Stones Novelty Five
 2d half
 Selma Brasils
 Gots & Duffy
 The Castillans
 (One to fill)
WARREN, PA.
 Sam Lee
WESTERN VAUDEVILLE
CHICAGO
 American
 1st half
 •Barnett & Leonard
 (Others to fill)
 Englewood
 •Coulter & Rose
 Favorites of Past
 Margaret Young
 (Three to fill)
 2d half
 Hugh Johnson
 Margaret Young
 Cevane Troupe
 Earl & Rial Revue
 (Two to fill)
Kodak
 Pair of Deuces
 Keno Keyes & M
 •Williams & Clark
 La Graciosa
 (Two to fill)
 2d half
 Lawley & Sells
 Annabelle
 Jender & Armstrg
 Redington & Grant
 (Two to fill)
Lincoln
 Redington & Grant
 G Delmar & Band
 (Two to fill)
 2d half
 Olive & Mack
 (Others to fill)
Majestic
 The Earls
 Gaffney & Walton
 Bird Cabaret
 Armstrg & Phelps
 Revue Resplendent
 Les Gellis
 Lambert & Fish
 Gorton Girls
ABERDEEN, S. D.
Orpheum
 •Mack & Sells
 •Rich'd'n Bros & C
 Trenell Trio
BLMINGTON, ILL.
Majestic
 Wilbur & Adams
 Primrose Four
 The Golden Bird
 2d half
 Wilson Aubrey Trio
 Will J Ward
 Favorites of Past
CHAMPAIGN, ILL.
Orpheum
 Jack Hughes Duo
 Hammond's Orch
 Frank Joyce Co
 Collins & Hart
 Willie Higgle
 (One to fill)
DAVENPORT, IA.
Columbia
 Emma Carus Co
 The Webb Girls
 (Others to fill)
PROVIDENCE
Emery
 McGlynn & Sully
 Laurie Ordway Co
 Jack Powell & G
 (Three to fill)
 2d half
 Reo & Helmar
 Ford & Goodrich
 Louise Carter Co
 Frank Gaby
 (One to fill)
SPRINGFIELD
 Broadway
 Reo & Helmar
CHAS. J. FREEMAN
 BOOKING WITH ALL
 INDEPENDENT CIRCUITS
 SUITE 307 ROMAX BLDG.
 245 West 47th St.
 NEW YORK
 Phone BRYANT 8017

B. F. KEITH'S RIVERSIDE
 Next Week (April 16)
EVE LYNN and
CLYDE DILSON
 in Vaudeville's best written Musical
 Play, with a plot and four
 original musical hits
"THE AWKWARD AGE"
 with
LILLIAN LEE ANDERSON
 Your Attention—Please
 C & T Harvey
 Fred Labart
 2d half
 •Blue Bird Revue
 Marie Drew & Part
 (Two to fill)
ASTORIA, I. I.
Astoria
 Kara
 Marcelle Fallet Co
 •Fred C Hagan Co
 Lehr & Kennedy
 Emily Darrell
 Stars Record
 2d half
 Hoshi & Osl
 •Delbridge & G
 Harry Rose
 Monson & Cole Rev
 (One to fill)
BALTIMORE
Hippodrome
 Raymond & Pike
 P & G Hall
 Harry Mason Co
 Bernard & Leona
 7 Honey Girls
SPRINGFIELD
 Broadway
 Reo & Helmar
CHAS. J. FREEMAN
 BOOKING WITH ALL
 INDEPENDENT CIRCUITS
 SUITE 307 ROMAX BLDG.
 245 West 47th St.
 NEW YORK
 Phone BRYANT 8017

Edw. S. Keller
 Artist's
 Representative
 903 Palace Theatre Bldg.
 NEW YORK CITY
 Bryant 2972
 Jos E Bernard Co
 Amoros & Jeanette
 Letta's Go
 2d half
 Duponts
 F & O Walters
 Hays & Warren
 Hays's Orchestra
Palace
 Frear Baggott & F
 Dorothy Wahl
 Heim & L'kw'd Sis
 Bern & Lancaster
 L & G Archer
 2d half
 •Night School
 Bert Hanlon
 C & T Harvey
 (Two to fill)
Warwick
 Bohn & Bohn
 Frost & Morrison
 •Diamond Cut Dia
 (Two to fill)
LONDON, CAN.
Loew
 Jack Gregory Tr
 Bentley Banks & G
 Kimberley & Page
 Hubert Dyer Co
 Norton & Wilson
 Lasova & Gilme's Co
MONTREAL
Loew's
 Alvarez Duo
 John Boydell
 Maley & Singer
 Mr & Mrs Phillips
 Clark & O'Neill
 Dance Dreams
NEWARK, N. J.
 State
 Monroe & Grant

Hughes & Pam
 Zaza & Adele Trio
WATSON, N. Y.
Avon
 Cycling Newmans
 Hays & Morgan
 La Follette
Levere & Collins
 Hobby Brewer Co
 Tyler & Crolius
LA CROSSE, WIS.
 Rivoli
 (15-17)
 The Skettles
 Rose & T. Rn
 Stuart Girl
 Tuscano Bros
LYNN, WIS.
Orpheum
 (Sunday opening)
 Mason & Scholl
 Levere & Collins
 Foch Four
 Tyler & Crolius
 Wkl Bird Co
LINCOLN, NEB.
Liberty
 Miller Packer & S
 Bobby Brewster Co
 Silby Duval & K
 Jim
 2d half
 Hackett & Beach
 (Three to fill)
MADISON, WIS.
Orpheum
 J & J Gibson
 Ray & Edna Tracy
 •Variety Quartet
 Niobe
 Minstrel Monarchs
 Stella Mayhaw
 2d half
 The Florentis
 Voland Gamba
 Fireside Reverses
 Spencer & Williams
 Dancin' Krazydas
 (One to fill)
MILWAUKEE
Majestic
 Zelds Bros
 Evans Mero & E
 Johnny's New Car
 Billy Miller Co
 Leonard Hall Revue
 Frank Farron
 Lady Alice's Pets
 (One to fill)
MINNEAPOLIS
 7th Street
 Dave & Treest
 Theel
 Harry Holman Co
 Birds of Paradise
 Great Lester
 McGoods Lester Co
 Hager & Moros
NORFOLK, NEB.
Auditorium
 (15-17)
 Silver Duval & K
 (One to fill)
DAVENPORT, IA.
Columbia
 Emma Carus Co
 The Webb Girls
 (Others to fill)
DENTIST
 Prices within reason to the profession.
Dr. M. G. CARY
 N. W. Cor. State and Randolph Sts.
 Second floor over Drug Store
 Entrance 6 W. WASHINGTON ST. CHICAGO

Wair & Crest
 Raymond Bond Co
 Stanley Chapman
 Henry Catalano Co
 Alexandria
Palace
 Ward & Hooley
 Jack Higgins Duo
 Cevane Troupe
 Ned Nestor & Co
 (Two to fill)
 2d half
 Rodero & Brown
 Williams & Clark
 Four Tamakis
 (Three to fill)
SPRINGFIELD, MO.
 Electric
 Joe Allen
 •Broderick W Co
 2d half
 Eary & Eary
 Moore & Fields

CHANDLER, TRIO
 Ward & Dooley
 Autumn Trio
 Jarvis Revue
 Ned Nestor & Co
 (One to fill)
SPRINGFIELD, MO.
 Electric
 Joe Allen
 •Broderick W Co
 2d half
 Eary & Eary
 Moore & Fields

MARGUERITE DeVON
 ON TOUR
 EXCLUSIVE DIRECTION OF
 WEBER & FRIEDLANDER

•Wells & Burt
 Alexander & Fields
 B Sherwood & Bro
 (One to fill)
 2d half
 Ann Suter
 Jones & Edin
 (Three to fill)
LYNN, MASS.
Olympia
 Patrice & Sullivan
 Ketch & Willam
 Marks & Wilson
CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
 Nippon Duo
 Mildred Manley
 •Ward Baker Co
 •Barnum Was Right
 J Thompson
 Harry Bewley Co
CLEVELAND
Hippodrome
 Herb Lloyd Co
 Mahoney & Cecil
 Stanley & Wilsons
KOKOMO, IND.
Strand
 The Neisons
 Inez Hanley
 Quinn & Quiry
 Royal Venetian 5
 2d half
 Toyland
 Pair of Deuces
 (Two to fill)
LEXINGTON, KY.
Hon All
 J & Harry Shields
 Shannon & Gordon

ARTHUR SILBER
 BOOKING EXCLUSIVELY WITH
 PANTAGES CIRCUIT
 606 FITZGERALD BLDG., NEW YORK
 Phone BRYANT 7974-4829

Morgan & Gates
 Kiasa Manning & K
CHICAGO, IND.
Strand
 2d half
 Inez Hanley
 Taylor & Bobbe
 Gene & Mignon
DAYTON
B. F. Keith's
 La Palencia 3
 Philna & Co
 Four Tamakis
 (Two to fill)
 2d half
 Dainty Marie
 Christy & Bennett
 Marie Tallman Co
 (Two to fill)
DETROIT
 La Salle Garden
 Rose O'Hara
 Green & Barnett
 Allen & Kent
 Sunshine Kiddies
 (One to fill)
 2d half
 Edwards & Kamond
 Ryan & Lockwood
 Philna Co
 (Two to fill)

EDDIE BORDEN

Long Tack Sam Co
 (One to fill)
 2d half
 •Jesse, Zack Co
 Grey & Byron
 McCoy & Walton
 Long Tack Sam Co
 (Two to fill)
American
 Dooley & Tolet
 Fischer & Pasquie
 Celia Weston Co
 Moran & Weiser
 Dawson's Langin & C
 Faber & McGowan
 Senator Murphy
 (Two to fill)
 2d half
 Michael Bros
 La Hoo & D'preece
 Emily Darrell
 Stars Record
 Berde Kraemer
 Gentry Saxton Co
 •Lehr & Kennedy
 (Two to fill)
Victoria
 3 Anrims
 F & O Walters
 •Grey & Byron
 Phil Baker
 Alexander Girls Co
 2d half

4 DANCING MADCAPS
 PLAYING KEITH CIRCUIT
 Produced by Cissy Madcap.
 Direction: JIMMY DUNEDIN

Reck & Rector
 Phil Davis
 Will Stanton Co
 Sommer & Sloane
 Homer Girls Co
Lincoln Square
 Reck & Rector
 Al & Mabel Joy
 Herbert Ashley Co
 Van & Vernon
 Hite & Redford Co
 2d half
 Kerwis Kravona Co
 Celia Weston Co
 Ed Blondell Co
 Eddie Nelson
 Moran & Wiser
 Greeley Square
 Scott & Christie
 C & T Harvey
 Senator Murphy
 N & Brazillan Nuts
BROOKLYN
Metropolitan
 Wyoming Duo
 Jordan Saxton Co
 Moss & Frye
 (One to fill)
 2d half
 Boland & Knight
 Let's Go
 Barry & Lancaster
 Elcke & Keyo
 (Two to fill)
Delancey St.
 Australian Delos
 Wyeth & La Rue
 LaHoen & Dupreese
 Eddie Nelson

GUS SUN

Buffalo
 Lafayette
 Sully Rogers & R
 Connelly & W'rich
 Bert Baker Co
 Larry Reilly
 Rigoglietto Bros Co
 2d half
 •Sedat Bennett
 Quixey Four
CORNING, N. Y.
Liberty
 Norman
 The Boys
 Doukias Flint Co
CORTLAND, N. Y.
Cortland
 •Dvorak
 Clark & Atwood
 La Follette
 Northlane & Ward
 Bobbie Jarvis Co
 Moss & Frye
GENEVA, N. Y.
Empire
 •Sedat Bennett
 Clark & Harrikan
 •Thompson Herri 3
NIAG. FALLS, N.Y.
Catarae
 Tuck & Clark
 Bobbie Jarvis Co
 •Jane Blaine Co

TRIXIE FRIGANZA
 1530 Formosa Avenue
 HOLLYWOOD, CAL.

G & P Hickman
 3 Melvins
JOLIET, ILL.
Orpheum
 Lawton
 Desley Sisters Co
 (One to fill)
 2d half
 J Roskier & Muffs
 Alla Pullman Co
 (One to fill)
JOLIEN, MO.
Electric
 Eary & Eary
 Moore & Fields
 2d half
 Joe Allen
 •Broderick Wynn Co
KAN. CITY, KAN.
Electric
 Paul Rahn Co
 Three Alex
 Foch Four
 (One to fill)
KAN. CITY, MO.
Globe
 •Arch Woody
 Sterling & Gold
 Broadway to Buxary
 (One to fill)
 Mason & Scholl

THE BRAMINOS
 With their wonderful musical instrument
 PLAYING LOEW CIRCUIT
 Direction: J. H. LUBIN

Dummies
 Princeton & Vernon
 Nan Halperin
 Pasquali Bros
BELLINGHAM
Pantages
 De Lyons Duo
 Jim & Jack
 Ned Nestor & Co
 Regal & Moore
 Hori Trio
TACOMA
Pantages
 Renational Togo
 Five Chapins
 La Pins & Emery
 Marriage by D'lvre
 Finlay & Mill
 Willie Bros
PORTLAND, ORE.
Pantages
 Equilibri Bros
 Chick Supreme
 Rose & Emma
 Lewis & Norton
 Bob La Salle
 Joe Jackson
ST. JOE, MO.
Electric
 Francis Ross & D
 Monte & Lyons
 Crystal Bennett Co
 2d half
 Sinclair & Gray
 Arch Woody
 Miller Packer & S
ST. LOUIS
 Wheaton & Boyd
 F & H Halls
 Revue & Jeanette
 (Two to fill)
 2d half
 Lester Raymond Co
 •Williams & Dunn
 McKintley Sisters
 Harry Garland
 (One to fill)
KAN. CITY, MO.
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 Broadway to Buxary
 (One to fill)
 Mason & Scholl

POTTER and GAMBLE
 B. F. KEITH CIRCUIT
 Direction: THOS. J. FITZPATRICK

FT. WAYNE, IND.
Palace
 Edwards & Lamond
 Black & O'Donnell
 Marie Tallman Co
 (One to fill)
 2d half
 Green & Barnett
 Four Erratas
 (Three to fill)
INDIANAPOLIS
Palace
 Baggett & Sheldon
 Maxwell & Golsen
 Songs & Scenes
 Cun'ghm Bennett
 Mills & Duncan
 Lucy Bruch
CHICAGO
Palace
 (Sunday opening)
 Noconl Family
 •Inham Jones Orch
 Johnny Burke
 Frisco
 Les Kellors
 Gicott & Mary Ann
 H Fitzgibbon & Bro
 O'Donnell & Blair
State-Lake
 (Sunday opening)
 Dr Thompson

HENRI MARGO
 assisted by
 MARGARITA MARGO, ARDATH DE
 SALES and HELEN BETH
 Direction: EAGLE & GOLDSMITH

E & J Connelly
 Smith & Strong
 (Two to fill)
 Presler & Klans
 Rice & Werner
 Snow Columba & H
DENVER
Orpheum
 (Sunday opening)
 Jessie Busley
 Douglas & Jarry
 Gaultier's Br'kly'rs
 Lucas & Inez
 Irene Franklin

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 (One to fill)
 Mason &

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week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Only nine of the names advertised in the last editions of the Saturday newspapers appeared at the benefit for the American Theatrical Hospital Sunday afternoon, while 19 names advertised failed to appear, and there were five acts presented which were not advertised.

The nine making good the promise in the ads were Leon Errol, Olga Petrova, William Hodge, Taylor Holmes, Lester Allen, Thurston, Alf P. James, Billy Dale and Geneva Mitchell.

The five not advertised acts appearing were Margaret Young, Jack Barker, Flo Jacobson, Rebecca Caudle and John Kane, and Bert Kelley's Stables Orchestra.

The missing 19 were Fanny Brice, Frank Keenan, Winnie Lightner, Walter Catlett, W. C. Fields, George Block, Phil Ryley, Joseph Cawthorn, Swift and Kelley, Marilyn Miller, Pearl Regay, Irving Fisher, Allan Dinehart, Richard Bald, Langford and Fredericks, Al Herman, Harry and Anna Seymour, Henry Santrey and band, and Whiteman's Cafe de Paris Orchestra. Bert Kelley's Stables Orchestra substituted for the Santrey and Whiteman organizations, and though there are only four people—Fred Burke, Al Mundy, Mack Komie and "Old Rag Baby" Stevens—they made a fine showing and did three numbers to big applause.

Miss Young was a big boost to the program, too. Flo Jacobson, a Cameo record artist, made a splendid impression. She and Miss Young gave the phonograph fans their full value in the program.

Leon Errol, Alf P. James and Geneva Mitchell were "Sally" players who were advertised, and, in addition, Jack Barker did a piano-log, warmly appreciated.

Thurston did the illusion of "Sawing the Young Lady in Two Halves," the most remarkable of the program from a production standpoint, as none of the others did, more than appear in "one" and do a stunt, excepting Caudle and Kane, who did a song and dance from "Tangerine." Eight of the "Tangerine" dancers were programed, but did not appear, leaving the show lacking in a chorus number of any kind.

As the American Theatrical Hospital is enabled to render greater service to chorus folks and ordinary stage folks than to high-salaried principals, the showing was due to be regretted, and certainly was due to every one depending upon some one else to represent the profession outside of the big stars.

Thurston, Margaret Young, Jack Barker, Alf P. James, Stables Orchestra and Billy Dale were the

only ones who did what might be called "acts." Leon Errol sang a song from "Sally." Olga Petrova delivered two recitations, one of which is to appear in "Droll Stories." Taylor Holmes told a story and recited a number. Lester Allen did a song and dance. Geneva Mitchell offered a couple of numbers with her uke. Thurston gave credit to Horace Goldin in stating that there were only two presenting the "Sawing" illusion as it was being offered. He ridiculed exposes appearing in newspapers and pictures.

William Hodge simply made a preliminary talk in which he referred to the good work being done by the hospital and to the fact that Judge Joseph Sabath had organized it. Errol later amended that statement by saying that Aaron Jones was "the man behind the gun." Errol also centered attention upon Dr. Max Thorek, crediting him with "cutting remarks" off stage.

At one time Judge Sabath was requested to rise and show himself, and did so to liberal applause. The mention of Aaron Jones and Dr. Thorek also brought applause. Hodge hoped that the American Theatrical Hospital, the only one of its kind in the country, would some day have duplicates in all large cities.

The performance was advertised to start at 2:30 and got away ten minutes late, continuing until 4:50. The last part was weaker than the first, and this was due, judging from announcements, to the fact that many artists expected disappointed.

Errol made a fine master of ceremonies and took occasion to praise the orchestra for volunteering. He joked that he had seen a lot of monkeys up at the American Hospital, and in introducing Billy Dale, who does an ambitious old chap, said that Dale was a patient just out of that hospital.

Jack Chapman's orchestra from the Drake hotel, which also plays for the Drake hotel radio station, closed the first show at the Majestic Sunday and lent additional interest to a good vaudeville bill. The band is more of an orchestra than a vaudeville act, but it proved a notable feature at the Majestic. Chapman presides at piano and six others double various instruments with one fellow singing a song or two.

The headlined feature is Henry Catalano and company in a revue which has been playing Association time most of this season. It is a splendid entertainment with the exception of the soprano singer, who may be new to it. Catalano is a pleasing performer with good personality. There are a male pianist, three clever dancing girls and this soprano. The act has pretty scenery and is well arranged.

The Florens opened the show with acrobatic poses nicely presented. Irene Trevett sings and

gets songs over the footlights in a pleasing way. Frank Halliday and Willette in "Detailed" offer a singing and talking number, mostly talk, which is novel in construction and pleasing though light in laugh producing for houses which like hoke. Jimmy Russell and company in Harry Langdon's old act—"Johnny's New Car"—obtained many laughs which were earned. It is dandy comedy and Russell does it as well as Langdon. In fact, a heavier voice improves the comedy. Peggy and Polly compose the company.

Alexandria followed with comedy and xylophone playing. There are two men in this act and one starts out like he meant to play the instrument while the other masquerades as a stage hand. The boob stage hand breaks are funny. It is unfortunate that Alexandria

edy dancing of Langford drew them back for several rounds of applause. Will Mahoney walked away with all the comedy laughs. The audience just couldn't get enough of him. His last number, the burlesque Rus-slap bit, made him an easy show stopper.

Bobby McLean, playing his home town and also a local fav, came into his own. Mahoney clowning and took bows, which gave him act a good comedy touch. Fannie Brice was next and only after promising to appear in the following act, which was a band, would the audience allow her to make her bow. Verne Buck and his "Merry Garden Orchestra" (New Acts) were next.

Al Herman had the job of next to closing and did his usual routine with his fly gags and fast talk. A lot of times one wonders if Herman isn't getting risqué, but the way Herman goes seems to be the best answer and there is no question that an audience takes to him. The Flying Henrys never had a chance with the late hour of the show and flew around to a lot of retreating backs. Loop.

The payroll for the Western Keith

brothers, left a doubt in the theatre-goers' minds as to whether Tarzan is midget or monkey.

Don Lanning comes might near measuring up to big time requirements, and in next to closing position gave the bill impetus. Chapman and King closed the show with an offering in which a hand saw number, announced as being like that of Weaver Brothers, was more interesting from a vaudeville standpoint. Sam Liebert and Co. and Harrison Moss were not seen at this performance.

The National, at 63d and Halstead, which tried dramatic stock and Hyatt tabloid this season and failed with both, started with vaudeville and pictures Saturday. Dramatic stock held on there for some time, but finally died. Hyatt tabloid lasted but a single week. The vaudeville season is promoted with the assistance of Harry Miller, manager of the Windsor on the North Side, who is an expert at putting over such houses. The fact that the seating capacity is but 400 on the first floor is a drawback, as people hate to go upstairs.

Tommy O'Connor, making his way from Uniontown, Pa., where his show closed, to Madison, Wis., stopped at the Y. M. C. A. hotel here and was rounded up by officers searching for a fellow of the same name wanted in a shooting case in Philadelphia. Actor O'Connor had some exciting moments.

A famous Chicago dermatologist who spends some time in Los Angeles every year has just returned from a two months' stay there, during which period he performed no less than ten operations on picture stars.

The Universal Scenic Artist Studio, founded under the belief that other dealers in scenery were losing business by demanding cash guarantees, and with the determination to prove that a successful business in this line could be built up on a so much per week basis, has closed. The experiment was a failure.

Frances White, last seen in Chicago at the Apollo with "Hotel Mouse," is coming to McVicker's (pictures), opening April 16.

The joke was on Manager Edwin Wappler, of the Illinois Theatre, when 150 women fans reported there



JUDITH ANDERSON
with PETER WESTON CO.
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CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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forgets that he is doing a comedy character when he starts to play the xylophone, which ruins any impression that he has made as a comedian. Henry Catalano and company followed. Spencer and Williams were "next to closing" at this show and made very big. The Chapman orchestra closed the show.

Lulu Arley, of the Arleys, perch art, is suing Dr. Charles Holtz for \$50,000 damages for injuries sustained in a collision between his auto and an ambulance in which she was being taken to the hospital while suffering from smallpox. Her attorney charges that she was injured internally in addition to the injuries to her legs and arms. Lulu Arley's home address is 1333 N. La Salle street, Chicago.

Another great vaudeville show with the sell-out sign going out as early as 1 o'clock. This sign at the Palace is getting to be the usual thing. Last week this sign was out for 14 times and it came out for its 15th consecutive showing for this week's Sunday matinee.

Fannie Brice is kept over for her second week and still topping the bill. She did not change her routine outside of the last two numbers, really encoring this week doing "Florodora Baby" and "My Man," the last a London cockney dialect song that holds humor and pathos.

The show itself started at prompt 2:15 with Yost and Gladys, French clay modelers, a man and woman with just a touch of comedy talk which makes it a good big time opener. Ray and Edna Tracy, can be billed as the best number two big time act on the big time—that is with their present vehicle—a good looking couple with a little song, a comedy piano solo, a single dance by the man, a short double dance routine, all done in 11 minutes, got them plenty of returns. Both members are clever and are new to big time vaudeville out here, having last been seen as a trio (Tracy, Goetz and Tracy). They have a much more salable two-act than they did a trio and should go far.

Langford and Fredericks are doing their familiar comedy skit "Shopping," but it never seems to grow old the way it is handled by this couple. Langford has that ability to put over talk that makes it sound like ad lib. Their lingerie shop looks spick and span, while the dressing of Miss Fredericks is always in keeping with the season, going in for the more simple gowns, which are very becoming. The com-

office, totalling around \$500, was nabbed from the inside pocket of Tim Keeler, an attache of the office, Saturday, shortly after noon. Keeler obtained the money in new bills from the Lake State Bank on the second floor of the State-Lake Building. When he arrived at the fifth floor it was missing. He at once ran downstairs and had the elevators stopped for a time, but there was no suspicious looking people around.

Chaplin's "Pilgrim" is the feature at the Rialto this week, where it is usual to have a vaudeville headliner. The presentation of "The Pilgrim," fresh from the Roosevelt run, warrants this headline prominence. There are nine acts instead of the usual ten.

Zara Carmen Trio opened the show with a juggling novelty in which the man looks like Chaplin without attempting to impersonate him. Catching hats from the audience provided considerable comedy. Bert and Lottie Walton in a regulation soft shoe dancing act proved they can hold such a spot on big time. Hanson and Dunson Sisters offered some pleasing magic and illusions, presenting a little vaudeville show all by themselves. Berger and Seamen pleased here, for the broad comedy of the passenger boy is just what Rialto patrons like. Tarzan, a monkey impersonation act under the direction of one of the Patti

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Company of forty people with the most wonderful chorus ever seen on a floor and
FRANK WESTPHAL and His RAINBO ORCHESTRA
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THE GREATEST COMEDY, NOVELTY, BUSINESS SONG EVER WRITTEN

"SEVEN OR ELEVEN"

By LEW BROWN and WALTER DONALDSON

A PLEADING BALLAD THAT IS COMMENCING TO SWEEP THE COUNTRY AND IS ALREADY
A SENSATION FOR ACTS USING SAME:

"LITTLE ROVER"

("DON'T FORGET TO COME BACK HOME")

By GUS KAHN and WALTER DONALDSON

THE WONDERFUL, BIG, TREMENDOUS WALTZ (SONG) OF THE YEAR—THIS IS THE TUNE
THAT YOU ARE HEARING EVERYBODY PLAY AND HUM

IT IS NOW READY FOR SINGING ACTS:

"RED MOON"

LYRICS BY LEW BROWN and JOHN TRAVER

MUSIC BY HENRI DE MARTINI and MAX KORTLANDER

THE SENSATIONAL SUCCESS FOR MISS GENEVIEVE TOBIN IN COMSTOCK & GEST'S
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MANY OTHER GREAT NOVELTIES ARE NOW READY FOR YOUR COMING SEASON'S
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MINNEAPOLIS
CHARLES CORDRAY
622 Nicollet Avenue

SAN FRANCISCO
FRANK SNOWDEN
Pantages Theatre Building

ST. LOUIS
STEVE CADY
401 Pineate Bldg.
8th and Vine Streets

BOSTON
BILLY MORAN
240 Tremont Street

DETROIT
NED NICHOLSON
206 Ryerson Bldg.
150 W. Larned Street

BALTIMORE
SAM TUMIN
1405 Madison Avenue

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Direction CHAS. ALLEN, M. S. BENTHAM OFFICE

the other day for a matinee not scheduled. There has been an error in printing the tickets. There have never been Wednesday matinees at the Illinois, but the printer made up a set for that day, and some one in the box office sold some of them. Manager Edwin Wappler was the only matinee idol around.

Paul Rorig, formerly manager of the Orpheum at Elgin, Ill., has purchased the Blue Bird Theatre at East Peoria, Ill. His father, H. P. Rorig, who owns the Orpheum at Elgin, is managing the house temporarily.

Daylight saving was beaten almost three to one in the Milwaukee election to the delight of local theatre men.

The Colonial and Luna theatres at Logansport, Ind., have been taken over by the Hornbeck Amusement Co. of Lafayette, Ind. The Colonial will play pictures, while Luna will alternate with pictures and vaudeville.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

Interesting evenly balanced bill this week at the Orpheum. Vera Gordon and Co., in "America," a sketch admirably suited to Miss Gordon, giving her full scope for fine emotional acting, together with comedy of an appealing nature, made an excellent headline offering. Madya Gordon handles her role creditably, with Wallace Ray giving a capable performance as the blind son.

The Four Camerons took the comedy hit. The progress since their last appearance here justifies the returns.

"The Little Cottage," with Frank Sinclair and Cliff Dixon, proved an attractive No. 3 with pleasing songs, good comedy and an attractive set. The blond girl secured the greatest applause with a high kicking dance specialty.

Gene Greene was assigned a difficult position next to closing, following the heavy Gordon sketch. He came out on top with the usual stories and character songs. "The Land of Fantasy" held up strongly for the second week. Closing the show and running over 50 minutes, the act held the audience intact.



Francis X. Hennessy

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parts. Vaudeville. Would join Musical Art Burlesque, Irish comedian, or Lady Singer. Partner.
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Brava, Michelena and Trujillo opened with Spanish song and dances styled as a gypsy revue. The dancing following the two weeks of the Casinos aroused little enthusiasm. Miss Michelena's voice between dances secured returns. Sargent and Marvin did well as No. 2 with their instrumental offering.

The former Schubert unit, "Step-in' Around," billed as "The Sheikh's Favorite," given more than the usual advertising at Pantages, proved a good attraction and well adapted to this style of house. Strictly popular-priced fare, the unit show proved entertaining and a draw.

Jimmy Gildea handles the comedy effectively throughout the numerous scenes, with Margo Raffaro gaining attention in an Oriental dance daintily costumed. Harry Bloom lends the most strength as the Sheikh in the revue and in the vaudeville section preceding with his fine singing voice and monologic ability. He scored an individual hit.

Three acts were programmed for the vaudeville section, with "The Man Hunt" dropped after the first show. The Vintour Brothers opened with hand-to-hand feats that compare with the best. Their one-handed lift with both on the floor was a big applause winner. Bloom was the only other act. The 16 girls appear to advantage, but their costumes are somewhat too bold for family audiences.

Two good features stood out in the current Golden Gate bill. Howard and Clark headlining gave the bill a touch of importance. The radium effect, the first seen here, won unusual appreciation. Their success was most pronounced.

Lola and Senia proved the other feature. The couple display a practically new routine since returning from Australia. Miss Lola's toe balances and clever pirouettes are the most finished seen at this house, winning enthusiastic applause. Their concluding dance contains some good pantomime and novelty, registering big success.

Steppe and O'Neal gathered big laughs with their speedy talk routine, stopping the show next to closing.

Four of Us, a male quartet, tied things up No. 2, forced to return after the lights were lowered for another encore. Emmy and Pots, appearing third with an introductory opening, giving the impression girls were behind the drape, created surprise when the trained poodles were shown instead. Emmy has a fine idea, good appearance and can put over talk effectively.

Harvard, Wynfred and Bruce started the show with a neat routine on the rings, made additionally effective through good appearance.

Dorothy Jardon, operatic star, who has been appearing at Loew's Warfield, came in for publicity last week when one of the papers said she was to marry Everett Saxe, head of one of the leading furniture houses here. The next day Mrs. Bridget Jardon, mother of the singer, came out in an interview, saying it was a mistake, that Dorothy was not going to marry Saxe, but that she was engaged. Later still the engagement was denied entirely. The stories caused a lot of chatter. It is said Dorothy and Saxe are very fond of each other and on the verge of a betrothal, but that her marriage would jeopardize her theatrical contracts, and because of this mamma stepped into the breach to save the day.

For the second week of the re-

"LOUISVILLE LOU"

A Great Gal Told About in a Great Song

turn of vaudeville to the Hippodrome, Ackerman & Harris presented one of the best shows this house has offered in months. Instead of the usual five acts there were six, the headliner being "Ten Sweet Sweeties" (New Acts), staged by Fanchon and Marco, comprising singing and dancing by 10 pretty girls.

Burke Brothers, a club juggling turn, opened. They manipulated the clubs very well and their routine was fast and well liked. George Hunter offered a blackface skit of songs and stories. He emulates some of the big blackface stars and puts his material over very well.

Kaufman and Lillian include comedy, talk and songs. The girl is easy to look at and is the strong member of the team. The skit hit got a lot of laughs; it was well done.

Maurice Samuels and Co. presented "On Ellis Island." The Hip audiences treated the more serious moments of the little playlet from a comedy angle, Samuels seeming to play for laughs rather than pa-

thos, as he has previously. The audience literally "ate it up" and gave him a big reception.

Princess Mysteria is a mind reading act. The man works in the audience using a long earphone, into which the audience whispers its questions.

Miss Yama Katayama, reported to be Japan's premiere toe dancer, and Mrs. N. Gadsby, opera singer, arrived here on the steamer "Tenyo Maru" last week. It was announced that neither would appear on the stage in this country.

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performances in three weeks at the Exposition Auditorium.

Gaetano Merola recently returned from New York and announced that he has engaged as principals Beniamino Gigli, Giovanni Martinelli, Armando Tokatyan and Chardon Paltieri, tenors; Giuseppe de Luca and Pietro Goldoni, baritones; Adami Didur, basso; Queena Mario, Bianca Saroya and other sopranos, and Doria Fernanda, contralto.

Timothy Healy stated that it was not proposed to ask guarantees for subscriptions, but simply that 700 persons should buy \$100 blocks of tickets that would be transferable and usable at any performance.

Jules Murray, Shubert's general manager, is due here this week. He is at present in Los Angeles, reported to be negotiating for site for a new Shubert theatre in that city.

Will King is going to revive the "High Cost of Living" at the Casino next week.

According to an announcement from the A. C. Blumenthal offices made by Clyde Griffen, in charge of the leasing of the new "Daylight Block" to be erected in the Old Exposition District, one of the finest residential theatres is included in

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Andre Ferrier and his French company presented "Conchette," an operetta by a popular French composer, last week at the La Gaite Francaise.

ROCHESTER, N. Y.
By L. B. SKEFFINGTON

LYCEUM.—Jack Donohue in "Molly Darling."

FAY'S.—George B. Alexander and Co., Menetti and S'dell, Carmen Euselle, Jack Hedley Trio, Doris Trio, Doris Lester and Co., Moore and Goodwin. Films—"Gentleman from Spain," "The Pilgrim."

EASTMAN.—Eastman Theatre Ballet, "The Pilgrim."

PICTURES.—"Robin Hood," Piccadilly; "Racing Hearts" and "Mr. Billings," Regent.

Final concert of the Rochester Symphony Orchestra will be at Convention Hall, April 17. The organization is unique in that it is almost entirely recruited from local amateur musicians and is supported by members and admirers.

Milton Galloway Hall has resigned as Sunday editor of the "Democrat and Chronicle" to become assistant manager of the Rochester Exposition and Horse Show. Arthur P. Kelly, who recently resigned as secretary of the Rochester Ad Club to become director of publicity at the Eastman, will also take over the publicity for the Regent and Piccadilly. The managerial connections of the three houses are close, particularly in regard to backing.

This week the Eastman Theatre Ballet makes its first appearance. In connection with the theatre and the Eastman School of Music it has been decided to establish a school of ballet, which will create new dance acts for presentation each week. Clara Forova, until recently head of the Forova Dancers, is the principal danseuse. This week the ballet presents two diversissements. One is a pantomime, "The Elopement," and the other a Polish Ober-tan.

ALBANY, N. Y.

HARMANUS BLEECKER HALL.—This week, Proctor Players in "The Cane Girl." Next week, "Six Cylinder Love."

PROCTOR'S GRAND.—Vaudeville and pictures.

MAJESTIC.—Entire week, "The Midnight Maidens" (Mutual Wheel).

MARK STRAND.—First half, "Mighty Lak a Rose." Second half, "Brass."

LELAND.—Entire week, Chaplin in "The Pilgrim" and Milton Sills in "The Marriage Chance."

CLINTON SQUARE.—Entire week.

"LOUISVILLE LOU"

"No More Conscience Than a Snake Has Hips"

"The Pilgrim" and Glenn Hunter in "The Second Fiddle."

Business continues good at Harmanus Bleecker Hall, where stock plays are produced weekly by the Proctor Players, headed by Mary Daniel and John Glynn MacFarlane, despite the approach of warm weather. The stock will remain at the hall throughout the summer, according to E. M. Hart, general representative for F. F. Proctor.

Louis A. Buettner, the Cohoes motion picture theatre magnate and one of the most active members of the M. P. T. O. of New York, was installed as exalted ruler of the Cohoes Lodge of Elks on Monday night by Past Exalted Ruler Perry U. Fuller.

Frank Yelverton, owner and manager of the Ballston theatre at Ballston Spa, Saratoga County, opened his theatre on Sunday night. It was the first time that Mr. Yelverton had availed himself of the permission granted by the Board of Trustees for motion pictures to be run on Sunday nights. Sunday movies recently were voted at a general election at Ballston Spa.

Harry Lazarus, formerly proprietor of the Pine Hills (pictures) in the fashionable residential section of Albany, has leased the auditorium theatre at Kingston, N. Y.

The committee in charge of arrangements for the historic pageant to be staged at Plattsburgh, N. Y., from June 10 to September 12 has already received many communications from professionals regarding accommodations during the pageant. A bill is now before the State Legislature requesting an appropriation of \$100,000 for the affair.

SPOKANE
By EDWARD J. CROSSBY

Dr. H. C. Lambach, one of the proprietors of the Clemmer theatre here was elected president of the Spokane Allied Amusement's association at the permanent organization meeting held here April 3. C. V. Van Horn, Pathe exchange manager was elected secretary. Other officers elected for the association for the ensuing year were Charles York (Auditorium), vice-president; E. Stihwell (Stihwell theatres), treasurer, and Walter Finney (Pantages), Charles Whitehead (Whitehead's Dancing Palace) and G. Packeritz (Empress), trustees.

The permanent association followed the temporary organization several months ago when a 10 per cent. gross admission tax was being considered by the Washington legislature. As a result of a united protest by amusement men, the proposed tax was given a quick curtain.

Nan Halperin won her way into the hearts of Spokane theatregoers in her appearance on the Pantages theatre stage last week. Miss Halperin played her second week of Pantages time here, jumping to Spokane from the Twentieth. Miss Halperin presented a character song cycle act that stopped the show at the Pantages.

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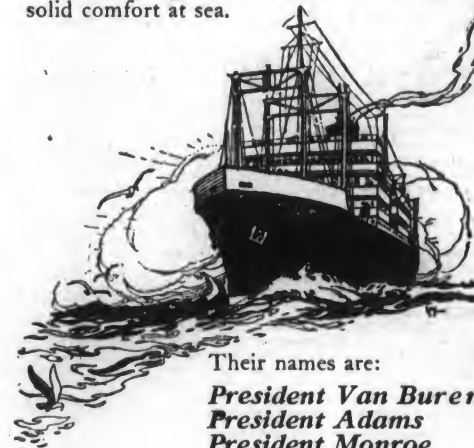
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LOUISVILLE LOU
(THAT VAMPIN' LADY)
"And no more Conscience than a snake has hips" by **JACK YELLEN & MILTON AGER**

She's a great gal boys! Give these lyrics the O.O. And what a tune!!

CHORUS

They call the lady Louisville Lou.
 O, what that vampire baby can do!
 She is the most heart-breakinest—shimmie
 shakinest
 That the world ever knew.
 She's got the kind of lovin' that holds 'em.
 Big black eyes and she rolls 'em.
 Hot lips—that are pipel!
 And no more conscience than a snake has hips!
 And when she struts her feathers and plumes
 The porters drop their mops and their brooms
 You ought to see them trailin' her, inhalin'
 her perfumes!
 And even old Black Joes who are old and weak
 Hang around and want to be her sheik;
 So brother, here's my warnin' to you:
 Keep far away from Louisville Lou!

DON'T WAIT—LEARN IT NOW AND JUST TRY IT OUT!

"LOUISVILLE LOU"

Folks, you've heard of scandalous
 vamps;
 History is full of love-makin' champs.
 But if you crave a brand new thrill,
 Come and meet the vamp of Louis-
 ville.
 She's a gal who's nobody's fool;
 Until you're vamped by this brunette,
 Brother, you ain't had no vampin' yet!

YES! IT'S EVEN BETTER THAN 'LOVIN' SAM'

SECOND CHORUS

They call the lady Louisville Lou;
 O, what that vampin' baby can do!
 She is the most heart-breakinest—shimmie
 shakinest

That the world ever knew.
 She's got a wicked form, and she shows it,
 She's hot stuff—and she knows it!
 What pep!—Does she step?
 That's what she don't do nothin' else excep't!
 And when she struts her feathers and plumes
 The porters drop their mops and their brooms
 You ought to see them trailin' her, inhalin'
 her perfumes!

Ain't nothin' she don't know 'bout the vampin'
 trade
 She was Peggy Joyce's cullud maid;
 So brother, here's my warnin' to you:
 Just keep away from Louisville Lou.

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DENVER

By A. W. STONE

Harry Shunk and Jimmy McIntyre, in "Red Pepper," got by as "McIntyre and Heath" at the Broadway last week in no uncertain fashion. Seldom does a theatrical attraction get the free and unsolicited press agenting accorded "Red Pepper." That Heath was not with the team, being ill, was admitted toward the latter part of the week in a column-and-a-half story printed in the Denver "Post." Nevertheless, the show did well all week. About \$24,200 on the week.

What was voted to be the best vaudeville shown in Denver in years was given at the Orpheum in observance of National Vaudeville Artists' week. Julian Eltinge, as the headliner, served at first to attract at the box office, but before the week was two days old the news of the show's general excellence got abroad and the S. R. O. sign was hung out several times.

The Empress fell down badly last week for no apparent reason save

the excellence of other attractions in town. The five Pantages acts were up to the average. A long and rather tame feature picture, which wound up the bill, probably helped to cut down attendance. Receipts were cut in half.

BUFFALO

By SIDNEY BURTON

Easter week business proved exceptionally strong here. With the Teck dark, as the result of topsyturvy booking, the Majestic, showing "Molly Darling," turned in one of the biggest weeks of the season. The show was well received by the reviewers and caught the public fancy from the start, going to capacity at the end of the week.

Burlesque continued strong, both Gayety and Garden showing to good returns. The latter (Mutual) announced another "Midnight Frolic" Wednesday night. It is now understood that summer plans for this house call for a stock chorus, with change of principals weekly, the same plan to be inaugurated in a number of Mutual houses around the wheel.

Max Gabel and Jennie Goldstein played Gabel's success, "Public

THEATRICAL CUTS
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Opinion," at the Majestic Sunday, the gross running well over \$1,200.

Among the many signs of spring usually apparent at this time of the year one is noticeably conspicuous this year by its absence. To date no advance man for any circus has put in an appearance in Buffalo.

Cecile Amm, wife of Arthur Amm, formerly manager of the North Park and more recently of the New Eastman, Rochester, died here last week, following an operation. The Amms were visiting here before leaving for Mississippi, where Mr. Amm was to take charge of a new house for Famous Players. Mrs. Amm was a sister-in-law of the late Henry Marcus, formerly manager of Shea's Hippodrome.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S.—This week, Community Players; next week, dark; "Molly Darling" follows.

ORPHEUM.—"Greatest Menace," "dope propaganda."

ST. DENIS.—Russian Grand Opera Co.

GAYETY.—Reeve Beauty Show, burlesque.

PICTURE HOUSES.—Capitol, "Robin Hood"; Allen, "The Christian"; Crystal Palace, "The Bolted Door"; Mount Royal, "Good Men and True"; Napoleon Palace, "Honor First"; Maisonneuve, "The Third Alarm"; System, "Hungry Hearts"; Papineau, "Arabia"; Plaza, "The Dangerous Age"; Midway, "The Pilgrim"; Strand, "The Foolish Matrons"; Regent, "Human Hearts"; Orpheum, "The Greatest Menace."

The Russian Grand Opera Co. opened a two weeks' engagement at the St. Denis this week. Opening night was capacity.

Calve gave a concert at the St. Denis April 5. Calve has not sung in Montreal for many years.

It is anticipated that following "Molly Darling" His Majesty's will close for the season. Despite the

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efforts of Manager Frank Priestland, the house has not had a good season. "The Merry Widow" was to have played Montreal, but owing to the high guarantee asked the deal was called off.

The fate of the Orpheum is unknown. J. A. Gauvin, local impresario, booked the theatre for the summer months and intends to put in a French stock company. W. E. Cuthbert, manager, will leave Montreal shortly and return to Toronto. His plans for the summer include the management of two theatres—one in Hamilton and another, it is understood, in Buffalo.

George Rotsky, one of Montreal's leading theatrical managers and

Nat Lewis

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 ALSO TO PROFESSIONALS

publicity men, returned to Montreal this week after an extended trip to New York and Atlantic City. Rotsky took Montreal by storm recently when he booked Irene Castle in at a prohibitive price and literally cleaned up on the deal. Rotsky billed the whole of Montreal and for the first four nights special squads of police were blipped outside the theatre.

Record crowds are expected to turn out to greet Valentino and his wife during their engagement at the Mount Royal Arena. The scale is \$7 top.

The Catholic Women's Club of Quebec has decided to launch a campaign against the exhibition of picture posters in the lobbies of the theatres, claiming that these are frequently immoral and indecent. They will ask the city council to take the matter up at the next session of the Quebec legislature.

S. L. Nathanson, president of the Famous Players in Canada, is progressing in his arrangements to take over complete control of the local Loew's house. His representative, Miller, is now in Montreal co-operating with the local manager of the house. H. J. Fitzgerald, assistant manager of Loew's, has left the concern. It is whispered that ere long the now Loew's theatre will be playing Pantages time under the direction of the Famous Players.

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MISS SYLVIA CLARK

"That Klassy Little Klown"

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in "ARTISTIC BUFFOONERY"

By BLANCHE MERRILL

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LOS ANGELES

By ED KRIEG

Los Angeles, April 11. Jules Murray, of the Shubert offices in New York, is here for a vacation.

Verne Hardin Porter, editor in chief of Cosmopolitan Productions, with headquarters in New York, will be on the coast within a few weeks. Prior at one time was a staff writer for "The Green Book."

Ernest Wilkes is dramatizing a film for Thomas H. Ince.

Willard Mack's "Red Bulldogs," put on for a return engagement here at the Egan for the sole purpose of interesting film managers in the

screen rights, closed Saturday night. Originally it was booked for two weeks, but a row with stagehands union brought about earlier closing. Union insisted upon total of sixteen men, whereas same play, when at Mason several weeks before, used only fourteen.

Holbrook Blinn probably will do a new play before he terminates his run at the Majestic in "The Bad Man."

George Bentel, general manager of Morosco Holding Co., is due here any day.

The Egan theatre will increase its capacity from 334 to 700. A balcony will be installed.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark: first half, next week, "The Circle"; last half, "Kempy."

STRAND—First part, "Glimpses of Moon."

EMPIRE—All week, "Little Church" and "Rob 'Em Good."

ROBBINS-ECKEL—First part, "Grumpy."

CRESCENT—"The Eyes of the Mummy."

Rodolph Valentino and his wife, Winifred Hudnut, are booked to appear at the Jefferson St. State Armory, April 14. Sam Rosenberg, former assistant manager of the burned Bastable and a dance promoter, are behind the local engagement. Admirers of the sheik are asked to pay \$1 general admission, and another 50 cents for a reserved seat in the gallery when the Valentinos do their stuff.

Rialto gossip is to the effect that the Bastable interests will shortly announce plans for a 12-story office building and theatre, to be erected on the site of the burned playhouse. Stephen Bastable has announced that under no circumstances will the property be sold, although a leasing proposition might be considered. Any building erected will bear the Bastable name.

The Minion Club, composed of Syracuse amateurs, traveled to

"LOUISVILLE LOU"

The Perfect High-Brown

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Permanent Wave \$25
 Oil Method \$20

Lucien

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Auburn on Sunday and staged a vaudeville revue at the state prison at the invitation of the Mutual Welfare League. The show will be repeated here later for a local charity.

F. Dean Rundell, manager of the Tioga and Empire theatres at Owego, N. Y., for the past two years, has purchased a half interest in the Comerford Amusement Co., which operates a chain of movie houses in Owego, Waverly, Sayre, Athens and Towanda. Under the reorganization, Rundell becomes president, with M. E. Comerford as secretary-treasurer. Rundell gets the holdings of R. N. Merrill of Sayre, who retires.

Rundell will continue to handle the Empire, but has selected E. Burt Cornell of Owego to direct the Tioga. Cornell is a new comer to the theatrical field. He has been assistant cashier of the Owego National Bank.

Mrs. Gladys A. Meddaugh, a house attrache of the Empire theatre here, won an order granting alimony of \$10 a week, with added counsel fees, in Supreme Court here Saturday, the order being directed against DeForest Meddaugh, former Syracuse police officer. One of the unusual features of the case is the fact that the complaint filed by the woman alleges that her husband resigned from the police force because "night work interfered with his relations with other women."

A singed and blistered nose, now so obvious with court plaster as to make its owner, Miss Bessie Bumpley, a target for wandering eyes, is the cause which has split the West Palmyra Dramatic Club in twain. Miss Bumpley was cast for the role of a negress in the production of "Paddle Your Own Canoe" at the Town Hall. James Hike, stage manager, volunteered to make her up. He burnt a cork over a lamp flame and then, before it had cooled, applied it to Miss Bumpley's nasal organ.

The new Gateway Theatre Co., with Herkimer men the main stockholders, is the real purchaser of Linton and Hippodrome, Little Falls, N. Y. It means competition will be reduced when the New Gateway is ready for opening. The proposed strand on Main street, Little Falls, will not at present be erected it is said. The only opposition to the Meyer interests there for the year at least is that offered by the gen.

Thomas J. Joy, for the past several months manager of the Strand and Hippodrome at Carthage, has sold his interest to the Schine-Carriage Corporation and will join the Metro Buffalo office next Monday as sales manager. John M. Breslin, general manager of the Schine interests, is temporarily in charge at Carthage.

Twenty Syracuse University fraternities co-operated in presenting a "Greek Revue," a vaudeville pro-

gram, at Archbold Stadium Saturday night. It was the first entertainment of its kind given at Syracuse.

Unnamed but many are the sirens who lured her husband, Warner Miller, theatrical advertising agent and former vaudeville acrobat, according to a complaint filed here by the wife in her suit for divorce. The Millers were married in 1909 in Owego county, N. Y., and have no children.

WASHINGTON, D. C.

By HARDIE MEAKIN

Washington is becoming very metropolitan as far as its theatrical bill of fare is concerned; now we have runs in two houses and patrons must consult the dailies to ascertain what is new in town. George Marshall is continuing "The Demi-Virgin" at the Belasco, with Hazel Dawn as the featured player, while Arthur Leslie Smith and Henry Duffy started "Six Cylinder Love" on its second week. Both houses are attracting big business with the Marshall attraction set to finish up this week.

The big event of the week, naturally, is the homecoming of Al Jolson at Poli's in "Bombo." The house Sunday night found the massive balcony filled, with the lower floor extending back three-quarters of the way at \$3.35 top. His stay this year will be limited to but one week.

The National has "It Is the Law," with Ed Wynn in "The Perfect Fool" coming in on the 15th. George Marshall started a new venture at the Garrick with a return locally for "Getting Gertie's Garter." The piece had three or four weeks here at the Belasco last summer and is set for two weeks at this house.

The picture houses have Pola Negri in "Bella Donna" at the Columbia, Betty Compson in "White Flower" at the Rialto, "The Nth Commandment" at the Palace, and "Mighty Lak a Rose" at the Metropolitan.

The American National Theatre

ALITA VADESCA

Queen Vamp of So. America

"LAND OF TANGO"

will present "As You Like It" at Poli's starting Monday evening, the 16th. The cast has Marjorie Rambeau, Ian Heath, Margola Gilmore, J. Malcolm Dunn, Arnold Lucy, Hortense Allen, Walter Abell, Gwynedd Vernon, A. E. Anson, Ernest Lawford, John Craig, Edgar Norton, Percival Vivian, Jerome Lawlor, John O'Brien and William Williams. The production has been staged by Robert Milton.

The Cosmos bill is headed by Adelaide and Hughes' Eight Dancing Dolls, with Smith and Nash, McGowan and Know, Frank Hagen, Bop Tip and company, and Frank Markley completing the bill.

The Strand has Chief Os-Ko-Mon, Mumford and Stanley, Willing and Jordan, Bob Ferns, and Mankin.

Baron Fersen lectured here the 9th. Shura Cherkassky, the boy pianist, appears at Poli's on the 13th, while Edith Wynne Mathison in "The Chastening," by Charles Rann Kennedy, comes into the President Theatre under the auspices of the Wellesley Club on the 17th.

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and contains strictly original laughs on such present-day topics as King Tut, smoking in Utah, the Ruhr situation, etc.

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TICKETS COUPON AND BOOK STRIP
WELDON WILLIAMS & LICK
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FRANK DIXON

THIS WEEK (APRIL 9) TEMPLE, ROCHESTER, N. Y.

BALTIMORE

By ROBERT F. SISK

FORD'S—"Perfect Fool."
AUDITORIUM—"Heart of Ruddy Whack."
ACADEMY—"Clarence."
LYCEUM—"Why Men Leave Home," second week, stock.
PALACE—"Broadway Brevelles."
FOLLY—"Burlesque."
CENTURY—"Bella Donna."
RIVOLI—"Scare of Jealousy."
METROPOLITAN—"Tears of the Storm Country."
NEW—"Jazzmania"; 2d week.

"The Mountebank" comes into Ford's next week, while the Auditorium is rented to the local Paint and Powder Club. The latter house has "Masked Women," with Helen Mackeller, booked in later. Ford's has an open week, and Frank Craven in "The First Year" to follow April 30.

Plans announced for Carlin's Park so far include the return of the DeFoe Grand Opera Company; then DeWolf Hopper and his Gilbert and Sullivan group, and then Donald Brian in a revival of "The Chocolate Soldier," according to an announcement made last week by Harry Van Hoven, who is managing the Park this year.

The controversy which the Marshall and the Smith-Duffy Players had over "Clarence" is apparently

settled. Both companies had the show announced as their next bill, but now the Marshall company has "Smilin' Through" underlined, while "Clarence" opened Monday, with the Smith-Duffy aggregation putting it on at the Academy. The trouble arose over which company had the prior right to it, as both held contracts and both had paid advance royalties on it.

DETROIT

By JACOB SMITH.

GARRICK—Eugene O'Brien in "Steve"; next, Eddie Cantor Show, return.

NEW DETROIT—"Shuffle Along"; likely remain two weeks.

MAJESTIC—Woodward Players in "On the Stairs"; next, "Mary's Ankles."

SHUBERT—DETROIT—Fourth week of "Gaieties"; next, "Take It from Me." David Nederlander, of this theatre was in New York last week arranging for special attractions to follow the close of the Shubert vaudeville season. He secured a number of Shubert musical shows, including McIntyre and Heath and Kennedy and Rogers; Skipper, Kennedy and Reeves; Cook and Vernon; Dave Thrushy.

MAJESTIC—MICHIGAN—All-colored show, bearing title, "Syncope Land"; recently played Colonial; will remain several weeks.

COLONIAL—"Detroit's Own Follies"; local talent.

CAPITOL—University of Michigan Week, with Paul Wilson's College Orchestra as added attraction.

It develops that the attractive poster drawings in front of the Shubert-Detroit are the work of George Falk, son of Ben Falk, prominent theatrical man of this city. The young man plans to study this summer under one of New York's famous artists.

PORTLAND, ORE.

By J. G. KELLERY

Charles Koerner, manager of the Associated First National Exchange, is expecting soon to welcome to

BOB HAFTER

Trouble Maker

"LAND OF TANGO"

Portland Joseph Skirbell, new Western district manager for First National. Skirbell will make his headquarters at Los Angeles, succeeding L. O. Lukan, who resigned some time ago to become general manager of John Harlick's chain of theatres.

The Lyric drew the curtain at the old Baker this week, where for many weeks Keating and Floor have been providing musical comedy. On May 15 the Orpheum will close for the summer. Thereafter Portland will depend upon pictures, two standard vaudeville houses and a few road shows for entertainment.

The Blue Mouse Theatre has entered the Sunday concert field, presenting Frances Knight, and her Columbia Concert Orchestra. The members are all Portland girls, professional musicians, and have elected to make Portland their headquarters. While the orchestra consists of 25 members, the Blue Mouse stage is hardly large enough to accommodate that many, so from 16 to 20 will appear at the regular Sunday concert, and the interpretative orchestra will consist of 12 for the present.

John Britz is the guest conductor of the Rivoli Theatre during the vacation of Salvatore Santaella, who is in San Antonio.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Up in the Clouds," 13-14.

ENGLISH—"Lilac Time," Grand Players.

BROADWAY—"Kuddlin' Kittens."

Walter Hampden's classical program at the Murat last week didn't draw well.

Casino Gardens, the only place in town approaching a real cabaret, may become a summer hotel. City Councilman Otto Ray has a three months' option to purchase.

The old Empire, at Wabash and Alabama streets, is being wrecked, replaced with a garage. The house was built 30 years ago, and for many years was the leading burlesque theatre. It has not been used, except for occasional wrestling matches, revivals and other miscellaneous purposes, in five years. The Sterling Fire Insurance Co. owns the property. Hugh J. Baker, building contractor, has a 25-year lease on the site.

Mrs. M. J. Duffey, 2223 Central avenue, is building a 1,500-seat, one-floor movie house at 224 E. St. Clair street.

It was reported last week tenants of that part of the Hotel English building upon which the Famous Players-Lasky Corporation holds a 99-year lease have been advised they may be asked to vacate in the near future. When the lease was obtained in 1919, the corporation announced it would build a movie house seating 2,000 to 2,500 on the site, which is in Monument Place, opposite the Circle Theatre. Last week's report gave rise to speculation over whether Famous Players intend to resume the drive for a national chain of theatres.



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BILLS NEXT WEEK

(Continued from page 33)

INTERSTATE CIRCUIT

DALLAS, TEX. Frank Parnum Co. Lady Tsen Mei & A Henning Margaret Henner Perfection Newry & W. Rubleville Laura Piergent Co. Lafayette's Dogs
FT. SMITH, ARK. Majestic Duval & Symonds Henayville Bros Lew Cooper The Norvelles (One to fill)
FT. WORTH, TEX. Majestic Mao Sovereign Deban & Mack McLallen & Carson Harry J. Conley Co Eddie Ross Pedestrianism
HOUSTON, TEX. Majestic Four Yllorons Dayle & Patsy Harrison & Dakin Theodore Roberts V & E Stanton Schlett's Manikins
LITTLE ROCK Majestic Duval & Symonds Hyams & McIntyre Lew Cooper Bernaville Bros 2d half Camille Trio O'Neill Sia & B

THE ROCHESTER HERALD

April 10, 1923

The other act of high class amusement quality on the bill is that of Frank Dixon, a comedian with a method as effective as that of George M. Cohan at his best, in a skit called "Lonesome Manor," in which a young couple, stranded in New York City and homesick with memories of the small towns from which they came, form a swift and binding acquaintance. The scene shows a newsstand in Times Square, quite realistically, but the skit owes its effectiveness to the bright lines and the quietly droll methods of Mr. Dixon, who does not seem to have heard about the present penchant for "nut" comedy and noise in vaudeville acts of the day.

ordered the arrest of Detective McAllister, who was held in \$500 bail for a hearing April 20. The complaint against the detective alleged he entered the premises without a search warrant and broke in a door to get into the room in which the liquor was stored. It may also include a charge of perjury.

At a hearing in Albany Tuesday before the Joint Codes Committee on the Levy-Flynn bill, which proposes to legalize performances in legitimate theatres in New York on Sunday, Frank Gillmore, representing the Equity, attacked the measure. Florence Reed also spoke against the bill with a petition against it signed by 1,200 actors presented. William A. Brady, representing the Producing Managers' Association, urged the passage of the bill. Augustus Thomas also spoke, stating he did not believe actors should be forced to work Sundays but that they should be permitted to if they wished.

Hilda Ferguson, mentioned oftentimes in connection with the Dot King (Keenan) case as a close friend of the slain model, has instituted a breach of contract suit against the 239 West 45th Street Corporation operators of the Music Box Revue, for \$450, salary alleged due. Miss Ferguson claims eight weeks at \$50 weekly, because of an alleged unjust dismissal a week ago Saturday. Her contract expires June 1 and Miss Ferguson is asking for the two months' salary up to then. Sam H. Harris was served, the producer placing the matter in

NEWS OF THE DAILIES

Charles F. Zittel, who operates the Casino in Central Park and is the publisher of "Zit's Weekly," was arrested Monday for alleged violation of the New York State prohibition laws after detectives from Commissioner Enright's office, headed by Robert F. McAllister, had entered the cellar of the apartment house in which Zittel lives, at 300 Central Park West, New York, and had removed liquor reported as being worth \$50,000. Zittel was released under \$500 bail. When brought before Magistrate Corrigan in the West Side Court Tuesday he was discharged. Magistrate Corrigan

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Patent Collar with dull & kid trimming; other models with kid trimming in m. l. a. l. e. brown satin with suede trimming to match. Other models in cross or plain strap effects in all leathers.

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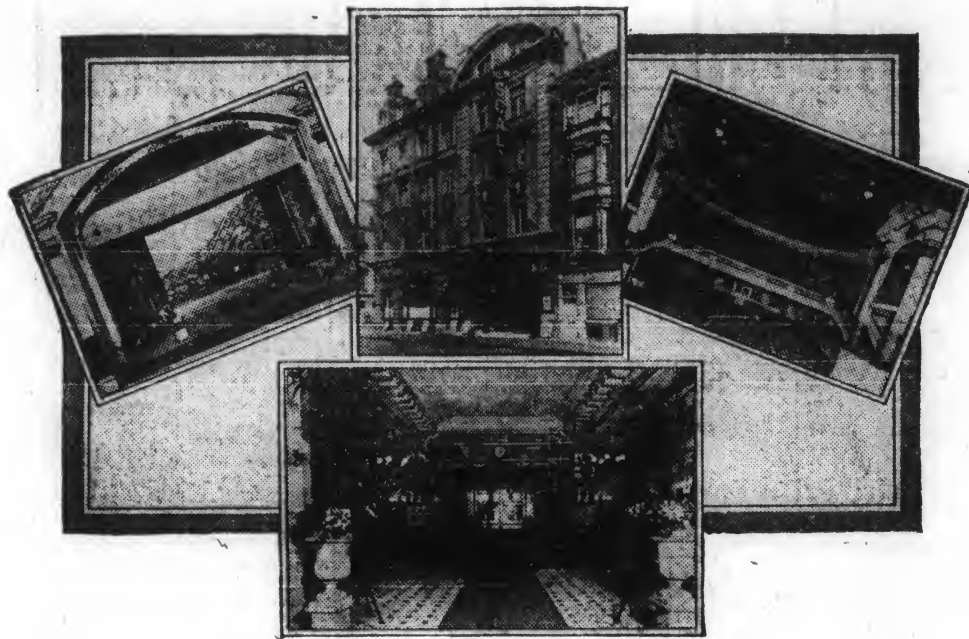
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the hands of O'Brien, Malevinsky & Driscoll. Levy, Harris' general manager, mentioned the cause for the dismissal was two-fold: Miss Ferguson's failure to appear in the finale of the revue one night and something about hurting the morale of the company through having her name mentioned in the King girl mystery.

A claim against the estate of the late Daniel R. Hanna by June Avis Evans, actress, who sought to recover \$17,500 alleged due her in arrears on an annuity of \$15,000 promised her by the deceased, was dismissed Saturday by Surrogate George A. Slater in White Plains, N. Y., as improperly presented. In her petition the plaintiff stated the deceased made a settlement for life in her favor in May, 1921, upon her promising to marry him.

A supplemental inventory of the estate of Alfred T. Ringling, who died several months ago, was filed recently in Morristown, N. J. The personal estate is listed as \$970,424.91, which includes one-third interest in the Ringling Brothers-Bur-

num and Bailey Circus, valued at \$32,943. Included in the inventory is a valuation of animals in the circus owned by the estate. Ringling Park, the private estate of the deceased in Morris County, N. J., was not included in the inventory.

The Theatre Guild has announced that \$273,000 worth of bonds have been sold for the erection of the Guild's own theatre.

Justice Joseph M. Newburger signed an order this week to show cause why A. Conan Doyle should not appear as a material witness in the suit brought by William Gillette against the Stoll Film Co. and Educational Film Exchange. The action is the outcome of an alleged agreement between Doyle, Gillette and Charles Frohman as to the production of a play based on the novel, "She-Devil Holmes."

The Mahport Realty Co. has purchased the studio of the Emancipation Film Corporation in Queens. The Studio is leased to the Affiliated Distributors until May, 1924, at \$13,000 a year.

Kathleen Mary Rose, known professionally as Dolores of "Sally," has started action against V. Vivadon, Inc., for \$50,000, alleging her

photograph and indorsement used by the concern for the Mineralava beauty clay manufactured and distributed by the defendant.

Jessie Bonstelle is to take over the Harlem O. H., New York, for stock with her organization to try out several new plays for Broadway managers. She plans a season of 35 weeks with a new play to be presented each week.

Harry Pilcer and his partners, Miles, Rhana and Zulaika, appeared before an examining magistrate in Paris Monday and presented their dance, "The Afternoon of a Pawn," which had been declared obscene by the commissary of Police. The judge reserved his decision.

Avery Hopwood has entered a denial he is preparing to bring any French pieces to New York for production. He is credited with stating he believed the French pieces too mild.

The Producing Managers' Association will place its central ticket agency into operation by July 1. Joe Leblang will be in charge of the new office and will continue to operate his own cut rate establishment. The new agency has been formed to eliminate the ticket speculator evil.

Diana Allen, who had been named as a co-defendant in the divorce action of Elsie P. Wilkinson against W. J. Wilkinson, was exonerated in the Supreme Court Tuesday. Miss

Allen testified she had never met Wilkinson, with his testimony and that of other witnesses to the same effect.

Edgar Selwyn is arranging for the appearance of Jane Cowl in "Romeo and Juliet" in Paris.

H. H. Van Loan, scenario writer, was sued for divorce in Los Angeles Tuesday by Gertrude Van Loan, charging desertion. The couple have been separated for two years.

A German film company has started work in Berlin on a feature entitled "Pharaoh's Revenge," based upon the experiences of Lord Car-

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narvon at the tomb of Tut-an-kh-Amen.

Brand Tynan and his wife, Lily Cahill, returning to their home in East 84th street one day last week, found their butler and his wife had disappeared. Jewels valued at \$10,000, about \$1,400 in cash and some of Mrs. Tynan's clothes were missing.

Geraldine Farrar appeared at the office of the clerk of the Surrogates' Court last week and filed the will of her mother for probate. Mrs. Henriette Farrar died Jan. 24, leaving an estate valued at about \$10,000.

James C. Fall, appearing in "Rain," opposed Saturday before Supreme Court Justice Bijur an application by Mrs. Myrtle Fall for alimony pending a separation suit alleging abandonment, informing the court the plaintiff sued him last fall for breach of promise, alleging refusal to wed her. In her separation complaint she alleges she was married in January, 1922. The plaintiff replied she was suing as a common-law wife. The couple traveled together last summer with a circus. He was a ticket seller and she a dancer.

Justice Newburger in the Supreme Court last week granted an attachment against the property of Hall Caine on a claim by Harvey K. Fly for \$5,000. Fly asserted the author had commissioned him to sell the film rights to "The Master of Man," which he did to Goldwyn for \$50,000. He claims \$5,000 is a just amount as commission for the transaction.

The Dyckman, on West 207th street, between Sherman and Vermilye avenues, was sold last week by Gustavus L. Lawrence to Samuel Brenner, the transaction including a one-story taxpayer and stores. The theatre is leased by B. S. Moss for a term of years, playing pictures.

Jessie Rambeaux swallowed iodine at Broadway and 46th street last Thursday when a romance with Victor Hammond, appearing in "Juliet," at the Henry Miller, terminated suddenly.

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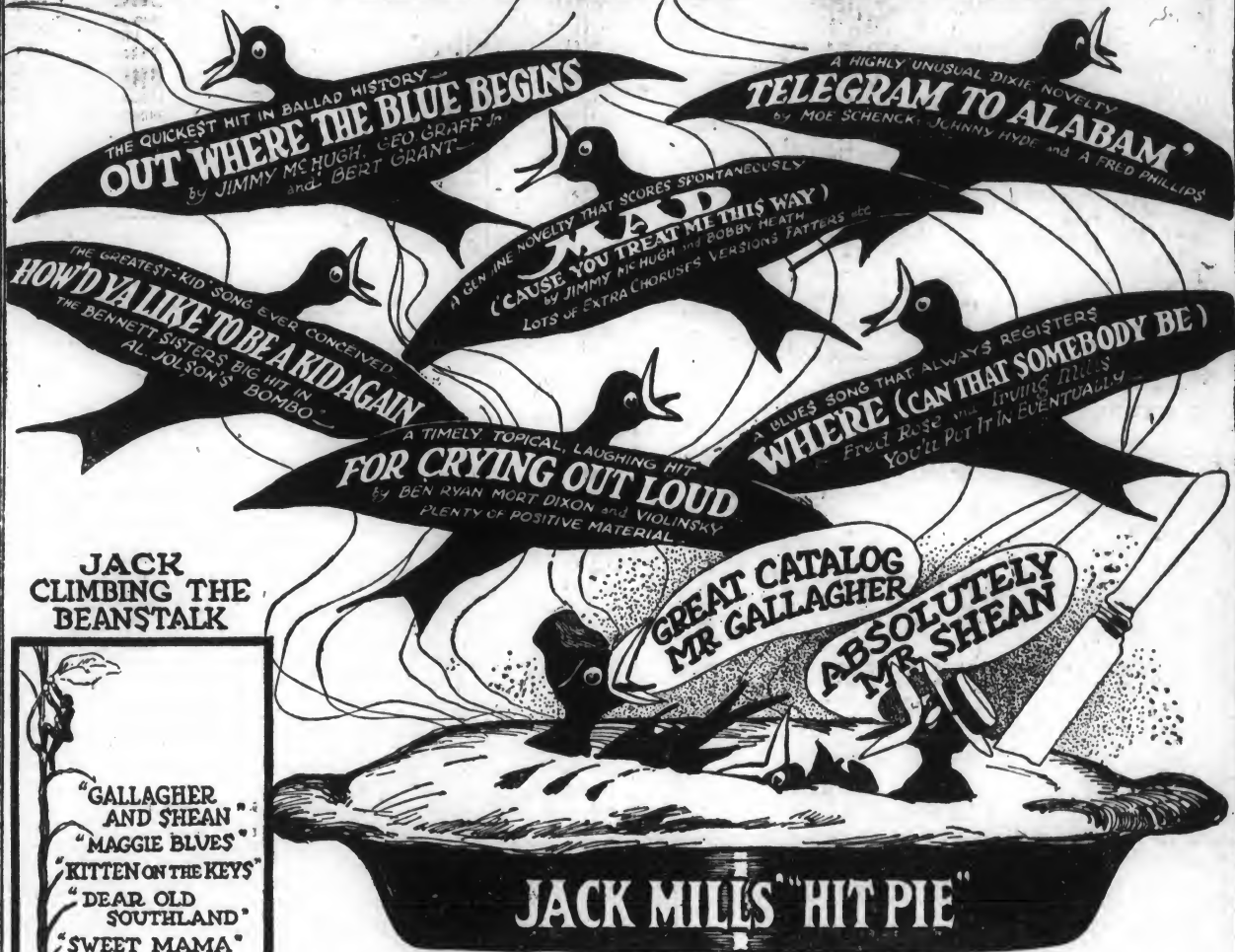
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- "WANA"
- "PRETTY LITTLE CINDERELLA"
- "SLEEPY HEAD"
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BURLESQUE ROUTES

(April 16-April 23)
COLUMBIA CIRCUIT

"American Girls" 16 Colonial Cleveland.
"Beauty Revue" 16 L O 23 Casino Brooklyn.
"Big Jamboree" 16 Empire Brooklyn.
"Big Wonder Show" 16 Columbia Chicago 23 Star & Garter Chicago.
"Bon Tons" 16 Casino Boston 23 Columbia New York.
"Broadway Brevities" 16 Gayety Washington 23 Gayety Pittsburgh.
"Broadway Flappers" 16 Empire Toledo 23 Lyric Dayton.
"Bubble Bubble" 16 Columbia New York 23 Empire Brooklyn.
"Chuckles of 1923" 16 Star & Garter Chicago 23 Gayety Detroit.
"Flashlights of 1923" 16 Empire Providence 23 Casino Boston.
"Follies of Day" 16 Palace Baltimore 23 Gayety Washington.
"Giggles" 16 Gayety Montreal 23 Gayety Boston.
"Greenwich Village Revue" 16 Orpheum Patterson 23 Hurlig & Seamon's New York.
"Hello Good Times" 16 Gayety Kansas City.
"Hipply Hop" 16 Miner's Bronx New York 23 Empire Providence.
"Keep Smiling" 16 Gayety Buffalo.
"Knick Knacks" 16 Olympic Cincinnati 23 L O.
"Let's Go" 16 Yorkville New York 23 Casino Philadelphia.
"Maid of America" 16 Gayety St. Louis 23 Gayety Kansas City.
"Marion Dave" 16 Gayety Pittsburgh 23 Colonial Cleveland.

"Mimic World" 16 Casino Philadelphia 23 Palace Baltimore.
"Radio Girls" 16 Casino Brooklyn 23 Miner's Newark.
"Reeves Al" 16 L O 23 Columbia New York.
"Rockets" 16 Lyric Dayton 23 Olympic Cincinnati.
"Social Maids" 16 Gayety Detroit 23 Empire Toronto.
"Step on It" 16 Gayety Boston 23 Miner's Bronx New York.
"Talk of Town" 16 Gayety Milwaukee 23 Columbia Chicago.
"Watson Sliding Billy" 16 Empire Toronto 23 Gayety Buffalo.
"Williams Mollie" 16 L O 23 Gayety St. Louis.
"Wine Woman and Song" 16 Miner's Newark.
"Youthful Follies" 16 Hurlig & Seamon's New York.

MUTUAL CIRCUIT

"Band Box Revue" 16 Majestic Wilkes-Barre 23 Majestic Scranton.
"Chick Chick Girls" 16 Gayety Brooklyn 23 Lyric Newark.
"Flappers of 1923" 16 Empire Hoboken 23 Gayety Brooklyn.
"French Models" 16 Olympic New York 23 Star Brooklyn.
"Girls from Follies" 16 Garden Buffalo.
"Hello Jake Girls" 16 Star Brooklyn 23 Empire Hoboken.
"Jazz Time Revue" 16 Lyric Newark 23 Majestic Wilkes-Barre.
"Lid Lifters" 16 L O 23 Majestic Albany.
"Midnight Maidens" 16 Howard Boston 23 Olympic New York.
"Miss New York Jr" 16 Majestic Albany 23 Howard Boston.
"Round the Town" 16 Broadway Indianapolis.
"White Pat" 16 Majestic Scranton

LETTERS

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Burnett Billy

Burnett Jack

Burrell Marie

Caley Clarence

Christian B Miss

Clark Jessie

Clover Charles

Cobden M

Corbett Selma
Daw Al
Demeter Nick
Despres Jeanette
Dial Eugene
Fisher Max
Frew Beatrice
Dunbar Ralph

Earl Billie
Emerson Harry

Fentell Harry
Finlay Bob
Ford Dolly
Ford Mabel
Fretz Charles
Franks Jessie
Fried Martin
Frink Charles

Hallo Miss S
Harris Bert
Harris Henry
Harris Mel
Hester James
Hill Florence
Holton George
Housh Jack

Kahn Samuel
Kalis C C
Keema Katie
Kent Annie
Kessner Rose

Lamore Harry
Le Valle Ruth
Lee Mildred
Lewis Flo

Ayers Grace
Athenia Miss
Brown Gil
Barnes Stewart
Bothwell Lydia
Ballet Elsie
Benson Rusty

Cohen & Dusey
Cling Hilda
Chadderton Lillian
Cameron & Gr'mae
Cattin Margie
Clake Edw M

De Haven A Milo
Dixon Dixie
Danton Leslie Miss
Day George

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Guilfoyle J & G
Green Bill

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Healey Jack
Harcourt Leslie

Lewis Harry
Lloyd Edna
McHugh Nora
Mackaye Dorothy
McNeil Ann
Madison George
Martin Albert
Mather Ralph

Natalie Lois
Nelson Clifford
Newton Billy
Newman William

O'Connell Joyce
Owen Mrs A
Raphael Dave
Reeco Ridiculous
Rice F Mrs

Salvo S
Shaffer Mrs A
Talbot Frank
Terrace Daisy
Thornton & Squires
Tigh Harry
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PITTSBURGH

By GEORGE R. MILLER

ALVIN—"R. U. R."
NIXON—"The Last Warning."
PITT—"Able's Irish Rose."
LYCEUM—"St. Elmo" (stock).
GAYETY—"American Girls," burlesque.
ACADEMY—Stock burlesque.
SHERIDAN SQUARE—Vaudeville and pictures.
GRAND—"Safety Last" (film).

The finest show the Pittsburgh Shriners have had in 14 years of circuses opened last night at the Syria Mosque, and the receipts showed the largest first night crowd ever. The stage was extended far

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out over the orchestra circles, affording room for one full sawdust circus ring. The banquet room in basement has been converted into a promenade with side shows. Even a merry-go-round is there. The circus opened with a tournament in which the entire Syria Patrol passed in review across the stage. Then followed the clown rally with 40 funny men, including Jacob Jenny, the smallest, and Less Bowser, the tallest clown. In the show are: Aerial Solts, trapeze; Pearl Alpine, bareback rider; the Five Terrible Terrys, acrobatics, with Lester, Bell and Griffin trying to go them one better; Karl and Katherine, perch; Homer Romaine, aerial; the Jordan Girls, tight rope; the Eight Mangogans, in thrilling somersaults on a see-saw, and the clown band, with Frank Stout at the clarinet. The spectacular acts were the elephants and the La Rose circus riders.

Reports are numerous that Frank Bongiovonne, owner of Bongiovonne's cafe, Pittsburgh, has leased the Duquesne theatre for five years, to take possession Sept. 1, 1923. He will inaugurate a policy of musical stock and vaudeville, according to reports.

The management of the Shiloh theatre, Mt. Washington, has consented to allow the members of Grace M. E. Church to use that theatre as a meeting place while the church, which was destroyed by fire, is being rebuilt.

Kennywood Park, Pittsburgh's largest amusement park, will open April 15. Cervone's band will be the opening musical attraction, with free vaudeville. "The Cat's Meow," a new ride, will be the only new amusement this year.

Theodore Muth, formerly director of the Riverside Hotel Orchestra, Cambridge Springs, Pa., left Pittsburgh March 30 with his orchestra for Monte Carlo for an indefinite engagement.

Last Wednesday night, while the William Penn picture show was exhibiting one of William S. Hart's western pictures, with plenty of gun

play, as Hart was firing into a gang of cattle thieves, Gust Lieson, an ex-soldier, walked down the aisle and fired seven shots into his wife and her male escort. A near-riot ensued. Police reserves were called out to restore order and to arrest the assailant.

Rodolf Valentino, with his wife and Argentine Band, appeared Saturday night at the Motor Square Garden in a dance and beauty contest, run by the Mineralava people, and drew about 5,000 people at \$1 and \$2. It was his only Pittsburgh appearance.

"Goodness Knows," a new play, presented by Charles Frohman, Inc., is the underline at the Nixon. "Maggie" at the Alvin and "Able's Irish Rose" will continue at the Pitt for the fifth week.

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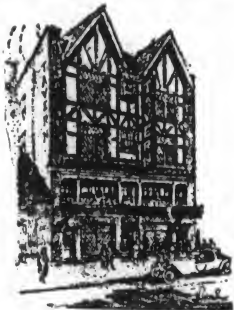
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BOSTON

By LEN LIBBEY

"All Nationality Week" proved to be a joke, the Sunday copy announcing the bill under this heading and the lobbies ablaze with multi-colored pennants. Nobody, including the newspaper gang, knew what it was all about, but nobody seemed



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to care. It was a fair bill and a capacity house, and there was nothing about the eight acts that lent itself to any suggestion of a variety of nationalities.

The draw was unquestionably between Jack Norworth and the Marion Morgan Dancers, although the subway billing was neutral, in fact, as neutral as the bill itself. Norworth has always been a draw in Boston, but he was obviously languid Monday night, and the feminine contingent seemed most interested in the raven gress to his hair. As a matter of fact, the balance of the bill played circles around the draw names at times, something that comedy and surprise acts have a rather persistent and annoying habit of doing when viewed from the headliner's point of view.

Van Cello and Mary opened with a juggling act mostly barrels, although starting with a very indifferent bit of ax work. Van Cello should develop his comedy foot dancing with barrels as he rippled the audience repeatedly, especially with his Civil War limp step. Mary changed costumes everytime her partner changed barrels, and the audience watched quite interestedly to see whether Mary had more costumes than Van Cello had barrels. It was a draw at the curtain.

Follis and LaRoy worked hard with old stuff in second place, LaRoy taking the edge off his act by overlooking the powder marks from his partner which covered his coat from the opening number. Their Irish jig and their Bowery number were their high spots. The William

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Ebs Ventriloquial Novelty went over with a bang, the act itself showing some really snappy crossfire and the curtain surprise with the diminutive stepping out of the wicker lamp and giving the audience the razz, being a clever finale. The song the midget closed with on his encore was an anti-climax and took the edge off the entire act.

The Marion Morgan Dancers, "Helen of Troy" offering, was stretched over a dozen advertising pages in the program, and the act itself seemed to be of equally needless length. It proved to be a splash act, however, closing to a big hand and a spectacular picture. The costuming was actually daring from a relatively point of view, as the Keith house is even more stiff-backed than the municipal censor, John Casey. Much of the apparent nudity was a matter of lighting and flesh-colored silk, as Casey's eagle eye quickly discerned.

Fenton and Fields played immediately ahead of Norworth and took a little of the snap out of his work, as their effective comedy is not so much material as the rough way it is handled. They used their "appearing in person" billing and went big.

Norworth booted it when he solemnly invited the audience to stamp and whistle enthusiastically any number in his reminiscent hummings that they particularly liked. Some of the big-booted guys from the bushes and some of the gallery graduates took him at his word and began to stamp and cat-call until he had to remind them that he had spoken lightly and in jest. Dorothy Adelphi at the piano went through smilingly the "home town girl and her history" patter of Norworth's, and he put it across convincingly, naming schools, characters and territories that were familiar to the audience. Norworth's "oiling the audience" business, even though handled facetiously, flopped, as it was bewhiskered to about 90 per cent of even a Boston audience, and his explanation at the end that "this is commonly known as oiling the audience" did not take the black damp off the bit.

Williams and Wolfus hit the loud spot of the bill, although Williams never took longer to get going than he did Monday night. On the other hand, he had plenty of time in an early bill to get his comedy under way, and when he finally touched his piano he had the house completely sold and closed to a riot as per ancient history.

The Osborne Trio, man, woman and diminutive, closed to a house that stayed because of the early hour.

KANSAS CITY

By WILL R. HUGHES

SHUBERT — Dittichstein in "Purple Mask."
EMPRESS — Warfield Stock in "Her Own Money."
GAYETY — "Folly Town."
GARDEN — Bridge Musical Stock.
GRAND — Kansas City Theatre's "Dulcy."
NEWMAN — "Bella Donna," film.
ROYAL — "Robin Hood."

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Skinner for a week and that now looks like the finish. Should the weather continue moderate there is a possibility of one or two other attractions being sent in.

The Orpheum closed April 7.

Continuing its policy of special feature nights, the Pantages this week pulled off an old fiddlers contest Thursday evening. The affair was interesting and a draw.

The Bridges, Al and Lole, heading the musical stock at the Garden, have rounded out their half year of the present run, the 26th week for the show. When here the first time this company stayed at the Empress nearly two years.

Leo Carrillo at the Orpheum last week, closed his Orpheum tour. He has signed to star in Booth Tarkington's new play "Kunne Blake," to open in Atlantic City early in May.

The local bill posters called off the job by the grades unions declaring the Kansas City Bill Posting Co. "unfair," are still out, and according to reports will remain out. The strike is a sympathy one and the question of wages don't enter into it. The members of the bill posters claim they have attempted to get a settlement with the company, but could not arrive at any understanding; that they were informed the company was satisfied with the present condition and did not care to return the union men. The strikers also state that while there were but 11 men called out, that 36 are now being employed and are being paid at the rate of \$8 a day as against the \$33 and \$35 the old men were getting. There is no theatrical paper on the boards and the managers have announced their intention of not sending the posting company any paper until the difficulty is settled. Meantime the union posters are waiting and watching and it is known they will try and secure the support of the musicians, stage hands and operators, should any of the theatres use any of the company's boards.

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(Continued from page 6)

with permission to elect its own officers, instead of having them appointed by the A. F. of M. executive board as at present; the A. F. of M. agreed to reinstate by April 25 without penalty all members suspended for not paying dues in local 802 as the result of a resolution passed by the M.M.P.U. that its members should not pay dues to

802; local 802 to be the recognized labor body.

At the M. M. P. U. meeting which started Tuesday midnight the resolution forbidding M. M. P. U. men to pay dues in 802 was rescinded. This in a measure clears up the local situation, inasmuch as the trouble at the Music Box, Play House and Casino with a walk out in each house resulted from M. M. P. U. men not having paid up cards in local 802. The stage hands at

the Casino, members of local No. 1 of the I. A. T. S. E. refused to work with the members of the M. M. P. U. who did not hold cards in 802. The difficulty was straightened out by the M. M. P. U. men paying their dues in 802.

Several of the M. M. P. U. who walked at the Playhouse had not succeeded in getting back into the Playhouse orchestra again up to Wednesday. At the Music Box, the management had two pianos ready to replace the musicians who quit, but that difficulty was also settled by the men paying their 802 dues.

The main opposition of the M. M. P. U. assemblage Tuesday night to ratification of the peace proposals was caused by the proposition to continue 802 local as the labor body.

A large portion of the M. M. P. U. membership at the meeting were said to favor dissolution of No. 802, and a new labor body formed to be known as No. 310.

The seconding of the resolution forbidding members of the M. M. P. U. to pay dues in No. 802 local would indicate there will be no further walkouts of musicians in the New York houses for the present. Another meeting of the M. M. P. U. is scheduled for next Tuesday at midnight, and it is likely the peace proposals will again be placed before the organization.

Sam Mann, late of vaudeville, has become associated with the Allyn-Hall Realty Company, 320 Fifth Avenue.

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The recent introduction of the endurance dancing thing in New York, with one girl dancer doing a continuous record breaking stepping bee for 36 hours and a team of dancers topping that record by several hours, indicates the craze which started in England several weeks ago, will take hold over here.

Several dance halls are reported as planning similar endurance dancing contests, the idea shaping up both as a good box office draw as well as an excellent exploitation idea.

AGENCY LOSESFantino Sisters Given Judgment
Against Melville, Inc.

A decision by Judge Noonan against the Frank Melville Inc. booking agency, in which Variety's exposure of gypping vaudeville agents figured for the plaintiff, will act as a precedent in similar cases. The Fantino Sisters plaintiffs, were represented by Dineen & Dineen in the action for \$302.83, alleged due on a written contract in which it was agreed Frank Melville Inc. was to provide six consecutive weeks of employment to Fantino Sisters and Co., commencing on or about August 23, 1922, at \$100 weekly.

It was agreed that in the event of a breach of the contract by either party, damages were to be considered liquidated in the sum of \$100.

The act worked but three weeks and sued for \$302.83 after, Melville Inc. refused to pay the act the balance due claiming the contract breached and trying to settle for \$100.

The court decided the provision as to the sum of \$100 was not in fact a provision for liquidated damages but rather a penalty.

In his opinion Judge Noonan says:

In the instant case the damages arising from the breach are easily ascertainable and the fixed sum is totally disproportionate to the injury. The fixed sum of \$100 would scarcely at any time during the life of the contract be compensatory for the breach. Certainly not at the threshold and even during the last week of the term this fixed sum would be totally inadequate to compensate the plaintiffs for the defendant's failure to perform. In my opinion the sum of \$100 as fixed by the contract for the measure of damages must be regarded as a penalty.

The Main Street, Kansas City, which will be a full week stand during the summer months, will be booked out of the New York Orpheum office by George Gottlieb. The house has been a split week on the Junior Orpheum Circuit booked out of Chicago.

IN LONDON

(Continued from page 3)

lands, clerk of the course at Epsom racetrack, March 26. A civil ceremony had already taken place about a month ago.

The late George R. Sims' library will be put up for public auction April 12.

Mollie Kennion, at one time a member of minor companies and concert parties here, but now an assistant in a Cape Town store, has received notice she has been left a fortune by her uncle, the late Lord Bishop of Bath and Wells. She will go in for farming.

George Rhodes-Parry, who started off as an agent last year and visited America to bring all the big things over, has thrown up the new

job and returned to his old employers, Mess Empires, as manager of the Empire, Newcastle-on-Tyne.

Heena Leonidoff, the Russian dancer, has arrived here and will remain until October, when she leaves for America to fulfill engagements. Her father commanded the Black Sea fleet just before the outbreak of the late war, and the late Czar was her godfather.

A turn new to Great Britain is Johan Paplie in an electrical act entitled "Radiantia." It consists of a figure mounted as a transparent pedestal. Gloves are attached to the figure, and by means of an electrical switchboard the showmen make it perform various conjuring tricks, terminating the act with a display of piano playing.

The Melville production of "Robin

hood," with Phillip Yale Drew in the title part, will take place at the Grand, Brighton, in May. Ethel Warwick will be the leading lady. After production the play will do the Stoll and London theatres of Variety time.

Sir Gerald du Maurier has been out of the cast of "The Dancers" at Wyndhams, his part being played by Basil Foster. His illness is not serious.

"The Laughing Lady" finishes at the Globe, April 7, after a run of 150 performances. Frederick Lonsdale new play, "Aren't We All?" will be produced April 10 with a cast including Marie Lohr, Ellis Jeffreys, Julian Royce, Herbert Marshall and Eric Lewis.

A new musical play, book by Sax Rohmer, will be produced at the Adelphi in September. W. H. Berry will play the leading part.

Boyle Lawrence, who was part author of the Drury Lane version of "Decameron Nights," is engaged to marry Verita Vivian, who played the Lady Lisetta.

Nigel Playfair and Clifford Bax will adopt the Czech-Slovakian play, "The Life of an Insect," which is down for production at the Regent, and Frederic Austin will write special music. The English version will be called "And So Ad Infinitum," a title which seems as clumsy and unattractive as any of the others proposed.

A cheque for £44,200 has been handed to the Official Receiver by the executors of Sir Thomas Beecham's estate. A scheme whereby the debtor will pay 20 shillings in the pound has been approved and the debts will be cleared in four quarterly instalments.

Sir John Martin Harvey has agreed to go to arbitration on the question raised for his alleged non-payment for rehearsals of certain "extras" during his recent "Via Crucis" season at the Garrick. This the A. A. is claiming as a great victory. Sir John's company had wired the A. A. secretary Alfred Lugg asking that no further steps should be taken as Sir John was willing to arbitrate with the association's solicitors. Later Sir John's manager wired the association—"Sir John has obviously recognized your right to represent artistes on this question by offering to arbitrate."

Fred Bussey who has been appointed managing director of Wembley Amusement Ltd. with £6,000,000 to spend half of which must be spent on shows new to this country, the majority of which will probably be found in America, is a director of Associated Newspapers. He joined the advertising staff of the "Daily Mail" in 1906 and was appointed a director in 1919 by the late Lord Northcliffe. Since 1908 he has arranged eight ideal home exhibitions, but this is his first real start as a showman.

Maud Allan who has just played one week at the Alhambra is shortly leaving for Egypt to fulfill engagements.

In the British provinces when business is bad traveling managers put up Mrs. Henry Wood's lugubrious play "East Lynne." In London George Bernard Shaw takes the place of Little Willie. The Everyman, which has more than its share of flops adheres strictly to the principle of immediately following a failure with a Shaw revival.

Gertrude Page, authoress of "Paddy the Next Best Thing," left an annuity to the Society of Authors, Playwrights and Composers, to be employed on behalf of literary and journalistic workers resident in Great Britain, particularly for the purpose of providing a change of air or temporary help in case of sickness.

Tom Gunner Stevenson Furness, a cousin of Lord Furness, was granted a divorce here March 27, against his wife, an American film actress and drug addict. Moreover, the dancer was the co-respondent. The court found there had been misconduct at the Piccadilly Hotel and at Deauville.

Lewis Sloden, described as an Anglo-American manager, has secured a lease of the Kingsway, and produces a new comedy "Love in Pawn" there April 1. The cast includes Arthur Wrenthorpe, Kinsey Pelle, William Farren, Oliver Twiss, Fergus Lewellyn, Brian Bruchel, Roger Livesey, Morris Rubin, Louis Lloyd, Winifred Izard and Vane Featherstone.

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AND HIS ORCHESTRA

PALAIS ROYAL, SAN FRANCISCO, INDEFINITELY

FLORENCE YORK Presents

VIRGINIA BELLES and BEAUX

HEADLINING PANTAGES CIRCUIT

OSWALD

WOODSIDE
KENNELS
WOODSIDE
L. I.

—MISS—

ADA MAE WEEKS

Personal Rep. GEO. M. ASHBY
226 W. 42d St., N. Y. City

Albert Edwin Drinkwater, playwright, actor, theatrical manager and father of John Drinkwater, who died Jan. 27, aged 71, left an estate to the value of £4,604. He felt his plays and rights to his wife for life, with remainder to his daughter, Dorothea, and son, John.

Robert ("Sir Robert") Fossett, the circus proprietor, who died recently, left £15,000. Estates of other prominent English showmen were as follows: Lord George Sanger, £29,348; Lord John Sanger, murdered by a stable hand in 1912, £40,747; Charles Hengler, £110,000; Frederick Charles Hengler, £59,655; Fred Hengler, £29,665; Frederick Ginnott, £32,138; Frederick William Sanger, £19,000. Sangers, Ginnott and Fossetts are still in the business.

Sir Thomas Beecham will make his reappearance as conductor at the Albert Hall, April 22. He will conduct an orchestra of 200, and Clara Butt will sing.

The Arnaut Brothers return to America in May, but are due back here in the autumn.

JACK EDWARDS OUT

London, April 11.

Jack Edwards will leave the "You'd Be Surprised" revue Saturday. Its management offered Edwards pro rata salary for three extra shows at the Alhambra, but Edwards declined and gave notice. He wanted additional salary.

Later Edwards offered to withdraw the notice, but the Stoll people would not consent. Edwards came over here with Jean Bedini for the revue. He was with Bedini's "Chuckles" last spring on this side.

Alma Adair will also leave Saturday, owing, it is said, to illness in her home.

EUGENIE BUFFET REAPPEARS

Paris, April 11.

After an absence of several years from the Paris stage, Eugenie Buffet, a popular singer in vaudeville, returned last Friday when the new bill opened at the Alhambra.

On the same program was Clark's Royal Hawaiian Orchestra, an organization coming over here from the States. It has Robert Dekol and Nora Novar dancing. The turn opened successfully.

MARTY FORKINS

Bull Thrower

"LAND OF TANGO"

HENLERS' LONG TRIP

London, April 11.

Herschel Henlere sails for Australia on the "Khyber." After finishing there he will play 10 weeks in South Africa, returning about July for a month in Paris, preceding a tour of the Moss houses in England.

Mrs. Henlere will not accompany him, returning to American this month.

GUITRY IN "L'EMIGRE"

Paris, April 11.

Lucien Guitry, after his impersonation of Tartuffe at the Vaudeville, is resuming his role in Paul Bourget's "L'Emigre" at the Theatre Sarah Bernhardt.

One Lewis' Act Returning

London, April 2.

George and Lillian Mitchell, one of the acts brought over here by Charles Lewis for his all-American vaudeville company that lately stranded, will sail today on the "Majestic" for New York.

Nothing More for Hussey

London, April 11.

Jimmy Hussey thinks he did all right when playing Glasgow last week, but the booking office has informed him his act is unsatisfactory and there are no further bookings for it.

Marmein Sisters at Newcastle

London, April 11.

The Marmein Sisters, from your side, are to open Monday at Newcastle.

NEW YORK THEATRES

SAM H. HARRIS Attractions
SAM H. Harris
42d St., W. of B'way.
Evenings at 8:15.
Mats. Wed.-Sat. 2:30.

OWEN DAVIS' New Play

"ICEBOUND"

NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 45 St. Eves. 8:20.

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 Edithson

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!

CORT THEATRE, W. 48th St. Eves. 8:15.

Mats. Wed. and Sat. at 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.

8:30. Mats. Wed. & Sat. 2:30

JOHN MURRAY ANDERSON'S

Newest Musical Comedy

"JACK and JILL"

with Lew Fields, Ann Pennington, Clifton Webb, Charles Judels and

Lulu McConnell

LYCEUM 45th St., nr. B'way. Eves. 8:20.

Matinees Thurs. & Sat. at 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. 8:20.

Mts. Thurs. & Sat. 2:30

"Sensational Success."

—Danton, Eve. World

DAVID BELASCO Presents

LENORE ULRIC

as KIKI

A New Character Study by Andre Picard

THEATRE, W. 44th St. Eves. 8:20

Little Matinees Wed. & Sat. 2:30

F. Ray Comstock & Morris Gest present

POLLY PREFERRED

A New Comedy by GUY BOLTON

with GENEVIEVE TOBIN

Staged by WINCHELL SMITH

HENRY MILLER'S THEATRE, W. 42d St.

East of Broadway.

THE SELWYN'S Present

JANE as "JULIET"

THE GREATEST TRIUMPH OF

HER CAREER.

Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

New Amsterdam Theatre—W. 42d Street

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

A National Institution

ZIEGFELD FOLLIES

THEATRE, W. 42d St.

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

A National Institution

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ZIEGFELD FOLLIES

THEATRE, W. 42d St.

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

HUDSON West 44th St. Eves. 8:30.

Mats. Wed. & Sat. 2:30.

GEORGE M. COHAN

Presents the Hit of the Town

"SO THIS IS LONDON!"

"A HOWLING SUCCESS."—Eve. Post.

LIBERTY THEATRE, W. 42d St.

Mats. Wed. & Sat.

"Best American Musical Play

in the Whole Wide World"

GEORGE M. COHAN'S

COMEDIANS

In the New Song and Dance Show

"LITTLE NELLIE KELLY"

LAST 2 WEEKS OF

BETTER TIMES

AT THE

HIPPODROME

MANAGEMENT—CHARLES DILLINGHAM

MAT. DAILY, 2:15; EVES., 8:15

ELTINGE THEATRE, 42nd St. West.

Matinees Wed. & Sat. 2:30.

A. H. WOODS Presents

LOWELL SHERMAN

in "MORPHIA"

with OLIVE TELL

GAIETY B'way & 46th St. Eves. 8:20.

Matinees Wed. and Sat. 2:30.

CYRIL MAUDE

in "IF WINTER COMES"

"His Greatest Success Since 'Grumpy.'"

TIMES SQ. Theatre, W. 43d St. Eves. 8:30.

Mats. Tues., Thurs. and Sat.

THE SELWYN'S Present

Channing Pollock's

THE FOOL

The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 38th St. Eves. 8:30.

Pop. Mats. Wed.-Sat. 2:30

HENRY W. SAVAGE Offers

A NEW COMEDY—WITH MUSIC

THE CLINGING VINE

with PEGGY WOOD

Entire Ork., \$2.50; entire first Bal., \$1.50; en-

tire 2d Bal., 50c—every night, including holi-

days and Sat. For Mat.—All Ork., \$2; all

Bals., \$1. Best Seats NOW at Box Office.

9th MONTH

EARL CARROLL

AT THE THEATRE

"THE GINGHAM GIRL"

with EDDIE BUZZELL

HELEN FORD, LOUISE ALLEN,

RUSSELL MACK, ALAN EDWARDS,

AMELIA SUMMERELL,

SIDONIE ESPERO, and the

GREATEST CHORUS ON BROADWAY

REPUBLIC 42d St., W. of B'way.

EVENINGS at 8:30.

Mats. Wednesday and Saturday at 2:30.

ANNE NICHOLS' New Comedy

"ABIE'S IRISH ROSE"

"THE PLAY THAT PUTS

'U' IN HUMOR"

WILLIAM A. BRADY'S MUSICAL

COMEDY TRIUMPH

"UP SHE GOES"

PLAYHOUSE W. 46th St. Eves. 8:30.

Mats. Wed. & Sat. 2:30

CENTRAL THEATRE

W. 47th Street

"ENEMIES of WOMEN"

BLASCO IRENE

TWICE DAILY

SEATS RESERVED

MARK STRAND

Broadway and 47th Street



PAULA EDWARDES AND COMPANY

A MUSICAL REVUE IN FIVE SCENES

SUPPORTED BY

AL CARPE	ANGELO ROMEO
WALLY DAVIS	THOMAS ROSS
AGNES BRUCE	

Music by MARTIN BROONES and AL CARPE

Lyrics by LEONARD PRASKINS and JOHN HYMAN

Costumes by MME. FRANCES, PAUL ARLINGTON and LOUISE CHAVANNE

Scenery by NOVELTY SCENIC STUDIO

Personal Representative MR. PETE MACK of PAT CASEY OFFICE

MANY THANKS TO MR. EDDIE DARLING FOR HIS KINDNESSES

VARIETY

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FILM THEATRES SEEK ACTS

CANNOT INSULT OR CRITICIZE AUDIENCE ON KEITH CIRCUIT

Keith's Managers Instructed to Watch for Infraction of Order That Threatens Immediate Cancellation for Disobedience

Karyl Norman, "The Creole Fashion Plate," was officially rebuked by E. F. Albee for his speech to the audience last week at Keith's 105th street, Cleveland.

Following confirmation of Variety's story last week, of the incident, the head of the Keith Circuit wrote to Norman, informing him in part he would never again be afforded an opportunity to criticize any audience in any of the houses on the Keith Circuit.

The letter said that no artist was big enough to insult or criticize a Keith audience; that the house managers of all of the Keith houses were being instructed to watch for similar outbursts and report them immediately.

It was reported immediate cancellation would follow in the event the occurrence was repeated by Norman or any other Keith artist.

Norman, in Variety's story, was reported as not receiving much applause, stopping his turn and turning to the house, saying:

"We actors expect applause. You people ought to applaud an act whether you like it or not. The house is only about two-thirds full today. But that's no reason why you shouldn't applaud more."

"I've only done half my act and that's all you get."

HUSBAND WITH 2 WIVES IN VAUDEVILLE ACT

Has Former and Present in Three-Act—Married to First for 14 Years

San Francisco, April 18. George Barnes and his former wife, Irene West, and his present wife, Margaret King, sailed together Saturday for the Orient as a three-act in vaudeville.

Barnes and his first wife were married for 14 years, appearing in vaudeville as Barnes and West. Two years ago Miss West secured a divorce from Barnes.

Large Capital for Colored Films
A revolutionary process of colored photography is claimed by the Brewster Colored Pictures Corp., a New York company chartered in Delaware. It has incorporated for \$5,000,000.

U. S. SENATOR PEPPER IN HART CASE DEFENSE

Will Plead for Big Time Vaudeville Before U. S. Supreme Court on Appeal

Philadelphia, April 18.

The B. F. Keith's and associated interests in the action brought by Max Hart, under the Sherman Anti-Trust Law against them, have retained United States Senator Wharton Pepper of Penn., to argue the appeal before the United States Supreme Court at Washington, taken by Hart following the dismissal of his action in the United States District Court in New York some months ago. The appeal is on the calendar for April 23, but by consent may be adjourned to April 30.

Senator Wharton successfully argued the baseball case and secured the high court's decision the Keith people pleaded before the District Court, to sustain their contention that vaudeville is not within the definition of inter-state commerce. Judge Julian Mack so held.

(Continued on page 9)

GRAND TO LIGHT OPERA

"Baby of the Met," Myrtle Schaaf, Under Savage Management

Negotiations are on for the appearance next season in musical comedy of Myrtle Schaaf, the Metropolitan opera house mezzo-soprano. Miss Schaaf, one of the youngest operatic principals in that field, is known as the "baby of the Met." The Henry W. Savage organization proposes to star Miss Schaaf in a musical show.

Several grand opera primas have forsaken opera in the past to star in musical comedy, among them Fritz Scheff and Trentini.

STRANDED ACTORS' BENEFIT

The Equity will give a "Stranded Actors' Fund Benefit" as a May party and dance at the Hotel Astor, May 12.

Literature and letters to private persons are being sent out, giving the reasons for the affair and soliciting support.

1,000 EXHIBITORS INQUIRE ABOUT BOOKINGS

Box Office Results of Experiments With Vaudeville Features Interests Whole Country—Famous Players and Loew Demand for Attractions Draws Attention to Subject

FOLLOW BIG COMPANIES

One thousand picture houses that have never played any kind of a policy except straight pictures and an occasional concert feature will play one or more vaudeville acts next season, according to authoritative sources.

These theatres stretch from coast to coast and have seating capacities of not less than 1,200, with many in excess of that figure. They are located in towns that have been overlooked by the picture house bookers, and attracted to the vaudeville combination idea by reports of business increases in houses that have tried the experiment and by the booking organizations of Famous and other picture companies that have installed booking departments to add attractions to their pictures.

The announcement is of vital importance to vaudeville interests in view of the shortage of standard acts of the "flash" variety that would naturally be in demand. The addition of vaudeville to the picture policies of these houses would create a demand for certain types of acts far in excess of the supply and leave a shortage in vaudeville tanks that would be seriously felt. The houses in question have not as yet been organized, so far as booking arrangements are concerned, but the owners are investigating the vaudeville and picture idea with a view to tying up with one of the booking agencies specializing in supplying this type of attraction to that type of house.

OPERATIC STARS SOUGHT

Muratore and Cavalieri Can Secure \$6,000 Weekly in Picture Houses

The Famous Players, according to report, in its quest for "names" for P. P. picture houses, has offered \$6,000 weekly on a route for Muratore and Cavalieri. It has not as yet been accepted.

Two performances daily by the couple in duets and solos is the playing plan proposed by P. P.

'BOOTLEGGERS' AS PROPAGANDA IN ENGLAND UNDER NEW NAME

English Brewers and Distillers May Finance "So This Is Prohibition"—Will Be Revived Here for Spring Tour and Possible Summer Run in Chicago

SHOW BY FEMALE PRISONERS IN AUBURN

Eighteen Ladies in Gray in Cast—First Time on Record

Auburn, N. Y., April 18.

Women inmates of Auburn Prison, for the first time in history, presented an entertainment today.

There are 18 women members of the cast, but the identities are withheld by the prison authorities. It is declared the cast includes women serving time for crimes all the way from murder down to offenses in New York's tenderloin. The program have a play, "The Hidden Treasure." There also will be light opera and vaudeville specialties. One of the novel offerings will be a real Southern "cake walk" by colored women, originally from a Dixie plantation.

On Monday night a dress rehearsal of the show was given for women inmates not in the cast. There are about 100 of these.

SENSIBLE AT EIGHTEEN

Mrs. Thelma Converse Doesn't Want to Be One Time Star

Mrs. Thelma Converse, twin sister of the latest Mrs. Reginald Vanderbilt (nee Morgan), has separated from her millionaire husband in Paris and this week arrived in New York. She has been in negotiation with several picture companies, notably Cosmopolitan and Malcolm Strauss.

Strauss made an offer of \$3,000 for a single picture, but Mrs. Converse held off and was dickered with Cosmopolitan through her attorney, Dudley Field Malone, seemingly desirous of starting picture work seriously at less money but with more substantial future prospects.

Mrs. Converse is not yet 18.

FROM THEATRE TO BANK

Memphis, April 18. Louis Carline is cashier of the newly formed Southern National Bank of this city.

For 15 years previously, Mr. Carline was treasurer of the local vaudeville theatre.

"So This Is Prohibition" is the title under which an English syndicate of distillers and brewers are to present "The Bootleggers" in London. The syndicate was formed during the last ten days through the efforts of Madison Corey, who went to London in behalf of Page-Cape Producing Corp., which originally produced the piece in New York. Will A. Page was the author of the piece and was associated with Capehart of the Capehart-Carey Advertising Agency, in the presentation of the piece.

The English brewers and distillers are combating the prohibition propaganda that has been broadcast in that country. They have decided to undertake the presentation of the play in London and later tour England with it as an object to the Britishers as to the effect prohibition has had over here. Advice received from Corey in London this week indicated that the syndicate had been formed and that the first

(Continued on page 5)

WORLD'S RECORD OF 201 AERIAL REVOLUTIONS

Erma Hubbell Ward of Sells-Floto Circus, Does It

Chicago, April 18. Erma Hubbell Ward of the Flying Wards, whose "physical endurance" stunt is one of the big hits of the Sells-Floto circus, made 201 consecutive revolutions Friday night, the world's record. Miss Ward did 127 revolutions on the opening night of the circus in Chicago and had made as many as 147 revolutions.

The applause came first when she accomplished her 46th revolution, and from that time on there were rounds of hand clapping until the grand finish. Bob Sperry announcer, kept count on the number of revolutions, crying out 80, 90, 100 up to the final 201.

COSTUMES

FOR SALE OR TO RENT
Furmost Makers of Stage Attire for Women and Men
BROOKS-MAHIEU
140 Broadway, New York City

LONDON HIP LEADS LATE SEASON SURVIVORS WITH \$30,000 GROSS

"Anna Christie" Plays to £2,000 on Week and Is Climbing—Other Box Office Figures for British Capital

London, April 18. The West End, London's Broadway for legit theatres, has few outstanding successes at present. As the season points toward its regular ending, the runs weed out in the customary way leaving only the strongest for continuance.

"Battling Butler" is doing well at the Adelphi, since moving over from the Oxford.

At the Aldwych "Tons of Money" just passed its first anniversary and is doing 3,000 pounds weekly; "You'd Be Surprised," opening at the Alhambra Monday, may get two weeks of good business out of the switch from Covent Garden; "Trespasses" at the Ambassadors, produced within the week, is doing nothing; "Roof and Four Walls" at the Apollo is doing quite well.

"Secrets" at the Comedy has a capacity of 2,000 pounds and is doing it; "Carle Blanche" at the Court, poorly; "Lady of the Rose" at Daly's in its final four weeks, still going strong; "Angelo" at the Drury Lane closes Saturday, a complete flop; "Marriage of Kitty" at Duke of York's, put on as a stop gap, doing fairly.

The "Rainbow" revue at the Empire with the overhead 3,000 pounds weekly is playing to about half that amount.

At the Gaiety "The Last Waltz" is running to consistently good business; "Partners Again" at the Garrick is getting about 2,000 pounds weekly; "Aren't We All" has caught on at the Globe and is drawing excellent business; "Isabel, Edward and Anne" at the Haymarket, doing little (Walter Hackett's new play "When We Were Boys" is going into rehearsal to shortly open at the Haymarket); at the Hippodrome, "Brighter London" is breaking the house record. It has the Whiteman orchestra. Over 6,000 pounds weekly.

"The Gay Lord Quex" can't get going again; "Love in Pawn" is soon closing at the Kingsway, another flop; "The Nine O'Clock Revue" at the Little Theatre of small capacity, is getting 1,100 pounds a week; "Night of Temptation," just opening at the Lyceum, is doubtful; "Lilac Time" at the Lyric is another early closer; "The Bad Man" at the New Theatre is doing about 1,200 pounds weekly.

Gladys Cooper in "Magda" at the Playhouse is doing big business; about 2,000 pounds weekly but it won't remain there long; "So This is London," at the Prince of Wales, is doing all right but it is hard to predict its future; "Cousin From Nowhere" is doing better than even at the Princess; "Bluebeard's Eighth Wife" at the Queens, doing about 1,600 pounds; "At Mrs. Beam's" at the Royal is a failure; "Plus Four" doing poorly at the King James; "Polly" at the Savoy doing capacity; "Merton of the Movies" just opened at the Shaftesbury; "Anna Christie" will do about 2,000 pounds at the Strand its first week, picking up steadily; "Rats" at the Vaudeville is doing fairly good business with small capacity, averaging about 1,300 pounds.

"The Dancers" at Wyndhams is breaking records, doing about 2,000 pounds.

FOSTER REMAINS IN LONDON

London, April 18. Allan K. Foster, who staged the numbers in "The Rainbow" revue at the Empire, is remaining here to stage Sir Alfred Butt's production of "For Goodness Sake," which opens in three weeks at Liverpool, prior to its appearance at a West End house.

Sardou's Widow Dies

Paris, April 18. The widow of Victorien Sardou, the playwright, died April 14 in this city, aged 78.

Travelog Before Opera

London, April 18. Pending the opening of the opera season next month at Covent Garden, Percy Burton will present Lowell Thomas in a travelog, "Through Romantic India."

400,000 POUNDS ASKED FOR EMPIRE, LONDON

Offer of 320,000 Pounds Refused—Allens Forfeited 50,000 Pounds on It

London, April 18.

Reports are constantly in circulation to the effect that the Empire is to be sold, but nothing definite comes out. It is controlled by Solly Joel and operated by a company of which Sir Alfred Butt is managing director.

Some years ago the Allen Brothers, of Canada, contracted to take it over for pictures and paid a handsome deposit generally believed to be 50,000 pounds. They then endeavored to float a bond issue but the existing market conditions made it impossible and the deposit was forfeited.

Recently a syndicate of substantial investors made an offer of 320,000 pounds for the property, with the idea of spending an additional 100,000 pounds to enlarge the seating capacity, but the tender was declined.

Joel says anybody can have the property for 400,000 pounds, but doesn't expect he will get that much for it at this time. Joel says he is content to carry on until he gets his price.

PILGER INDICTED

Along With Other Dancers in Palace Revue—Still Dancing

Paris, April 18.

Following the judicial examination of Harry Pilger and his dancing partner, Bahra, along with Zulaika, the trio have been indicted for giving an indecent performance (dancing). They continue to appear in the Palace revue while awaiting trial.

The municipality is suggesting a decree prohibiting nudity on the stage and compelling all women of it to wear tight.

DuFrenne, manager of the Palace, is negotiating with the Baggerson plate smashing act to join the revue in June, while he has booked Chris Richards, the English dancer, to enter the revue next month.

"WIDOW" REVIVAL STEPS IN

London, April 18.

The "Merry Widow" revival is to get Daly's when "The Lady of the Rose" closes there May 12.

The "Widow" is now touring with George Graves and Evelyn Lake.

BETTY BLYTHE FOR "C. C. C."

London, April 18.

"Chu Chin Chow" will be pictured in Berlin by Graham Cutts, who left here April 13.

The following day Betty Blythe arrived from New York and was at once dispatched to Berlin to assume the leading role.

KEEPING ON THE MOVE

London, April 18.

The Stoll production, "You'd Be Surprised," drew three good houses Monday when opening at the Alhambra. It's there for two weeks and may next land at the Palladium.

Ben Rimo Staging in London

London, April 18.

A new play by Horace Hodges, who wrote "Grumpy," is being rehearsed by Ben Rimo. It opens at Brighton April 23 and is headed for London's West End.

"Marriage by Installments" Off

London, April 18.

"Marriage by Installments," at the Ambassador, closed Saturday after a run of a fortnight.



Frankie Van Hoven says there are a lot of people who think he is crazy and a lot of payable managers that don't care whether he is or not as long as after having waited for months for him they can secure him for a week and Frankie Van Hoven says that he believes in paying all honest debts and says that that is probably the reason he receives so many wonderfully well written uninteresting long letters signed Tyodore and Katherine Van Hoven's sons.

P. S. Met Bill Wren at the Barn restaurant, Columbus, O., hope to meet him in Bigstongap, Virginia, or at the Eccentric Club, London, soon.

FRANK VAN HOVEN

STOLL WANTS NAZIMOVA FOR FILM "APHRODITE"

English Producer Sends Request to New York—Star's Husband Holds Rights

London, April 18.

Stoll's wants to do "Aphrodite" in pictures with Nazimova starred. It is reported to have cabled M. S. Bentham in New York to make the arrangements if possible.

Nazimova's husband, Charles Bryant, holds the picture rights to the piece Comstock & Geat made a stage production on your side.

Nazimova is not expected over here, if negotiations are concluded, before the play she is appearing in, in the States, has ended its tour.

Bentham so far has returned no word on his endeavors.

LUCIEN GUITRY IN LONDON

Paris, April 18.

After a series of performances of P. Bourget's "L'Emigre," revived at the Theatre Antoine, it is now almost decided that Lucien Guitry will play an engagement in London.

During the summer the Theatre Antoine will be taken over by M. Paston, who will mount a piece by Louis Verneuil.

CHANGING SHOW AGAIN

Paris, April 18.

After a fair run at the Folies Dramatique the so-called Egyptian operetta, "Pyramidon," has been withdrawn and the management has revived the ever-green military musical comedy, "Les 28 Jours de Clairette," which was created at this theatre about 30 years ago.

"TRESPASSES" STRONG

London, April 18.

"Trespases," shown at the Ambassador Saturday, is a strong play of the triangle, but not convincing though apparently well liked.

It's one of those 50-50 things on its chances.

LYCEUM'S POP MELLER

London, April 18.

"A Night of Temptation," a lurid meller, is apt to appeal to the Lyceum's popular priced trade.

It's well acted, along the lines of "The Prisoner of Zenda."

RUSSIAN BALLETS AGAIN

Paris, April 18.

G. Bravard, manager of the Gaite here, has arranged with Serge de Diaghilew for a Russian ballet season June 8 to 16.

KING ALFONSO HOLDING OUT FRENCH SHOW IN BUENOS AIRES

Burlesque on Spanish King at Deauville Not Deleted From Casino's Revue—Company Obligated to Remain Idle When Arriving in South America

ARCH SELWYN HAS GUITRYS FOR U. S.

"The Fool" Next Fall—Bringing Over Grand Guignol Players Next Season

London, April 18.

Arch Selwyn, on this side for some time, when asked regarding his international theatrical plans, said:

"I have arranged with Charles B. Cochran to produce 'The Fool' over here in the autumn. Mr. Cochran will also do 'Emperor Jones' following 'Anna Christie.'

"I expect to close any day for the appearance on this side of Jane Cowl in 'Smilin' Through' for a special spring season.

"The Guitrys, father and son, will appear next season in New York under our (Selwyn) management, also the Grand Guignol Players. We also have an option on the Italian Marionettes that opened successfully last week at the Scala. I think this should be a real novelty for New York.

"Expect to arrange here for next season 'It Pays to Advertise' and 'The Rear Car.' Negotiations are on for several other things, but none is yet definitely settled."

Paris, April 18.

Archibald Selwyn is now in London after a tour of Egypt. He says his firm is arranging to bring Jane Cowl and a Shakespearean company to the Theatre Champs Elysees, Paris, afterward taking them to London. The Guitry family, including Lucien, Sacha and the latter's wife, Yvonne Printemps, will appear in a Selwyn theatre in New York next February, in Sacha Guitry's plays. Mr. Selwyn says he has hopes they will play some sketches in English while over there.

"CHRISTIAN" LOOKS LIKE HIT

London, April 18.

Maurice Tourneur's picture, "Christian," opened Monday at the Pavilion, succeeding Griffith's "One Exciting Night," which closed the day before. The Tourneur film looks like a decided hit.

Albert Grey, who came over for the Griffith film, sailed back on the "Baltic" last Saturday.

"Exciting Night" opens at Chelsea next week following the closing there this week of "Polly."

NIJINSKI MAY RECOVER

Vienna, April 18.

The former star of the Russian ballet, Nijinski, who is in an asylum for the insane in Austria, under the fixed idea he is a horse, is to be transferred by his wife to a private hospital near Paris for special treatment, there now being a ray of hope he may ultimately recover.

S. R. O. FOR 'RAINBOW' REVUE

London, April 18.

The Empire, where the "Rainbow" revue holds forth, held a capacity audience Saturday night, but the management was unable to find the "Sold Out" signs usually placed in front of theatres.

THREE ACTS DO WELL

London, April 18.

Three American acts, Marmein Sisters, Officer Vokes and Don Halkins Silhouettes opened at the Empire, Newcastle, this week, all doing well.

TAX REDUCTION MOVEMENT

London, April 18.

A movement has been started in Parliament endeavoring to secure a reduction in entertainment tax for cinemas.

OTHER FOREIGN NEWS

on pages 54 and 55

Paris, April 18.

Advices from Buenos Aires say that Volterra's troupe, when reaching there, found the theatre the French company expected to appear in not "available." In consequence the Parisians are lying idle in the South American city.

It is directly reported here that King Alfonso of Spain is interested in the Buenos Aires house and to that is traced its unavailability. The King objects to the Volterra Casino company appearing in it through his request to have the burlesque at the Casino here withdrawn or the character of Alphonse as played by Saint Granier eliminated having been ignored.

The burlesque depicts the pseudo Spanish King accepting payment from the gambling manager of the Deauville Casino for sojourning in Deauville last summer, thereby attracting visitors, as a number of papers alleged in reports.

DANCING ABROAD

Turin, April 18.

Boltri, Primo, a professor of dance, made the Italian record in Turin last week, by dancing 24 hours 47 minutes.

Reports from Paris state Cesar Leone, at Luna Park, beat Jimmy's ta-go record at Marseilles, by dancing 24 hours 40 minutes. Leone is a tailor by trade and an amateur dancer.

A student of the Lyons University danced for 33 hours at Strasbourg during the Easter holidays, but rested six times for a total of 11 minutes, and the record is not officially recorded.

Kaufman Has "Dulcy" Offers

London, April 18.

George Kaufman has secured two offers to produce "Dulcy" locally.

Guy Bolton Going to Paris

London, April 18.

Guy Bolton will leave for Paris April 21.

DEATHS ABROAD

Paris, April 10.

Anna Conover of New York, former actress, particularly remarkable for her beauty, died recently and the body was cremated in Paris, the ashes being taken to England for burial. Since Mrs. Conover retired from the London stage, many years ago, she had lived in France, where she devoted her time and funds to creating homes for strayed dogs.

Miss Dourga, a Hindoo dancer, died in Paris, aged 25.

SAILINGS

April 28 (from New York for London) John Murray Anderson, Augustus Barratt (Olympic).
April 21 (from London to New York) John Meehan (Aquitania).
April 21 (from New York for London) Channing Pollock, Gilbert Miller (Majestic).
April 21 (from New York to London) Irving Berlin (Majestic).
April 17 (from New York to London) Nora Bayes (Mauretania).
April 14 (New York to Paris), Fred Leroy Granville.
April 14 (from London for New York) Albert Grey (Baltic).
April 13 (from San Francisco for Australia), Sam Blair (Maunganui).

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RADIO AS GREATEST PROMOTER OF ATTENDANCE AT THEATRE

**One Manager Convinced, After Experience, It
Dwarfs Publicity Power of Discs—WEAF Gets
1,000 Letters from Fans After Broadcasting**

Recognition of radio broadcasting as the greatest influence in favor of increasing theatre attendance is spreading among managerial ranks. That its power is vastly greater in the publicity value up to now regarded as attendant to sheet music and disc records is the declaration of one manager who based his opinion on the results of having broadcast one act of a current Broadway musical attraction.

The producer, with the assent of the lyricists and composers, has stated that he will no longer have the numbers in any of his shows published or discs made, but would use radio. In back of that is the shrinkage of earnings formerly secured through the avenues of music sales and mechanical records. This season producers and composers have not received enough from those sources to care what the sales amount to.

The value of radiophone is based on the results secured after broadcasting the first act of "Wildflower" from the Casino theatre early last week. By Saturday 1,000 letters were received by the WEAF station (American Telephone and Telegraph) at the box office and at the office of Arthur Hammerstein, who produced the show. The radio people stated that when the returns from the west arrived there would probably be 10,000 letters. They are only a fraction of the persons who listened in on the program, but the tone of the messages and the wide area from which they came evoked the highest enthusiasm from the manager. He stated that so firm was his conviction of the good influence of the radio performance if a company could be sent into the one nighters, it would do capacity.

From the managerial angle the advantage of broadcasting over that of sheet music and mechanical record distribution is that persons who listen in by radio are given a positive incentive to see the actual performance, whereas sheet music reaching the homes may be played over and over until the score is no novelty. The manifold number of persons reached by the wireless method is the explanation of why it is regarded better publicity for attractions. The tone of the letter resultant from "Wildflower's" radiographing was one of the most gratifying angles. One person from a New England town enclosed a check for one dollar, explaining that while he was unable to come to New York and see the show, he would like the management to pick the first "dirty-faced boy that passes the Casino" and give him a ticket.

Since the inception of the radiophone and its almost miraculous growth this is the first time that showmen have been able to view in perspective its possibilities. During the development of wireless entertainment managers and actors watched with some misgivings, and the undercurrent feeling was that radio would hurt the theatre. The same opinion prevailed when moving pictures ascended in the field of amusement. At first it was believed picture shows were a counter attraction and opposition of the kind that would hurt the legitimate and vaudeville. Instead pictures actually helped all theatres because they increased the number of theatre-goers.

Producers and the writers of shows, particularly musicals, are becoming convinced that the revenue from publication and canned music will not "come back," and it is stated the composers are now depending almost altogether on royalties from the shows themselves. It is claimed the profits go to the lands, artists and makers of

mechanical records and the publishers of sheet music. A musical comedy which played about three months on Broadway and 10 weeks on the road had a song hit on the disc and there were 193,000 copies sold. The royalties to the composers are claimed not to have defrayed the expenses of orchestration. It is further claimed that after a show closes there is little call for records.

A prominent publisher in explaining the drop in royalties to a production composer declared that formerly there were 500,000 copies of a hit sold, whereas today they are lucky to sell 100,000.

The WEAF station of the American Telephone and Telegraph Company has leaped to the fore among broadcasting stations, not only going to considerable expense in perfecting concerts, but in selecting novel features. When "Wildflower" was sent out apparatus and installations under the Casino stage cost the company \$2,200. Fifteen minutes before the show opened a speaker wireless the story of the play. When the overture struck up the whole proceedings of the first act were sent out directly.

This station announced its willingness to pay royalties on copyrighted music to the American Society of Authors and Composers last week. That was immediately followed by a notice from the Producing Managers' Association com-

R. R. RATE APPEAL

**Delay Anticipated Before Issuance
Of Mileage Books**

The National Council of Traveling Salesmen's Associations that promoted and secured the passage of the reduced mileage bill, and which the eastern railroads are contesting in the federal district court of Boston, will propose to the Interstate Commerce Commission an arrangement be effected whereby prospective users of the interchangeable mileage books will be assured their 20 per cent. reduction under the law. It provides that all purchasers of mileage tickets, on and after May 1, when the law goes into effect, shall receive with their purchases a certificate of mileage. In the event the railroads fail to have the decision of the Interstate Commerce Commission nullified, a 20 per cent. rebate will become due the traveling salesman or actor.

The injunction suit by the eastern lines may result in a decision before May 1. Regardless of which side wins it is expected an appeal will be taken to the U. S. Supreme Court. A stay of execution would delay the practical working out of the 20 per cent. mileage reduction for the benefit of the traveler and the new proposal is intended to safeguard this. The railroads contest the constitutionality of the law passed by Congress which made possible the I. C. C. decision. Prolonged delays are expected before the mileage books are actually issued.

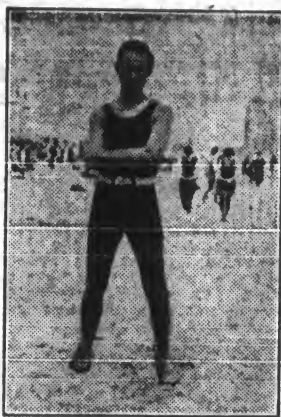
The traveling salesman's request has ample precedent in a number of state actions involving rates to be charged for public utilities such as gas, telephone, electricity, etc., when certificates of payment were issued from the date a decision went into effect.

FUNDS FOR STRANDED

**American Red Cross Interested in
Lewis' Company**

Chicago, April 18. The American Red Cross is interesting itself in securing funds to cover the return of American vaudeville artists who ventured to England with the Charles Lewis "community attractions," which recently stranded over there. Representatives of the Chicago branch were referred to C. L. Carroll.

Most of the acts which went abroad were engaged while playing Carroll time in Michigan.



RALPH G. FARNUM

(Edw. S. Keller office)

Will Mahoney having taken advantage of "Kid" Farnum's good nature recently and inserted a clown photo of said Farnum in Variety, we take this opportunity of letting the world know what this hustling agent Farnum really looks like. Above is a snap we took of him last summer on the beach. Ralph Farnum is the youngest agent doing business on the big time Keith floor and a sincere, conscientious worker for all his acts. We know, because he is our agent, manager and friend, and, furthermore, he always will be.

HACKETT and DELMAR

Shea's, Buffalo, this week (April 16)
Princess, Montreal, next week
(April 23)

F. P. OFFER FOR ACT

The Famous Players vaudeville booking office is reported to have offered \$3,000 weekly on a route of 24 consecutive weeks to Cecil Lean and Cleo Mayfield.

Lean and Mayfield last played in a Shubert production at \$1,500 a week, afterward starring in a condensed version called a Shubert unit show on a percentage basis for their share.

22 ENDURANCE DANCERS DREW 63,000 PEOPLE IN BALTIMORE

Danced 52½ Hours on Garden Theatre Roof—Admission 25-50—Town Wild Over "Contest"—22 Will Dance Again

Baltimore, April 18.

Twenty-two Baltimore dancers—with 30 starters—at the Garden theatre roof garden last week danced for 52½ hours. This brought their time up to 1 a. m. Sunday morning, when the contest was called off by C. E. Whitehurst, owner of the theatre. A few hours later night men in the newspaper offices received an A. P. dispatch from Houston, Tex., saying that three natives of that city had danced over 53 hours. But the fact that the Baltimoreans broke the record—and that 22 held out for the 52 hours stretch—and that one of their number became temporarily insane when he collapsed—that more than 63,000 persons paid admission to the roof to see them—that yard after yard of front and back page space was given them in the local dailies—these facts made the Baltimore contest unique.

Each winner received \$50, while numerous other gifts donated by local merchants made the effort worth something. One couple, Samuel F. Glasser and Myrtle Smith, were partners, and had never met before, but before the 52-hour stretch was over they were engaged and a South Baltimore merchant had donated the ring.

Another contest will be held in the next two weeks between the 22 who stuck out the long stretch, and this time it will be a dance to the bitter end, with \$1,000 to be awarded the winner. However, with 63,000 persons paying 25 and 50 cents to see the dancers such a prize won't be a hardship on the management.

At 3:30 Thursday night the affair started. The local dailies then were inclined to look at it as a "stunt" publicity affair and didn't go very heavy on it. But the next day, when the dancers were still going, they cut loose and let it run

THEATRES TO CONTRIBUTE \$100,000 TOWARD N. Y.'S. CELEBRATION

**P. M. A. Arranges for \$500 Each From Members'
Theatres as Donation—Albee Doubling Amount
—Managers Hold Special Meeting**

Approximately \$100,000 or one-fourth of the total of the \$400,000 fund which Mayor Hylan seeks for the silver jubilee celebration, marking the formation of Greater New York, will probably be contributed by the theatre managers. A special meeting of the Producing Managers' Association agreed that each Broadway house controlled by members shall donate \$500. Although some revision to the resolution may follow, the present plan will swell the fund by \$25,000 from that source, as there are about 50 houses in the P. M. A. group.

On top of that, E. F. Albee on behalf of the Keith Circuit, may contribute \$50,000. Albee told the mayor's committee he would double any amount given by the legitimate theatres. From those two sources about \$75,000 would be raised and to be added are contributions from other vaudeville, picture and burlesque interests.

When the silver jubilee proposal came up before the P. M. A. two weeks ago, it was proposed Sunday night performances be held in all Broadway houses. A committee waited on the mayor with that suggestion. A further meeting with a representative of the mayor was arranged at the home of Mr. Thomas, but that was cancelled abruptly. The explanation from the mayor was that he did not desire contributions from the public and that special Sunday performances would be so regarded. There has been opposition to the jubilee celebration

by some New York dailies and a restraining order was secured enjoining the city from raising the fund by the issuance of special bonds. It resulted in the mayor turning to the contribution method.

The managerial meeting first proposed five per cent. of the receipts during the jubilee week of May 5 be turned over to the mayor. It was deemed more advisable to make stipulated donations as some attractions are independently produced and a share in the receipts might be refused by them. The theatres count on the celebration attracting crowds to the city, but whether added patronage from visitors would recompense the season is nearly over.

Each member of the P. M. A. received a telegram from Mrs. William Randolph Hearst Friday, calling attention to the worthy milk fund cause and asking permission for the collection of funds in the theatres for one performance. The meeting in the afternoon voted to make a second exception to the rule prohibiting "drives" in theatres and Friday night (tomorrow) was named as the date for the Milk Fund collection. The other exception was in the cause of the Women's War Relief which will collect Saturday.

No other matters were considered at the special meeting.

At a meeting of the executives of the vaudeville, burlesque and picture houses of Greater New York it was decided this week to donate to Mayor Hylan's silver jubilee.

The executives representing the three branches of house owners will act independently of the P. M. A.

It is understood that the Keith houses will subscribe \$10,000 to the fund. Burlesque will also contribute, the Columbia, New York, set down for \$750, and the other local burlesque houses to come in for a lesser sum.

Representatives from the Strand, Capitol and other picture houses were present. It was estimated the picture houses in Greater New York would contribute \$100 each on an average toward the fund.

The Loew Circuit also will make a flat contribution.

LEVY BILL VOTED OUT

Codes Committee at Albany Re-leases Sunday Measure

Albany, April 18.

The Levy bill for Sunday entertainment was reported out of the codes committee of the senate today. This is the bill espoused by William A. Brady, the New York theatrical manager, who appeared for it at the public hearing. The senate majority leader, James C. Walker, who fathered Sunday baseball and the boxing bills, is interested in the present bill.

In committee the bill was amended to include football and basketball and all other entertainments. This means that it will include the legitimate theatre as well as the vaudeville and picture theatres.

A similar bill was presented in the assembly for football and basketball only. This measure was, however, killed in committee.

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BIESE WINS BAND CONTEST BUT LOSES HIS \$1,000 PURSE

Sixteen Entries Reduced to Three at Arcadia, Chicago—Winner Wants to Meet New York Combinations in Madison Square Garden

Chicago, April 18. Paul Biese and his Edgewater Beach Hotel Orchestra won a jazz band contest held at Harmon's Arcadia Dance Auditorium, Chicago, last week, declared the "champion dance orchestra of Cook county" as well as receiving \$1,000 purse and a medal. Biese's orchestra won over E. E. Sheetz, Jr., and his Californians and George J. Mallon and his Arcadia orchestra.

The judges were Glenn Dillard Gunn, of the "Examiner" and Herald, Herman DuVries, of the "Evening American," J. Allen White, of the "Musical Courier," and other musical authorities. The contest was put on by Paddy Harmon and Sid Erdman. It drew 3,000 people and 2,000 were turned away.

Paul Biese fell out of sight for a year and organized this winning orchestra of which little had been heard until this contest. However, after the contest had been announced, and inkling of the merit of his organization leaked out and those bands which had been enthusiastic about entering suddenly grew chilly in the pedal extremities.

The 16 bands entered were: Roy Barge, Frank Westphal, Benson's Orchestra, Walter Ford, Charlie Straight, Husk O'Hara, George Mallon, Herb Hurlboux, Ralph Williams, Paul Biese, E. E. Sheetz, Jr., Sol Wagner, George Edwards' Cape Harvey Orchestra and Lew Alberti. Three days before the contest

championship figured in the joy of the occasion. He frequently displayed the thousand dollar roll. On his way home he was robbed. The robbers got money and gems valued at \$7,200 from Modessa La Fond, picture actress, and Mrs. H. D. Fellows, non-professional, who were with Biese at the time. Biese lost his bankroll.

CARTER RETURNS

Magician Has Trouble with Tokyo Syndicate

San Francisco, April 18.

Carter the Great has arrived here from the Orient with his magic show. A Tokyo syndicate guaranteed him \$20,000.

The venture was not a success because of mismanagement, Carter says, and the result was that the magician experienced a lot of difficulty in enforcing the terms of his contract.

The syndicate sought to evade the issue and carried the matter into the courts, tying up Carter's paraphernalia and putting him to a great deal of bother. He managed to get a release on the stuff and departed. He has an attorney in Tokyo to fight the case when it finally is called in the Japanese courts.

Carter's tour was to have included Japan and the Philippines Islands.

HORWITZ IN LUDLOW ST. ON HIS WIFE'S CHARGE

\$2,000 Bail Called For—May Be Again Pinched If Released

Arthur J. Horwitz, the Loew vaudeville booking agent returned to Broadway Saturday after a sojourn in Chicago, and the same day was entered as a guest at Ludlow Street jail, the lodging house for alimony dodgers. Horwitz left town suddenly some weeks ago when the court awarded temporary alimony of \$200 a week to Mrs. Edith Livingston-Horwitz pending her action for divorce and \$1,000 counsel fees to Benjamin F. Spellman, her attorney. The latter stated no payments had been received from the agent to date.

Horwitz stopped off at Newark, registering at the Robert Treat hotel. He attempted to arrange a meeting with his wife with the idea of effecting a settlement but it is not known if the couple conferred. He also telephoned Mr. Spellman who informed him it was unethical to have dealings with a defendant without the latter's attorney present or aware of it. Horwitz replied he had dismissed his lawyer and was acting for himself. Spellman's office checked up on the agent and a sheriff's deputy picked him up on West 46th street, outside the agent's office. The arrest was made on the grounds he again might leave the jurisdiction of the court and called for bail of \$2,000 that he be produced when needed. It was likely that bond would be furnished this week.

When taken to jail Horwitz had a suit case full of personal effects which he believed would soothe the period of incarceration. The jailor, however, advised him it was not the Plaza hotel and he was not permitted to keep any belongings. While in jail Horwitz was served a second time, the new action being sequestration proceedings, aimed to place a receiver in charge of his property. This action was to be argued before Justice Newburgher Wednesday.

It has developed that after Horwitz' motion for re-argument of the alimony action was denied, he withdrew the answers to Mrs. Horwitz' complaints. The answers were denials of illicit relations with Dorothy Clare, wife of Arthur Wristen and a member of the team of Mooney and Clare. It is understood the agent severed his friendship with Miss Clare immediately after the divorce proceedings started.

Under the present status of the proceedings Mrs. Horwitz will be able to secure a decree of divorce in May without answer. The arrest of the agent was not caused by his failure to pay alimony as ordered and if bailed out he would be subject to further arrest for non-payment.

Last week, Wristen who joined in the affidavits of Mrs. Horwitz and swore he found the agent in his wife's apartment at the Landseer last fall, was arrested at La Porte, Ind., on the charge of adultery by Frank McGreevy, husband of Rose Doyle. Wristen's vaudeville partner, was arrested on a similar charge at the same time.

SENT TO JAIL

Conviction in Newark of Man Who Claims to Be an Actor

Newark, N. J., April 18.

Leonard Francis Weisensee, said to be a vaudeville actor, 238 West 123d street, New York, was sentenced yesterday to from two to four years in state prison on the charge of entering and larceny. He pleaded non vult. At the same time Ethel Muller of this city, who was arrested with Weisensee, was sent to the reformatory.

Weisensee, who is married and has a child, was traveling with Miss Muller under the name of Mr. and Mrs. Hard. They hired a room in a rooming house here and on March 8 disappeared. Along with them went several valuable articles. About two weeks ago the woman who runs the rooming house saw the couple enter Loew's State. She called a policeman and had them arrested as they left.

Gordon and Ford Reunited

Gordon and Ford have reunited after a dissolution that lasted two weeks. Gordon appeared with Mabel Ferri for one week.

2 "SHUBERT ACTS" BOOKED

Clayton and Lennie and Barnes and Stremmel Given Big Time

Two former Shubert acts have been booked by the Keith office—Clayton and Lennie, who open for the Western Keith office April 27, and Barnes and Stremmel opening through Keith's Western offices in two weeks.

Both of the acts were brought to the attention of the Keith officials through advertisements in Variety, following which the acts were sent for and booked by the Keith people.

Neither act had been able to obtain an interview with any of the Keith booking executives prior to the advertisements appearing. Barnes and Stremmel were with a Shubert unit last season. Clayton and Lennie played the Shubert Advanced Vaudeville circuit until last season, when they signed for a tour of the Loew circuit.

ROSE COGHLAN AT 74 APPEARS IN SKETCH

Author Is Chas. Coghlan, Her Nephew—Miss Coghlan Announces It as Farewell

Rose Coghlan, at 74, is appearing in a vaudeville playlet written by her nephew, Charles Coghlan, son of the late and great actor of the same name.

The sketch is entitled, "A Shattered Idol." It played for one performance last Sunday at the Riverside, New York. The author plays in it.

At the conclusion of the act Miss Coghlan, in a curtain speech, announced this as her farewell stage appearance.

Miss Coghlan has been engaged by Cosmopolitan Productions for the role of Marie Medici in "Under the Red Robe," which will be directed by Allan Crosland.

CAN'T GET SET

So Mrs. Garry Owen Calls in the Sheriff

In Garry Owen's new act, "Compliments of the Season," Owen plays the part of a prisoner, and on Thursday afternoon last, he had a painful demonstration of the extremely thin line which divides make believe from reality. Right after he had finished his matinee performance, Sheriff Walker and his myrmidons swooped down on Garry at Proctor's, Newark, N. J., and bore him off to the City Bastille, on a charge of abandonment, preferred by his wife, Regina Alexandra O'Flannigan (that being Garry's paternal cognomen).

Unable to secure the necessary \$500 bond, Garry was the unappreciative guest of the city overnight, but regained his liberty in the morning.

The couple were married last September and parted in December. Reunited in January, they again drifted apart in March.

Now this "on again, off again, O'Flannigan," shenanigan, has got to stop, says Mrs. O'Flannigan, as well as the abuse, odium and ill-treatment which, she says, has been her portion.

Mrs. Owen has put it up to the courts to fix and adequate amount for her support out of the \$275 per week she claims her husband earns.

BETTY JORDAN MEETS "P. T."

Lynn, Mass., April 18.

Betty Jordan, vaudeville, was attacked Friday night by a man believed by the police to be the mysterious "Peeping Tom" who has been annoying Lynn girls. While walking in a street Miss Jordan was suddenly seized by a man who emerged from behind a bush and threw both arms around her. The man proved to be an expert at hugging. It was several minutes before Miss Jordan could break away from his clutches. She struck her assailant several times on the face and screamed, when the man ran away.

DUNCANS DOING PICTURE

Los Angeles, April 18.

The Duncan Sisters will make a picture while vacationing here, their home town.

The local Orpheum negotiated with the girls to hold them for three weeks. Their first week broke all of the Orpheum's box office records, excepting a week sometime ago, that had two holidays in it.

HOTEL NAMES ON NEW BAND TURNS BANNED

Keith Office Issues Ruling—Biltmore Tangle Is Responsible

The Keith office will not countenance any more bands or orchestras named after prominent hotels. The Biltmore Society Band has been ordered to change its name to Manhattan Society Band, for future Keith bookings.

The band agreed to do so following an amicable arrangement between Natzy, of the Biltmore, and Ed Sherman, who produced the act for vaudeville. A tangle over the use of the name resulted when the original Biltmore musicians decided to continue in vaudeville.

The Biltmore Hotel people had grouped another orchestra, and objected to the vaudeville band using its name. The vaudeville group were protected by an incorporation, but at a meeting it was the opinion of the Keith bookers the hotel name meant nothing in the way of a "draw," and it was ordered to change.

In the future no new orchestras nor bands will be allowed to use a title conflicting with any of the hotels. Vincent Lopez's "Pennsylvania Hotel Orchestra" or any other bands now playing for the Keith office can continue the present billing, but new band will be held to the new ruling.

The Keith Circuit was notified by former Attorney-General Samuel Berger, counsel for Hazy Natzy, that injunction proceedings would be instituted against the Biltmore Orchestra because of an alleged breach of contract. Natzy, a musical contractor, formerly controlled the Biltmore Orchestra, which played in vaudeville in conjunction with their Hotel Biltmore, New York, engagement until the hostelry dismissed the musicians for being tardy. The orchestra, actively directed by Jacques Green all the time, with Willie Creger, the star drummer, featured, immediately incorporated and took up continuous vaudeville work. Natzy claims unfair competition. Lyman Hess, representing the Biltmore Orchestra, and a representative of Keith's were willing to let the matter go to arbitration. Berger objected.

THE "MRS." ACT REHEARSING

The Mrs. Gallagher and Mrs. Shean act, paraphrasing the act of Gallagher and Shean, is now in rehearsal. Alex Gerber is the author and is producing it. The principals are Mrs. Ed Gallagher and another whose name, coincidentally, is Sheehan.

It is a comedy skit, using the "Gallagher and Shean" song with special verses.

Rose & Curtis are booking it.

BIT OF BUSINESS BATTLE

Bob Albright and Harry Rogers, Chicago producer of vaudeville acts, had a spirited altercation on 46th Street last Thursday, which developed into a fistie exhibition. Before much harm was done they were separated. The similarity in a piece of business in Albright's specialty and in "Indian Reveries," Rogers' act, was the bone of contention.

ACTS OUT FOR PICTURE

The Harold Lloyd "Safety Last" picture has been booked for the Alhambra and one or two other Keith two-day houses around New York, next week. It is a seven reeler, and will necessitate the dropping of a couple of acts.

The Broadway will also have the Lloyd film next week, with the other three-a-day Keith-Moss houses getting it the following week.

REFUSED DIVORCE

Chicago, April 18.

An application filed last week by Grace Fisher for a divorce from Irving Fisher, appearing in "Sally" was refused.

The judge held that the plaintiff had not been a resident of Chicago sufficiently long.

Billy Kent in Former Turn

Billy Kent will re-enter vaudeville April 30 with his former vehicle, "Shivers," written by Billy Grady. Kent closes a legitimate engagement this Saturday with "Good Morning, Dearie."



VIOLET BARNEY

"HOME AGAIN"

Next Week (April 22), Keith's Riverside, New York

Roy Barge, Frank Westphal and Benson's Orchestra withdrew on the ground their recording people objected. On the contest night only three organizations appeared. Paul Biese, E. E. Sheetz, Jr., and Mallon's Orchestra, regular at the Arcadia, where the contest was held and who had such an array of pluggers, the decision of the judges was halted with everything but delight.

Sheetz was first, then Biese and Mallon. Mallon played some of the selection the others had played, as none of the bands knew what program the others had.

Biese is now seeking a contest with eastern orchestras at Madison Square Garden in New York, and for a \$5,000 purse. Biese divided the thousand dollars among his men and himself, giving the nine others a check for \$100 each. The next night Biese celebrated his 35th birthday and his winning of the

DOUBLE APPEARANCES DAILY

Los Angeles, April 18.

Easter and Hazelton, who have been here for some little time after quitting vaudeville, have discovered a profitable combination, that of working before the camera in the day time and appearing at hotels at night.

They are now one of the attractions at the Maryland, Pasadena, one of the most exclusive hotels, and working in Hollywood during the day.

RUSSIAN DANCER BANKRUPT

Alex K. Ruloff, Russian vaudeville dancer, has filed a voluntary petition in bankruptcy setting forth \$3,250 liabilities and \$45 assets, the latter personal wearing apparel, claimed exempt. The debts are chiefly for theatrical properties contracted in Chicago, and for moneys due for professional services.

INDEPENDENT UNRELIABLES CHECKED UP BY BOOKING MEN

**Agents Can't Deliver Names of Acts Submitted—
Now Given Time Limit to Produce—Few Reliable
Independent Agents**

Independent vaudeville agents who have been in the habit of presenting lists taking in practically every act in vaudeville are beginning to experience difficulty in selling their wares in the independent booking offices.

In most instances the agents are unable to deliver after submitting the acts. Bookers are gradually weeding those agents out and branding them as unreliable. As a means to eliminate confusion in bookings, the offices are refusing to honor slips given to the agents for acts after a certain number of hours. The booker gives the agent so much time to connect with the act. If he fails to return with a signed contract the date is declared off.

Many of the agents using these methods never come in contact with the acts they are trying to book. Their lists are made up at random and include any names they may think of, often including acts that are working.

The condition seriously affects the independent bookers who are often faced with disappointments, due to the unreliability of the agents. The recognized independent agents, who have gained what little standing any have, present short lists in all offices. When they secure new acts, a rarity, special attention of the bookers is drawn. These agents are largely responsible for the tactics of the newer crop and less responsible. By failing to attempt to add new acts to their lists or acts for which they can secure but three days or a week of open time, the recognized agents give the others free rein in securing names and acts playing the big time which are anxious to break a jump or work an out of the way small time house during a layoff week. It has prompted the unreliable agent to place every available name on his list, most agents of this type offering the same acts in the same offices.

The independent bookers are understood to contemplate taking united action against the evil. As the situation stands they are never certain when their bills are set with most of the disappointments occurring through the unreliable agents.

SYRACUSE SEES SHEIK

Approximately 2,500 Syracuse women and their escorts who have been paying upwards of 10 cents to see Rodolph Valentino on the screen "kicked in" with \$1 or \$1.50 to see him in the flesh for about ten fleeting minutes at the Jefferson Street State Armory here last Saturday night.

For publicity purposes the event was a "Sheik Ball." Actually it was nearer an oral time medicine show, to boom "Mineralava."

Valentino and his wife, formerly Winifred Hudnut, with him on the Jack Curley booked tour, arrived here about 8.30 p. m. from Binghamton, where they gave a matinee. It was close to 10.30 before the Valentinos were introduced. There was supposed to be public dancing in the meantime, but the crowd either stood around or watched a "dancing contest" and a "beauty contest."

The Valentinos did the "Four Horsemen" tango for about three minutes, with a two minute encore. Then Winifred disappeared. Rodolph remained long enough to roast the movie trust and tell why folks ought to use "Mineralava." Then, after bestowing the prizes in the beauty and dancing events, he, too, departed.

HARRY CARROLL'S PARTNERS

Harry Carroll appears to be after a record for vaudeville partners. The Carroll-Berta Donne combination, scheduled to open last week on the Keith time was called off, and Carroll was listed to open Monday at the State-Lake, Chicago, with Grace Fisher.

Other Carroll partners in the last three or four seasons have been Anna Wharton, "Mabel" Withee, Adele Rowland and Vivienne Segal.

PANTAGES AT AUCTION UNDER FORECLOSURE

**Winnipeg House Will Be Sold
April 29—Pantages May
Be Booking Only**

Winnipeg, April 18. The local Pantages theatre is being advertised as under sale at auction April 29 in a foreclosure proceeding by the first mortgage. It is stated that the ground is worth \$100,000, and the building \$200,000. Sharpe, Stackpole & Montague are the attorneys for the mortgage.

Report says it is not an Alexander Pantages property, and that the Pantages Circuit holds a booking contract only with the house. Its location, theatrically, is not considered the most desirable in the city.

STOCK SKETCH IN BILL

The Colonial, Haverhill, Mass., playing vaudeville booked by the Keith Boston office, now has a stock company headed by Leigh De Lacey to appear in a different sketch each half of the week.

The stock organization has been booked for four weeks and will be retained if the sketches prove satisfactory in conjunction with the regular vaudeville.

EDDIE BUZZELL IN NEW ACT

Eddie Buzzell of the "Gingham Girl" at the Earl Carroll, New York, will not go on tour when the company takes to the road. Buzzell will appear in vaudeville for the Keith circuit in a new act being written by Paul Gerard Smith. Charles Morrison, the Keith agent, will represent Buzzell when he re-enters vaudeville.

BAND EUROPE-BOOKED

Los Angeles, April 18. Max Fisher and his band has been booked for an European tour by William Morris. They leave for Europe early in the summer as soon as completing this present coast trip in vaudeville.

Their return to Chicago is scheduled for June 4.

FIELDS IN "GOLFING"

W. C. Fields will open at the State-Lake, Chicago, Sunday, this week, closing with George White's "Scandals" at the Illinois there.

The former tramp juggler has been routed over the Orpheum summer houses and will offer his "Golfing" sketch.

MOORE AND HAAGER AGAIN

After seven years the former team of Moore and Haager will return to vaudeville. Previously the team was converted into a single by George Austin Moore, when his wife, Cordelia Haager, suffered a severe nervous breakdown.

Miss Haager has fully recovered.

"FOLLIES" GIRLS WITH HAIG

Next week concludes Emma Haig's vaudeville tour, due to rehearsals for Cohan's "Rosie O'Reilly," with Miss Haig in the name part.

Edith, Capes and Mary Washburn, both of Ziegfeld "Follies," with George Griffin, will continue the act.

BOOKING WEEK-TO-WEEK

The big time vaudeville bookers are booking from week to week, due to the uncertainty of houses closing and the necessity of switching acts at the last minute.

CASTLES DIVORCING

San Francisco, April 18. Marguerite Castel has started a suit for divorce against her husband, Harry Castel. The papers in the action were filed on Saturday. Castel formerly appeared with Edith Hearn in a dare-devil cage act, playing the coast Orpheum houses.



ARTHUR FRAZER says:—
You are taking no chances when you book Frazer and Bunce. You are giving your audience clean, classy comedy with a novelty entirely different from any other in vaudeville. An act that your audience will laugh at and applaud. Twins but no relation.

ARTHUR FRAZER and BUNCE
in "DOUBLE'S TROUBLES"

3 N. V. A. HOUSES

**Metropolitan Opera House Added for
Benefit May 13**

The N. V. A. benefit performance will be given in three houses simultaneously May 13. The Metropolitan opera house has been added to the Hippodrome and Manhattan opera houses.

The Metropolitan will be the pivotal house for the triple bills. It was secured after the management of the house had agreed to cancel alterations and inside work until after the benefit. The three houses have a combined seating capacity of 13,000.

The acts, where possible, will triple the three houses, but it is expected that some turns will only play the one house on account of the necessity of doubling the Metropolitan and Hippodrome bills, instead of the Hip and Manhattan bills, as originally intended.

The receipts for the N. V. A. benefit held at Philharmonic Hall, Los Angeles, last week are estimated at close to \$20,000.

Los Angeles, April 18.

Two benefits for the N. V. A. fund here, one at the Philharmonic auditorium and another at the Ambassador Coconut Grove, brought \$16,600 to the fund. This represents two-thirds of the Pacific Coast quota, and, according to officials, tops the amount raised in New York. At the Ambassador the vaudeville performance was given a la ring circus. Both performances were veritable riots, artistically, as well as financially.

At the Coconut Grove all of the film artists were present and had their purses open for their fellow artists, and there were many spirited bids made for boxes for the Philharmonic performance. Tommy Gray was the master of ceremonies.

Those that appeared were the Duncan Sisters, Bert Lytell and company, Jack Dempsey, Poodles Hannaford, Jan Rubini, Larry Seamon, Mischa Elman, Carrie Jacobs Bond, Jimmie Murphy, James J. Jeffries and his brother Jack, Abe Lyman and his Coconut Grove orchestra, Harry Morrisey and Joe Young, Helen Pachaud, the Police and Firemen's band of Los Angeles, Rath Bros., Rogers, Roy and Rogers, Steppe and O'Neal, Alex Pantages, Jack Benny, Charles Lyton, Eddie Cox, Jack Coogan, Sr., Jimmie Clemenets, Green and Brack, Elmore Campuna, The Caninos, Claire Forbes Crane, Frisco, Dorothy Jordan, Fred Hughes, Herbert Rawlinson and Fred Niblo.

"BOOTLEGGERS" IN ENGLAND

(Continued from page 1)

names had been subscribed for the production. Corey is now trying to secure a London theatre and as soon as he closes for a house, rehearsals will be underway.

Capehart is sincere in his effort to combat prohibition in this country and with that end in view is having some changes made in the play by the author. The revised edition is to open for a spring try-out in Washington, which is to be followed by Baltimore and Philadelphia, with a view to placing the piece in Chicago for the summer.

WALKER LEFT \$37,000

**Appraisal of Estate of Manager Who
Committed Suicide**

Portland, Ore., April 18.

E. Clarke Walker, formerly of the local Pantages Theatre and later of Spokane, who committed suicide last winter, left an estate which will net his widow and son \$37,000, according to inventory filed last week.

It was feared at the time Walker died he had left little property other than the home in Manito.

Among the discoveries was a \$7,000 insurance policy in favor of Mrs. Walker and 40,000 shares of Silversmith mining stock, given a valuation of \$16,000 by the appraisers.

ANOTHER SHUBERT UNIT PRODUCER BANKRUPT

**Henry P. Dixon Follows Rest—
Liabilities \$21,000—Assets
Secondhand Clothing**

Another of the Shubert circuit producers to go the bankruptcy route is Henry P. Dixon, chiefly identified with burlesque but latterly operating the Shubert unit, "Midnight Revels."

Dixon's liabilities, in a voluntary petition filed Tuesday in the U. S. District Court, total \$21,312.50. Assets consist of three suits of clothing and six shares of stock in the American Burlesque Association of unknown value.

Dixon gives his business as that of "theatrical producer" with home address, 528 West 111th street, New York, and business address 701 Seventh avenue.

The creditors include Purcella and Ramsel, \$1,750 for salary; J. Herbert Mack, loan, \$1,500; Phil K. Dalton, insurance broker, loan, \$2,150; Rube Bernstein, loan, \$1,800; Ben Levine of the People's Theatre, Philadelphia, \$1,000, due on bill of sale; Tubby Garrow, Buddy Leo and Phil Dolan, \$523 each, for salary; Mrs. Henry P. Dixon, \$2,500 for loan and salary; E. Thomas Beatty of Englewood Theatre, Chicago, loan, \$2,000.

Other indebtednesses are bills for goods sold and delivered.

RADIO HELPS

(Continued from page 3)

mittee, of which Hammerstein is chairman, that the society had no right to give permission or exact royalties on any of the P. M. A. members' productions.

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, has sent a letter to all publisher-members directing them to put a notice reading "Performing Rights Reserved" on the front cover of all orchestrations and regular piano copies. This was adopted as a resolution at the last meeting of the Board of Directors as a measure against the broadcasting stations.

Both Rosenthal and E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, have warned the publishers to proceed with utmost caution in the matter of responses to radio companies that ask for the publisher's opinion on free or taxed broadcasting.

Rosenthal, speaking for the organization, states it is paying no attention to Hammerstein's instructions to the various broadcasting stations. The society will indemnify any and all radio stations, according to Mr. Rosenthal, who says that they control the performing rights to all music published by their members which includes practically every show on Broadway. By licensing from the American Society, any radio station can broadcast production music despite the Producing Managers' Association's warning to the contrary, he adds.

A meeting of the Board of Governors is to be held Thursday to discuss Hammerstein's attitude.

PANTAGES' PUBLICITY

San Francisco, April 18.

Alexander Pantages made a splurge here this week with the announcement that he was going to build a new theatre. No location is given for the proposed house.

Pantages added to the dailies that he would move his headquarters here and operate out the Bay city. That is publicity stuff, but it served to get the theatre announcement over.

SONG WRITERS' SHOW AT CENTURY MAY 27

**One Purpose Is to Change
General Impression—
Building Club**

Gene Buck will have charge of a series of benefits planned by "The Songwriters," a fraternal organization consisting of the metropolitan popular songsmiths, to be held May 27 (Sunday night) at the Century, New York.

A number of special features are planned, including specially composed marches by Victor Herbert and John Philip Sousa. A distinguishing feature of the show will be that all the song material employed will be absolutely nascent, never before heard and most of it either awaiting publication or just in press. Louis A. Hirsch, Theodore Morse and Lee S. Roberts are assisting Buck with the show.

Each of the songwriters is framing a specialty for the entertainment, which will be augmented by qualified stage artists. George M. Cohan is slated to appear. Another feature will be a public demonstration of how a music roll and a phonograph record are "canned."

The proceeds are for the erection of a clubhouse and the establishment of a sick and disability fund.

An important purpose of these public performances will be to uplift the songwriting profession, a common idea associating the songsmiths with various bad habits, made so through several over-indulging individuals, just like Hollywood has been given a black eye through certain individuals.

The weekly Wednesday night clown nights continue to be a social feature of The Songwriters, with two guests of honor invited each week. Irving Berlin and Congressman Sol Bloom, ex-music publisher, were this Wednesday's guests.

YOUNG LIVES GONE

Harold Van Alstyne of the acrobatic team of Van and Emerson, who shot and killed Marion MacLaren of the Five Musical MacLarens several weeks ago in an Eighth avenue luncheon, committed suicide Monday in the Tombs, New York, after having been convicted of second degree murder for the crime and sentenced from 20 years to life in Sing Sing.

Van Alstyne had been lodged in the Tombs the day he committed suicide. He had expressed a desire to die since he shot the girl who was his sweetheart and had killed him, at the suggestion, it is said, of her father.

When brought up for trial Van Alstyne asked to go to the electric chair, wishing to be with the girl he killed, he said. The District Attorney, regardless of a ruling of a board which passed on Van Alstyne's sanity, realized his condition and accepted the plea of second degree murder, entered over the protest of the defendant.

Van Alstyne's mother came from Omaha to attend the trial and took the body to Indianapolis, his birthplace, for burial. He was 24 years old.

PLAYLET ON MIND READING

The Frescotts, mind readers, are to appear in a new act of eight people written by Edgar Allen Woolf. The story is about a murder mystery which is solved by the mind readers.

Some years ago an act called "What's On Your Mind" holding a similar idea was written and produced by Ben Barnett and Max Esplan.

HOUSES CLOSING

No date of closing has been set as yet for the Flatbush and Rivera, in Greater New York, indications pointing to the two Moss houses remaining open until the end of June. Last year both closed in May. All the other Moss houses—Broadway, Hamilton, Franklin, etc.—plan to remain open throughout the summer.

The Alhambra, New York, will be the first of the local big time Keith houses to discontinue vaudeville for the summer with stock installed in the uptown house, April 28.

Loretta McDermott in Coogan Films

Los Angeles, April 18.

Loretta McDermott has been engaged to appear with Jackie Coogan in pictures. She has been out here with Frisco, the dancer.

NO MUSICIANS STRIKE EXPECTED UNTIL SEPTEMBER, IF THEN

M. M. P. U. Will Again Take It Up Next Tuesday—Vacarelli Resigns, but Continues as 310's Business Agent Under Restrictions

Following a week of conflicting rumors of double, triple and quadruple crosses on the part of various elements in the complicated musicians' unions battle in New York, the situation cleared to this extent yesterday (Wednesday); there will be no strike of the Mutual Musical Protective Union musicians in the New York theatres of any class, vaudeville, legit, musical comedy, burlesque or pictures for the present, with indications strongly pointing to the "no strike" situation existing throughout the summer, until Sept. 1, when the contracts between the managerial associations and the new Local No. 802 expire.

But there is no certainty of this "no strike" truce continuing. The M. M. P. U. decided to let matters stand as they are at the meeting held Tuesday night. That decision, however, binds the M. M. P. U. until next Tuesday night only, when there will be another meeting and each Tuesday night thereafter when the M. M. P. U. can take a strike vote if it so desires.

The summer is admittedly a poor time for a strike of musicians with the bulk of the theatres closed. It had undoubtedly been the intention of the M. M. P. U. to make the short lived strike of three weeks ago a full fledged walk out—only the M. M. P. U. was apparently jockeyed out of the strategic position they (M. M. P. U.) had taken, through delays which each succeeding week placed the M. M. P. U. in a weaker position as regards a strike than the preceding week.

Developments leading up to the musical situation the past week were:

L. F. Paul A. Vacarelli business agent of the Mutual Musical Protective Union handed in his resignation to the board of governors of the M. M. P. U. and the board accepted it. That was last Friday. Tuesday Vacarelli appeared at the board meeting and it was decided to submit his resignation to the meeting held Tuesday night with the result that the 2,500 musicians present at the M. M. P. U. assembly voted in favor of Vacarelli continuing as business agent. Consequently he stays with the M. M. P. U. as its business agent.

A condition was made that Vacarelli instead of having a free hand (Continued on page 53)

KEITH'S FAMILY DEPT WILL BE REORGANIZED

Small Time Agents With Small Lists to Go—One-Nighters for New Acts

The Keith Family Department booking office, now under the supervision of C. Wesley Frazer and May Woods, is to be reorganized. Miss Woods' former duties of secretary to E. F. Albee have been assigned to Mary McKenna. Frazer, former Boston Keith booking head, will continue in both capacities, running the Boston end from the Palace theatre building, fifth floor.

One of the first innovations to be installed on the fifth floor will be the setting aside of four one-night stand houses for acts desiring a "try-out" or an opportunity to show material to the family department bookers. The idea of playing an act for four days instead of one as now practiced is to enable the bookers and others to eliminate or make suggestions for changes in the turn which will make it playable. The elimination of some of the small time agents with small lists will also receive attention.

Dan Hennessey and John Burke left New York this week on the first leg of their six-week vacations. Both of the family department executives will return to the fifth floor as an advisory board when they return.

COUTT'S ROUTING TABS

11 Weeks for "Jamboree Girls"—Others Forming—16 People Each

Frankie Hunter and "The Jamboree Girls," a musical tab with 16 people, the first organization to be booked by the newly formed John E. Coutt's Tabloid Circuit, opens Monday at the Plaza, Bridgeport, Conn., routed for 11 weeks in the east.

The Hunter tab is the first of several in preparation with "The Greenwich Village Follies Girls" with J. W. Powers slated to start May 7. Other tabs in formation are "The Kiss Burglar," an operetta, Charles Bragg's Revue and companies headed by Eddie Dale and Ray Reed.

The tab booking office, the first of its kind in the east, is routing the pieces in vaudeville and picture houses, the routing being arranged in such a manner that the picture houses may use the tabs when fitting properly in with the picture portion of their programs.

All of the tabs now being organized will include 16 people with others in the future to be organized with from ten to twenty.

NO BOSTON LOT

Big Show Hung Up—Writes to Mayor Curley

Boston, April 18.

The Ringling show is having a tough time to find a location in this city and there is a possibility Boston may have to be crossed off their route.

In other years it has had the Huntington avenue lot, but this lot has been purchased by Durant, Inc., a woman's organization. No building operations have been started on the lot as yet, but the Durant people have refused to rent to the circus.

For several days the circus representatives have been in this city trying to find a suitable location for the show, without success. Mayor Curley Monday received a letter from John Ringling asking his assistance. The circus needs about 500,000 square feet of land that can be easily drained, for in the years the show has played this city it has seldom escaped a downpour.

The mayor has promised to take the matter up with the Durant interests in the hope that they may have a change of heart and is also soliciting the aid of the Chamber of Commerce and real estate organizations in an endeavor to find a lot big enough for the circus in an appropriate location.

COLLECTION BEAT GROSS

Chicago, April 18.

The Orpheum Circuit collected \$32,000 for the N. V. A. and there are a couple of points yet to be heard from. The Palace at Chicago collected the most, with the Orpheum, San Francisco, second. The two theatres at Kansas City were lowest.

The American, Chicago, played vaudeville at 22 cents top price on week days and does not often gross over \$150 nightly and not over \$2,000 on the week with 50 cent prices for a special Sunday show, made a big relative showing. One night the N. V. A. collection at the American was \$226 when the total house receipts were only \$146.

Several smaller cities in the mid-west did splendidly. Champaign, Ill., got about \$200 a day with the collections and Springfield, Ill., did about the same. Madison, Wis., was very well.

The balls held throughout the country in conjunction with the N. V. A. week performances were the largest money getters. In Philadelphia 12,000 people attended the monster ball held, paying \$1 each with many turned away.



**ROXY LARocca
WIZARD OF THE HARP**

Booking managers, managers and production managers who have offered engagements for next season and those who have not seen the wizard of the harp in his unique comedy act can do so at Keith's Orpheum, Brooklyn, next week (April 23).

TWO FOR COLLINS

Additions for Keith's Booker—Chas. Stockhouse Resigns

Keith's, Syracuse, and 51st Street, New York, has been added to the book of Johnny Collins, giving the latter five weeks. Collins now books the Colonial, New York, Keith's, White Plains, and three Proctor houses; Elizabeth, N. J., 125th Street, and 23rd Street.

Collins was formerly the Keith middle-western booker before he resigned to become a vaudeville agent associated with Alf Wilton. Since his return to the Keith office as a booker, Collins has been steadily advancing, accumulating more houses consistently.

Both of the Collins acquisitions are full weeks. The 51st Street plays a policy of six acts and feature picture, twice daily. Charles Stockhouse who has been booking the house for two years, has resigned from the Keith organization. Keith's Syracuse is a big time week on the Keith Circuit, booked by Arthur Blondell.

Collins takes over the houses immediately, filling in acts where needed until the existing contracts have been played out or transferred.

L. I. PILING UP

Glynn's New House at Patchogue Opening in May

The Patchogue theatre, Patchogue, L. I., being erected by Mike Glynn, will open about May 15 with a traveling attraction and vaudeville policy, the latter booked by Keith's.

The new house, seating 2,000, will be the second on Long Island and the first more than 50 miles out to play road attractions.

The Strand, Hempstead, a new house, started playing attractions a few months ago, the first house on Long Island to inaugurate the policy. Preport has a new theatre, also Rockville Center.

ECKEL'S ADDED BOOKINGS

The Rialto, Jamaica, Long Island, starts split week vaudeville booked by Joe Eckel of the Reliance Agency commencing Sunday. Four acts each half will be played. The Strand, Shamokin, Pa., has been added to the books of the same agency, playing four acts each half. The Chester St., Sunbury, Conn., opens vaudeville Monday playing five each half, booked by Eckel.

St. Paul's Palace Starts April 29

St. Paul, April 18.

The Finklestein & Ruben house, Palace, will start Orpheum vaudeville April 29. Six acts and a feature picture compose the bill, playing twice daily and three times a day on the week end.

The Orpheum with big time closed its regular season last week.

CHICAGO BOOKING CONDITIONS DISCOURAGE ACT PRODUCERS

Last Important Act-Builder, Maurice L. Greenwald, Obligated, Like Others, to Quit—Produced on Unfulfilled Promises by Quarrelling Bookers

"SOUR NOTE" MUSICIAN BACK IN ORCHESTRA

Manager in Spokane Runs Into Squall and Tacks to Lee-ward—Feared Walk-out

Spokane, April 18.

Manager Maurice Oppenheimer, of the Hippodrome theatre here, was the storm center for several new squalls during the week. The squalls centered about contracts and unionism, and is only one of a series that Manager Oppenheimer has precipitated, thereby affording paper amusement for all concerned.

The latest squall began to brew when Manager Oppenheimer, at the Sunday, April 8, performance, refused to allow Bert-C. Miller, orchestra clarinetist, to enter the orchestra pit. According to Manager Oppenheimer's statements, Miller blew sweet notes into his clarinet, but they came out sour, and the result was disharmony among the orchestral music.

When Manager Oppenheimer drew the deadline at the orchestra pit the whole orchestra walked out. The union then called Chuck Whitehead's act out, and Manager Oppenheimer was left high and dry. Chuck Whitehead, a local orchestra leader, is a member of the union, and could not do otherwise than withdraw from the Hippodrome program.

Tuesday Manager Oppenheimer sued Whitehead for \$5,000 because, he alleged, Whitehead had violated his contract in not appearing. Whitehead, it is claimed, had no contract with Oppenheimer, or the Central Amusement Company, under which name the Hippodrome theatre is operated.

Wednesday Bert Miller, through his attorney, E. O. Connorm, filed suit against Oppenheimer for \$7,500, alleging libel and slander. As the substance of his charges, Miller points to the statement made by Oppenheimer to the dailies, to the effect that Miller "blew sour notes," and that he is "incapable of playing in an orchestra." Miller, who has been playing in Spokane for 15 years, claims that his reputation has been badly damaged by the critical statements of the Hippodrome manager.

But the squall was a typical April shower, for Wednesday Manager Oppenheimer declared, "I have told the union to put any men they desire in the pit tomorrow. They will be in their regular places for the regular Thursday change. I don't know what players will be assigned to the Hippodrome theatre. We must have an orchestra. That is all I care."

Manager Oppenheimer's sudden tack was a surprise to the union men, as he had previously served notice negotiations were off. If the condition had persisted it was expected that the stage hands and picture operators would have been called out. All is now peaceful around the Hippodrome, and Miller still blows his clarinet and avers that the notes are sweet.

Manager Oppenheimer discarded his twice-a-week change of shows policy Sunday, April 15. He has been playing the Levy and Ackerman & Harris attractions, and with his return to the week-end program, is using only Levy attractions. Summer prices prevailed at the Hippodrome Sunday.

KEITH OFFICE IMPOSTER

Southern house managers were warned this week by the Keith office an imposter giving the name of Weller was travelling south representing himself as an attaché of the Keith organization and borrowing money.

The elusive Weller called upon Manager Robbins of Keith's, Washington, claiming he was looking over the shows and houses for "the office." He made a "touch" and departed for parts unknown.

Chicago, April 18.

The announcement of the withdrawal of Maurice L. Greenwald from the field of producing acts for the mid-west marks the passing of the last important builder of vaudeville turns out this way and leaves the vast field practically vacant, a situation so dismal it is not likely anyone will have the courage to enter upon such activities as long as the lack of co-operation among bookers in Chicago creates the present situation, which is calculated to spell ruin for anyone who attempts to overcome prejudices, meet requirements of bookers in a production way and provide that class of attractions difficult for the individual actor to produce.

The withdrawal of Greenwald from the field he has dominated for three seasons is greatly regretted by friends of mid-west vaudeville. He was the most prolific producer out this way, organizing the class of acts requested by the booking powers, and he underwrote immense expense with the understanding that he was to have a crumb of encouragement instead of discouragement which had been passed out to his predecessors in the producing field.

This season he produced 14 acts, as follows:

Frankie Kelcey and company in "A Brazilian Heiress," Bobby Jackson and company in "Eccentricities," the Booby Earle and Gertrude Rial revue, Sylvia Dayne and company with Dolores Twins in "Stolen Moments," "A Pair of Deuces" with Newton Twins and Wolfe Twins, Eleanor Pierce and others in "A Dance Gambol," Broderick-Wynn company in "Youthful Personalities," Gene Mignon and company, O'Neal Sisters and Benson in "Dangolites," Manning and Young, Natalie Harrison and company in "Artistic Peep," and Florence Anderson in "The Prima Donna." In all Greenwald had more than \$55,000 invested. The Gene and Mignon act alone cost \$6,500.

That Greenwald had reached the end of his string as a producer did not surprise those who have been familiar with the difficulties he encountered in booking. The lay-offs, changes in route and the unwillingness of individual bookers to use the acts unless granted special inducements in salary (impossible for all though demanded in almost every case) brought about the forced finish of Greenwald's activities. That Greenwald had attempted to fill the requirements of the bookers was forgotten once that his acts were organized and the strife for special advantages brought about the sudden climax.

It is said that one act costing \$3,000 was booked on a margin which permitted but \$11.75 a week to be credited against cost of producing. Similar situations here lead to Greenwald deciding to go east and produce for the Loew office in New York and other minor circuits east.

The rise and fall of Greenwald as a mid-west producer recalls that there have been a dozen like efforts in Chicago territory in the last few years, with the same result. Menlo Moore, William B. Friedlander, T. Dwight Pepple, Muriel Palmer, Arthur Anderson, Dan Kusel, Boyle Woolfolk, Lew Cantor, Halton Powell, Robert Sherman, Sig Dubin, Merle H. Norton and others have gone against the producing thing with the same result that has "re-warded" the efforts of Greenwald.

It is a condition that seems to have no possible solution as long as the bitterness between bookers exists and as long as bookers seek to advance their personal standing at any cost and without the least regard to the effect of their actions on others.

Blackface Acts at Palace

Next week at the Palace, New York, Frank Tunney will return, appearing in blackface, and on the same bill will be Eddie Leonard's blackface turn.

BOYS' AND MUSIC WEEK AS KEITH'S FEATURE

April 29 to May 5—Tie Up
With Clubs and Fea-
tured Contests

Another special feature week will be celebrated in the Keith houses from April 29 to May 5 when "Boys' Week" and "Music Week" will be jointly celebrated.

The Keith managers and staffs have been instructed to project special features celebrative of the art of music in America, and arrange musical competitions in which local artists and composers will compete. Thewinning compositions are to be played at the houses the succeeding week.

The managers have been given carte blanche in devising their own form of special observance guided by local conditions. Co-operation with musical clubs, singing societies, orchestras, bands and soloists in the various neighborhoods, will be sought, and colleges and schools with music departments will be enlisted to co-operate with the annual scholastic music contests.

In many cities the Keith houses will be donated to the local musical organizations.

The "Boys' Week" tie up will effect through the Rotary Clubs, Boy Scouts, "marble championships," "oratory contests," "mouth organ championships" and other features.

JAMESTOWN OPPOSITION

Palace There Declared Against by
Keith Office

The Palace, Jamestown, N. Y., operated by Peterson & Woods, has been declared "opposition" by the Keith circuit. Shea's, Jamestown, playing the Keith pop bills, is a Feibler & Shea house.

The Palace is a new house, playing pictures and vaudeville. Recently the house is alleged to have inserted advertisements in local papers decrying the Keith pop bills, claiming it (Palace) played big time.

Many Keith acts are alleged to have played the house under the impression it was booked by the Keith office. One of the present operators formerly ran the Mozart, Jamestown, which held a Keith pop franchise. The acts knew the manager was a former Keith ally and accepted bookings for the Palace.

When the Palace opened, through an error in a story carried by Variety, the impression got out that the house was securing its bills from the Keith pop department. This was subsequently denied.

MOVIE ACT AGAIN

August in Proctor Houses—Change
In Operation

The Proctor houses will try the "Amateur Movie" act under the direction of Edwin August. It opened Monday at the 23d street, New York.

The act is somewhat similar to that done by August in some of the Loew houses and discontinued when it was found the picture turned out with the amateurs was not satisfactory.

Instead of hereafter making a picture with a story, August will only take shots of the amateurs and of the audience with no continuity attempted. In place of the same amateurs throughout the week, different ones will be secured from the audience at each performance.

BUYS RELEASE FOR \$200

Bud Schaeffer of Schaeffer, Weyman and Carr, under contract to Harry Rogers, a vaudeville producer until 1925, has bought his release for \$200.

The settlement also included an interest held in the Schaeffer, Weyman and Carr act by Rogers, organized by himself and Schaeffer.

Rogers, a former Chicago producer who has been in New York several months, returned to the West Tuesday.

NO BLINDEFOIDED AUTO DRIVE

Kalamazoo, Mich., April 18. "Keith" act not billed as "The Wonder Girl Who Saw Through Eyes," who is playing the current time, was barred from making an auto drive as advertised by the Fuller theatre management.

The chief of police held that it was dangerous to pedestrians and other autos.

COLORED CASE

Savoy, Newark, Manager Before
Colored Justice of Peace

Upon the arrest of Monte Wert, manager of the Savoy, Newark, last week, on the complaint of Mrs. Long and Mrs. Jones, both colored, on a summons issued through Justice of the Peace Scotland, also colored, through their attorney, Assemblyman Oliver Randolph, colored, that Manager Wert had barred them from orchestra seats in his theatre. Wert was released under \$500 bail.

When the case came up for hearing Thursday, Wert declined to submit the case to Justice Scotland for adjudication and demanded it be sent to the Grand Jury. Bail was therefore increased to \$1,000, which was at once deposited.

Under the New Jersey laws of 1921, there is a maximum penalty for the offence charged (racial discrimination) of \$500, imprisonment for 90 days or both.

When not officiating in a judicial capacity, Scotland is custodian of the vaults in the County Clerk's office.

STANLEY CO.'S FIVE

Philadelphia Operating Company
Has Five Theatres Going Up

Philadelphia, April 18. The Stanley Company of America really has five theatres going up in the air, although the new house on the Bingham Hotel site here was started some time ago.

The others are the proposed house at the Boardwalk and Kentucky avenue, seating 2,400, in Atlantic City; another, seating 1,500, at Woodland avenue and 63d street, Philadelphia, with also another Philadelphia theatre, seating 2,400, out on Broad street, while Camden, N. J., just across the river, is to get the other.

Sablosky & McGuirk are directing the building operations out of town for the Stanley company.

TRIANON'S SUMMER BAND

May Be Hickman's, With Mrs.
Douglas Crane as Hostess

San Francisco, April 18. Negotiations are proceeding for the Art Hickman orchestra to appear during the summer at Trianon, the Chicago dance palace. If successfully accomplished by William Morris, who is acting for both sides, Morris will endeavor to place Mrs. Douglas Crane as hostess at Trianon.

Mrs. Crane, the ballroom dancer, formerly of Mr. and Mrs. Douglas Crane, is at present framing a vaudeville act for the Ackerman & Harris coast time.

STILL STRICT ON SUNDAY

Sunday police surveillance of vaudeville bills increased last week when the bookers were tipped to lay off all acts that might be classified as objectionable.

The bill at the Palace, New York, was the largest sufferer when five acts were replaced Sunday, among them Rastelli, the juggler, who had been a sensation at the house all to the previous week.

At the New Amsterdam, New York, two policemen were present to give the Keith bill the "once over," but no violations were found. At the Columbia, New York, no dancing or dumb acts were billed and no trouble encountered.

LADY ASKS DIVORCE

Chicago, April 18. Seizada Adeline Sulzmann, known on the stage as Bonnie Lloyd, and Jacob Sulzmann, known on the stage as Jake Kennedy, are principals in a suit for divorce brought by the lady.

Albert John Kirkwood is suing Evangeline Kirkwood for divorce.

BESSIE CLAYTON'S MISHAP

Los Angeles, April 18. Bessie Clayton tore a ligament when making a mis-step in alighting from an automobile. Miss Clayton returned to New York for treatment.

It will be a couple of months before she can dance.

LITTLE BILLY GOING AFAR

Little Billy signed this week through the Marshall Agency for 20 weeks with a further option in Australia, South Africa and New Zealand. He sails June 1 with his company.



MISS LILLIAN LESTER
Dancing and Singing Ingenue with
C. B. Maddock's "The Son Dodger."
BOOKED SOLID

ACTS ROUTED AHEAD EXCEED LAST YEAR

3-Year-Contracts Figure—
Also Shubert Vaudeville
Invasion

The number of acts routed ahead for next season by the Keith office currently is reported as approximately five times the number awarded routes by April 15 of last year.

The system of giving acts three year contracts starting last season is accounted one reason; another is that a number of acts were booked for long terms during the start of the Shubert vaudeville invasion last season.

Agents generally report acts' salaries as holding about to the level of last season, for acts in demand, with the salary cutting of last year reduced to a minimum.

Comedy acts in "one" still top the list of turns sought for by the Keith office, with the supply of available turns somewhat less than the demand. The acts already booked are mostly body of the bill turns, with quite a few features included.

\$1,500 FOR MISS HANSEN

Talker on Drug Habit Engaged for
Bowdoin Square, Boston

Boston, April 18. An engagement for a week, commencing next Monday at the Bowdoin Square, this city has been made through C. Wesley Fraser of the local Keith's office, for Juanita Hansen.

Miss Hansen talks on the use of and relief from drugs. She was formerly a picture star and has written a series for the Hearst papers, detailing the experiences which led to her forming the drug habit she avows having been cured of.

Joe Lee, who arranged the engagement at the Bowdoin, is said to have placed a salary of \$2,000 weekly for Miss Hansen's services as a lecturer. She appeared last week in Harlem.

LEVY AND SUN

Coast Booker Opens an Office in
Detroit

San Francisco, April 18. Bert Levy has opened an office in Detroit where all of his shows will be routed for the circuit, so that they will reach the Pacific Coast intact. The office will be in charge of Kenneth Daily.

Levy announces that he has severed all booking affiliations with Gus Sun and that his new Chicago office will be located in the Capitol building with Paul Goudon in charge.

John J. Earle

John J. Earle, over 60, of Earl and Bartlett, (Mrs. Earle) died of diabetes and complications, April 14, at his home in Carlstadt, N. J. The team specialized in Irish comedy sketches and were a standard act in the days when the London theatre on the Bowery and Times Square were the prominent vaudeville houses of New York. The played in vaudeville up to two years ago, when Mr. Earle was forced to retire through the illness that proved fatal. The couple had never been parted, and were devoted to each other.

OBITUARY

JESS DANDY

Jess Dandy, whose name in private life was Jesse A. Danzig, died April 15 from septicemia (septic poisoning) in the Summit Hospital, Brookline, Mass. Mr. Dandy had been appearing in "Just Married" Boston for three months, having been with the show since it opened two seasons ago. The latter part of March he was stricken with a carbuncle, but played for a week or so thereafter, although suffering intensely. April 7 Mr. Dandy's physicians insisted that he leave the show and undergo an operation at the Summit Hospital. At first it was

fame and honor enjoyed by Erastus Clapp. He was a native of Montague, Mass., and a descendant of the famous musical family of Montague Clapp. He had been an inmate of Athol town home since 1908.

TAYLOR GRANVILLE

Taylor Granville, about 45, one time jockey, vaudeville actor, and at the last, motion picture director, died, after a short illness, at the Good Samaritan Hospital, Los Angeles, April 14. His own experiences in the world of sport were the inspiration for the sketches he produced in vaudeville, such as "The Final Bout," "The Futurity Winner," "The Eyes of Buddha," and others of the same genre. Diminutive in stature, he was unusually intelligent with business initiative of a high order.

Granville went west about a year ago to produce prologues for pictures and acts for the Sid Grauman theatres, afterwards acting as director for King Baggot. He was making an enviable name for himself when he passed away. His mother, step-father and a sister were with him at the end, but owing to the suddenness of his seizure, his wife, Laura Pierpoint, who is playing in the east, was unable to reach Los Angeles before the end came. Miss Pierpoint played the lead in all Granville's sketches, and was his constant companion on and off.

JEAN MARCEL

Jean Marcel, 62, recently died from tuberculosis. Born in Bordeaux, France, he was a graduate of the Beaux Arts School of Paris. The first presentation in vaudeville over here of the art studies with which the deceased was associated for many years was at Proctor's Fifth Avenue, about 20 years ago. Jean Marcel's "Bas Reliefs and Tableaux Vivants" (Living Pictures) played the leading American vaudeville houses regularly for years following their initial engagement at the Fifth Avenue.

The Marcel acts were also well

IN MEMORIAM WALTER GUMBLE

One of the sweetest characters who ever graced this earth.
JUST A THOUGHT FROM
HIS FALS
J. O'C. and L. J.

known in Europe, playing the principal theatres and music halls before coming over here. A widow, Henriette de Seris, survives.

GEORGE BARRY

George Barry (Barry and Layton and formerly known as the Adams Brothers, roller skating) died April 16 of black smallpox at the Chicago Isolation hospital. The deceased was 44 years old and his home was at Newark, Ohio.

The mother of Blanche Florini (The Florenis) died of pneumonia April 19 in Chicago.

LILLIAN LOLA PALMER

Lillian Lola Palmer, bareback rider of the Sells Floto circus, died at the Hotel Nanger, Chicago, after three days' illness with pneumonia. The funeral was held from Hursen's Chapel. The circus folk attended in a body. Deceased was 26 years old and the wife of Judge A. B. Palmer.

FREDERIC S. DAVENPORT

Frederic S. Davenport, for 50 years a distinguished figure in the musical life of Bangor and Maine, died in Bangor last week at the age

IN MEMORY OF MY BROTHER WALTER GUMBLE

Died April 14th, 1922
MOSE GUMBLE

of 83 years. He was born in Boston Oct. 8, 1839. His father was a brother of E. L. Davenport, an actor of much renown and a contemporary of Booth and Wallack. The late Fanny Davenport was a cousin.

Daniel Dowd died of pneumonia April 19, at his home in Waterbury, Conn. He received a military burial, attended by scores of his buddies of the American Legion. Danny was a young man, the electrician at Follis, Waterbury, and as well liked by the show people playing the house as he was by the townsfolk.

In Memoriam

Cliff Gordon

Died April 21st, 1913

He was the leader of his chosen art.
These lines are penned to keep him
In your mind.
I pay him tribute, for he gave me
heart
To carry on the work—he left behind.
If vaudeville a hall of fame should
build,
Enshrined and hallowed in a niche
he'd be;
While smiles and laughter from a
million hearts
Would keep forever green his
memory.

Senator Murphy

thought the operation would be successful, but septic poisoning developed a day or two after.

The deceased was born in Rochester, N. Y., and was 52 years old. In his youth he studied medicine, becoming interested in theatricals as an amateur, he decided to enter the show business about 1898. He was 25 years old at the time and his first professional engagement was at the American Roof Garden, under the management of Hurtig & Seamon at the time. I was a coincidence that Mr. Dandy started and ended his theatrical career under the same management, Hurtig & Seamon (Jules Hurtig) operating "Just Married." Dandy continued in the vaudeville field until 1903, when engaged for Hans Wagner in the "Prince of Pilsen" by Henry W. Savage. He played this role 5,000 times, and the line "Vos you offer in Zinzinnati?" spoken by him in his modernized legitimate "Dutch" part, became a part of the current slang of the day. He was with the "Prince" for upwards of 10 years. Other musical shows he appeared in were "Dick Whittington" and "Marcelle."

In the legit he appeared under the management of Oliver Morosco, playing leads in "Auction Pinochle"

IN LOVING MEMORY OF My Husband

CHAS. DE LEA

Who passed on in Boston April 2,
1922.

God's will be done.

GRACE ORMA DE LEA

and other comedies. He also appeared in several of the earlier Keystone moving pictures in which Charlie Chaplin was starred. He was a bachelor. Three brothers and two sisters survive.

Funeral services were conducted under the auspices of St. Cecile Lodge of Masons at the Masonic Temple, New York, yesterday (Wednesday).

ERASTUS CLAPP

The greatest cornetist of his day, Erastus Clapp, aged 85, died April 15 at the town farm in Athol, Mass. Fifty years ago he was playing before the crowned heads of Europe and was in demand on the concert stage on both sides of the Atlantic. In 1898 he was arrested as a vagrant, too proud to ask for assistance. Clapp was disappointed in a love affair with Anna Clark, a famous actress, which is said to have led him to drown his sorrow by drink. His fortune fast disappearing, he was obliged to sell and pawn his jewelry. The silver and gold cornet, gift of Queen Victoria, was the last to go. Before parting with it he slipped off the silver and gold mouthpiece, which he swore he kept close what would.

For many years Mr. Clapp had refused to let a cornet touch his lips, saying that liquor had destroyed his wind and ambition. It is said that no cornet player ever attained the

SELLS-FLOTO CHICAGO GROSS \$95,000; FAR AHEAD OF 1922

Turnaway of 6,000 Saturday at Coliseum—Takings at Concessions Nearly Double Those of Last Season—Did \$70,000 Year Ago.

Chicago, April 18. The 16-day engagement of the Sells-Floto circus at the Coliseum has proven the sensation of the year in Chicago amusements. The first eight days of the engagement will gross between \$90,000 and \$95,000, and the immense business may be gleaned from the fact that the 16-days were expected to bring between \$65,000 and \$70,000 into the coffers of Ballard, Muggivan and Bowers.

The business is a surprise to all concerned. A visit to the Coliseum last Friday night found every seat occupied. On Saturday afternoon there were fully 6,000 turned away, according to R. M. Harvey, and Saturday night was another sell-out.

The concessions did from \$600 to \$700 a day last season while the returns this season for them has been from \$1,100 to \$1,300 per day.

The Coliseum seats 6,800 people. The engagement of the Sells-Floto circus at the Coliseum is proving successful from a financial standpoint and going beyond the anticipation of Muggivan, Bowers & Ballard, owners of the show, and R. H. Harvey, the general agent. A visit to the Coliseum Friday found not a seat unoccupied and George Steele, legal adjuster, stated that business since the opening had been far ahead of business the previous spring.

The performance Friday night was slightly different from that of the opening. Joe Hodgini occupied the center ring alone for his comedy riding, display and was announced, registering one of the biggest comedy hits that has ever been known in circusdom. The Joe Hodgini act is notable in many ways but emphasis is placed on the comedy, even sacrificing some sure fire applause stunts for laughter.

In the jumping horses display following the fox hunt one equine jumped over two other horses, not accomplished on the opening night.

FRANK WIRTH'S AGENCY

Secures Control and Changing Name

The agency of Wirth, Blumenfeld & Co. has been dissolved, Frank Wirth having purchased the interests of the several others concerned. The firm name will be dropped shortly and the new name of the office known as the Frank Wirth Fair Booking Agency, which will also have vaudeville connections.

There were two separately incorporated departments in the agency, one confined to vaudeville and the other to fair, park and circus bookings. Because of the number of outdoor show contracts for this season the actual change in the name of the office may not be made until summer.

Herman Blumenfeld, Max Lowenstein and A. E. Johnson were the principals in the vaudeville agency. The first two named also held some stock in the fair agency company. Recently Wirth absorbed the vaudeville department and then bought the Blumenfeld and Lowenstein interest in the fair department. With Johnson the latter are forming an agency for vaudeville, cabaret and club bookings, though the Wirth-Blumenfeld name will also be changed for that venture.

The new line-up of the fair booking agency has Frank Wirth in control. Phil St. Leon has invested in the office and with Wirth they own 75 per cent. of the stock. George Hamid, the only member of the former group to remain, has a quarter of the stock, as formerly. Phil is of the Wirth Family riding act and will remain with the turn, his connection being financial only.

Geo. W. McKinnon—Arrested

Indianapolis, Ind., April 18. George W. McKinnon, age 63, was arrested charged with vagrancy and being a fugitive from justice. Detectives say he is wanted in Portsmouth, O.

McKinnon told officers he was an advance agent for a circus and had lived in Indianapolis six years.

COOKE LEFT \$150

Meager Estate of Famous Circus Agent

Louis E. Cooke, dean of circus general agents, left on estate of \$150 in personality and no will when he died March 18, according to his daughter Vivian Kittle Cooke, of 10 Taylor street, Newark, N. J., in her application for letters of administration upon the property, which last week were granted to her by the Essex County (N. J.) Surrogate's Court.

In addition to this daughter Mr. Cooke is survived by three other children, Viola E. and Louis V. Cooke, both of Newark, N. J., and Mrs. A. P. Tisdell of Washington, D. C., as well as two grandchildren, Victor B. Cooke, 12, and Louis E. Cooke, 13 years old, both of Newark.

Mr. Cooke, who was related to the late Victor B. Cooke, well-known showman, who died about three years ago at Columbia, S. C., was a writer of note and for about 40 years confidential agent and manager for famous circus owners.

BARBER'S DIVORCE

World's Standard Shows in Connection

St. Johns, N. B., April 18. Obtaining a divorce from his wife, a carnival woman, with the World's Standard Shows, proved an expensive proceeding for Ernest G. McFarlane, proprietor of a barber shop in Moncton, N. B.

McFarlane had sought divorce from his wife on the ground of infidelity, and named a carnival man as co-respondent. The women and the co-respondent had been living together while on the road with the World's Standard Shows. The woman had deserted her husband in favor of the showman.

McFarlane's attorney, George L. Harris, of Moncton, has demanded payment of a bill of \$1,765 for services in connection with the case. This McFarlane has refused to pay, and has brought suit against the lawyer, demanding a statement of accounts. As the court has ruled against him, McFarlane is minus the \$1,765 plus the costs of his new suit. McFarlane alleged that he had an agreement with Harris whereby the latter was to be content with \$500, in fees. But the attorney denies there was any such agreement. He says considerable expense was occasioned when efforts were made to deport the woman in the case from Maine to Canada. McFarlane and the attorney had notified the U. S. Immigration department, of the presence of the woman with the carnival show, and the immigration officials had instituted deportation proceedings against the woman. The attorney claimed McFarlane had to bear the cost of such proceedings. In connection with the transfer of some property that McFarlane had some years ago made over to his wife for legal purposes, the woman had refused to re-convey the property to her husband. There had been expense attached to securing, finally, the transfer of the property. The woman is said to have been operating a game with the show. This is the same carnival organization that was fined last fall at Edmundston, N. B., for showing of obscene films. The carnival had been using the name of the Great War Veterans' Association as sponsor, and an investigation was held to endeavor to find if the Edmundston branch of this association, which has branches all over Canada, authorized the use of the name of the branch.

Spring Festival by Mooses

Augur, N. Y., April 18. Members of the Loyal Order of Moose throughout central and western New York are holding a Mardi Gras and Spring Festival here, Saturday, April 28, at the Auditorium Annex and continuing for seven days. Owen A. Brady, oldtime showman, is the general director.

LONDON
COLISEUM
CHARING CROSS, W. C.
Managing Director: Sir OSWALD STOLL
Arthur Croxton
ONE WEEK ONLY
BERT HUGHES
& CO.
Presenting their Original
Comedy Sporting Act,
featuring Basket Ball
on Cycles
Haycock, Cadie & Graham Ltd.,
Canterbury, E. 5

BERT HUGHES and CO.

Opening Maryland, Baltimore, next week (April 23). Booked for a tour of the Keith Circuit, after playing all the principal houses of Europe.
Representative: H. B. MARINELLI
Fairs booked by FRANK WIRTH

LAST MINUTE CONTRACTS EXCEED LAST YEAR'S

One Company Has Orders for \$1,225,000 in Rides and Old Mills

Contracts rushed at the last minute and signed within 10 days by Miller & Baker, total around \$200,000 for roller coasters and old mills, all to be delivered by Memorial day or as near that date as possible, represent the bulk of the usual final rush.

Roller coasters are ordered for these points: Rye Beach, N. Y.; Hazleton, Pa.; Salem, Virginia; St. Joseph, Mich.; and Fitchburg, Mass. In addition, Dreamland, Newark, N. J., has signed contracts for an old mill.

These new projects bring the firm's total construction for the year up to \$1,225,000, compared with about \$750,000 last year on a rough estimate.

Harry Baker's explanation for the sudden plunge in summer amusement equipment is that for the last three years the park men have suffered severely from bad weather and they figure that the coming summer is bound to bring a better weather break. Statistics prove that over almost any cycle of years a reasonable average of sunshine is sure to be established and a reversal is about due.

In addition to this a check up of banking figures and the commercial situation gives many evidences of a business boom from now on with consequent high wages and plentiful money for the mass of people. One street railroad official in Hazleton, Pa., which operates an amusement park, informed a showman that its traffic figures for last March exceeded its revenue for the previous July. That is, the worst month of 1923 was better than the best month of 1922. The explanation was that the town was growing fast, that the people were spreading out into home developments away from the center of the city and that the average resident family was sufficiently well supplied with money to require many trolley car trips into the town center for shopping or amusements. The same official declared that one of the remarkable signs of the times was that his institution received more banknotes of large denominations than ever before, indicating that retail business was being done in volume. Bills of \$50 denomination were as frequent as twenties, he said.

The New York Stock Exchange staged a substantial advance last week and among financial writers the explanation was made that the move was based on figures just published showing that the railroads of the United States had placed orders for locomotives and cars totalling \$500,000,000 since Jan. 1, 1922. The deduction from these gigantic figures was that the roads, always first in judging the commercial future, were making provision for an enormous commercial revival due between now and next autumn.

W. VA. FIGHT

Main and Sparks Circuses Are in a Scramble

The Walter L. Main and John G. Sparks circuses are fighting it out in West Virginia, the shows having been routed on each other's heels in many stands in the State. There are at least a dozen points where the two outfits will play within a few days of one another.

According to the routes the Main show will play first. As a counter move agents for Sparks are reported having rented every desirable lot in each town, forcing the Downie outfit beyond the outskirts. It is alleged also that outdoor paper for the Main show has been covered up with billing matter of the Sparks circus.

F. J. Frink, general agent for the Main show, hurried into New York last week and hired a posting gang which was rushed into West Virginia. The billposters were divided into three groups, being three, two and one day ahead of the show.

BILLING WEEK

Canton Flooded by Big Show's Paper

Canton, O., April 18. The fight for supremacy between advance billing crews for the Ringling Brothers-Barnum-Bailey show and the Muggivan & Bowers interests, the John Robinson circus in question, ended Saturday when the opposition crew of the big show left town, victors in what was one of the biggest billing fights yet experienced in Canton territory.

For one whole week the brigade of the big show in charge of Brigade Manager Sinclair literally swamped the town with "coming soon" paper. It is said by oldtimers no circus opposition crew has ever covered a city as completely as Canton has been "billed" by the big show crew. The Robinson billers found few available spots in downtown Canton for banners and were compelled to resort to window lithographs and "snipe" stands.

After two days billing Canton for Friday, June 8, the opposition brigade returned and put up Saturday, June 9, dates instead. Originally the show was billed to play Akron June 7, Canton June 8, and Youngstown June 11. Under the re-routing schedule Akron will be visited following the Canton stand, this being made a Sunday stop and the show playing there Monday, June 11, with Youngstown to follow.

The John Robinson circus in this territory is more than a month ahead of the big show. From indications it will give the car crews of the big show little opposition in the way of banner stands and the brigade will spend no less than two weeks in the three cities, Canton, Akron and Youngstown.

Smaller circuses playing the territory the last of this month and early in May will find hard sledding in locating banner stands after the big show and the Robinson billers get through.

WORLD SERVICE MOVES

Chicago, April 18. The World Service Amusement Association recently moved into its new offices in the Blum building at 624 South Michigan boulevard, where the booking activities of the United Fairs, F. M. Barnes and Theatre-Duffield are now centered under one roof.

Mike Barnes is office manager and can exhibit the most elaborately furnished offices the outdoor show business has ever known.

The private office of J. C. Simpson, president, will also be used for meetings of the board of directors. E. C. Carruthers, F. M. Barnes, E. P. Duffield, M. C. Duffield, Mike Barnes, Sam Levy, A. J. Sloan and W. S. Lewis, the auditor, have private offices, all but Mr. Lewis heading booking departments.

PLAYLAND CONCESSIONS

The line-up of concessions is complete for Playland, the new Freeport, L. I., summer park. All trusses are up and the buildings are promised by opening day, May 26.

Merry-go-round, John Bertoli; Dodgem, Haas Amst. Co.; coaster, Sangeols Co.; whip, John Keeler; aerial swing, Uzell Co.; dance hall, H. E. Morton; pony track, Fawcett & Haeftel; miniature railway, McCauley Amusement Co.; stands, Chinese rolldown, Derby. Park four-car and others. The park will have no merchandise wheels.

D. Sanneman is general manager for the Haas Amusement Co.

U. S. CONSUL HOLDER OF SHOW'S GUARANTEE

Transportation from Mexico City and Week's Salary Secured

A new system to insure shows and acts playing Mexico has been used for the outfit going into the bull ring in Mexico City late this month headed by the California Frank Western Attractions and booked by John C. Jackel. It was promoted by Mrs. Brengk.

One week's salary is paid to the acts before they start. At the same time transportation will be paid to the manager of the troupe before it starts covering the movement to Laredo, Tex., where the travellers go upon Mexican lines controlled by the government.

In addition return transportation has been placed in the hands of the U. S. Consul in Mexico City together with one week's salary for the show people. The engagement will be for five weeks and the week's pay will be turned over to the show upon the beginning of the final week.

It is becoming more and more difficult to get American acts and shows to play Mexican territory and the new arrangement was made because the bull ring show is in part supported by the government which requires that certain performances be given free for orphan and crippled children. One of the things that has made the booking of turns into Mexico difficult was the experience of the outfit that went to Mexico City last year under Mrs. Publiones, playing the bull ring.

Mrs. Publiones handled the show and the acts did not get their money. It appeared that on a previous enterprise in Mexico, Mrs. Publiones had left a lot of debts, amount in all to nearly \$17,000. While the owners of the bull ring, Francisco Carrano Y. Hnos fulfilled their obligations to Mrs. Publiones, the money was all tied up in her debts of the year before and she could not meet her payroll. It was largely due to this occurrence, aggravated by innumerable unhappy experiences of American performers in Latin America and the Islands that forced a water-tight arrangement for the acts' safety.

Several times South American promoters have made deposits of money in New York banks to insure payment to American acts, but this is the first time of the services of the consular agent for that purpose.

With the California Frank outfit will go the Five Ballots, Poodles and Doty, Brengk's Golden Hordes and other acts. All payments will call for American gold. The Wild West will carry 20 head of cattle.

Mrs. Brengk was with the Publiones show, and has been in Mexico since. She has been advised in the new venture by her husband and Arthur Hill.

Park Opened in Snow Storm

Baltimore, April 18. Carlin's park opened Saturday for the season, greeted with the biggest snowfall of the year, but the opening went off just the same. Tom Sanger, clown, and a horse diving act are the first free attractions to be announced.

OUTDOOR ITEMS

The only Nantasket Beach roller coaster which escaped the Paragon park fire two weeks ago was razed the other day by a high wind. The structure had stood on the state reservation for 25 years.

James J. Fero, who owns the Pleasure Park, at Evansville, Ind., will open the resort by the end of this month. Mr. Fero was heretofore associated with Joe Mitten, a talent in the music publishing business in New York, as silent partner.

A professional matinee was given by the Sells-Floto circus, in Chicago. It attracted a number of show folks. Harry LaPearl, and other pantomime clowns, put on the "Mustache Art Theatre" especially for the Moscow Art Theatre company, the members of which saw an American circus for the first time. Freddie Biggs, who works on the track, doing female impersonation, also made a big hit at this special performance.

SHOWMEN'S COMMITTEE BRANDS NON-MEMBERS AS UNDESIRABLES

Circular Letter Sent Out, Calling Attention to List of Persons and Attractions Enclosed—Names of Members Also on Circular—Several Members' Shows Notorious for Grift

Chicago, April 13. The Showmen's Legislative Committee, with Thomas J. Johnson its "general counsel and dictator" (as announced), is sending out a circular carrying a paragraph as follows: "The Executive Board has prepared the enclosed list of the shows, games, persons and attractions which, from experience, are considered detrimental and not for the best interests of the community, and therefore have been condemned them as being unfit to be tolerated or allowed."

The names of the Executive Board are on the same circular. Among the names are men who own and operate carnivals notorious as grifting outfits. Several of them have been adversely reported upon by Variety in response to inquiries from chiefs of police and civic bodies.

The object of the "unfit list" enclosed (names unknown) may be to force non-members into the "Committee" or force out competitors. The impression is that there seems to be an ulterior objective of the "unfit list" for either the benefit of the "Committee" or some of its members.

Among its members, and also on the Executive Board, is W. H. Donaldson, owner of a carnival trade paper, who, as far as known, does not openly operate a carnival, although it has been long suspected he holds a piece of several outdoor outfits. The surmise is that Donaldson is steering Johnson as "dictator" for the best interests of Donaldson.

The circular invites its recipient to look over an incoming carnival and report on it to the "Committee" if the carnival is objectionable in any respect. That is expected to be the throw-off, since the circular is only sent to public officials or the press where a carnival not a member of the "Committee" is to show. It follows that that carnival through the suspicious circular will be closely scrutinized to the advancement of someone else, while the crooked and dirty carnivals of the "Committee" membership could be allowed to get away with anything the authorities would stand for, without the circular preceding it into a town.

The Showmen's Legislative Committee is fast losing any standing as a regulator for outdoor amusements. It appears to be too "inspired" and working toward but one end. Many of its members are still fighting shy of it, waiting to find out if there is any honesty connected with its policies.

No doubt is cast upon Mr. Johnson in these reports, although Johnson is believed to have been led into it under false promises and through the large annual salary promised. His advisor is openly mentioned as Donaldson.

PEPPER FOR HART
(Continued from page 1)

When dismissing the Hart action before it proceeded to trial.

Senator Wharton is reported to have received a fee of \$50,000 for arguing the baseball case before the United States Supreme Court.

Hart is represented by Eppstein & Axman, in association with Martin T. Littleton. Judge Eppstein and Mr. Littleton will appear before the court in Washington. Maurice Goodman, the Keith's attorney, is counsel for the defendants.

Hart was a vaudeville agent, booking in the big time agencies. He was summarily dismissed from the booking floors of the big time circuits and instituted his action to recover an amount that under the triple-damages allowed by the Sherman Act, would amount to over \$1,000,000.

The main point to be passed upon by the United States Supreme Court on the appeal is whether vaudeville is interstate commerce.

Ed Warren and Charlie O'Brien, closed with the Shubert unit, "Troubles of 1923," will open on the Pantages circuit in Chicago, April 22.

SPRING CARNIVAL FOR CONEY ISLAND SEASON

**Starts May 15 for Five Days—
Something Special
Daily**

A new departure to start the season at Coney Island, which in all probability may be continued each year, has been planned by the Coney Island Business Men's Association. It will conduct a spring carnival for five days commencing May 15. The spring carnival is entirely new to Coney, although it has the week devoted to the Mardi Gras at the end of the season.

The carnival this year will be conducted in conjunction with the celebration of the opening of the new Municipal Pier, one of the leading features of the new Coney Island boardwalk. The business men of the island have come to the conclusion it will be to their advantage to start the season with festivities, in addition to closing it with the Mardi Gras.

Starting May 15 the opening day's activities will include a Fancy Dress Parade; Wednesday, Fashion Parade; Thursday, Bathing Suit Parade; Friday, special entertainment for the local business men, with a Baby Parade to top off the celebration of Saturday. All of the outdoor activities will take place during the day, with special entertainments in the amusement places and cabarets in the evening.

It is planned to promote the idea throughout the city with special attention given towards publicity gained through the theatres. According to reports, a chain of vaudeville houses will be used for exploitation purposes to secure the interest of the people throughout the city in the various parades, each theatre to be used as a recruiting center for entrants in the festivities.

GIRL'S BURNING SKIRT SMOTHERED ON STAGE

Lillian Price, one of the girls in "Hidden Voices," an act playing Loew's Ave. B this week, had a narrow escape Monday afternoon when a dress she was wearing caught fire while on the stage.

Miss Price's costume, Colonial style, with a big hoop skirt, connected in some way with one of the powerful batteries used in the "Hidden Voices" act on the same bill and burst into flames while she was singing. A young man jumped to the stage from a box and wrapped his coat around her. With the aid of stage hands, the blaze was extinguished and Miss Price left the stage badly frightened but not burned.

The audience remained surprisingly cool and calm throughout all this confusion, due largely to the presence of mind of the juvenile who kept on singing.

BILL FOR FREAKS

No Exhibition Charge for Imbeciles Or Idiots

Albany, N. Y., April 18. A bill has been introduced into the Legislature by Assemblyman Coughlin of Kings, prohibiting a charge being made for the exhibition of an imbecile or idiot.

CIRCUS ROUTES
Walter L. Main

April 19, Fairmont, W. Va.; 20, Wheeling, W. Va.; 21, East Liverpool, O.; 22, New Brighton, Pa.; 23, New Castle, Pa.; 24, Kittanning, Pa.; 25, Butler, Pa.; 26, New Kensington, Pa.

SELLS BEATS BARNUM SHOW TO PITTSBURGH

Pittsburgh, April 13. Sells-Floto billed in here April 30 and May 1, Ringling-Barnum and Bailey following on May 25 and 26. Homer Moore's Circus will open in Sheridan on April 21. It is a one ring show motorized.

McCloskey Bros.' combined circus opens April 28 at Carnegie; also a one ring and one stage show and motorized, and will play Western Pennsylvania.

The Ringling Bros.-Barnum Bailey circus route following the Madison Square Garden engagement takes the show into Pennsylvania, probably playing Pittsburgh and changing the customary routine considerably. The early routing makes it a problem how it will play into and out of Boston without using any of the eastern Canadian stands as has been reported the present intent.

The route as now reported is Washington, April 30-May 1-2; Baltimore, May 3-5; Philadelphia, week May 7-12; Wilmington, 14; Trenton, 15; Newark, 16-17; Easton, Pa., 18 and Scranton 19. From then it appears likely the show will go as far as Cleveland early in June.

Last year the time ran differently from Newark to Allentown Scranton, Wilkes-Barre, Rochester, Buffalo, Erie, Cleveland, turning then via Niagara Falls, Syracuse and thus to Boston. Getting out of Boston the show went through Eastern Canada as far as Port Huron, where it crossed the border back toward the lake front stand in Chicago. It had played its New England time before then. This year apparently the idea is to play into Boston through Northern New York and out of New England via Springfield toward Binghamton and Southern New York.

Business at the Garden last week was reported big with a generally sold out condition and a big turn-away Saturday both performances.

CIRCULARIZING PICNICS

Canvass by Dreamland, Newark, N. J., of Local Field

General Manager Devany of Dreamland, Newark, N. J., is making an early campaign in his territory for summer picnics, urging upon the churches and school people the grove and shade features of the park, which has been improved by landscape gardeners. The canvass is in the form of a circular letter.

Dreamland opens May 26, and the management declares the largest circus ever played by a summer park of its size has been signed for the opening date. It includes Capt. Floyd Whorley, Fred Cunningham, P. De Valtz, E. Hocu, Josie La France, Great Calvert, Beckwith Lion Act, Sensational Meredith, the Gautiers, J. Coleman, H. Inman, D. O'Brien, Martin and Genett, Rae and Rae, Poodles and Doty, B. H. Demarest, Riding Lloyds, Martells, The Jupiters, Arab Troupe, Bernard Trio.

Manager Devany's form letter is as follows:

"Dreamland Park will open the 1923 season in May and remain open until about October 1. There will be many added attractions this year, and at the present time a large roller coaster and permanent dance hall are under construction. The park is being beautified by a landscape gardener and there will be plenty of shade and cool places.

"The circus will be bigger than ever for the coming season, and it is to be the largest free show ever given by an amusement park. It will be held in the stadium, which has a seating capacity of 25,000.

"Dreamland's ocean is the feature of the year. An Atlantic City Boardwalk with rolling chairs and a beautiful sandy beach will make the bathing very attractive.

"The management is looking for people for next summer and is prepared to furnish transportation to and from the park and to arrange for a wonderful day's outing for societies and lodges. Dreamland's picnic grove accommodates about 2,000 persons, and the big band plays every afternoon and evening. There

TEXAS FAIR DATES

Various fairs and expositions to be held in Texas during 1923, including the State Fair at Dallas, October 13-28, with their locations and names and the names of the secretaries, are as follows, so far as official reports make the compilation possible:

Name	Secretary	Location	Date
Austin Fair	Walter Long	Austin	October 1-2
Bee County Fair	W. R. Marab	Beeville	October 16-19
Bell County Fair	H. O. Klose	Temple	September 11-15
Bertram Fair	H. O. Klose	Bertram	August 1-3
Caldwell County Fair	J. W. Dehenport	Lockhart	Oct. 31-Nov. 2
Childress Fair	J. W. Dehenport	Childress	October 3-7
Colorado Fair	A. L. Newlin	Colorado	September 20-22
Crosbyton Fair	A. L. Newlin	Crosbyton	September 27-29
Collingsworth County Fair	A. L. Newlin	Wellington	September 27-29
Cisco Fair	W. H. Seidel	Cisco	November 8-10
Cuero Turkey Prod.	W. H. Seidel	Cuero	To be set
Dawson County Fair	H. P. Browder	La Mesa	October 2-3
Denton County Fair	H. P. Browder	Denton	Oct. 31-Nov. 3
East Texas Fair	C. J. McElfrick	Timpson	October 9-12
Flintonia Fair	M. Fernau, Jr.	Flintonia	September 19-22
Frio County Fair	J. B. Smith	Pearland	October 11-13
Gillespie County Fair	Wm. Schneider	Fredricksburg	August 24-26
Gonzales County Fair	W. E. Donovan	Gonzales	October 3-6
Hall County Fair	Geo. E. Sager	Memph	September 3-8
Karnes County Fair	S. J. Holchak, Jr.	Kennedy	October 8-11
Kendall County Fair	S. J. Holchak, Jr.	Bosque	Aug. 31-Sept. 3
Lampasas County Fair	Paul Holkamp	Lampasas	August 8-10
Lam-Handle-Plains Fair	C. A. Strook	Libbuck	October 4-6
Red River Valley Fair	C. A. Strook	Sherman	October 2-6
Runnels County Fair	S. L. Williams	Ballinger	November 14-16
San Antonio Fair and Live Stock Show	C. H. Alvord	San Antonio	October 4-7
San Angelo Fair	J. E. Bell	San Angelo	October 8-13
San Saba County Fair	J. E. Bell	San Saba	August 14-17
Seymour Fair	J. E. Bell	Seymour	September 13-15
Seguin Fair	W. H. Stratton	Seguin	September 28-30
State Fair of Texas	W. H. Stratton	Dallas	October 13-28
Southeast Texas Fair	Sam S. Solinsky	Beaumont	Oct. 30-Nov. 4
Texas Cotton Palace	N. Mayfield	Waco	Oct. 20-Nov. 4
Texas Oklahoma Fair	C. H. Verschayle	Wichita Falls	October 1-7
Tri-State Fair	A. O. V. Vernon	Amarrillo	September 25-29
West Texas Fair	W. G. Kinsolving	Abilene	September 24-29
Uvalde Fair	N. Y. Sharp	Uvalde	October 4-6
Yorktown Fall Fair	Paul A. Schmidt	Yorktown	October 24-27



MAE and ROSE WILTON
"SHEIKESSES OF VAUDEVILLE"

So says **CHESTER B. BAHN**, dramatic editor of the Syracuse "TELEGRAM" and the "SUNDAY AMERICAN."

It's the Wilton Sisters who give the sheik-ess touch to the Keith bill. Rose and Mae are two of the sweetest young things traveling the soft path on the two-a-day. The audience called 'em back time and again. A voice, given a fine opportunity in the flute number, is qualified for concert. Vaudeville, however, will never tire of the Wiltons' harmony. The sisters' vocal work is the best excuse for the Blues type of melody that I've found yet.

Keith's Temple, Rochester, this week (April 16).

will be special rates for these parties, and as the booking has already started. It is advisable to get in touch with the park and make your reservations now. If you wish, a representative will call, or you may stop in at the park office."

PA. FAIRS ELECTS

Pass Resolutions Protesting Against Legislation

Harrisburg, Pa., April 13.

Resolutions protesting against the proposed tax on bill boards and the requirement for a standard price of admission were adopted at the annual meeting of the Pennsylvania State Association of County Fairs here. Twenty-seven representatives from fifty-five county fairs were present.

The Baldi bill, providing for a tax of three cents a square foot on bill boards is now pending in the Legislature here. In outlining their protest against a standard price of admission as a bill now in the House provides it was pointed out that on certain days greater and more expensive attractions were provided and that to meet the increased cost it was necessary for the fairs to have a higher entrance fee than on ordinary days.

Harry White, Indiana, was elected president of the association. Other officers elected were: Vice-presidents, Walter B. Duckman, Philadelphia; Agner S. Deysher, Reading; S. H. Russell, Lewistown; John J. Koehert, Waynesburg; and secretary-treasurer, J. E. Seldomridge, Lancaster.

An executive committee consisting of: John A. Bollman, Lebanon; Morris C. Temple, Potosi; H. C. Heekert, York; J. H. Manest, Bloomsburg; Harry H. Schall, Allentown; T. H. Butcher, Newport; Edward E. Irontz, Hughesville; R. P. Fowler, Stoneboro; H. J. Onlon,

Warren; N. L. Strong, Brookville; D. J. Felsner, Meyerstown; J. H. McGough, Burgetstown; Ira N. Bloom, Ebensburg, and M. J. Patterson, Beaver, were also elected.

Assistance and co-operation was promised the association by Secretary of Agriculture Willets in a brief address.

For the first time in many years there will be no circus exhibiting in this city on Memorial Day. City Council has granted the request of war veterans' organizations and will not issue a circus permit for Memorial Day. For a number of years Ringling Bros. and Barnum & Bailey show has exhibited here on this day.

The circus season will open here May 4, at which time the Sells-Floto circus is scheduled for two exhibits. The Ringling and Barnum & Bailey show will be here May 23.

\$104,000 FOR POLICE CIRCUS

St. Louis, Mo., April 13.

The fourth annual police benefit, known as the "Police Circus," closed here Sunday night, and D. E. Russell, manager of the Columbia, who had it in charge, estimated Monday night that the gross profit of the two weeks would be \$104,000. Leo Hamilton was equestrian director and Hy J. Falkenhelmer musical director. The circus was held at the Coliseum.

BARNES CIRCUS BILLING EAST

Mansfield, Ohio, April 13.

That the Al G. Barnes circus, which last season ventured east for the first time, will again invade eastern territory is assured with the contracting of this city this week by the advance agent for May 9. The show is moving directly east and will get into the eastern circus fight, which promises to wax its warmest about the middle of June.

"FOLLIES" TOPS COLUMBIA LIST FOR SEASON'S GROSS BUSINESS

Gerard Show Takes Honors by Wide Margin—Estimates Place Jimmie Cooper's "Beauty Review," "Chuckles," "Sliding" Watson and Dave Marion's Shows Among First Five

Unofficial estimates indicate that the five shows that will top the list of the 38 Columbia wheel shows this season as regards gross business are as follows: Barney Gerard's "Follies of the Day," Jimmie Cooper's "Beauty Review," Miner Estate's "Chuckles of 1923," "Sliding" Billy Watson's Show and Dave Marion's Own Show.

The foregoing "first five" list is based on how the shows stood recently. It is possible, however, that "Sliding" Watson's show will be better than fourth when the gross receipts for the season are tabulated. The exact standing of the shows cannot be determined until next week, the end of the week marking the end of the regular Columbia season.

That Gerard's "Follies" show will carry off the banner honors of first position by a wide margin is generally conceded among burlesquers. The Gerard show jumped to the top about the middle of the season and has held first place safely ever since.

Final tabulations may add one or two shows to the first five, displacing a like number of those listed among the blue ribbon winners.

The showing of the Jimmie Cooper show has been unusual, in view of this being its first season on the Columbia. Previously Cooper had been on the American wheel.

Both the Gerard show, "Follies," and the Cooper show, "Beauty Review," are listed for post-season runs in Boston. The Dave Marion show goes into the Columbia for the summer engagement May 7.

The number of Columbia shows making a profit this season of the 38 on the circuit is estimated at about 10. Some of the shows not included in the list of winners are reported as losing considerable on the season.

SPIEGEL IN HARTFORD ACTION

Hartford, Conn., April 18. Judgment was rendered Monday by Judge Marvin of the Superior Court, clearing the Grand theatre property, Hartford, of a lease to the Hartford Grand Theatre, Inc., a corporation in which Max Spiegel held the controlling interest.

The Grand has been leased for a term of five years to Philip Smith of Boston, who operates a chain of theatres in Western New York and Massachusetts. The house will be opened Saturday with a picture policy. Ray S. Averill, general manager of the Smith theatres, will take charge temporarily.

CARTER CO. FOR HONOLULU

San Francisco, April 18. The Monte Carter stock musical comedy organization has been signed for an engagement in Honolulu by Joe Cohen. The company is to open in the island next month. Cohen sailed from here for Honolulu today.

The Carter company has just completed a long engagement for Ackerman & Harris at their Salt Lake house.

BURLESQUE CLUB'S SCALE

The scale of prices for the forthcoming Burlesque Club of America Revue benefit show to be held at the Columbia, New York, Sunday, May 20, will be \$3.50 for orchestra, \$3.50 for front rows in balcony, and \$1.10 for gallery. These prices include war tax.

Two seasons ago the Burlesque Club "Jamboree" played to \$5 top in the orchestra and balcony.

Harris With New Franchise

Arthur Harris will be associated with Clark and McCullough in the operation of the Columbia wheel franchise they are slated to be awarded this week.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE FIFTY-TWO IN THIS ISSUE

BUSINESS LAST WEEK

Columbia, New York, and Casino, Philly, Made Good Showing

The Columbia, New York, last week did \$7,125 with Sim Williams' "Radio Girls," considered good at this season of the year. The previous week "Wine Woman and Song" did \$5,650 at the Columbia (Easter week).

The Gayety, Boston, for the third consecutive week beat the Casino, Boston. The Gayety had "Bubble Bubble" and did \$7,050, and the Casino, the Frank Finney Show, \$5,400. At the Gayety, Boston, "Bubble" was a repeat, and the Finney show, playing its first engagement for the season in Boston at the Casino.

The Yorkville, New York, got about \$5,000 with "Mimic World," Hurtig & Seamon's, New York, did about \$6,400 with the Cooper "Beauty Revue," and Bronx, New York, \$4,700 with "Flashlights."

The Casino, Philadelphia, with Gerard's "Follies of the Day" did \$7,000. The Empire, Providence, with "Step on It" did \$5,000.

The western houses with the exception of St. Louis all did about an average week's business last week, the grosses dropping a bit lower each week now with closing in sight.

WM. COUNIHAN BETTER

William Counihan, some years ago of the firm of Counihan & Shannon, producers, and operating legit houses in Perth Amboy and Plainfield, N. J., at present, has been confined to the Mount Sinai Hospital, New York, for the last six weeks.

His condition was reported as better this week, following continued treatments of the internal trouble he has been suffering from.

FIGHTS AT EMPIRE, HOBOKEN

The Empire, Hoboken, a burlesque house for years, the past season playing the Mutual shows, is to be remodeled into a fight club for the summer. If the new arrangement proves profitable the Empire may continue with fights.

Previously the Empire has played stock in the summer season.

DALEY'S "BUZZIN' AROUND"

Ed Daley's new show, to be operated on one of the Scribner franchises on the Columbia wheel next season, has been tentatively titled "Buzzin' Around." Daley will also operate "Broadway Brevities" on the Columbia wheel.

Both titles have been used for Broadway shows in the past.

BURLESQUE CHANGES

Jimmy Plunkett, dancer, with Barney Gerard.

Daisy Martin and her Royal Tiggers, with Jimmie Cooper.

Belle White and Johnny Harris with Pat White's show in Wilkes-Barre, Pa., this week.

Burt and Bess Matthews, juvenile and soubrette, with Gerard's "Follies of the Day."

Bush Sisters and McLaughlin Sisters for Columbia wheel shows next season.

BURLESQUE ENGAGEMENTS

Will Fox (Fox and Kelly), vaudeville, and several years ago of Will Fox and Harry Marks Stewart, will be principal comic with the Columbia show Barney Gerard will produce in partnership with Sam Scribner next season.

Billy Gilbert, principal comic with Sim Williams' "Radio Girls," is re-engaged for next season with Williams.

Mutual's Meeting April 21

The next meeting of the board of directors of the Mutual Burlesque Circuit will be held April 21, when new franchises and next season's route will be settled.

MUTUAL WHEEL ISSUES NEW FRANCHISES

"Doc" Tunison, Lyric, Newark, and Louis Epstein, Majestic, Scranton Reported Listed

At the next meeting of the board of directors of the Mutual Burlesque Circuit next Saturday new franchises will be issued to Doc Tunison, Lou Epstein and probably George Gallagher, the newly-appointed field man.

Eddie Dale will receive a franchise, it is said, and other new producers.

Tunison owns the Lyric, Newark, one of the Mutual stands. Epstein is the owner of the Majestic, Scranton, which started last season as a Columbia circuit stand.

FOUR STOCK HOUSES

The Olympic, on 14th street, playing the Mutual wheel shows during the regular season, becomes one of a four week stock wheel beginning May 7. The other houses are the Star and Gayety, Brooklyn, and Lyric, Newark.

The burlesque stock will play one or two weeks, in each house, the exact duration not having been decided, and then rotate around the other three houses. The Star and Gayety, and Newark house also play Mutual wheel burlesque. All will be back in the Mutual line up next season.

TWO MISS COLUMBIA, N. Y.

Jack Reid's "Record Breakers" and "Rockets," the Hurtig & Seamon show, will be the only two Columbia wheelers not playing the Columbia, New York, this season.

"Record Breakers" dropped out of Shubert unit circuit to come over to the Columbia about three months ago; "Rockets" started around Jan. 1.

"EGG IN THE BAG" PLAY

"Egg in the Bag," the new vaudeville turn of Walter Percival and Renee Noel, is to be elaborated into a three-act comedy, with Percival in the leading role of a magician, by George Tyler.

The team are now playing the Keith Circuit and will continue in vaudeville until next season.

GRADY IN ANOTHER ACT

The Family Ford vaudeville act has been reorganized. James Grady of "The Tollbridge" fame will play the role created by Jim Harkins.

It is the first time in 16 years that Grady has played anything but "The Tollbridge."

ILL AND INJURED

Bernice Jarnot is in a private hospital as the result of injuries sustained the week of April 9, while playing Loew's National. She is a member of the act of Harry Abrams and Co.

Gene Barnes, attacked by a sudden illness last week, recuperated quickly and was able to leave his home for a short walk Monday.

Guy and Pearl Megley (vaudeville) were both badly shaken up in an auto accident Sunday, the car skidding on the slippery pavement. Guy Megley suffered facial lacerations. Pearl Megley's injuries necessitated her removal to a hospital in New York.

Ben Beyer, the cyclist, has fully recovered from his injury caused by a fall six months ago.

Corinne Sales (Dooley and Sales) successfully underwent an operation this week at the Touro hospital, New Orleans. It may oblige the act to cancel four weeks.

Johnny Hughes and Adelaide (Adelaide and Hughes) became ill Monday and were forced out of the Riverside. Vincent Lopez and band replaced, doubling from the Coliseum. Hughes was operated on Monday for a small tumor on the neck by Dr. Jerome Wagner. A severe cold incapacitated Adelaide.

BIRTHS

Mr. and Mrs. Jos. Baird, at their home, 4841 Broadway, New York city, April 12, a daughter. The mother is professionally Lois Bennett, vaudeville (single singing turn); Mr. Baird is with "Zander the Great" (Alice Brady) at the Empire, New York.

Mr. and Mrs. Henry Dunn, at Boston, April 7, son. Mr. Dunn is of the Rome and Dunn vaudeville act.

J. Rosamond Johnson has been booked by the Loew Circuit.

WILD OATS—ABROAD

London, April 6.

Jean Bedini was thinking of sending over the entire cast and production intact of a conglomerate entertainment entitled "Wild Oats," which has been touring the provinces. The idea was to secure it for the Columbia Wheel. One of Variety's correspondents saw the show at Chiswick Palace this week.

Based upon a rather nebulous conception of the necessities of burlesque entertainment, this writer makes bold to hazard the opinion that "Wild Oats," with one or two, or perhaps three, minor alterations, would prove a sensationally effective attraction for the Columbia Wheel. Nothing of its kind has ever been shown in the Columbia houses in America, yet it has all the make-up for this class of entertainment.

There is a comedian named Gus Chevalier, certain to score with uproarious laughter in a sort of "Razor Jim" skit; T. Elder Hearn is seen in the "Lazy Juggler" act in which he was so successful in America years ago, and he also does a dope sketch in which he makes some remarkably quick changes, playing a number of characters. The costume and scenery (the latter consisting mainly of draperies) are artistically effective, but the strongest thing in favor of the entire entertainment is that it is sufficiently low comedy without suggestion or vulgarity. The humor throughout is obvious without subtlety and on a par with the average mentality of American burlesque audiences.

An idea of the details of the show may be gleaned from a reproduction of the program:

Jack B. Taylor and T. Elder Hearn present a very curious revue—a fascinating medley of revue, drama, opera and variety—

"WILD OATS"

In 19 crops

Full star cast includes—Gus Chevalier, T. Elder Hearn, Henry West, Dorothy Grace, Tom O'Brien, Soho Allen, Gaby Revette, Kathleen Brett, The Model Maids, Alan Bailey and Marie Brett.

Crop 1—Where the principals decide on the type of play to be given.

Crop 2—So Marie Brett starts off with "Melon Time in Dixieland."

Crop 3—Here a new member (Gus Chevalier) is tried out as a comic.

Crop 4—But the Model Maids come to the rescue with a dance.

Crop 5—This time Gus Chevalier is tried out as an actor with disastrous results.

Crop 6—So in despair T. Elder Hearn tries a juggling act, but being half asleep does not quite succeed.

Crop 7—Which causes Marie Brett to dash on and sing "Stumbling."

Crop 8—This time to save printing, Gus Chevalier will now explain a few pictures by Gaby Revette.

Crop 9—Gus Chevalier agrees to sing a song in case of trouble; we anticipate trouble if he does sing, so let's get it over.

Crop 10—"A Victorian Romance" by Marie Brett and T. Elder Hearn and girls.

Crop 11—A bit of opera will be attempted here by Kathleen Brett and Dorothy Grace and Alan Bailey and Henry West.

Crop 12—Gus Chevalier turns teetotal just to please his sweetheart Marie Brett.

Crop 13—"Limehouse Nights" will be sung by Kathleen Brett just to prepare you for.

Crop 14—"A Night in Limehouse," a dope skit by T. Elder Hearn and Alan Bailey.

Crop 15—"Some Sunny Day" is looked forward to by Dorothy Grace and Henry West and they tell the girls so.

Crop 16—The life of an actor is too much for Gus Chevalier, so he has ordered a complete rest, and nearly gets it at Dr. Warden's convalescent home.

Crop 17—"The Model Maids" will dance once more, and T. Elder Hearn, Soho Allen and Alan Bailey will also show off.

Crop 18—"Dream Star" as seen by Henry West, "Vergilique" and "Piradora" (Kathleen Brett), "The Quaker Girl" (Dorothy Grace).

Crop 19—"The spirit of jazz, Marie Brett, who will sing "Keep on Smiling," which has been our aim throughout, and the whole jazz company will smile also, because the show is now over.

John

MARRIAGES

George Marion Lord to Helen M. Plimmer, April 2, in New York. Miss Plimmer is the daughter of Walter J. Plimmer, the vaudeville agent. Mr. Lord is a non-professional.

Herbert Ferito, manager of several musical attractions, and Ernestine Caru, a singer now on the Poli time, last week in Attleboro, Vt.

Evelyn Southern in her home town, Fredericksburg, Va., April 4, to Capt. Louis E. Woods, Aviation, U. S. Marine Corps. Mrs. Woods was formerly of the Southern Sisters, who retired from the stage two years ago, last appearing with the Ed Janis Revue. The fitness of the girls' mother stopped their professional career that held brilliant promise.

IN AND OUT

Lord and Shaw and Dooley and Morton left the bill at the Colonial, New York, Friday afternoon on account of illness. Tom Patricia and "The Runaway Four" took the vacancies before the matinee.

Santos and Hayes did not open Monday at the Palace, New York. Sybil Vane substituted.

The newly reunited team of May West and Harry Richmond didn't open at the Colonial, New York, Monday, due to Miss West's illness. Miller and Fears took the vacancy.

BUBBLE-BUBBLE

First Queen.....Jessie Rice
Second Queen.....Lucie Gibbs
Third Queen.....Lucie Harrison
Fourth Queen.....Helen Gould
Chairman of the Committee.....William Browning
Dancer.....Dore
First Assistant.....Paul Orth
Second Assistant.....Rampton
Third Assistant.....Jerry Cox
Master of Ceremonies.....Lou Frank
Chauffeur.....Billy Wallace
King of the Hard Hats.....The Reynolds

"Bubble-Bubble" is a new Columbia production this season. The show operates on a franchise owned by Rud K. Hynicka and was produced by Billy K. Wells, who holds a 50 per cent. interest.

It is the novelty show of the season and the most pretentious production that has played the Columbia in America, carrying a flock of special drapes and full-stage special sets in addition to the splendid costumes of both principals and chorus. The changes are many and bewildering, the 18 girls flashing on and off in an array of dresses that could grace many a musical comedy.

A corking, well-balanced cast headed by Abe Reynolds, one of burlesque's best and most dependable Hebrew comedians, put over the good material in snappy style. Wells' routing of his attraction more like a high-class revue than a burlesque show, and is away above the average in his bits and business. The situations are well written, consistent, and although many familiar are scattered among the lines the comedy bits stand out with but one exception, a scene in "one" called "The Reformer," which dragged a bit.

The rest of the comedy scenes were piped, all carrying real ideas. This attraction could serve as a model for what real material means to a burlesque attraction. The hoke and low comedy were ever present but pleasantly garnished and pleasantly served.

The laughing wow of the array was a travesty on the King Tut craze, constructed on the old "magic whistle" bit, but modernized and put over very successfully by the principals. Reynolds has a good sense of comic working opposite in Billy Wallace, who does an eccentric non-descript, and burlesque's best character man in William Browning, who played many roles, running from "rube" to Black Pedro, a Mexican, making them all convincing. Browning has poise, stage presence, command of dialect and history, a bit of high order. He furnished enough background in his dramatic roles to soften it up greatly for Reynolds' clean-cut Hebrew.

The show holds a strong cast of comely principal women headed by Ruth Hibbs, a statuesque blonde prima donna of versatility. She can sing, dance and read lines with the best. Her work in the King Tut scene as a virgin nymph, enlightened by the sophisticated Reynolds, was one of the best things of the evening. Lucie Harrison, a pretty brunet ingenue prima, led numbers and wore clothes well, also handling her sides capably. She is new in the cast and helps much. Jessie Rice, the ingenue, had a cute figure, sang well and averaged up with the other, while Helen Gould, the plump little soubrette, proved her worth out front in acrobatic dances and number leading, looking sweet at all times. This little lady has an unusual enunciation for burlesque. The other principal girl was Dore, who led a hula number captivatingly, also played the steel guitar. The hula carried a special full-stage set, "The Beach at Waikiki," that was good for solid applause on appearance. The chorus, in Hawaiian costumes, completed a pretty picture, seated facing the setting sun.

One of the novelties and a typical Wells touch was titled "Broadway Shows." Browning as an old rube before a special drop in "one" would introduce the shows by way of describing them to his daughter. At the proper moment the black out occurred when dramatic voices, a la Benne and Richards, could be heard back of the drop. The full-stage revealment always proved a comedy surprise.

A quartet composed of Ruth Gibbs, Paul Orth, Ralph Vernon and Jerry Cox stopped the show in a singing specialty. All were garbed in white cowboy outfits, in which Miss Gibbs was a vision of blonde loveliness. The four sang well, the bass singer getting plenty of attention for his sepulchral delivery.

"Arizona," a real dramatic sketch, was amazingly played up to the shooting of Goldie's lover by Black Pedro, when cries for the sheriff allowed Reynolds a comedy entrance and gave the bit a comedy twist that held until the finale.

A comedy parade, with Jacob Rosenbloom leading the police, fire and all other departments and making comedy changes for each, was another original touch, as was a full-stage domestic comedy, "Connubial Blisters."

Summing up, "Bubble-Bubble" is a first-class burlesque show and one of the best on the wheel. It is far ahead of most on production, and as for novelty and original material there is enough to supply all of the summer stock burlesque companies for miles around.

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From all signs the principal cities in the capital district—Albany, Troy, Schenectady, Cohoes, Watervliet and Rensselaer, N. Y.—will go on day-light saving time again this year. According to the officials in the foregoing cities the sentiment in these places seems to be almost unanimously for the "new" time. The summer time is scheduled to start at 2 o'clock on the morning of Sunday, April 22, and continue until the same hour of the last Sunday in September.

The Freeport (L. I.) theatre is now being booked by John Robbins, the present policy being stock for the first half and vaudeville the last, including Sunday. Stock will be discontinued after April 30, the house then playing a split week five-act and feature-picture bill.

Max Gordon, the vaudeville agent (Lewis & Gordon), expects to sail for the other side May 24.

The Lights Club at Freeport, L. I., will open its summer season around the usual time, Memorial Day.

The will of Patrick J. Touhey of the vaudeville team of Touhey and Burke, who died Jan. 10, filed for probate last week in the Bronx County Surrogate's Court, gives his entire estate of "over \$1,000" in personality, after all debts are paid, to his widow, Mary G. Touhey, of 1175 Grand Concourse, the Bronx, and, without bonds, names her also as the executrix.

Mr. Touhey, survived only by his widow was a former resident of East Haddam, Conn., and it was there that he made his will, June 17, 1915. He was 57 years old, a native of Ireland, and came to America at an early age. For 35 years he was a vaudeville actor. The Touhey and Burke partnership continued for 14 years. The team of Pat and May Touhey played for years in vaudeville. The exact value of the estate left by him will not be known until it is appraised for inheritance taxation by the court.

Martin Beck, former Orpheum president, and his wife, returned to this country on the "Majestic" Tuesday, after a four months' tour of Europe. Mrs. George M. Cohan was a returning passenger on the same ship. Max Reinhardt also was a passenger.

B. S. Moss returned to his desk this week after a 10 days illness.

Loew's American, New York, reduces its bills from nine to eight acts commencing next week. All acts will do two shows in the theatre downstairs and one on the Roof.

The Salvation Army is out for \$500,000 during May. The drive will be undertaken under the heading of the Home Service Appeal. Augustus Thomas has accepted the chairmanship of a theatrical committee in furtherance, and Will H. Hays is to imilarily act for the picture people.

The new Coster theatre in Webster, Mass., is open. It is named for George R. Coster, associated with Henry Steinberg and Michael Holden in the enterprise.

The Strand, Hempstead, L. I., returned to the Fally Markus agency, having terminated its booking agreement with the Keith office.

Governor Hyde of Missouri has signed the new "bone dry" enforcement act which makes it a penitentiary offense to manufacture or sell illicit liquor. There is a clause in the law providing regulations for soft drink places, which is going to make things bad for some of the "boys." Under the law licenses of druggists and physicians can be revoked for a second violation. The officers of the Missouri Anti-Saloon League, which backed the new bill, declare the passage of the act is the greatest victory for the dries in recent years.

INSIDE STUFF

ON VAUDEVILLE

Stories are coming back about Irving Tishman and Jimmy O'Neill in London. They went over there with the colored "Plantation Days" show, in which they have an interest. The show encountered the obstacles also experienced by Whiteman's Band. The methodical manner of the English in action irritated Tishman, especially, according to accounts. He couldn't understand it or them. Impatiently, he would suggest they get a hustle on or to do something, throw a little ginger into the works and other expressions calculated to express his disgust to anyone understanding them. While O'Neill agreed with his partner, he allowed Irving to do most of the expostulating. The show finally got set.

Vaudeville at a \$3 scale is at Keith's Palace, New York, where that price is charged on Sunday evening for the first 15 rows in the orchestra. Other nights it is \$2.

Sophie Tucker spent \$75 to give Harry Von Tilzer a surprise. It was in the form of an advertisement in Variety, advertising the newest Von Tilzer song hit, "Old King Tut." The ad itself was a part of the surprise, and another portion was Sophie's statement in it she had recorded "Tut" for the O-keh, something Harry previously had not been advised about. It was a nice little thing for Sophie to do, both for Harry—and Variety. Miss Tucker recently sold the Sophie Tucker Garage at Baldwin, L. I., netting a profit of \$7,000.

A booking executive will shortly assume active charge temporarily of a small vaudeville circuit. His superior, an officer of the company, is known for his "tight" methods and practices of bargaining with acts. This has gotten to be so the time is often referred to as the "clock and suit" circuit, because of the continuous haggling over actors' salaries. The substitute has voiced a method he will put into effect to avoid this bargaining practice and at the same time give both man-higher-up and the actors satisfaction. When a \$250 act seeks work he will instruct it to ask \$400 and the officer of the company will be "yeased" into offering \$275, which will either net the act a weekly increase or result in its getting its regular salary. Those acquainted with the circuit official analyze him as not so much concerned with saving money as with having the satisfaction of believing he is "smart," while the rest of the business just set him down as a sap.

The purchase of the Lyric, Cincinnati, is reported having been completed by the Keith's interests, with Senator John P. Harris of Pittsburgh and Ike Libson of Cincinnati associated. The reported price is \$1,000,000. Libson is running the Lyric with pictures. The new owners may expect that the adjoining department store of Mabley & Carew will eventually buy the property.

Pantages, vaudeville, Memphis, is for rent, according to report. Memphis has been a bad show town this season without any of the local vaudeville theatres making money. The Orpheum and Loew also have a house each there. Some kind of deal has been on hand looking toward a consolidation of the vaudeville playing, but Pantages is reported asking too much rent for his house, although willing to lease it at a loss.

The reported offer to sell the Loew coast two big picture houses seems to have fallen down as far as the East is concerned. The Loew people are said to have demanded a cash payment of too large an amount. A. C. Blumenthal, the coast realty expert, was in charge of the negotiations. He came to New York, but has returned to the coast.

The incident at Cleveland's Keith's 105th Street theatre last week when Karyl Norman, the female impersonator, reprimanded the audience for not applauding him, was commented upon by several of the Cleveland papers. One writer said: "The most remarkable instances of bad manners we have heard of occurred at Keith's 105th Street when Karyl Norman, a female impersonator, who got his start in Cleveland and is

(Continued on page 25)

WOMEN AND CLOTHES

Vilma Steck as the gold digging flapper in the amusing sketch, "Just Out of Knickerbocker," at the Palace this week wears a purple and lavender chiffon accordion plaited skirt with a purple polo jacket and turban. Suki Van as her "best friend" (Gwendolyn Smith) is in a less distinctive gown of salmon silk.

Dainty little Silvy Vane sings her lays in a beguiling lavender taffeta frock trimmed with silver lace insertion. From a ribbon on her wrist hangs a garden hat of the same shade.

Julian Eltinge sings his "Monte Carlo" song in a striking black and silver gown that has long fur-edged side panels which sweep into the fashionable double train. In the catchy song "The Cute Little Beaut from Butte" he is a handsome, sophisticated woman of fashion encased in a tube-like affair of flesh colored, crystal-sewn chiffon, draped by a cascade of strand pearls. A unique note is the slim shoulder straps that develop into a narrow panel caught in at the waist and flows on to a long, narrow train. His bathing number is sung in a nifty apricot satin suit with a laced bodice and a brief, scalloped skirt. As Cleopatra, Mr. Eltinge is a fascinating siren in a gorgeous stone-studded shawl with a deep green border which he casts aside to reveal a shimmering crystal dancing dress with bright colored breast plates and the wide Egyptian girdle drawn tightly about the hips and decorated in front by a long, swinging panel.

Vivien Oakland (with John T. Murray) is sweet in a white graduation dress but she has no gift for clothes. She is best in her accurate 1860 model of buff taffeta with its tight bodice, off the shoulder line and pliant bustle.

The girl of Wood and Wyde at the Riverside this week in the unique sketch "Alright Eddie," is a flippant, charming little town gossip of England's 14th Century, showing the fashion for young wives was stiff navy blue taffeta with the waist under the arms, a full ankle length skirt, white stockings and black slippers. In the povel arctic courtship she wears a bizarre black costume of a black velvet tunic above the knee one side and considerably above the knee on the other, with tight fitting trousers ruffled at the ankles and having lace inserts. The exotic outfit is completed by black wristlets and a little square black cap fastened under the chin by black strings. She is an Imperious Josephine in a heavy white satin with the high waist and puff sleeves of the Empire period, a long shoulder train lined with red and a jeweled coronet and regality, while cunning little red slippers suggest flirtatious femininity.

Cecilia Weston, at the American Roof this week, did her clever character songs in a black spangled evening gown with bright colored flowers down the front, while her accompanist wears a shimmering green dress of gold lace and satin.

The girl of Dawson, Langan and Covert is fetching in a gray-pink taffeta frock simply made with tight bodice and full, ankle-length skirt with a picture hat to match. But she can't resist the change-your-scenery habit and dashes off, while her partners are doing some neat dancing, to return in a trashy apple green silk that is a failure.

"Bella Donna" is the story of a woman to whom love was the breath of life. The business of conquests kept her busy and when at last she

met the one man whose policy was watchful waiting—a man who wouldn't be made a fool of, but instead made her love system look inefficient—there wasn't anything left but to go out on the desert and get eaten up by a leopard—maybe it wasn't a female leopard—

Pola Negri's clothes have the effect of having grown upon her, so much are they part of her. In her present picture she has the opportunity to indulge in the slinkiest, vampiest gowns it is possible to imagine and she makes the most of the opportunity. In a particularly voluptuous tea gown of soft black velvet, whose wide panel flows into a train and graceful sleeves to the hem of her skirt, Negri's neck and face look as dazzlingly white as Rodin's marble. She goes in for long, tight sleeves, panel trains and three corner hats whose ends droop becomingly to her shoulders. She is marvelously luxurious in a tea gown of white beaded net whose long train is edged with ermine tails.

Fannie Hurst's appealing story, "The Nth Commandment," is a tale of love that lasts after the wedding ring is tarnished and the pay envelope has dwindled. Colleen Moore plays Sarah Juke, the square little partner of Harry Smith, with sincere emotion. She doesn't just cry when the director tells her to—she lives the part and makes those who see it live it too. Fashions for department store girls and the wives of department store clerks aren't apt to be the smartest and most luxurious, but Miss Moore is fetching in her little black silk cape with astrakhan collar and muff that she wears to the skating rink. For the rest she wears modest bungalow aprons and gingham. Her "best friend," the flippant blonde, Angie, who lives easy, gets some dashing effects with black silk and lace, big hats and fancy shoes. This part is admirably played by Charlotte Merriam.

The story could end on that snowy Christmas eve when Sarah's desperate gaiety has got her enough money to send her sick husband to California, but true to the tradition of a "happy ending," an anticlimax has been tacked on showing Sarah in a ducky little gingham dress romping with a new baby on the porch of a pretty California bungalow.

"The Go-Getter," by Peter B. Kyne, is the story of an ex-soldier who, with all the splendid arrogance of youth, wins a good job and the girl he loves. Blessed volcanic old "Cappy Ricks" is in it and it's a story of regular people. Seena Owen, as Mary Skinner, the girl who believes in the ambitious young "go-getter," is good looking and up to snuff in her costumes. She wears a stunning broadtail suit made with the popular hip length coat and long skirt draped up in front. She goes in for turbans with flowing veils and her clothes are much alike.

The girl advises Bill to refuse to be fired as she stands at the other end of the telephone, wearing a silver cloth negligee on princess lines. When the persistent Bill flags old Cappy's private train and appears with the vase he was told "to get," Mary gives him a kiss of welcome, becomingly gowned in chiffon velvet that is specially smart with its long draped-up-in-the-front skirt, normal waistline marked by fur trimming and alluring slit sleeves that are caught in at the wrist.

"Where the Pavement Ends" is a picture of great scenic beauty, admirably acted, written by some one who knows the whereabouts of the South Sea Islands. It is blessed with an "unhappy ending"—which happens to be an ending that has the appearance of verisimilitude. No storm scenes are thrown in nor native uprisings. The story itself is sufficiently dramatic even for the movies. The inhabitants don't play around in picturesque effects of the Neolithic Age, but dress in a pathetically absurd conglomeration of silk hats, alarm clocks, gingham and such ugly modesties and vanities as are introduced by the traders and missionaries. Ellen Terry is a graceful, charming minister's daughter who is tempting, even in her simple printed frock and straw bonnet. Ramon Novarro succeeds in creating a gravely gay and lovable young South Sea chief—a part that, with less skill and physical beauty, might have been ridiculous. But this lithe, sinewy boy is a splendid Greek god.

CABARETS

"Let the cops close them," said a man the other night, referring to New York cabarets. "When a cabaret that charges \$2 cover asks \$2.50 a quart for White Rock, it's about time that they close, whether they blame the police or their high checks," he added. The customary charge for mineral or still water in the cabarets has been \$1.50 a quart. This price has been made by cabarets without regard to their cover tax that runs from 75 cents to \$5 (on Saturday nights).

Few believe the police annoyance has contributed to the low-ebbed business in most of the New York dancing restaurants. Some of the cabarets that have sane prices, but withal were bothered as well by police details are doing a nice business. In the other places the extortion for food and drinks has ruined the trade. New Yorkers have grown tired of that game and the out-of-towners have seen the flash places once, more than enough for them when it came to settling.

Another statement made by many restaurateurs, honestly or in pique, says that none of the high checking places are "food restaurants," that they merely want to take the people when they arrive, with the cover charge the start, the menu prices next and the booze selling first, rather than last. Those same men laugh when it is said some places suffering from poor business allege they don't sell. Selling has been so wide open of late there has been a revolt among the few buyers left of over \$25 a quart in a restaurant for champagne. The former charge was \$35 a quart and more often than otherwise the wine was phoney. Whiskey at from \$25 to \$28 a quart is another cabaret price that has driven many a patron into other and cheaper places or kept him at home.

The police did annoy diners, that is admitted, but the same restaurateurs call attention to another fact: that when the cops were first detailed to the places the proprietors said privately they were glad of it, they had put the cops on the pay roll,

sold openly and the cops kept out the Federal men. The selling places also gave up as often as requested and the requests were often, from many. As the cops didn't kill business then, the charge they had of late is not literally accepted. The envious rivals, if they are envious or rivals, merely sum it up that the robbing restaurateurs killed their own business.

The new Statler hotel, Buffalo, formally opens May 7. Vincent Lopez and orchestra will journey from the Hotel Pennsylvania, New York, to participate in the opening. Lopez will return in time to open on the Hotel Pennsylvania roof the week following, May 14.

That the advent of warm weather does not curb the growth of the dance craze is evidenced by the cabaret booking agents, who, in the last week or ten days, have been receiving notices from out-of-town cabaret proprietors to discontinue booking new acts. At the same time demands for new musicians, either in combinations or extra specialty jazzers are being made to all musical booking bureaus.

The minimizing of the show's overhead in some cases is ascribed by the various cabaret managements to poor business, necessitating economizing. Contrarily, one Buffalo restaurateur advises his New York booking agent that the dance end has been drawing his patronage for him, with the show alone merely contributory to the general scheme of things. Accordingly, he wishes to employ a crackerjack exhibition dance couple as the sole feature of the floor entertainment, also asking that a snappy six-piece orchestra be engaged. Incidentally, similar requests for specialty exhibition dancers from points east of the Mississippi, which looks to New York for its talent, makes mention of the fact a Spanish tango specialty must be included in the act's dance routine.

(Continued on page 21)

K. & E.'S DISSOLUTION ACTION IS NEARING ITS FINAL DATE

Marc Klaw's Action Against A. L. Erlanger Came Up Monday—Postponement Secured—\$20,000,000 Reported Involved

The suit of Marc Klaw to force the dissolution of the partnership interests of Klaw & Erlanger was scheduled to start Monday, but attorneys for A. L. Erlanger succeeded in securing a postponement. The matter is rated as being one of the most important legal battles in seasons, as a number of theatrical issues depend on the outcome.

Ever since "K. & E." split, Klaw has endeavored to withdraw his interests from the "syndicate." The problem of unscrambling the holdings of the partners has engrossed a flock of attorneys. Erlanger is understood to have stood out for a continuance of the joint ventures, which include dual ownership of theatre properties and a number of leases in which both partners are concerned. Klaw returned from Europe this week because of the court proceedings.

Erlanger is the controlling factor in the partnership holdings and that is said to have reacted in his favor even when Charles Dillingham and Flo Ziegfeld replaced Klaw as partners of Erlanger. Directorship by the trio in several important theatres has meant dictation of the amount of salaries allotted.

One feature reported to have actuated Erlanger in staving off actual dissolution of the K. & E. partnership is the amount of money that would be necessary to liquidate. If Klaw succeeds in his action the sale of the jointly owned properties will be forced. For Erlanger to continue in control he would be required to buy in the holdings. The value of the partnership is not fixed, but it was reported the firm was worth about \$20,000,000 at the time they separated. Some of that was in outright theatre ownership, but is understood to include leases and probably "good will." The partnership also included the syndicate booking office.

Another angle to the dissolution suit is the often-reported scheme to join the Erlanger and Shubert interests in an incorporation. Opinion is that, although Klaw holds a minority interest, the incorporating of the properties in which he is interested with Erlanger could not be accomplished without his consent. That Klaw could liquidate by accepting cash and stock in the proposed financial merger has been pointed out, but it is stated Klaw desires to withdraw entirely from the old association and to pursue his theatrical activities in his own way.

Erlanger's reputed attitude of preferring to continue the dual holdings with Klaw rather than dissolving, makes it problematical with how much favor he views the proposed fusing of theatricals with Wall street bankers.

REINHARDT ARRIVES

Eminent German Producer Greeted by Gest's Best Kiss

Professor Max Reinhardt, the noted German producer, arrived in New York aboard the "Majestic" Tuesday. He was greeted at the pier by Morris Gest, who kissed him on the brow and welcomed him officially to America. The German master of stage craft is in this country as the guest of Otto H. Kahn and Gest and will remain here for only three weeks.

During his stay here Professor Reinhardt will visit Philadelphia, Boston and Chicago. In New York he will look over Madison Square Garden, in Boston the Arena and the Coliseum, Chicago, with a view to passing on their suitability for the staging of his spectacle, "The Miracle," in those auditoriums. The project will be sponsored by Gest and Kahn and financed by the latter. Professor Reinhardt's visit to this country in addition is for the discussion of plans for the Gest Art Theatre. That playhouse will, however, not be in readiness for next season.

VACATION EPIDEMIC IN "SALLY" COMPANY

Members Disappointed at Not Returning to New York—Gave Up Apartments

Flo Ziegfeld left for Chicago Tuesday to try to quell the desire for vacations by Marilyn Miller, Leon Errol and Walter Catlett, all appearing in "Sally." Seemingly the entire "Sally" company was of the opinion they would be certain to return to New York to play a spring return engagement at the New Amsterdam. Following the "Follies" there. Some went so far as to give up the apartments they had in Chicago and moved to hotels for the few remaining weeks of their run, figuring they would close in Chicago last Saturday.

When Saturday arrived and there was no sign of anyone taking out the scenery they were much peeved, because their vision of Broadway suddenly faded. Thus there came a demand for vacations, and Ziegfeld hurriedly caught a train on Tuesday afternoon in an effort to head off the epidemic that threatened to disrupt the organization.

FRIARS' NIGHT AT ELKS

No. 1 Elks, New York, will repeat its successful Friars night of last spring. The second annual Friars Night will be held at the Elks clubhouse early in May. Its proceeds will be equally divided among the Elks' and Friars' relief funds.

Frederick E. Goldsmith, a member of both organizations, and who was instrumental in arranging the preliminary event, is suggesting that the Friars reciprocate this season by holding an Elks night at the Friars, following the first at the Elks.

PLAYWRIGHTS UNIFORM ON BOOK ADAPTATIONS

Harder to Rewrite Than to Create, Dramatists Say—Managers' Foxy Method

Recognized playwrights have a complaint against the manner in which the managers are taking the popular novels and sending them to the authors of plays, asking that they undertake to make adaptations for the stage. There is one noted playwright who states that during the past two months he has received on an average of three novels a week from managers, asking that he undertake to work a play out of them.

The author contends that the adaptation of a novel to the stage is harder than the working out of an original theme and requires twice as much work. In conversations with other writers he has discovered they are all in the same fix, and that several stated they had received the identical volumes from the identical managers sent to him.

Managers hunting for material take as many as 10 volumes of one novel and send them around to as many authors, in the hope that one will see a play value in it.



LOUIS CHARNINSKY

Louis Charninsky, better known to thousands of vaudeville artists as "Louie," Louis is the popular leader of Pantages Theatre orchestra at Kansas City. His attention to detail of music for their acts and the many bits he plays with the performers are hits of many bills at the theatre.

Louie has one hobby: actors' mail. He has forwarded more mail to performers after leaving Kansas City than any person on the circuit.

AGREED ON SHERMAN

The "contest" between A. H. Woods and Gilbert Miller over the presentation of "Casanova" next season has been adjusted. Woods is to produce the play in association with Miller, each manager to be interested equally, according to the Woods' office. The piece is a Spanish play which has been adapted by Leslie Howard. Lowell Sherman will be starred.

At the Gilbert Miller offices it was stated, too, that everything was settled, but that Miller would produce "Casanova" in association with Woods, each to have 50 per cent. Both agree that Sherman is to be starred and that the show will be opened at the Selwyn in August.

W. Va. House to Hold 2,000

Fairmont, W. Va., April 18. Finishing touches are to be put on Fairmont's new theatre, the Fairmont, in time for opening on May 20.

The show house will be one of the largest in West Virginia, seating over 2,000 people and costing around \$400,000. The policy of the house will be road shows with pictures for a fill in. Harry Gordon will manage the house.

San Carlo Co. in Havana

The end of April Fortune Gallo will move the San Carlo opera company to Havana. It will mark the first time the organization has left the States.

REPRESENTATIVES OF EQUITY MIXED ON SUNDAY ATTITUDE

At Albany, N. Y., and Madison, Wis., Against Sunday Performances—At Chicago, in Favor—Chicago Representative Gives Interview

SPORT HERRMANN BUSTS UP TICKET AGENCY

Beats Clerk and Results in "Innocent Bystander" \$20,000 Suit

Chicago, April 18.

Claiming that the Ritz ticket office on Randolph street, opposite the Colonial theatre and recently arrayed in style of splendor, was wrongly advertising cut rate tickets for the Cort theatre, of which he is part owner with Harry Frazee, the active manager, U. J. Herrmann, known to the theatrical world as "Sport" Herrmann, walked into the agency Saturday noon at the height of the crowds thereabouts at the hour and completely demolished the office.

Signs in the windows were torn by Herrmann from their fastenings, smashed and tossed into the street. Telephones were ripped from the wall and the astounded clerk in charge at the time received the most sensational "beating up" ever administered to anybody connected with theatricals in Chicago. Blow after blow was given the clerk on the face by Herrmann, who walked out of the agency unmolested, adding to the scene by walking across the street to the Colonial theatre and delivering, to the Powers office a sign reading "Tickets for Sally" that had been suspended from the Ritz window. Over 1,000 people gathered in front of the Ritz after Herrmann got started with his attack, which met with no police interference, but which promises to develop serious aftermath angles.

For years Herrmann has conducted a campaign against ticket scalping, and on many occurrences is known to have raged out of his offices and attacked speculators in front of his theatre, always assailing them in a way that threatened serious consequences for the physical fitness of the victim. But the Ritz attack exceeds anything hitherto engaged in by Herrmann, for the clerk in charge at the time received a "beating up" that placed him under medical care.

Elvis Kingkendall, calling himself "an innocent bystander," has started a damage suit against Herrmann for \$25,000. There is apt to be evidence if the case is tried that will lay bare the whole controversy between independent ticket scalpers and theatre managements.

Insiders claim there isn't anything to prevent any independent ticket office from procuring seats at box office prices at a Chicago theatre and offering them at cut rates in order to accommodate patrons of the agencies who may be doing business at the concerned agencies in the way of purchasing seats there for shows actually offering cut rates.

"CANDIDA" AT MATS

Harry B. Herts Making His First Legit Production

Special matinees at the Belmont, New York, during the early part of May will have "Candida," under the direction of Harry B. Herts, his first legitimate production.

Ernita Lascelles, Morgan Farley and Herbert Ranson will lead the cast.

HOWARD BROS. IN CHI

The Shuberts' productions of "In the Moonlight" and "Bal Tabarin" will open at the Apollo, Atlantic City, April 23 and 30, respectively.

J. J. Shubert left for Indianapolis Tuesday to see the Howard Bros. "Passing Show." He will be at Atlantic City for the premiere.

The Howard Bros. open next Sunday (April 22) at the Apollo, Chicago, for a stay of six weeks.

Madison, Wis., April 18.

Canon William Shaef, president of the New York Civic League, speaking here at a meeting organized to oppose the Graham bill, which seeks to legalize Sunday shows, declared nine-tenths of the motion picture industry to be controlled by five magnates. His statements were to the effect their rulings were supreme with their power exercised over Governors and Mayors. He went so far as to intimate a move was underway by the motion picture interests to break down the Christian religion with the morals of the young already broken by their reductions. He declared the Graham bill nothing but an opening to make Sunday a complete holiday with the motion picture trust which has already been impeached for its reported violation of the federal trust laws behind the motion.

Representatives of the Equity present expressed their opposition to the Graham bill regardless of the statements of Frank Dare, Chicago, representative of the organization, to the effect Equity is not in favor of closing theatres on Sunday.

Chicago, April 18.

Senate bill No. 360, sprung on the Illinois Legislature last week, is aimed at Sunday amusements. If passed it would prohibit Sunday theatres, baseball, and sports or amusements of any kind. A meeting of picture theatre owners is being held at the Sherman Hotel, Chicago, to lay plans for opposing the bill.

Frank Dare, of Equity, roundly refutes that Equity is for closing theatres Sunday. He gave out this interview:

"I was called into conference several days ago by several churchmen," said Mr. Dare, "and told them flatly at that time that this association was opposed to anything that savored of the old blue laws."

"We do want one day of rest for the members of this profession, but not Sunday, for we realize that to close the theatres on Sunday would encroach upon the happiness of many citizens who have but that one day for recreation."

"We favor the bill presented through the Illinois Federation of Labor, which would set aside any day except Sunday as a holiday for actors."

The bill was introduced by Senator James E. MacMurray of the Hyde Park district in Chicago, and the text of the bill says:

"Whoever, on the first day of the week, commonly called Sunday, pro-

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"YPSILANTI" REHEARSING

Met All Equity Requirements, Baron Says

Despite it was reported last week that the rehearsals for "My Aunt from Ypsilanti" were called off, the company continued to prepare for the opening of the attraction, which is now scheduled to take place some time late next week or the first part of the week following with the company opening "cold" in New York. Henry Baron, who is sponsoring the production, met all of the Equity requirements as to a bond, according to the manager.

One of the points that Baron makes is that he is not looking for a backer, and although he is youthful, he has been in show business long enough to have cut his eye teeth. That much was stated in respect to a couple of managers of one-night stand shows who tried to cut in for a "piece" of the "MY Aunt" proposition. An outsider approached Baron and asked if he could buy into the show and requested permission to witness a rehearsal. Instead of coming personally he sent the one-night stand managers to look the piece over, and they proposed to Baron that he put up his bankroll and let them handle the show.

This, Baron said, he was too wise to do, and through his refusal some one started the reports that he was going to be unable to go through with his proposed production.

SUBWAY CIRCUIT OF EIGHT WEEKS WITH JERSEY CITY AND YONKERS

M. S. Schlesinger Takes Over Majestic in Jersey City, Booking with Broad Street, Newark—Road Hauls Between All Subway Circuit Stands

The Subway Circuit, as it is known, that holds legitimate week stand theatres within the Greater New York area, will number eight houses next season. The eight weeks' additional time for Broadway plays leaving their Times square homes is a road haul from one to the other. The additions are the Majestic, Jersey City, and the new Yonkers theatre, now going up in the Park Hill section of that adjacent city.

M. S. Schlesinger has taken over the Majestic and will book it through both syndicates' offices, along with his Broad Street, Newark. Schlesinger will assume possession Sept. 1. Frank Henderson, who owns the house, retains an interest, with Schlesinger the sole operator.

Columbia burlesque played the Majestic for the greater part of the season. At present a Blaney stock has the house, Blaney doing \$5,700 there last week with "The Demi-Virgin." The previous week the Blaney stock did nearly \$5,000 with "East Is West."

Burlesque at the Majestic proved unprofitable. Its highest gross was \$6,000, an exceptional week, with the average running closer to \$2,700, while the low gross was around \$2,300. The Majestic has a seating capacity of 1,900. The Jersey City stand has a wide surrounding territory to draw from, taking in the Heights and Union Hill.

The Yonkers house has not gone much beyond its construction plans and booking arrangements. The site is the former Park Hill Inn, a favorite road house of its day when conducted by John Schilling. It has been vacant for some time.

The Subway Circuit as now lined up for next season has the Riviera, New York (Shubert); Bronx opera house (Harris); Montauk (Erlanger), Majestic and Teller's (Shubert), Brooklyn; Broad Street, Newark, and Majestic, Jersey City (Schlesinger); Yonkers (Independent).

ROYSTER PUBLICITY

Chicagoan Starts Official Press Bureau in that City

Chicago, April 18. Nat Royster, who came to Chicago in 1917 to take charge of the exploitation of the La Salle theatre and who since has been identified with the biggest publicity campaigns of a theatrical nature in Chicago, having just recently handled the Moscow Art Theatre proposition for Morris Gest, has opened his own publicity bureau in the Hartford building. He will look after wide spread publicity through the medium of boards, newspapers, cards and circulars. He publishes testimonials from Morris Gest, Earl Carroll, Ned Holmes (First National), Claude Saunders (First National), Mae Tinee, of the Chicago "Tribune," and others.

Royster handled Marigold Garden and has succeeded in having that show reviewed by the regular critics of the Chicago papers.

'GOD OF VENGEANCE' IN BRONX

"The God of Vengeance," closing at the Apollo, New York, Saturday, opened Monday at the Prospect in the Bronx, playing at \$1.50 top. The piece is given in English by the original company at the uptown house, which holds an option for a second week.

The Prospect formerly played stock and Yiddish plays by a stock company on Sundays.

The Lyric, on 42d street, is being negotiated for as a possibility to again house the much-discussed play. Otherwise the "Vengeance" piece will move to Chicago. "The Song of Songs" and "The Show Booth" are in at the Lyric, New York, for a week's stay this week.

Meantime the indictments on charges of immorality against the play's people is still hanging fire.

"WHY NOT?" GOING OUT; OPENING AT POWERS

Individuals Handling Tour—Ernest Glendinning and Estelle Winwood Leading Cast

"Why Not?" has changed hands for the third time since its original presentation by Equity Players at the 48th Street. It was taken over this week by a group of non-producers, and will be sent to the road at once, opening at Powers, Chicago, April 30. George H. Atkinson, a company manager and advance agent, is reported interested along with Grant Stewart, an Equity official.

The attraction did better than any of the other tries of Equity Players. Although "Why Not?" never pulled big business, it made some profit, the weekly gross averaging about \$7,500, but going as high as \$9,000 during a holiday week. Equity Players disposed of the show to Charles Miller, who moved it to the National, where Miller was forced to guarantee \$4,000 weekly. Business was so weak Miller gave it up, losing heavily on the venture. The final week of the several played at the National was slightly over the guarantee figure.

Louis Macloin took over "Why Not?" which was turned back by Miller, paying \$2,800 for the production. It was moved back to the 48th Street, where it played to about \$4,700 weekly for three weeks. Macloin claimed to have made a few hundred dollars.

When the show reopens Ernest Glendinning will play the male lead, originally done by Tom Powers. Estelle Winwood will also be added, but the balance of the cast will remain as originally framed. Glendinning is at present featured in "Anathema," which will be withdrawn from the 48th Street this week or next.

Equity Players and also Equity are understood interested in a percentage of the profits of the road venture. The original arrangement between Equity and the Players calls for a share of the profits for the use of the Equity name.

GUILD INVITES SCHILDKRAUT

The Theatre Guild has invited Rudolph Schildkraut to star under its direction in "King Lear" next season. This will make the second Schildkraut to appear for the Theatre Guild. Joseph, a son of Rudolph Schildkraut, has played in several Guild productions, "Peer Gynt" being the last.

The elder Schildkraut is currently starring in "God of Vengeance" on tour.

PETROVA MOVING TO OLYMPIC

Chicago, April 18. Mme. Petrova in her play, "Hurricane," will move from the Selwyn to the Olympic. She is reported guaranteeing the Olympic \$3,500 a week.

"Light Wines and Beer" moves from the Woods to the Selwyn on Sunday.

Townsend Walsh's Circus Publicity

Townsend Walsh has been appointed a member of the Ringling Brothers-Barnum and Bailey publicity staff. He will handle special press work on assignments. The post is a newly created one.

Walsh has been a legit publicity man for several years, handling as a rule attractions rated as "high brow."

Steel Next Season in Music Box

John Steel, the tenor, has been signed for next season's "Music Box Revue." The singer will leave the current "Music Box" cast June 1, when he will begin a tour of the Grauman (P. L.) west coast picture houses.

The current "Music Box Revue" is to take the road about June 1.



CHARLES ALTHOFF

In an offering which provokes continuous laughter in vaudeville and laughs where needed, in musical comedy and comedy drama, is now considering production offers.

The Columbus "Citizen" said "Charles Althoff, the 'Hicksville Sheriff,' ran away with the show." Next week (April 23), Miles, Cleveland.

Address care Edw. S. Keller, Palace Theatre Bldg., New York.

NEW "SPICE OF 1923" FOR WINTER GARDEN

Jack Lait Will Write "Spice" Continuation—Following Jolson's Short Run

The summer attraction for the Shuberts' Winter Garden will be "Spice of 1923," by Jack Lait, a continuation of Lait's "Spice of 1922" that played the Garden last summer.

It will follow the four weeks' run of Al Jolson in "Bombo," due to open at the Garden May 14, succeeding the current attraction, "The Dancing Girl," which is to leave New York for Chicago, stopping for a week in Detroit en-route.

"Spice of 1922," as revived and sent out by Ed. L. Bloom, has been doing a remarkable business at popular prices. Last week, its second in Philadelphia on a third return engagement, it did \$13,000 at the Chestnut Street opera house. The show remains in Philly and is routed to Detroit for four weeks after a week of one-nighters. Following the Detroit stop the show proceeds to the Coast, playing in the far west over the summer, with bookings taking it up to next spring.

Allan Foster, now producing in London, will return to New York to stage the new "Spice," as he did the previous Lait revue.

LYLE ANDREWS' SHOW

Joseph De Milt Associated in Producing "Dancing Duchess"

Lyle Andrews, director of the Vanderbilt, New York, will enter the producing field this spring, teamed with Joseph De Milt, who is general manager of the Vanderbilt Producing Co. Their first effort will be a musical piece of foreign origin. At present it is called "The Dancing Duchess," but may be renamed "Collette," and is aimed for the Vanderbilt in June. Charles Purcell has been engaged for the lead.

Andrews was formerly general manager for Oscar Hammerstein in the latter's operatic enterprises. He opened the Philadelphia and London opera houses built by the late impresario.

"MORPHINE," DRUG PLAY

Los Angeles, April 18. "Morphine" is the title of a new drug play which is now rehearsing at Egan's Little theatre, and will be presented there.

The author is Oscar Apfel, the film director, and he will also play the lead in the production.

Mary Hay Starring

Mary Hay was placed under a starring contract this week by Arthur Hammerstein. Her first piece will be "Plain Jane," a comedy with music, to be produced early next season. Miss Hay in private life is Mrs. Richard Barthelmess. She lately became a mother.

GALLAGHER and SHEAN'S RUN OF THE PLAY CONTRACT IN DOUBT

May Be Held to "Follies" and Prevented From Playing Under Dillingham-White Management

SIX IN "GINGHAM GIRL" HAND IN "NOTICES"

Moves to Try for Summer Run—Buzzel Leaves May 30

Six of the principals of Kussel & Schwab's "Gingham Girl" handed in their notice Monday, effective in two weeks when the musical comedy transfers from the Earl Carroll to the Central for a summer run.

Eddie Buzzel, featured comedian, will leave the attraction May 30, when his contract expires, and Helen Ford gave notice last Saturday after signing to play the title role in LeMaire & Jessel's new piece, "Helen of Troy, New York."

Others who handed in notices were Julia Keely, Russel Mack, Alan Edwards, Walter Jones and Louise Allen. Amelia Summerville was given two weeks' notice by the management when she refused to accept a 25 per cent salary reduction. The wholesale notice serving by the rest of the principals followed as a protest against the Summerville incident.

Last Saturday Schwab & Kussel called a meeting of the principals, except Buzzel, who has a run of the play contract, and announced a 25 per cent salary cut would be necessary for the summer. The producers asked that any objectors serve notice. It was further agreed that an answer would be expected Monday.

Following Miss Ford's notice, which was unexpected, Miss Summerville was notified her services would be dispensed with in two weeks. None of the other principals, all of whom had refused to accept the cut, was given notice, due to the contemplated loss of both Buzzel and Miss Ford, which, with any additions, would have practically meant recasting for the Harris engagement.

The principals were indignant following the action of the producers in Miss Summerville's case on account of the unimportance of her part and her moderate salary, taking the stand that the action was a gesture by Schwab & Kussel to save their faces after requesting all non-salary cutters to hand in their notice or they (Schwab & Kussel) would hand them out.

The management is counting on drawing transient trade by switching to the Central, which is directly on Broadway. It is in its 34th week and up to the first of April the average gross was \$16,000. Since Easter trade has been under the stop limit, but the musical has not taken full advantage of cut rating. Last week's takings were \$10,500.

It was announced "The Gingham Girl" would move to the Sam H. Harris. Wednesday it was stated "Icebound," which was due to be sent to Boston, would be continued at the Harris indefinitely. Reports were the Shuberts asked for the "Girl" for one of their houses because of an agreement that the attraction accept Shubert bookings in return for them handling the show last spring, prior to its entrance of Broadway. The piece was not then highly regarded and was booked independently into the Carroll. The Harris office stated there was no dispute over the change. The Central now has Cosmopolitan's "Enemies of Women," a feature picture. Prior to that Shubert vaudeville was the policy.

Earl Carroll will produce a summer revue for the Carroll which will likely go dark next week until the musical is ready.

COLORED "EAST IS WEST"

A special company of colored players is being recruited to present "East Is West" at the Lafayette, New York, April 30. If the piece proves successful with a colored company at the uptown house it will be routed as a road attraction in houses of the same grade.

Gallagher and Shean may remain with the "Follies" indefinitely, regardless of a contract to appear for Charles Dillingham and George White. Flo Ziegfeld, who returned from Florida last week, stated his contract with the team could hold them with the show in the opinion of attorneys. The agreement is in the form of a letter. Gallagher and Shean are receiving \$1,500 weekly in the "Follies" and the other contract calls for \$2,000 a week, with a percentage. They had intended playing a number of independent vaudeville dates following the close of the "Follies," but the revue may run well into the summer and then leave directly for the road.

The Gallagher and Shean-Ziegfeld contract is brief. As the players came from vaudeville they did not belong to Equity. The agreement establishes the salary for the run of the play and states that all other conditions as in the standard P. M. A. Equity contract shall apply.

Ziegfeld was out of the city when the Shuberts sought to prove Gallagher and Shean were "unique and extraordinary" in court. It was during his absence, but by his direction that the team was featured in several advertisements of the "Follies." The producer said the team had advised him they were not being billed properly as stars. Will Rogers was also featured with Gallagher and Shean in the ads. That brought a protest from Rogers who wired Ziegfeld: "Am I so rotten I have to be coupled with Gallagher and Shean." Rogers is also bound to the "Follies" because of its unprecedented run in New York, his contract calling for as long as the show stays on Broadway. He has contracts calling for pictures at the coast.

Ziegfeld stated this week he might run the "Follies" through a second summer, although he had not made up his mind about producing a new "Follies," in which case the present revue would be sent on tour. The average weekly business is said to be nearly \$34,000, but it is claimed the show has made but \$20,000 profit to date, although paying off a production cost of \$200,000. The "Follies" has been getting 65 per cent of the gross, but Ziegfeld has enjoyed further profit from the run as he is interested in the New Amsterdam theatre, with Erlanger and Dillingham.

Students of the Columbia law school retried the Gallagher and Shean case last week, the embryo barristers impersonating the various showmen figuring. The "decision" reversed the court, which some weeks ago found for the defendants, (Gallagher and Shean).

Tobias Keppler, attorney for the two comedians, stated this week that under no condition would his clients remain with Ziegfeld under their current contract after June 2.

There has been considerable clash between Ziegfeld and the comedians since his return from Palm Beach. Tuesday afternoon Ziegfeld was to have met Gallagher and Shean in his office by appointment about three o'clock. Instead Ziegfeld took a train for Chicago 15 minutes earlier and left Sam Kingston and Sam Harrison to meet the team. All that was said was the handing of a letter to the comedians. This letter Ed Gallagher later characterized as a stab in the back.

Gallagher and Shean contend that when Ziegfeld signed them in Chicago last May he wanted an option on their services beyond this season. They refused it, saying it were best they try out the arrangement for one season and then come to an agreement as to following seasons. Ziegfeld has not made any overtures regarding next season, and therefore a short time ago they signed a contract to star under George White's management in a piece to be entitled "Mr. Gallagher-Mr. Shean."

Mr. Keppler stated that no matter what Mr. Ziegfeld thought, Gallagher and Shean were going to quit working for Mr. Ziegfeld on June 2, which was the end of the week, and that Ziegfeld could seek to enjoin them if he cared to and that the

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SUMMER PLANS MATURING FOR WARM WEATHER SHOWS

Business Off Along Big Alley—Some Houses Going Along, Though Falling Under Stop Limit—“Zander” Best of New Plays

The final phase in Broadway's legitimate season is accurately reflected in the agencies. The brokers dealing in tickets on a premium basis are handling 20 productions as “buys,” while the cut rates list no fewer than 28 attractions. Some of the same shows on the buys list are also in cut rates, which is customary where balcony trade is weak. Dependence on bargain tickets, including the “two for ones” which are turned in directly to the box office, does not general extend beyond the middle of May, which is the period set for general closing.

The preparation of summer musicals is well developed and activity in that field appears far in excess of the dramatic shows which heretofore have been readied for tryout from the first of May on. There will be new musical comedies for Boston, Philadelphia and Chicago this summer in addition to Broadway's crop.

For New York the Shuberts are readying a trio, “In the Moonlight,” (the former Bert Williams show), “Spice of 1923,” due late in June at the Winter Garden, and “Bal Tabarin,” immediately. In addition already assured are “Adrienne,” being done by Louis F. Werba, “Helen of Troy, N. Y.,” sponsored by Rufus LeMaire and George Jessel, George White's “Scandals,” a new musical being readied by Charles Dillingham and a musical version of “Good Gracious Annabelle.”

The matter of a new “Follies” is yet in doubt. If put on, it will be much later than usual. H. W. Savage's “Minnie and Me,” will be joined in Boston by George M. Cohan's “Rise of Rosie O'Reilly,” later in the spring. A. H. Wood's “Naughty Diana” will be sent to the Adelphi, Philadelphia, and the new Woods in Chicago about June 1. Philadelphia will have a revue at the Walnut street, the show being produced by Jos. M. Gates and J. P. Beury and due about the same time.

Cool April weather continues to favor the box offices so the general drop in grosses last week could not be alibied by the temperature. A number of attractions which dropped under the stop limit are scheduled to remain a few weeks longer though notice was served by the house managements. The explanation is that very few new shows are seeking time and producers are inclined to gamble regardless of losses. The house angle is an economic one, it being better to lose a few hundred than drop several thousand by going dark during the period during which rent is charged off.

Among the new offerings “Zander the Great,” at the Empire, is now out in front as the best prospect. It easily beat \$10,500 for the first week and the second started off with indications of a jump to \$14,000. “If Winter Comes,” which started off well at the Gaiety, declined something like \$4,000 its second week for takings of about \$8,500. “Anathema,” the play from the Yiddish which braved Broadway at the 48th Street, never got started. At the flop figure of \$4,500 (\$2,000 opening night) for the first week it will soon be withdrawn. “The Exile” was able to attract moderate business at the Cohan and is claimed to have a chance. Its first week was a little over \$7,000 which in light of a \$4,000 guarantee hardly means a profit. “Clinders” at the Dresden and “Elsie” at the Vanderbilt both failed to climb. The latter show dropped to around \$7,500 while the former equalled the \$8,500 pace of the opening week.

This week's new presentations uncovered nothing of promise. “Within Four Walls” at the Selwyn, won mixed notices; “How Come,” a colored show at the Apollo, heavily saddled with preliminary costs, was not rated highly and its second night drew but \$500. Harvard's Dramatic Club tried Broadway for the first time via the Comedy, engaged for one week. Its first half week offering “The Life of Man” failed to interest and the second night saw but a handful of patrons. “Beranger” is announced for the last three days. Another one week booking is the Lyric with “The Song of Songs” and “The Show Booth,” which formed a special afternoon show recently.

Next week the first presentation of the American National Theatre will be made at the 44th Street, the attraction being “As You Like It” at \$250 top and to run at least four weeks. “Sally, Irene and Mary” moves from the 44th Street to the Century, the latter house being available when “The Lady in Ermine” goes to the road Saturday. “The Love Habit” will close at the Bijou which will get “Uptown West,” recently put on as an extra matinee show at the Carroll. “The Dice of the Gods” stops after a week and a half at the National and that house will try a second engagement of “The Cat and Canary,” the booking being made to permit the mystery play to try for further profits via the cut rates. “Liza” a colored musical which has been limping along at the Bays is also due to withdraw Saturday. The Theatre Guild will move its “The Adding Machine” up to the Comedy, the Garrick getting the final production.

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THREE MORE CURRENT PLAYS LET FOR “PRODUCTION STOCK”

Trail Blazed by “Abie's Irish Rose” Followed by Others—More Profit From Stock Than Regular Playing

Two more Broadway successes, following the start with “Abie's Irish Rose,” have been secured for “production stock” and will be presented by Terry Duffy and Art Smith, who are conducting stocks at Washington, Baltimore and Brooklyn (Crescent). “Give and Take,” now running at the 49th St., has been contracted for the first two named stands and four weeks have been guaranteed as a minimum. It is conceded more profit will be made from the stock showings than by playing the attraction regularly for a week in each city. Plans now call for playing “Give and Take” for two weeks each in Baltimore and Washington, but the

dates may be extended. In consideration of the stock arrangement the touring dates arranged for those stands have been cancelled.

“Six-Cylinder Love” was similarly secured by Duffy & Smith and presented simultaneously in Brooklyn and Washington. In the latter city it is in its third week. The Brooklyn engagement started out a loser, although additional expenses attending the opening of the house with stock were charged against the first week's receipts. “Just Married” will succeed at the Crescent on April 30.

All three pieces are currently operating under their original managements, in New York or on the road.

CO-EDS BARRED

Syracuse University Places Ban on Amateur Performances

Syracuse, N. Y., April 18.

Twinkling legs and dimpled knees of Syracuse University co-eds may be perfectly permissible in classroom and gym, and on the campus, but never, never can they be subjected to the opera glasses of “ball-headed” row.

Such is the formal decree of the university authorities. And as a result there will be no musical comedy production by the varsity society, Tambourine and Bones, this spring.

Co-eds may not appear in T. and B. shows, rules the faculty, and as a result the university's oldest dramatic society may give up the ghost, it is said.

Five separate petitions made by the most influential students on the campus, including Charles Aufdehar, president of Tambourine and Bones and of the Interfraternity Conference, failed to soften the decree. “Co-eds shall not take part in the burlesque shows.” During the war the co-eds took part in three productions, which proved to be the most successful in the history of the organization.

Members of the faculty, stoked at what they term “a vulgar exhibition,” put on the lid.

Then the members of the society voted, “No co-eds, no show,” and all plans for this year's show have been canceled.

The girls themselves are just as anxious to take part as the men are to have them. “An outrage,” they term it, but the powers that be have no intention of changing the ruling, according to Vice-Chancellor William P. Graham.

BAILEY'S REPUBLIC

Present Tenant Gets House on 21-Year Lease

Oliver D. Bailey will take over the Republic, New York, under a 21-year term lease. All terms have been agreed on and the deal will be closed as quickly as the title to the property is cleared. Bailey is the present tenant of the Republic, having secured it through the unexpired lease held by A. H. Woods last summer.

The Woods lease, in which A. L. Erlanger and several others were interested, has another year to go. Under its provision the annual rent to Arthur Hammerstein was \$35,000, plus a percentage of the profits. The present deal with Woods calls for a yearly rent of \$65,000, plus taxes. The new lease calls for \$75,000 annually.

Ownership of the Republic was claimed by the widow of Oscar Hammerstein. When the case was heard in court last month the findings were in favor of the defendant (Arthur Hammerstein), although it was never announced. The deceased impresario turned over the Republic to his son in lieu of Arthur's commission in arranging the settlement between the Metropolitan and his father, whereby the latter was paid \$2,225,000 to stay out of grand opera for 10 years. Arthur was to have received 10 per cent. of the payment.

The Republic property is not owned outright by Hammerstein. The ground rights were bought from the Davidson estate by the elder Hammerstein for a 65-year term, which expires in 1945. At that time the ground reverts, but Hammerstein must be reimbursed for the value of the structure. The agreement provides that should an office building be erected on the site, the value of the building must be paid over by the ground owner. A Mr. Simpson of the Gelsha Realty Co. is said to have the ground rights.

Sammy Lee Staging ‘Helen of Troy’

Sammy Lee will stage the new George Jessel attraction now being readied, “Helen of Troy, N. Y.” Lee staged the “Bal Tabarin” show for the Shuberts recently.

Louis Bennison Is Back

San Francisco, April 18. Louis Bennison, who has been in Australia for a year returned last week.

TOO MUCH REHEARSING STARTS CHORUS REVOLT

16 Girls Walk Out of “Jack and Jill”—13 Returned—3 Had Engagements

Insurrection broke loose in the ranks of the chorus girls of “Jack and Jill” last week. The 16 ponies and mediums “walked out” in a body, but 13 changed their minds and returned.

The girls resented the almost continuous rehearsing since the show opened at the Globe. Their anger broke loose when the 16 were ordered to remain after the performance for rehearsal. Three of the girls—two sisters and another who had important engagements—started a strike, and won over all the others.

The girls left the theatre, but Charley Judels met them on the sidewalk and dissuaded them from their intention.

While the girls were discussing what to do the three who started it left for their engagements.

John Murray Anderson had not arrived and so knew nothing of what happened. The following day, when he asked the three girls why they weren't at the rehearsal, they told him what had happened, and that everyone was ready to walk out.

When the 13 heard of this the dressing room at the Globe sounded like a debate in the Irish Senate. What the three listened to is nobody's business.

“JULIET'S” RUN

Will Take American Shakespearean Record

Jane Cow's “Juliet” reached its 100th performance Thursday and, although no record is aimed at, the attraction is now assured of the longest run of any Shakespearean attraction in America.

The record, made by John Barrymore as “Hamlet” this season, was 101 performances. Last week “Romeo and Juliet” grossed \$11,500 at the Henry Miller and its stay is expected to continue until the first of June.

“Roger Bloomer” Finally Closing

The final closing of “Roger Bloomer” will happen Saturday at the Greenwich Village theatre.

It was Equity's best bloomer at Equity's 48th Street and went downtown on the commonwealth plan.

“Pride” Following “The Wasp”

“Pride,” by Thompson Buchanan, will be presented by Oliver Morosco in Stamford April 20. The piece, first called “Mon Papa” will move into the Morosco Theatre when “The Wasp” moves out.

THE VALENTINO TOUR EXTENDED 10 WEEKS

Film Dancing Star Will Travel Into July—Doing Very Well of Late

Boston, April 18.

The Valentino tour brings Rudolph Valentino and his wife to the Arena tomorrow (Thursday). The company comes in here from Portland, Me., where it is tonight.

Within the past two weeks the Valentino trip under the auspices of the Mineralava beauty paste people is reported to have made money. Its net last week is said to have been \$2,600 with an estimated overhead of \$15,000 weekly. The show is playing in large places at \$1.50 and \$2 prices. This appears to be drawing a more popular crowd than the dance cabaret or ballroom proposition did and it also gives a greater capacity. The Arena seats 25,000.

The extension of the contract with Valentino by the Mineralava concern for 10 weeks from May 1, carrying the tour into July, is almost a certain sign that company is satisfied with results. Its results are two-fold, in advancing Mineralava as a beautifier and the proceeds from the tour which otherwise might be charged against publicity for the compound.

A change appears to have been made in a billing line connected with the beauty contest held in each town, Valentino plays. It now reads the winner of the contest “may be” Valentino's next leading lady in a picture.

MACLOON-ALBERTSON

Louis O. Macloon Married Lillian Albertson Tuesday

Chicago, April 18.

Louis O. Macloon, general publicity manager for W. R. Hearst Cosmopolitan Pictures, arrived here today with his bride of a day, the former Lillian Albertson. They were married in New York yesterday before leaving on the 20th Century. Macloon is here to handle the opening of “Enemies of Women,” which has its Chicago premiere at the Roosevelt theatre Sunday.

Lillian Albertson is the well-known actress who lately appeared in New York in the cast of “Why Not?” which Macloon took over from the Equity after its run at the 48th Street theatre. She was formerly the wife of A. J. Levy, who is a partner of A. H. Woods in the ownership of the Eltinge theatre. They were divorced several years ago, the wife retaining the custody of their child.

Macloon was granted a divorce here in Chicago only about four weeks ago. His former wife was a non-professional.

ONE-NIGHTERS NEXT SEASON PREFER MUSICAL SHOWS

Proved Best Money Getters This Season—Early Plans Include Several Musical Road Show Hits—Texas, Heretofore Dead Territory, to Be Tested

The efforts of the larger producing managers in regard to routing attractions on the one to three-night stands next season are being devoted mainly to musical shows. The larger producers, according to present indications, will make an effort to secure their returns from the one-nighters with that style of attraction.

During this season the few musical shows routed over the one-nighters in most instances made money. Those routed through the south and west found the going spotty, with the good spots taking them over the bad places.

Texas for next season appears to be a possibility for road attractions. It has been practically dormant for the past few years due to the majority of theatres being devoted to pictures and vaudeville. A few popular-priced musical shows of the cartoon style went into the territory

this season and secured returns. Next year it is believed some of the bigger musical attractions will tackle the same towns.

Although routing for the one-nighters is in its infancy for next season plans have already been completed for companies of “The Gingham Girl,” “Sally, Irene and Mary,” “Little Nellie Kelly” and “Good Morning Dearie” to play the towns of that class. Of the five companies of “The Fool” three will be routed to play from one to three night stands.

The apparent desire of the larger producing managers to devote their efforts to musical shows for the one-nighters next season will work in satisfactorily with the plans of the theatre managers who have organized to produce shows for their houses. Their efforts will be devoted largely to dramatic pieces, with no attempt made to enter the musical comedy field.

INSIDE STUFF

ON LEGIT

The observance of the 18th anniversary of the Hippodrome's existence Thursday (April 12) night was marked by several touching features. Mr. Black, the president of the U. S. Realty Corporation, which controls the Hip property, to be converted into a huge hotel, spoke. Pictures of activities of the Hip under the Dillingham regime were shown and three of the chorus girls with the theatre since its 18 years' existence were signaled out for honoring with massive bouquets. The orchestra played a medley of the past Hip song hits, Raymond Hubbell conducting "Poor Butterfly" and John Philip Sousa his "Stars and Stripes" march. A tribute was also paid to the late Manuel Klein, who, for many years, composed all of the Hip shows.

The Yiddish extras in "Anathema" at the 48th Street demanded \$50 a week when moving uptown from the Yiddish Art theatre on 26th street. Asked the why of the increase, the management was informed the extras considered the uptown shift traveling and the road scale should prevail.

In effect the following duolog is reported during the performance at the recent Empire premiere in London, only it was not on the stage, but in the audience: Ethel Levey, greeting Clarice Mayne effusively, "My dear, and where are you working now?" (Clarice makes big attempt to get over even greater warmth), "I have had to withdraw owing to throat trouble." Ethel responds, "Dearest, why don't you go to Dr. —?" He is wonderful—no operations, no fooling about, just the injection of monkey gland secretion. Why, dear, when I was at the Alhambra recently I thought I should have to give up—really I did. I went to see him and in a few days I sang as well as ever. He is wonderful. Why, darling, Jose Collins goes to him every day of her life. All the best people are going to him."

Sam Harrison, manager of the "Follies" was mystified recently when the bank balance for the show account was \$30,000 more than he figured it. A tally of the check book resulted in a credit of less than \$1,000. Will Rogers happened into Harrison's office when the latter was trying to solve the puzzle. Will produced from his pockets a bundle of salary checks explaining he forgot to deposit them. His earnings from humorous speeches at banquets and weekly newspaper contributions have more than paid all expenses, and Rogers has not touched his "Follies" salary all season. Last week while practising polo in a riding academy he was hit with a mallet, his upper lip being badly cut. That did not keep him out of the show, though he cancelled several after dinner talking dates.

Samuel Shipman and A. H. Woods are not speaking. That is A. H. Woods won't speak to Sammie. The reason is that Shipman wrote in one of the papers there should be a heavy import tariff against all foreign plays. Sammie Shipman won't speak to Samuel Hoffenstein because Huffy wrote the reply for Woods which appeared later, in which Shipman says he was roasted.

Little Edwin Mills, the baby hit in "Zander," at the Empire, is threatened with legal trouble. The permit that made it possible for him to appear the opening week was procured at the eleventh hour through the intervention of a man highly connected politically. By the end of the week the authorities were haggling over renewal of permission to let the child, who is considerably below 10 years of age, continue. The baby is a nephew of Mary Eaton, being the son of her sister, a non-professional.

H. H. Frazee has sued Geneen and McIsaacs for a sum to be determined, to be the difference between \$3,500 weekly as the Frazee theatre's share for each of the past four weeks and what the theatre got as its percentage during the four weeks of "Barnum Was Right." Geneen and McIsaacs had agreed to take the house for "Old Man Smith" with Tom Wise and guaranteed \$3,500 weekly for four weeks. This deal was canceled when they withdrew from partnership with Murray Garson in the ownership of the show. Frazee, claiming that Werba's comedy did not yield him \$14,000 for his end in the four weeks, wants the difference. The trial will come up next week.

The storehouse holding Comstock & Gest's former productions was destroyed by fire early Sunday. It was claimed the loss was over a half million, but the settings lost included the big spectacles staged several seasons ago and which were "dead storage." They included "Aphrodite," "Mecca," "The Wanderer" and "Chu Chin Chow." Only the latter show of all destroyed was scheduled to again be sent on tour. Insurance of \$50,000 was reported. It was said the firm formerly had the warehouse insured for \$200,000, which was reduced about two years ago.

Crosby Gaige relates an odd experience that befell Arch Selwyn in London recently after a good dinner. He attended a London show and liked it so well he bought the American rights. The next day he found out it was "Partners Again."

"Life of Man," the Andreyev play which is being presented by the Harvard Dramatic Club this week at the Comedy, was put on here but once before. It was in the same theatre when occupied by the Washington Square Players. The only feature of the Harvard club's try that has attracted attention is the settings which were designed by Donald M. Oenslager, a student, who also supplied lighting novelties.

Weber and Fields teamed again for a special appearance one night last week. It was on the occasion of a coming out party held by Sherry's for the debutante daughter of one of the Brokaws. To show how far Fifth avenue is from Broadway, the Brokaw party was under the impression it had succeeded in getting the comedians together after being separated 18 years. Weber and Fields received \$1,000, their little stunt, which included the mesmerism and choking bit, taking 12 minutes.

Several critics on the metropolitan dailies were placed in an embarrassing situation when Maurice Schwartz presented "Anathema" in English. As done in Yiddish the play was highly regarded. One reviewer in looking it over at the Yiddish Art theatre went so far as to say it was the nearest thing to the Moscow Art Theatre that had been put on here. When "Anathema," with an English speaking cast, opened at the 48th Street last week most of the comment could not fail to reflect its failure. Since then the critics who saw it downtown have been trying to square themselves for the opinion of the play in Yiddish.

Recently a meeting was held at the Adams House, Boston, when every ideal theatre manager attended, the session having to do with adjusting stage hands' problems. Fred Dempsey, head of the Boston local of the I. A. T. S. E., took occasion to denounce A. J. Sheldon, general manager for the Shuberts in Boston. It is reported that Dempsey's oration was most vitriolic, but after the meeting Sheldon offered to shake hands with the stage hands' leader, with the remarks that the seething punning was "only from the lips and not from the heart." The unionist's anger is said to have been aroused at Sheldon's tactics, which included an alleged attempt to make a separate arrangement with the crews working in Shubert theatres, which would have amounted to an alleged double-crossing of Dempsey.

Alfred T. Darling is arranging the program for the 37th annual benefit show to be given at the Hudson April 29. Out of the sack and burial fund of the Treasurers' Club of America. The Hudson will again be divided without cost through the courtesy of Mrs. H. B. H. The tickets are on sale at the box office.

PLAGIARISM CHARGE

Petrova's "White Peacock" Taken Into Court by W. H. Roberts

Oiga Petrova is charged with plagiarism in a New York Supreme Court suit filed Monday by William Henry Roberts, who alleges that his play, "La Rubia," and Mme. Petrova's production, "The White Peacock," are "one and the same play and theme, with minor variations." The latter play, credited to the actress-star for authorship, played on Broadway in 1921.

Roberts alleges that on Aug. 14, 1918, he submitted "La Rubia" to Mme. Petrova, who was to produce it within one year on the usual author's royalty, or else the rights would revert to the playwright. Having failed to put it on within the twelve months, Roberts claims all rights.

For failure to be credited with authorship of the play Roberts estimates his damages at \$20,000. His royalties for the run of the play so far are estimated at \$15,759, totaling \$35,759.33.

TWO FOREIGN PLAYS BOUGHT

Two new plays were bought by George Chooos on his recent trip to Europe and are scheduled for early fall presentation in New York. They are "The Whirl Into Happiness," a musical comedy which appeared at the Gaiety in London last season, and "The Storm Bird," a Hindoo drama, playing to good business in Hungary.

Chooos, who returned from Europe last week, intends to present a 42-people Russian ballet at a legitimate Broadway theatre early in September. Mr. Chooos signed this company, which is known as the Russian Romantic Theatre, after seeing them in Berlin and Holland, and he is making arrangements to bring over the special settings and costumes that have been used abroad. Claudia Pavlova, sister of the famous Anna, is the leading woman dancer and Boris Romanoff is the premier male dancer, as well as the producer. Others in the ballet are Elena Smirnova, Elsa Kruger and Anatoly Obouchoff.

AMBROSE SMALL APPEAL

Montreal, April 18. Another chapter in the fight of the \$2,000,000 fortune of Ambrose Small, missing Toronto theatrical magnate, has opened with the filing of an appeal from Judge Emerson Coatsworth's recent decision, refusing Mrs. Small's application to swear to an affidavit that her husband is dead.

The appeal, filed on behalf of Mrs. Small by her counsel, Frank J. Hughes, is based on the following grounds: That the order is against the evidence and the weight of evidence; that the material and evidence leave ought to be granted to the petitioner to swear and file an affidavit of the death of the said Ambrose Small, as asked.

Mrs. Small's application, heard and refused by Judge Coatsworth last month, was opposed by the Misses Florence and Gertrude Small, sisters of the missing man. No date has been fixed for hearing.

"COLD FEET" IS FARCE

"Cold Feet," a farce by Fred Jackson, produced by L. Lawrence Weber, opens April 27 in Stamford, Conn. The company will include May Vokes, Glenn Anders, John T. Doyle, Leighton Stark, Guy Pendleton and Teddie Hammerstein.

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ADDRESS

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MARTIN J. DIXON'S ESTATE

Left \$500 in Cash and Household Effects

Heirs and creditors of the estate left by Martin J. Dixon, old time theatrical manager, who died March 17, were last week by Surrogate Foley, of New York, directed to show cause May 29, why James J. Frawley, Acting Public Administrator of New York County, should not be appointed administrator of his property.

According to Mr. Frawley, Mr. Dixon left about \$500 in cash, on deposit, with the Fifth Avenue National Bank, and some household and personal effects; and claims against the estate so far is \$1,872 from the Actor's Fund of America; about \$12 to cover cost of advertising to heirs and creditors, and \$127 from Frank E. Campbell, undertaker.

Mr. Dixon, who died a victim of locomotor-ataxia, is survived by two sisters, Mrs. Arthur Duryea, and Miss Phoebe Dixon. He was about 65 years old, a widower, and had been an Actor's Fund patient at various periods from 1913 until his death.

Years ago he was manager of the Third Avenue theatre, at 31st street, New York, and 40 years ago when the house opened under the management of McKee Rankin, was head usher. When the house opened again, he again became its manager. After Mr. Rankin gave up the theatre, Henry R. Jacobs had the house, and Mr. Dixon, who had become an actor, organized a company, and played there for eight years.

WOODS' TWO NEW PLAYS

A. H. Woods has secured two new plays, "Mission Mary," by Ethelbert Hale, and "Guilt," by Edna Sherry. The latter piece was tried out in Washington earlier under another title.

Montague Glass is due to arrive in New York in about a week, and will start work together with Jules Eckert Goodman on a new Potash and Perlmutter play. This will be the sixth of the series. August of this year will mark the 10th anniversary of the production of the first of the P. P. plays. Since that time there has not been a single week but what one of the series has been playing somewhere in the world, even including Ireland.

"DEARIE'S" 80 WEEKS

"Good Morning, Dearie," will close in Rochester, N. Y., Saturday, at which time it will have completed 80 consecutive weeks. The attraction was listed to be called in last month, but it is understood continuation was requested in order that some road stands would be kept open.

"Dearie" is reported a big money maker, next to "Tip Top" on the Charles Dillingham list. It has been purchased for one-night territory next season by Leffler & Bratton.

\$1,000 LEFT TO ACTORS' FUND

That out of a net estate of \$20,272 left by Frank McWatters, who died June 9, 1921, the Actors' Fund of America, under his will and codicil, receives \$1,000 "in acknowledgment for their kindness to my brother, Thomas McWatters," was disclosed last week in the Surrogates' court, New York, through the filing of a transfer tax state appraisal of the decedent's property.

NEW "G. V. FOLLIES"

John Murray Anderson sails for London April 28 on the "Olympic" for a fortnight's vacation. Augustus Barratt, who composed Anderson's "Jack and Jill" show at the Globe, New York, will accompany the producer.

Anderson will also look into several novelties abroad for the new "Greenwich Village Follies," which he will put into rehearsal immediately upon his return.

CUSHMAN CLUB BENEFIT

Philadelphia, April 18. A benefit performance will be given for the Charlotte Cushman club at the Walnut street theatre on the afternoon of Friday, April 27. Among those who have promised to be present are Blanche Bates, Wallace Eldinger, Mary Nash, Fiske O'Hara, several acts from Keith's and a representation from the "Greenwich Village Follies."

SHOWS CLOSING

"The Merry Widow" at the Lyric, and "The Great Gatsby" at the Lyric, both closing this week.

WAGNERIAN OPERA

Season for New York in \$500,000 Corporation

New York will have an annual season of Wagnerian opera as a result of the success of the German-imported Wagnerian opera company, now on tour, and which was so favorably received at the Manhattan and Lexington opera houses, New York. For this purpose a \$500,000 Wagnerian Opera Co., Inc., has been chartered under the laws of the state of Delaware, with George Blumenthal interested.

A number of wealthy art patrons are also concerned. Melvin H. Dalberg will be in executive charge of the Wagnerian festivals, commencing next season.

The Wagnerian Opera Company returns to Berlin May 12, sailing on the "President Harding." They close their tour in Buffalo May 9.

The plans for next season's Wagnerian opera festival are announced as opening Oct. 15 in Washington with a tour before coming into the Manhattan Opera House, New York, for six weeks, beginning Dec. 25.

Organized financing and sponsorship is counted on to do away with such entanglements as the present suit by John Tjarks against the Wagnerian Opera Festival, Inc., in the New York Supreme Court, as a result of which Justice Giegerich has granted Tjarks' motion to collect \$3,970 as a balance due on a \$7,500 note.

Following the German players' difficulties in their opening in Baltimore last winter, Tjarks advanced the company \$10,000, of which \$2,500 was returned from the proceeds of the Philadelphia run. A note for the balance was issued and signed by Theodore Lattermann and Richard J. C. Schnier, members of the opera company, as representing the entire troupe.

Tjarks is said to be a man of means, interested in the arts. He assisted the company on the understanding they would repay his money from the New York receipts. The company still owed the U. S. Shipping Board various sums for passage, which had first to be paid off.

The opera singers agreed to set aside 25 per cent of their salaries weekly towards satisfying Tjarks' claims, with \$3,970 still due of the \$7,500 note, before he was compelled to sue. George Blumenthal, president of the company, filed an affidavit admitting Tjarks' valid claim.

LEGIT ITEMS

The proposed new Weber and Fields Music Hall may be definitely decided on next week, it is said. The backers for the new house are Cincinnati business men, one the owner of a chain of drug stores and the other an automobile dealer.

Hugh Grady, general manager for Arthur Hammerstein, is back at his office, fully recovered from an appendicitis operation.

Joyce White, the dancer in "The Clinging Vine" at the Knickerbocker, may appear in a London revue this summer. The Thomson Twins, English, "erroneously" brought over by Savage for that show, upon returning to England, recommended to producers over there that they secure Miss White.

Helene Coyne and Henri French have left "The Gingham Girl."

Frank D. Lane, actor, stage manager, scene painter and vice-president of the Catholic Actors' Guild of America, left an estate of about \$200 in personality and no will when he died October 29, according to his widow, Katie Lane, of 204 Fifth street, Jersey City, N. J., in her application for letters of administration upon the property, granted to her by the Hudson County (N. J.) Surrogate's Court. Mr. Lane, survived only by his widow, helped stage the "Joan of Arc" at Fordham Field, N. Y., in the summer of 1922.

Clara Moore left Wednesday for a two months' vacation abroad. Miss Moore was with the Drew-Carter company in "The Circle."

Three cast changes will be made in "Papa Joe" when it moves from the Princess to the Lyric Monday. Marion Lamar, Norman Kendrew and Maurice Kilduff will replace Ed Layton, and the Karpis and Arnold Siders.

The show reported from a trip to London, which was about to be sent to the Lyric with George M. Cohan, and which was said to be a new production, is said to be a new production.

LOOP MANAGERS FORCE END OF CUT RATE AGENCIES

Hermann Does a "Carrie Nation," Wrecking Ritz, and Cole Is Forced to Close Playgoers Office—But Cut Rates Still Have Defenders and a Fight Is Impending

Chicago, April 18.

In striving to learn what is the actual trouble with trade in the legit business loop managers reached the greatest heights thus far in their moments of unrest last week.

They pounced upon the cut-rate ticket situation and touched off an explosion that promises many angles of the loop's misjudged and mismanaged legit situation.

It took the cut-rate ticket situation to ignite the smouldering unrest of the local legit situation into a flare-up against everybody connected with the cut-rate tickets. When the Couthouls were counted it was disclosed that the Playgoers' Association (operated by Charles Cole) was no more and the Ritz ticket agency on Randolph street, opposite the Colonial, had been eliminated by U. J. Hermann, manager of the Cort theatre. There is a wide difference among the house managers as to the cut rates, despite what is reported to be a united stand among the managers against the split-price pasteboards. It's up to the cut-rate defenders to prove their assertions that some of the house managers must use cut-rate tickets for success in the loop.

The Couthouls offices were brought into the limelight in the tirade against the cut-rate tickets through the connection that Cole holds with the Couthouls. Cole is chief assistant to Mrs. Couthoul. He has long been in the employ of the chief ticket broker of the town. Several weeks ago Cole opened up a cut-rate ticket agency under the name of the Playgoers' Association, with offices on Clark street. Some of the loop managers didn't know of this until they read Variety. The idea was fast grasped by the public. As the result of the successful operation of the Cole offices many theatres in town were finding an improvement in their balcony trade on the early nights of the week.

Mrs. Couthoul is sometimes blamed for things that are out of her knowledge, but in revealing the faults of the Couthoul system the statisticians merely indulge in facts. It is not the desire of the statisticians to complain of the Couthoul system just because of opportunities to reveal shortcomings; the arguments against the Couthoul system have been repeatedly used for the welfare of the chief scalper himself as well as for the general good of the local legit situation.

In considering the Cole offices for cut rates it was either a case of Mrs. Couthoul releasing Cole from her employ or else relinquishing contracts for the bona fide scale of hotel tickets from the leading theatres in town. Just who "turned up" Cole isn't known, but inference is made that one of the so-called independent theatre managers did, for no other reason than the Cole system interfered with what had been successful operation of cut-rate tickets at this particular theatre. The situation was squarely put up to the Couthouls offices with the result that on Saturday night Cole announced that the Playgoers' Association was no more. Cole will remain with Mrs. Couthoul. His offices on Clark street have been done away with and all the propaganda that was used to put the Playgoers' Association on a firm footing was burned up.

Insiders claim the managers will only maintain this victory for a short time because an established cut-rate ticket office is bound to crop out in the loop. There's small chance of the loop managers sticking together to combat the cut-rate ticket situation. Where one theatre opposes the cut rate ticket possibilities another finds through the functioning of the low-price ticket. Both the so-called "syndicate houses" and the Shubert houses have mutually benefited by cut rates. Why the kick against the cut rates was made isn't clearly known except that the New York offices may have been misled in information that brought about the general order to force Cole out of business.

Manager Hermann of the Cort took the Ritz situation in his own hands. It is said the Ritz Office exhibited a sign in the window of the Randolph street offices reading that there was for sale inside cut-rate tickets for the Cort theatre. Hermann walked into the Ritz Saturday noon without any warning, spotted the sign and immediately demolished the office interior in a manner that recalled the days of Carrie Nation's attacks upon emporiums that are no more. Over 3,000 people gathered on the street in front of the Ritz while the battle

against the Ritz was being conducted by Hermann. It was the most sensational attack ever made on a ticket agency in Chicago. For years Hermann has been noted for taking situations that are claimed to be in opposition to the independent policy of the Cort in his own hands, but the Ritz trouble far outdoes anything hitherto engaged in by the athletically-built Hermann, but there are angles to it that promise to create later complications.

To Cole's credit it can be stated that the Playgoers' Association was functioning as a bona fide cut-rate ticket office. It drew the attention of more than one enterprising house manager. It can be stated that one manager in town was on the verge of secretly buying stock in the Playgoers' Association. Going into the innermost secrets of the operations of the Playgoers' Association it was found that the cut rates as conducted by Cole were doing good for certain theatres on Mondays and Tuesdays than perhaps the managers who started the fight against Cole imagined.

The rumormongers of the week will undoubtedly bring the New York offices into closer touch with loop conditions, with a careful survey of cut-rate possibilities. It happens that the managers who are fighting the cut rates aren't doing anything to overcome the Monday and Tuesday night slumps. It can be further stated that one of the most active opposers to the cut-rate tickets is a manager who can boast of utilizing them for special parties until his house is noted for having arranged more special parties on Monday and Tuesday nights at split prices than all of the other houses in town combined. After all it may be a case of the rival managers in town fighting for their own houses, striking at the Cole situation merely with a viewpoint of stopping a progressive angle that insiders claim would be a proper solution to offer battle against the dance hall craze on the early nights of the week. It's all political, this fight against the cut rates, but now that the explosion has come it remains to be seen in what direction the next step will be made.

According to wise house managers in the loop, cut-rate tickets are necessary to improve the balcony trade on Monday and Tuesday nights if not on Wednesday night. It's gotten so that only Saturday and Sunday give the loop theatres the old-time business. The dance hall managers are giving the Monday and Tuesday night merry seekers a better "play" for their money than the loop theatres.

"Cat and Canary" made profits at the La Salle after the move from the Princess through the help of the cut rates. "Cat" had to engineer the cut rates to reach the stop clause of \$10,000. When the cut rates were ordered out at the La Salle the powers-that-be lowered the stop clause. "Cat" to a reported gross of \$7,500.

"Up the Ladder" has sailed into a most unexpected success at the Central, attributed to the cut rates. "Peter and Paula" reached profitable business due to the cut rates for the first week only and back to regular prices now.

When the cut rates were tried the dance hall managers realized that they were facing opposition from the loop legit managers. Now the situation returns to its previous angle. The real trouble with the loop legit managers is that they are baffled by the manner in which playgoers remain away from the theatre on Monday and Tuesday nights. It is predicted the present situation will be reopened for a general scrap with the managers who favor the cut rates side-stepping a promise to continue the opposition to such a campaign as conducted by Cole.

What trade was done by the respective shows in town the past week was almost forgotten in the gossip that crept out of the excitement about the cut-rate uprising. There was only one premiere, that of "Bristol Glass," at the Blackstone. Night after the premiere Frank McGlynn was taken ill, necessitating a postponement of the Tuesday and Wednesday night performances. McGlynn returned to the east Thursday night. The interference prevented a line being possible on what "Bristol Glass" will do here. The critics were favorable to the piece.

"The Rear Car" gave away at the Cort to "R. U. R." It was a game fight "R. U. R." at the Cort, wholly due to the popularity of Taylor Holmes. No money was lost by the

mystery play, but the profits were so small that a change of attractions was hurried by the Frazee offices. "R. U. R." received good notices, but it's doubtful if the typed play will strike the trade that the Cort is always noted for during the late spring season. Down at the Prince Eugene O'Brien made a premiere on Sunday night, heavily papered, being followed up on Monday and again last night. There is a chance for "Steve."

Three switches of houses will be made Saturday for attractions now in town. "Blossom Time" will move to the Great Northern, releasing the Apollo in favor of "The Passing Show." "Light Wines and Beer" moves from the Woods to the Selwyn. Mme. Petrova, still determined to make moving a sure value out of "Hurricane," will go into the Olympic. There will be more of a chance for Petrova at the Olympic than there was at the Selwyn, since the Olympic's clientele is the sort that fancies a play of Petrova's contribution.

There wasn't anything sensational connected with the trade of the past week except the Moscow Art Theatre continued its winning gait at the Great Northern. Now there isn't anything to take away a house success for the Morris Gest enterprise on its three weeks' stay here. The crisis was handled with the showmanship that Mr. Gest usually displays. Much credit must also be given to Jack Dillon. The Gest victory this time is perhaps the biggest accomplishment ever credited to a New York showman visiting these parts.

Last week's estimates: "Bristol Glass" (Blackstone). Only five performances given after the Monday premiere due to cast illness. Low operating expenses promises to hold this piece longer than conditions predict.

"Two Fellows and Girl" (Cohan's Grand, 5th week). Cohan's piece well liked. Is easily New York timber. Can stay here at profit just as long as George M. wants to hold it. Slightly under \$11,000.

"Peter Weston" (Harris, 7th week). Holds up at good average. Easily most popular show this house has held all season. Around \$13,000 once again.

"Loyalties" (Powers, 2d week). Hasn't hit the gait expected, but passes losing mark with \$10,000. Promises to get at least three weeks more.

"Sally" (Colonial, 14th week). Has settled down to an average \$29,000

pace, with conditions favoring slight increases all the time instead of any further slips.

"Tangerine" (Garrick, 2d week). Off some \$1,500 over opening week, and is apt to be greatly hurt by warm weather and new musical attraction at Apollo. Reported around \$16,200.

"Blossom Time" (Apollo, 5th week). Goes to the Great Northern Sunday night after profitable stay at this house. Did under \$20,000, being checked under previous week, due to Monday and Tuesday nights' trade.

"Hurricane" (Selwyn, 2d week). Stuck around \$5,000, giving expensive house a loss wallop. Moves to the Olympic Sunday night, being succeeded here by "Light Wines and Beer."

"Up the Ladder" (Central, 2d week). Cut rates yanked gross close to \$7,000, giving profit to both house and company. Can only be saved by cut rates.

"Peter and Paula" (Playhouse, 2d week). Slightly under \$8,000, getting all popularity from cut rates plus the "draw" on O. P. Heggie's name is liked and will help perhaps better than any play at this house this season.

"For All of Us" (Studebaker, 22d week). Went between \$11,000 and \$12,000, giving further food for sensational chatter. Easily the sensation of the season here.

"Thurston" (Olympic, 3d and final week). Successful engagement for the magician. Grossed around \$8,000 for farewell week. House dark this week, pending transfer of "Hurricane" Sunday night from Selwyn.

"Light Wines and Beer" (Woods, 4th week). Bettered previous week by \$1,200, giving gross around \$11,300. Title will not be changed on transfer to Selwyn, as reported. House goes into movies Sunday night with "The Covered Wagon" contract.

"Moscow Art Theatre" (Great Northern, 2d week). Raced to around \$41,000, creating more success for the Gest idea. The talk of the town, with newspapers keeping up enthusiasm.

"Scandals" (Illinois, 5th week). Averaged around \$17,500 through great help by cut rates in balcony. Goes out Saturday night, with the house going dark.

"Rear Car" (Cort, 7th week). Show laying off for a week rehearsing several new principals, and now said to be owned by Taylor Holmes himself and will tackle the one-nighters. Around \$6,500.

"Cat and Canary" (La Salle, 32d week). Registered a little better than \$9,000. Could never have stayed over the Lenten season if not for the aid of the two-in-one and cut rates. From \$11,000 a week from this aid it has dropped back to a new low level, playing between \$8,000 and \$9,000.

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 (48th week). One of the best money makers in seasons swings into 12th month Monday with no sign of weakening. Going strong in Pittsburgh; fifth week there. Business nearly same in both stands, with last week's grosses \$12,500 each.

"Anathema," 48th St. (2d week). Opened Tuesday last week. Viewed just the reverse of the typical presentation and cannot last. Weak pace; \$4,500 claimed first week, which is more than expected by first nighters. Will be withdrawn next week.

"Barnum Was Right," Frazee (6th week). Louis Werba's melodramatic farce making little money, though it did not get break because of late entrance. Business under \$7,500 last week, when most of list went into decline.

"Better Times," Hippodrome (33d week). One week more for big house. Charles Dillingham announced out of direction regardless of Hip's future. Sale for proposed hotel still not consummated. Known to have operated at considerable loss this season.

"Caroline," Ambassador (12th week). Drop in business here disappointment. Show framed with small cast and chorus and claimed it can make little money at \$8,500, pace of recent weeks. Improbable as a summer stayer.

"Dice of the Gods," National (3d week). Mrs. Fiske credited with giving excellent performance, but Frazee attraction flop. Takings last week less than \$4,000. Goes off Saturday. "The Cat and

Canary" will try a second engagement starting Monday.

"Chauve-Souris," Century Roof (63d week). Another two weeks for Morris Gest's greatest surprise importation. Leaves New York May 8 and due back on Broadway for fall season Labor Day, after which it will tour.

"Cinders," Dresden (3d week). Moderate pace for this musical this far. Second week's takings about \$8,500, losing pace for attraction of class.

"Elsie," Vanderbilt (3d week). Getting good enough trade on lower floor with agency support, but balcony distinctly off. That is hurting show's chances. Second week's gross \$7,500. "Stop is \$10,000, but show will be kept; nothing else in sight."

"Follies," New Amsterdam (46th week). Now assured of continuing through May and may be extended into summer. Ziegfeld also considering putting another "Follies" on to succeed and sending record-breaking revue directly to road. Held own last week with about \$34,000 in.

"Give and Take," 49th St. (14th week). No reason why this comedy has not made profit. No big gross, but average around \$8,000, with \$1,000 less last week. Ought to stick through May. Reported framed to move in house where it can be "two for one."

"Go Go," Daly's 63d St. (6th week). Started off smartly and now getting excellent receipts for this house. Over \$13,000 claimed last week. Has chance for summer. Some cut-rating.

"How Come," Apollo (1st week).

Second colored show of season on Broadway. Opened Monday under guarantee of four weeks. "Liza," which has been trying it at Baya, goes out this week.

"Icebound," Sam Harris (10th week). Was to have been sent to Boston, but management will continue this clever drama until warm weather. Average is \$9,000 weekly.

"If Winter Comes," Gaiety (3d week). English drama with Cyril Maude started off excellently, but second week proved away off. Gross was about \$8,500, drop of \$4,000 from first week.

"Jack and Jill," Globe (5th week). Pace fourth week not up to mark of Easter week. Gross quoted at over \$18,000 and that claimed to turn profit. Business here, however, under expectations though better than premiere promised.

"Kiki," Belasco (73d week). End of run definitely set for Broadway run leader, withdrawn May 5. On tour next fall. House probably dark rest of season and summer.

"Lady in Ermine," Century (29th week). Final week opera; goes to Boston, with "Sally, Irene and Mary" moving up from 44th St. In big house it will be "two for one," like "Ermine" and "Blossom Time." "Ermine" has been getting about \$12,000 recently.

"Lady Butterfly," Astor (13th week). Under \$9,000 last week, which hardly means profit for musical comedy. Attraction reported going west, but there here still in definite. "Bal Tabaran," Shubert musical, will probably succeed next month.

"Last Warning," Klav (26th week). Has chance to run through May. Last week gross several hundred above stop limit of \$7,000, and if that clause is eliminated show can stay until hot weather.

"Laughing Lady," Longacre (10th week). Ethel Barrymore attraction expected to last well into next month. Business fair, considering \$3 top. About \$5,500, which means little more than even break.

"Little Nellie Kelly," Liberty (23d week). Classes with musical "big hit" of season, and at top price of \$3 in class all by itself. "Follies" and "Music Box Revue" gross more by virtue of higher prices. "Nellie" beating \$22,000 right along.

"Liza," Bayes (21st week). Listed to go out Saturday, with Boston first stand. Colored show may have broken even in this house, though guaranteeing \$2,500; takings average about \$4,500.

"Mary the Third," 39th St. (11th week). After sticking around \$7,500 this comedy recently upped and reached nearly \$10,000 last week, profitable pace for house and show. Increase agreeably surprised.

"Merton of the Movies," Cort (23d week). Tyler's comedy hit holding on strongly and getting over \$15,000 now. No reason why it should not ride through summer.

"Morphia," Eltinge (3d week). Admission scale now \$2.50, first price having been \$2. Takings profitable though not big at about \$7,700. Short cast attraction, which started as extra matinee show.

"Music Box Revue," Music Box (26th week). Dropped scale to \$4 Monday, with heavy advance selling because of production in London. Last week off about \$2,000 over Easter week, but gross turned \$26,000.

"Papa Joe," Princess (5th week). Arranged to move to Lyric next week. Although takings at Princess have been only a little over \$3,000, show guaranteeing, but is counting on cut rates. Switch had first been made for Bayes.

"Peer-Gynt," Shubert (11th week). Business of Theatre Guild production surprised when moved here from Garrick. Matinee trade especially heavy. Went off last week like many others, but got better than \$11,000.

"Polly Preferred," Little (14th week). Comstock & Gest slipped over this hit in midst of Russian importations. Regarded having good chance at summer going. Takings continue to beat \$11,000; close to capacity.

"Rain," Maxine Elliott (24th week). Completion of sixth month finds this dramatic wonder as strong as first, with no sign of weakness. Standees at all times; gross \$15,200 and over.

"Romeo and Juliet," Henry Miller (13th week). Jane Cowie's "Juliet" one of most successful Shakespearean productions in decade. In business only "Hamlet" bested it. "Merchant of Venice" grossed more, but scale higher. Last week \$11,500.

"Sally, Irene and Mary," 44th St. (33d week). Moves to Century next Monday, where two for ones ought to keep it going until warm weather arrives. "As You Like It" succeeds next week. Three-titled musical shipped to \$9,500.

"Secrets," Fulton (17th week). Another three or four weeks for clever English comedy, which will accomplish the assignment of playing out season. Dropped to around \$9,000 last week.

"Seventh Heaven," Booth (25th week). Among dramas only

(Continued on page 17)

SUMMER SHOWS PROMISED FOR PHILA. AS SEASON NEARS END

Fortnight of Moscow Art Players Remaining Event of Spring—Advance Estimated at \$25,000—"Applejack" and "Spice" Show Strength

Philadelphia, April 18. Will Philadelphia, after many false alarms, actually have a summer theatrical season this year?

That is the question which is being asked on all sides, with opinion about equally divided on the success of the venture.

At present writing three houses appear to be set for the hot-weather going—one syndicate, one Shubert and one, the Walnut, independently booked, with Shubert leanings.

The first-named is the Forrest, which on May 7 will get the negro revue, "Shuffle Along." The fact that it is a "limited engagement" is mentioned in the press copy, but it is pretty definitely reported that the revue will ride through the entire summer. The Forrest has nothing more booked until next Labor Day, and, because of location and popularity, is an ideal house for such an attempt.

The Chestnut Street, just returned to the legit field after a year and a half with vaudeville, has "Spice" on a fourth visit now, and will follow that with Eddie Cantor's "Make It Snappy." This will take the house up to about the 1st of June, and it is said that other revue bookings will follow as long as business justifies.

The Walnut, like the Forrest, seems definitely set for summer going. Following a return engagement of "Kempy," which starts April 30 and, it is understood, has four weeks, Joseph Gaites will put a brand new revue into this house. The nature of the show and the principals are matters of dark mystery now, but it, too, is expected to run as long as business warrants. In fact, in this case definite comparison is being made in the publicity matter to the success of the Tremont in Boston with Cohan shows.

There is an agreement between J. P. Beury and C. C. Wanamaker, owner and manager of the Walnut and Gaites, for an annual summer revue at this house.

Last summer "Spice" opened at the Walnut in June, during one of the hottest weeks of the summer, and packed them in for six days. It was generally admitted at that time that "Spice" could have stuck at the Walnut for a couple of months, hot weather and all.

Except for these possible summer shows the current season here is just about played out after the batch of openings this week. The Moscow Art, opening its fortnight's engagement at the Lyric next Monday, and "Kempy" are the only underlines.

Business dwindled considerably, as expected, last week, following the Easter week boom. "Spice" at the Chestnut street, and "Captain Applejack," at the Garrick, held up the best. The Chestnut is being featured as a "pop-priced" house, \$1.50 being the top at nights (except Saturday) and \$1 at matinees. Incidentally, three matinees are being given regularly. "Spice" started lining them up Monday night and kept up the close work all week, though hit once or twice by some miserable weather breaks.

"Captain Applejack" has been the spring's surprise sensation here, following its rather disappointing career in the middle west. It was helped a lot by some bully notices and showed its strength by a sell-out on Holy Week Thursday. Easter week it reached a mark close to \$19,000 and didn't drop much below that mark last week. There were never more than a few scattered seats downstairs at evening shows, the weaknesses developing at the Wednesday matinee and in the gallery. Frantic attempts are being made to cancel bookings elsewhere which will enable "Applejack" to stay at the Garrick. Up to the present time, however, the negotiations have been unsuccessful and the final two weeks of the show's five-week stay are announced. It is believed it could make money in eight weeks and perhaps more.

As was confidently expected, announcement has been made that "Blossom Time" is to transfer to the Adelphi Monday, when the Russians take possession of the lyric stage. That will be for two weeks only, and it is almost certain that at the end of that time the Shubert opera will turn to the lyric and run as late into May as it can. This record-breaking opera has been plodding along at a mark believed to be pretty close to an even break, though it went well above Easter week. There is considerable difference of opinion as to what figure can give the show a suggestion of profit, \$9,000 being the popularly accepted sum.

The Shubert opened last week after all. The reason was the walloping big business done by the

Mask and Wig at the Forrest and the big turnout. It was decided last Monday night to stage three extra performances at the Shubert. Extensive advertising was done, and good business resulted, although snow and rain put a damper in the brief engagement. This is the first time that the Wickers have given so many extra performances here. Usually a single show at the Academy of Music late in April has sufficed.

"The Monster" ran into a good deal of trouble at the Walnut in its second and last week and proved the wisdom of not attempting extra matinees. It was the first really bad week the Gaites' melodrama has had here, although the previous one had shown signs that the thriller exhausted its big demand in its January run. "The Cat and the Canary" was low, even with the announcement of final two weeks to bring last-minute business. It has not been decided whether this company should stay at a season or play a few other dates during May and early June.

This week had three openings, "The Greenwich Village Follies" at the Shubert, where business looks to be very big for the week; "The Changelings" with Henry Miller and his star cast at the Broad, and "Fiske O'Hara in 'The Land of Promise'" at the Walnut. The "Follies" will probably stay about four weeks, though they may hang on to the end of May. "The Changelings" may stay the usual Broad allowance—two, or it may make it three weeks, as there are no hard and fast bookings for this drama on its way to the coast. Fiske O'Hara stays just two weeks, to be followed by "Kempy."

The advance sale for "Moscow Art Theatre" has been enormous, and the Shuberts tried to get some news publicity on it, but weren't very successful. In their stories for the dailies they made a rough estimate of \$25,000 for advance sale up to Thursday of last week; this is probably pretty close to the mark.

The Forrest, with the first week of the "Hunting Big Game in Africa" film, made quite a splash. The dailies were enthusiastic and the first night audience contained quite a few distinguished faces. It bit too early to predict on the business here for the slotted four weeks. This week will tell the tale, and from the word of mouth comment that is going around it looks quite promising for the Snow pictures. In the evening Snow was prominently billed to tell of his experiences on the Walton Roof, one of the most prominent of the city's cabarets.

Estimates of the week: "Greenwich Village Follies" (Shubert, first week). Opened to big business, with a sell-out Tuesday, also due to big benefit. Looks like a box office wallop for three or four weeks. "Mask and Wig" did \$2,600 last Friday, and repeated Saturday night, but the matinee gross was off, due to bad weather. Still the three-day engagement was highly successful.

"The Changelings" (Broad, first week). All star cast play opened to virtuosos. May stay longer than two weeks, as house has nothing to follow. "The Mountebank" was better than expected in second week, gross reported as nearly \$11,000.

"Hunting Big Game in Africa" (Forrest, second week). On \$5,000-a-week rental basis. First week encouraging, but not conclusive, this week telling the tale. Has house for month.

"Captain Applejack" (Garrick, fourth week). Held up splendidly and nearly \$18,000. A loss of about \$1,000 over Easter week mark. May stay longer than five weeks originally planned.

"Spice of 1922" (Chestnut, second week). Business big for fourth engagement in Philly of this revue. It marked return of this house to legit, and if last week's mark can be sustained, move was wise. Chestnut may stay open late into summer.

"Land of Promise" (Walnut, first week). Fiske O'Hara play opened dropped very badly, and ended second stay here with a gross that scraped \$8,500.

"Blossom Time" (Lyric, 26th week). Reported as having worst week of stay here, probably due to bad weather breaks. Moves to Adelphi next Monday for two weeks while Moscow Art occupies Lyric; afterwards, "Blossom Time" may return to Lyric. Less than \$7,500.

SHOWS IN NEW YORK

(Continued from page 16)

"Rain" excels. Both attractions running neck and neck on receipts, "Heaven's" \$15,000 average being slightly less and attained by extra matinee. Booth, however, is smaller than Elliott's.

"So This Is London," Hudson (34th week). Always with non-musical leaders and holds that rating, with summer continuance in sight. Last week the gross was a little under normal, but nearly \$14,500.

"The Adding Machine," Garrick (5th week). Moves to Comedy next week, and Theatre Guild's reputation may keep it going until warm weather arrives. About \$6,000 at Garrick.

"The Clinging Vine," Knickerbocker (17th week). Holding up very well and scheduled to run until June. Recent pace has been around \$14,000, which measures up well for a \$2.50 top musical.

"The Comedian," Lyceum (6th week). Will be moved to Belasco when "Kiki" closes May 5. Business good, though not big. Profitable at over \$10,000 last week.

"The Dancing Girl," Winter Garden (13th week). Two or three weeks will find Garden show on way. Jolson returns here for limited stay, to start May 14. Musical production for summer being readied.

"The Enchanted Cottage," Ritz (3d week). Agency call good enough to attract moderate buy last week. Management, however, de-livered in rating because of lateness of season. Jumped \$590 for a gross of \$6,600 last week and considerably bettered pace early this week.

"The Exile," Cohan (2d week). Did not get break from critics, but some call in agencies. First week, grossed about \$7,000. Show took house under guarantee of \$4,000 for four weeks. Must pick up to turn a profit.

"The Great Times Square," 26th week. "Heavy sugar baby" of the season, with signs pointing to staying into next season. Still playing extra matinee. Last week was a reaction of the remarkable trade Easter week; gross was \$16,500.

"The Gingham Girl," Earl Carroll (34th week). Will move to Central for summer continuance after another week. Takings last week \$10,500. House change figured to boost pace considerably.

"The Old Sock," Plymouth (35th week). Arthur Hopkins' most consistent moneymaker this season. Though not counted to score hit, jumped into popularity from start. Has varied in pace but always "came back." Dropped about \$1,500 last week, gross little under \$8,500.

Will be taken at Saturday. "The Love Habit," Bijou (5th week). Never got going, trade averaging under \$5,000. Last week dropped further and not much over guarantee. "Uptown West" succeeded.

"The Wasp," Morosco (4th week). Guarantee period of four weeks expires Saturday, but another week will be played here, as "Fride" is not ready to succeed next week. "Wasp" shows life, but not strong business. \$6,000 or a little more last week.

"Up She Goes," Playhouse (24th week). Brady's musical running along at approximate pace of \$8,000 for months. Claimed to be making money and ought to do well on tour next season.

"Whispering Wires," Broadhurst (35th week). Mystery play which fooled producers, who announced it touring some time ago. With- out being big money has been profitable nearly every week played. Last week saw sharp drop, gross going under \$6,500 and the lowest of run.

"Wildflower," Casino (11th week). Though off trifling last week, when entire lot dropped, gross was nearly \$17,000. At \$2.50 top that means splendid business. This musical easily leads field in class.

"Within Four Walls," Selwyn (1st week). Comedy drama by Glen MacDonough, produced by Mack Hilliard. Late season entrant opened Tuesday, succeeding "The Guilty One."

"You and I," Belmont (9th week). R. G. Herndon's most successful try this season. Smart comedy with capacity draw on lower floor. Strong cast for Harvard prize play, and \$8,400 gross last week means big business in this small house.

"Zed, the Great," Empire (2d week). Alice Brady greeted cordially all around in melodramatic comedy which looks like best attraction Empire has had this season. First week grossed \$10,800 or more, which gives show strong rating. Pace early this week should send figures to \$14,000.

The Harvard Dramatic Club came to Broadway, at the Comedy, for the first time, offering "The Life of Man" and "Beringer," each for three days, but engagement is for this week only. The Lyric also has a one-week attraction in "The Song of Songs" and "The Show Booth," short plays of semi-professional presentation. Also for one week.

play, which has been a disappointment here after three or four very big weeks. Gross probably missed \$7,000 last week.

HOLIDAY THIS WEEK IN BOSTON AFTER PICK-UP OF LAST WEEK

"Minnie and Me" Opens Well—Jolson Also in Town —"Lightnin'" Goes to \$15,500—"Just Married" On Way to Coast

Boston, April 18.

Except at the houses where shows have practically run out their local drawing capacity, the theatrical business in this city picked up last week. The gains over the week before were not sensational, but they were encouraging. Local managers believe the figures of the week will hold for the balance of this month and perhaps into next month.

The local legitimate houses will this week get their final holiday opportunity next Thursday, a holiday that is confined to this State, and which in other years has not been considered an especially strong one for the theatres. But the weather that has prevailed during the past several weeks, and which is still running true to form, will give the breaks to the theatres and the outdoor amusements will suffer.

Every house in town will have a matinee Thursday, the holiday. The usual Wednesday matinee at the Tremont and the Colonial will be omitted, and the afternoon shows will be on Thursday to get the breaks.

Two big shows for Boston opened Monday, when Al Jolson came into the Shubert and Mitzel opened at the Colonial. In past seasons both stars have been able to pull them into the houses in capacity style, and there is nothing to indicate they won't be able to repeat on this visit.

The Jolson show opening at the Shubert is in for four weeks, and during the local stay is expected to smash the house record for this season. Although coming in on the heels of the "Greenwich Village Follies," which closed with a \$23,500 week, it will not suffer from that cause and will have opposition from just one source, "Minnie and Me," at the Colonial.

During the local stay the Mitzel show is priced at \$2.50 top, with the ads for the show carrying a special line about the new prices being the spring and summer scales.

"The Fool" at the Selwyn has been off the form of its earlier weeks, but seems good for an indefinite stay, an engagement that will probably be terminated only with the coming of the summer weather. It has a good, strong advance sale all the time. It is drawing from out-of-town patronage steadily, and as the show has been advertised as not to play any other cities in New England this season, the play from the sticks will more than likely continue. Last week it got about \$8,500.

"Lightnin'" at the Hollis went to around \$12,000. Up to a few weeks ago its average was \$15,000 weekly. It will easily finish out the season at the Hollis. Outside of the city it is being liberally bilposted and has shown good drawing power along the line.

"Six Cylinder Love" seems to have settled down for a comfortable time at the Tremont. The business the opening week was \$12,000, not a record for comedy attractions playing the town this season, but with a comfortable margin on the right side of the ledger. If it can keep on at this rate it is good to stay here for several weeks.

"Just Married" will finish at the Plymouth Saturday and start on a tour through New England, headed for the Coast. It has been a money-maker at moderate grosses. Last week marred by the death of Jess Dandy, who had been with the company from the time it was organized.

Helen Hayes in "To the Ladies" is on the third week at the Wilbur, and the Majestic has swung again into the musical comedy field with "Gaieties of 1923."

The changes scheduled for the local houses in the immediate future are "The Monster," a mystery play, due into the Plymouth next week, adding another to the long string of plays of this type that have arrived here since "The Bat." "Sun Showers," a musical play into the Wilbur to replace "To the Ladies," and the Russian players (Moscow Art) into the Majestic on May 7.

Estimates for last week: "Lightnin'" (Hollis, 17 weeks): \$12,500; about \$300 better than normal. Extra matinee this week on the Friday, making three afternoon shows.

"Minnie and Me" (Colonial, 1st week). Opened strong for metropolitan premiere. In final week "Mrs. Widow" did \$12,500. "Six Cylinder Love" (Tremont, 2d week). On first week this show

did \$12,000, above average for dramatic attraction.

"The Fool" (Selwyn, 9th week): \$8,500 last week.

"To the Ladies" (Wilbur, 3rd week). A weak draw—a little better than \$5,500.

"Just Married" (Plymouth, final week). Moderate business, though a profit claimed. Last week was under \$5,500.

"Gaieties of 1923" (Majestic, 1st week). The "Whirl of Joy" was off from expectations. Got under \$5,000 last week.

An Italian company headed by Mimi Aguglia and Maria Brazzi have the Arlington this week, and the Boston Opera House is dark with the departure of the Russian Grand Opera Co., credited with splendid business during its stay.

BALTO'S BIZ

Wynn and Olcott Followed in Money-Getters

Baltimore, April 18.

Business at the local houses last week was good, all things considered. The week before the "Music Box" and Al Jolson cleaned the town for a good-sized sockful of money, but Ed Wynn and "The Perfect Fool" and Chauncey Olcott and his "Heart of Paddy Whack" followed, and both took in enough at the gate to keep the wolf from the door. Wynn, playing at Ford's at a \$2.50 scale, did a bit over \$15,000, and more than held his own in the bad weather, which came over the town Friday and Saturday. However, following the "Music Box" and striking bad weather, he did well.

Olcott also did fairly well, considering. His show, geared to run economically, got about \$8,000 on the week, meaning a break for the show and the Auditorium.

LOOP SHOT

Business There Drops to Minimum Monday of This Week

Chicago, April 18.

The Loop houses were shot to pieces at the box office Monday night. Some of the theatres reached the minimum of gross receipts, not getting over \$200.

Last night was a little better, although several of the legit houses continued to draw comparatively nothing.

SHOWS IN FRISCO

San Francisco, April 18.

Walker Whitehead in "The Hindu" opened at the Curran to fair business with an improvement at the box office noted daily.

The return of Kolb and Dill for two weeks at the Columbia proved to be disappointing in the matter of attendance. The team opened here at the Curran earlier in the season and remained for four weeks, playing to a gross of \$73,000. It was figured that a return would be sure-fire for capacity, but instead it was only a light attendance that greeted the coast favorites.

PITTSBURGH FIGURE

Pittsburgh, April 18.

"Able's Irish Rose" at the Pitt held up to the former week's business, about \$11,000 on the week. "The Last Warning" at the Nixon, with one of the best mystery shows ever seen here, grossed \$14,000 on the week.

At the Alvin "R. U. R." was not so fortunate, and only did about \$9,000. Burlesque business picked up with the Academy, doing over \$5,500, and the Gayety about \$7,100.

Colored Show Got \$17,000

Los Angeles, April 18.

"Strutting Along," a colored show at the Auditorium, did \$17,000 last week. The company played six performances at \$1.50 top.

\$10,000 in Denver for "Awful Truth"

Denver, April 18.

Ina Claire and Bruce McRae, in "The Awful Truth" at the Broadway last week, did about \$10,000.

STOCKS

FULTON STOCK, OAKLAND

San Francisco, April 18. Robert Warwick opened his special starring engagement at the Fulton, Oakland, Cal., last week with "The Masquerader," supported by Clara Joel and the Fulton stock.

"The Masquerader" is an ambitious production for a stock company, but the local organization justified the billing of "A \$3 show for half the money." Even the most exacting could find little to condemn in the general presentation.

Warwick, with six days to prepare, gave a splendid reading of the Chilcote-Loder role. His work compared favorably with that of Guy Bates Post, who played it here two years ago. What Warwick lacked in polish he retrieved by getting comedy where Post overlooked the possibilities.

Where Post was more effective as the drug fiend Chilcote, Warwick scored more as the upstanding Loder. His transitions from one to the other were not quite so sharply drawn as his predecessor, but he was complete master of all the situations and took six curtain calls at the opening performance.

Playing opposite and forcing Warwick to look to his laurels in every scene was Miss Joel, imported also for a special season. Unlike the majority of the players, who were asked by the presence of Warwick and inclined to take their tempo from him, Miss Joel played Mrs. Chilcote as she saw it, and did not miss a point.

The company was uniformly well cast with the exception of the vampire, ineffectively played by Len Penman. V. Talbot Henderson was steady and sure as the man servant; Louis Morrison was important looking as the leader of the party; and Oral Humphrey, specially engaged for the newspaper editor, added class to the picture.

Aside from Warwick and Miss Joel the feature of "The Masquerader" was the production. The Fulton has a revolving stage, and the many scenic changes were made comparatively easy. It was a most satisfying presentation, and credit is due Frank Darien, the director.

Warwick is scheduled to remain for a number of weeks at the Fulton, playing "The Bad Man," with "The Dover Road" underlined. The theatre is announcing a series of stars, including Mrs. Leslie Carter, opening in May in "The Circle"; Nazimova, Laurette Taylor and others. The Warwick opening was to a packed house.

The Bonstelle Players closed their 20-week season at the Providence opera house Saturday. Their stay was a satisfactory one financially, according to veiled intimations dropped by attaches of the theatre. The prospects for their return next season are gloomy. This Miss Jessie Bonstelle admitted Saturday, although she said a glimmer of hope was being held. The doubtfulness about their reappearance in Providence is due to the combined probable lack of a theatre and the none too profitable season.

For the present Miss Bonstelle said she would open a season at the Harlem opera house in New York next week, appearing herself in the title role of "The Gold Fish," in which she featured here several weeks ago. Edward Rose, Adams Rice, Walter Sherwin, Walter Young and Sifton Faust will be with her at the Harlem theatre. Of the other members of the cast Corliss Giles, leading man, opened in Newark Monday night, playing the lead in "The Bad Man"; Ann Harding will rest for the summer and then take a trip to Europe; Gilberta Faust will join the Bonstelle company in Detroit; Harris Gilmore will likely join a Broadway production; and Claude Kimball and Edith Meiser will remain here about a month before venturing in any other undertaking.

Amid an avalanche of flowers and gifts the company gathered on the stage at the close of the third act of "Mr. Pim Passes By" and one by one the actors and actresses stepped forth and expressed their regrets at parting. Prof. Thomas Crosby of Brown university, who played with the company in several productions, declared the loss of the Bonstelle players would be "a calamity."

Farfariello's 14th Street Theatre, New York, musical stock is doing a whirlwind business. It is playing the Italian operettas, in that language with Irene Veneroni and Italia Fantoni featured. Other members are A. Baldi, I. Aratoli, G. Magni, F. Puglia, G. Mattioli, G. Amuli, A. Amuli, A. Rattoli, R. Leonetti, L. Ancona. A change of bill is given almost nightly. The patronage is wholly Italian from the 14th Street neighborhood. It includes even at

night mothers with their children. The babel is hard to quiet and keep quiet during the performance. The leads are established favorites. The old 14th Street has tried about everything. Its present management experimented with Italian drama, opera and vaudeville before getting into the operetta stride which turned the trick. Scale is 85 cents top at night, orchestra, with \$1.25 boxes.

The stock houses, Lyceum and Academy, at Baltimore, had another poor week. "Clarence," which the Smith-Duffy players put on, didn't draw at all. Yet they made a production of it that has elicited much favorable comment from all the dailies, but the people are not buying it. \$3,000 would include all they got last week, while "Why Men Leave Home," despite an excellent production and an expensive cast at the Lyceum, didn't do much better. Next week the Academy puts on "The Gold Diggers," which David Belasco has recently released for stock. They are banking heavily on this and the future of the Academy depends pretty much on how the local public buys this show. The Lyceum is going to try again with "Smilin' Through," and after that nothing has been announced.

A stock war is on the way in Harlem. The Harlem Opera House, now playing Independent vaudeville, is to hold the Jessie Bonstelle Stock company for the summer, while the Alhambra, the Keith big time vaudeville house, will have the Alhambra Players beginning May 1.

The bills at the Alhambra are

Poli stock, Bridgeport, which she was preparing to leave. The time set for the rehearsals for the Wood company was the final week of her Bridgeport engagement, she agreeing to rehearse with the new company in New York with a clause inserted in her contract to that effect. The Wood company failed to rehearse in New York, but used the White Plains house. Miss Nudson being unable to make the jump from White Plains to Bridgeport each day had to withdraw. The White Plains management paid her two weeks' salary, and she is continuing in Bridgeport until the end of this week.

The Broadway Players close at the Van Curler, Schenectady, N. Y., this week with "Nice People." The company, including Kenneth Daigneau, leading man, who joined this week; Marguerite Fields, Georgia Backus, Charlotte Wade Daniel, Mary Wall, Ramon Greenleaf, Hallian Bosworth, Gene Harper, William Laveau and Jerome Kennedy, will be moved to Grand Rapids. The Van Curler Players, a new organization, headed by Ruth Robinson, opens Monday at the Schenectady house in "The Hot Tent."

Stock opened Monday at the Victory, Dayton, O., under the management of Hurtig & Seamon, it being the sixth season a company has played there under the same management. "Why Men Leave Home" was the opening bill the company included Louisita Valentine, and Jack Labadie, leads, Joseph Remington, Francis Fraunie, C. Russell Sage, Grace Reals, Coralinn Wade and Richard La Salle. Wryley Birch is the director.

Two of the leading men with the Wilkes stock organizations have been switched. Tom Chatterton, who was playing leads at the Majestic, Los Angeles, is now at the Alcazar,

Lois Bolton, Grace Huff and Lyman Abbe.

Mabel Brownell is still changing leading men each week in her Newark stock. For "The Bad Man," current, she is using Corliss Giles. So far Miss Brownell has done quite well, drawing good houses. In Maude Fealy's stock production of "Daddies" this week in Newark is Lorna Volare, who played in the original Belasco company.

The Walnut, Philadelphia, a legit house, will play stock for the summer, commencing May 7, with a company headed by William Gillette in "A Successful Calamity." The company will have a star in the cast for each production, with Lola Fisher to appear in a new play for the second week.

Stock headed by Ed Lilley and Pauline McLean opens May 7 at the Grand, Canton, O. The company will play a limited engagement in Canton and transfer to the Col. ial, Akron, O., where the same organization has played a summer engagement for the past five years.

The Francis-Sayles Players having completed 22 weeks at New Castle, Pa., opened last week in the Strand, Sharon. The company plays two bills a week. It includes Grant A. Martin, Luella Arnold, E. D. MacMillan, Barry Donnelly, J. F. Marlow, James F. Stone, Sadie Belgarde, Bessie Sheldon and Mabelle Marlow.

The first stock production of Belasco's "Gold Diggers" will be by the Smith-Duffy company at the Academy, Baltimore, next week. It is anticipated the piece will have a four-week run by that stock. Kay Hammond and Davis Herblin will have the leads, while Forrest H. Cummings will give his personal attention to the staging.

Stock starts at the Grand opera house, Canton, O., May 7, when the Pauline McLean Players will open for three weeks. Miss MacLean at the conclusion goes to Akron where she will open a permanent summer season at the Colonial, following the closing of the regular Keith vaudeville season.

William C. Masson is confined to the Mt. Sinai Hospital, New York, recovering from a minor operation. Mr. Masson may leave the hospital the end of this week. He is the stage director and stock manager, inactive during the past season through the illness of his wife.

The son of General J. Leonard Wood, who is managing the stock at the Palace, White Plains, N. Y., has not had real good business. Unusual publicity in the local paper is attracting attention. It is in form of letters signed "J. Leonard Wood, Jr.," and occupy quarter page space.

Allan Pollock, appearing in "A Bill of Divorcement" at the Alcazar, San Francisco, is now playing his third and final week of that play. Starting Sunday he will present "A Pinch Hitter," the play that failed at the Cohan, New York. His engagement at the Alcazar is for six weeks.

Jean Oliver denies the reports of her marriage to Eddie Walker. Both are with the stock at English's, Indianapolis, that went there from Davenport, Ia. The report originated in Des Moines, and was repeated in Davenport before the company left. Walker denied it in Davenport.

The Lyceum, Columbus, installs stock under the direction of Joseph Byron Totten April 29, playing 10 performances during a seven day week. Victor Browne and Nell Red, will play the leads with Gay Seabrook and Robert Robson also members of the company.

Vaughn Glaser playing stock in the Uptown, Toronto, will place a company in Cleveland for the summer. It is being organized by Oily Logsdon. Fay Courtney will be the leading woman of the new company.

The Bijou Players, Fall River, Mass., have been obliged to close their season, which opened a week ago Monday. The cause was due to the difficulties that arose over the lease of the theatre, Manager Stanley James announced.

Oiga Worth, leading woman with the Lewis-Worth stock, Dallas, arrived in New York this week preparatory to sailing to Europe for a vacation. She will return in time

to appear in stock in Dallas during the summer.

A Poli stock will open in the Palace, Hartford, Conn., April 30. Arthur Howard and Mary Ann Dentler have been engaged as leads. Charles Benson is manager of the Palace.

A. G. Bainbridge will introduce the visiting star system at Minneapolis next week. Mrs. Leslie Carter will be the first star. Play unannounced.

Charles Cahill Wilson, leading man with the Alhambra Players, Brooklyn, has given notice, due to reported differences with the stage manager of the company.

Rupert LaBell joined the Union Square stock, Pittsfield, Mass., as stage manager this week. Other additions to the company are (Miss) Ritchie Clark, Russell and George Amesbury.

James Thatcher, general manager of the Poli stock theatres, is to undergo an operation on his ear the latter part of the week.

Dramatic stock, under the management of William Harder, opens April 30 in Binghamton, N. Y., in "East is West."

"The First Thrill," by Euclah Poynter, the former stock leading woman, produced by George Leffler, opened Monday in Atlantic City.

Joe Payton installs dramatic stock in the Lyceum, Elmira, N. Y., April 30. Edna Buckler, leading woman.

Joseph Byron Totten will play stock in the Lyceum, Columbus, for the summer.

Ernest Glendinning has been again engaged to lead the dramatic stock at Elitch Gardens, Denver, this summer.

LITTLE THEATRES

"Civilian Clothes" was given under the auspices of Troy Post of the American Legion in Proctor's New Theatre, Troy, N. Y., Monday. Harry C. Davies, stage manager for William A. Brady, directed the performance. Mr. Davies' son, Harry C. Jr., played the leading role in the piece. Supporting him were Lawrence B. Gibbs, Alice White, Matthew L. McGrath, Arline Armstrong Huntington, Robert L. Rickerson, Lillian Colt, Loretta Pohand, Roscoe C. Campbell, Marjorie Tyler, Edward J. Sheeran, William A. Nial and Charles H. Broad. Charles H. Goulding, manager of Proctor's, and his staff of employees assisted Mr. Davies and the players in the final rehearsals.

The list of 20 plays to be produced by the Little Theatre organizations at the Little Theatre Tournament, to be held the week of April 30, consists of "The Rut," by Sara Sherman Pryor; "The Trysting Place," by Booth Tarkington; "Boccaccio's Untold Tales," by Harry Kemp; "The Revolt of the Mummies," by Theodore Pratt; "None Are So Blind," by Mark Hollinger; "Under Conviction," by J. Milnor Dorey; "A Thousand Generations and One," by Evelyn H. Keays; "Thursday Evening," by Christopher Morley; "The Crow's Nest," by William Manley; "Simon's Hour," by James Branch Cabell; "The Clock," by Robert Courtney; "The Man Who Married a Dumb Wife," by Anatole France; "The Little Stone House," by George Calderon; "Will o' the Wisp," by Doris Halman; "Torches," by Kenneth Raisbeck; "The Pot Boller," by Alice Gerstenberg; "Three Pills in a Bottle," by Rachel Lyman Field; "The Monkey's Paw," by W. W. Jacobs; "The Mistletoe Bough," by Dorothy Stockbridge; "Not in the Lessons," by Mark O'Dea.

The Paint and Powder Club, a dramatic organization composed of most of Baltimore's young bloods—and a few of those whose blood is not so young—has taken the Auditorium for the week and are putting on the Rudolf Friml musical comedy, "High Jinks." At a \$2.50 scale they will do a substantial business on the week, as their proceeds are devoted to charity. Rehearsals have been in the hands of competent people and a full-sized orchestra is being used to play the score. Costumes, settings, etc., are all up to standard and the piece looked pretty good at a Sunday night dress rehearsal. This organization does not stint itself on a production, and, as a result, has acquired a large local following.



FRANK H. CUSHMAN
DRAMATIC EDITOR BOSTON "TELEGRAM"

Frank H. Cushman has been handling dramatics in Boston for over 25 years. He was born Oct. 11, 1857, in Providence, and followed a business career early in life, but going to Boston, joined the staff of the "Record." He was connected for 30 years with that publication and for 23 years was its dramatic editor. When the "Record" was absorbed by the Hearst interests, he joined the staff of the "Telegraph" as dramatic editor.

Yes, Cushman is a good friend of John Luce's and very often in the old days would introduce the visiting P. A. gentry to the little place in Pie Alley, but you had to be properly introduced to Frank before he would travel that direction with you.

Now being switched, the intention to install stock following closely the reports that the Bonstelle company would open at the Harlem Opera House on 125th street, just around the corner from the Alhambra. The two stock policies will leave Luce's Victoria the only house in the vicinity playing vaudeville this summer.

San Francisco, while Emmet Vaughan, who has been playing in the latter city, has gone to the Los Angeles house. Louis Bennisson, who arrived from Australia last week, is to follow Allan Pollock as the guest star at the Alcazar.

The 23d Edward F. Albee stock opened Monday at the Albee, Providence, in "Little Old New York." The members are Graham Valsey, Jay Strong, Samuel Godfrey, Ethebert Hales, Edwin Hensley, Ralph J. Locke, Jessie Allison, Edward Butler, Louise Huntington, Edwin Evans, William Raymond, George Spelvin,

JOYS AND GLOOMS OF BROADWAY

For the benefit of the peace of mind of the police of Oakland, Cal., it may be revealed for the first time the inside story of a wild "attempted robbery and hold-up" in that city recently. The players on the Orpheum bill were giving a little party in the dressing room of the theatre and had sent the night watchman of the house over to San Francisco on an errand. Late at night, in attempting to get out, they found they were locked in. Two of them, one a dancer, crawled over a transom into the lobby. There was a candy store there, with entrances in the lobby and inside the theatre. They went to the lobby entrance and signaled to the lone man in the candy store to let them in so they could open the door for the rest of the company, still in the theatre.

The man in the candy store thought they were burglars and refused to open the door, as he flourished a revolver. The actors pounded on the door until he came out and stuck the gun in the dancer's stomach. The gun meant nothing to his pal, who had been in France. He playfully leaned over and knocked the gun-toter cold.

The two of them calmly went through the door, opened the inner one, and let their friends out.

The following morning the Oakland papers blazed with the headlines describing a vicious assault and robbery by a gang of thugs. Maude Lydiate, chorister and principal combined in "The Gingham Girl," at the Earl Carroll theatre, is nothing if not versatile. She spends her evenings tumbling around the Carroll theatre stage as Sammy Lee taught her, and her days pinch hitting as stenographer and typist in the offices of Schwab & Kusell, who own the show. And she draws salary for both jobs. Incidentally, Maude and her pal, Babe Stanton, are bursting with ambition since they lead a number, and believe they are the coming Duncan Sisters, if given a chance. Express but the shadow of a doubt of their ability and they'll burst into song anywhere, anytime.

The different attitudes of managers of musical comedies toward their chorus girls when they are ill may be gauged from recent events. Some managers take sufficient interest in their girls to find out if they are really ill when so reported. This is in self-defense, for many girls wrongfully claim illness. If the manager, through a personal visit by his stage manager, finds the girl is really ill, her salary is paid weekly. One chorus girl was paid her full salary all of last summer while a show ran on Broadway, and was sent away to the country to recuperate afterward, at the expense of the show. The management of another big musical show never pays salaries when the girls are out, and never troubles to find out whether they are ill or not. This works a great hardship on some really worthy girls who would benefit greatly by a manager's help in time of illness.

About four years ago at the Majestic theatre, Boston, watching a Hammerstein musical show, there was a girl in the chorus whose work was notable. She had no part whatever, but was pointed out to Hammerstein with the remark a girl like that could be made into a star. She is now playing the title part in "Elsie," Irma Marwick.

Texas Guinan was telling of the time when she was starring in "The Little Cafe," and one of the girls in the troupe, through special arrangement with the management, carried a cow around with her. It seems she had a wealthy admirer whose physician had told the chorister she must have milk from the same cow every day, so the chump provided the cow and paid the show management for its transportation and care. After the company missed a couple of trains because the cow jumped off the truck on the way to the station, the bovine was ditched and the milk-fed chorine had to get along without her lactical fluid. Later she sued the nut provider for breach of promise.

Gilda Gray broke into pictures last week when she did her "Rendezvous" stuff in "Lawful Larceny" for Allan Dwan at the Famous Studio in Astoria. A set was built exactly reproducing the "Rendezvous," including the weird sketches on the walls.

Madge Befamy, Ince star, touring America inviting mayors and governors to attend Los Angeles celebration, attended the "Follies" Friday night and nearly started a riot among the girls back stage when Sam Kingston brought her back to see Will Rogers and the rest of the stars. Madge spent the evening back stage. When she saw Nina Byron she rushed to a clinch. They were in the same show together three years ago.

Belle Bennett, formerly in "Demi-Virgin" and "Lawful Larceny," on Broadway, is probably the highest paid stock actress in America as a result of her sensational success with the Forsythe Players in Atlanta. She went to Atlanta for two weeks in February at a large salary, made such a hit she was offered a great deal more and a bonus of \$3,000 for signing. She finishes her contract in July. Meantime Miss Bennett has received three more stock offers for even more money than she received in Atlanta. Miss Bennett gave up the original lead in "The Fool" to take the Atlanta engagement.

Wildcat promoters occasionally try to trade upon the names of movie stars to get a little quick money and sometimes the stars fall for it. Last week a film leading man and two girls, both prize winners in beauty contests at different times, started to travel through the small towns of Pennsylvania with a movie outfit which ended in financial disaster. The leading man was wise and got his week's salary in advance. The other two got nothing but a view of railroad yards, coal mines, ancient theatres and worse hotels. The troupe was accompanied by a cameraman who was to have taken movies of local girls as screen tests for jobs later if they panned out. It was a special show, tickets \$1 each. Some audiences held as many as 18 people. Lack of proper advertising and preparation and the high price in towns which couldn't stand it made the scheme a bust.

EQUITY AND SUNDAYS

(Continued from page 12)

motes, conducts, takes part in or uses or permits property under his control to be used for any performance, exhibition, show, carnival, fair or other entertainment, or any contest, sport, game, play, dance or other amusement, entrance to which is paid by ticket or admission fee, directly or indirectly, or at which, except as hereinafter provided, a free will offering is asked or accepted, or where any stake is put up or money prize or other thing of commercial value is offered, is guilty of a misdemeanor, and, upon conviction, shall be fined for the first offense not less than \$50 nor more than \$500 or be confined in the county jail not to exceed six months, or both.

"For each conviction thereafter he shall be fined not less than \$100 nor more than \$1,000, or be confined in the county jail not to exceed six months, or both, and any building

or part of building or inclosure or land used for such infraction of the law shall be securely closed for a period of thirty days against all use whatsoever, and if any person so convicted was operating under a license his license shall be suspended for a like period.

"This act does not apply to sacred concerts, nor to services of a moral or religious nature conducted in good faith by a religious organization."

The bill is being bitterly opposed by concessionaires who sell their products to carnivals, and the feeling against carnivals may have been partly responsible for the array of strength behind the measure.

The Chicago Theatre Managers' Association looks upon the bill as a "further infringement upon personal liberty," according to Harry J. Ridings, its president.

At a hearing last week before the Codes Committee of the New York Legislature in Albany on the Levy-

Flynn bill, which proposes an amendment to the penal code to permit theatrical performances in first-class cities in New York State on Sunday, Frank Gillmore, representing the Equity, was the first to take the floor in opposition to the measure. He declared "it would be condemning the actor to slavery were he compelled to work seven days a week." Florence Reed spoke against the measure at the same hearing.

GALLAGHER & SHEAN

(Continued from page 13)

matter could be thrashed out in court.

It was only recently the Shuberts attempted to enjoin the comedians on the ground they were unique and extraordinary. The Shuberts lost on the ground they were not. The Ziegfeld side testified neither Gallagher nor Shean was unique or extraordinary. It was commented upon at the time the court's decision on the testimony might have a kick-back for managers in their business relations with actors. On what grounds Ziegfeld could seek to enjoin Gallagher and Shean from appearing elsewhere under the circumstances that includes the court decision Ziegfeld helped to form is problematical.

BROADWAY STORY

(Continued from page 14)

duction of the Guild's season in "The Devil's Disciple." "Papa Joe," which has tenanted the Princess for several months will also seek trade from the cut rates by moving to the Lyric Monday.

This is the last week of grand opera at the Metropolitan. The circus season at Madison Square Garden has one more week to go. That is so for the Hippodrome, the future of which still is in doubt. "Kiki's" great run at the Belasco will end in another two weeks, but the Belasco will remain lighted as "The Comedian" will move there from the Lyceum.

Last season's "Greenwich Village Follies" drew top money in the sub-way houses, grossing \$17,100 at the Broad Street, Newark. "The Green Goddess" got \$11,000 at the Riviera; "The Cat and Canary's" second visit to the Majestic, Brooklyn, grossed nearly \$10,500; "Dagmar" with Nazimova got \$8,800 at the Montauk; "The Masked Woman" \$4,400 at Teller's and "Land O'Romance" with Fiske O'Hara \$4,800 at the Bronx opera house.

Buy's Taking Spring Drop

After hovering between 24 to 28 in number the list of attractions held by the ticket brokers at an advance over the box office price finally took the usual springtime drop this week and the final count on Wednesday was exactly 20. It is possible, however, before the week is out there may be an attraction added, that being "Within Four Walls," which opened at the Selwyn on Tuesday night.

The cut rate market, however, climbed this week and there were 28 attractions listed at bargain prices. Ten were musical comedies, 12 dramas and 6 comedies. The cut rate business was also somewhat off early in the week.

The buys include "Caroline" (Ambassador), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Cinders" (Dresden), "Rain" (Elliott), "Zander the Great" (Empire), "If Winter Comes" (Gaiety), "So This Is London" (Hudson), "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), "Mary the 3d" (39th St.), "The Fool" (Times Sq.), and "The Dancing Girl" (Winter Garden).

In the cut rates the attractions listed are "Caroline" (Ambassador), "Lady Butterfly" (Astor), "Liza" (Bayes), "Wildflower" (Casino), "Lady in Ermine" (Century), "Sally, Irene and Mary" (44th St.), "Up She Goes" (Playhouse), "Go-Go" (63d St.), "Elsie" (Vanderbilt), and "The Dancing Girl" (Winter Garden). The comedies were "You and I" (Belmont), "The Love Habit" (Bijou), "Barnum Was Right" (Frazee), "The Laughing Lady" (Longacre), "Papa Joe" (Princess), "Enchanted Cottage" (Ritz), Dramas, "Whispering Wires" (Broadhurst), "Morphia" (Eltinge), "Anathema" (45th St.), "Icebound" (Harris), "Roger Bloomer" (Greenwich Village), "The Last Warning" (Klaw), "The Wasp" (Morosco), "Dice of the Gods" (National), "The Old Soak" (Plymouth), "Sandro Batticelli" (Provincetown), and "Peer Gynt" (Shubert). For matinees only, "Uptown West" (Carroll).

BEDSIDE CHATS

By NELLIE REVELL

(With apologies to whoever claims it.)

It's easy enough to be pleasant when life rolls along like a victrola, but the girl worth while is the one who can keep from crying (or cussing) when after she has written several pages of copy in long hand with her pen on her chest, and given it to someone to type for her, they lose. (No, it wasn't Betty)---

Or after having calories and vitamins preached, hurled, fed and injected into her for two years until she hates the very thought of them, picks up the "Evening Mail" to get the thrill of seeing her own column and find its position has been moved in the page and the corner her "Back Talk" had occupied was given to a dissertation on calories and vitamins---

Or when 15 minutes after the doctor put her on a fluid diet for 24 hours, a friend comes in with the nicest portion of deliciously prepared crabmeat---

Or when she has been asking for weeks for a Will Rogers picture and finally gets one and in the middle of the second reel the belt of the projecting machine breaks and she doesn't get to see the rest of the picture and doesn't know yet whether or not Will got the girl---

Or when the nurse brings a lot of mail and she can't tell before she opens it whether or not the letters are from someone she wants to hear from---and they turn out to be pamphlets or propaganda or someone trying to sell her bonds or stocks and she hasn't enough money to pay the first installment on a peanut---

Or when you ring frantically for a nurse for at least 30 minutes, in great pain and then learn there were only two on the floor, one taking a patient to the X-ray room while the other was out getting her hair bobbed---

Or when a masseuse who collects three of my good old hard elusive "In God We Trust" for massaging some life into my dormant muscles drops my foot when it is about eight inches from the bed and sends a pain through my spine that feels like 3,000 volts of Edison's best---

Or when she has been all soaped ready for a bath, and the nurse stands under the shower, the water refuses to spray and leaves her shivering, waiting for the spray, and every minute seems like an hour while she is holding herself up by a rod on the wall---

Or if again when she is placed under a shower and by mistake the hot water is turned on instead of the cold because the tile table's reading hot and cold are reversed and the nurse did not know it and patients have no way of knowing that when they think they are going to get cold water---

Or when after the building across the street has driven her nearly crazy all day, a phonograph near by plays until after midnight---

Or when she has been working for a month on a letter of appreciation to send to the boat to her doctor when he sails and after enclosing a small American flag in it and addresses it to the boat, she thinks he is going on, finds out he has gone on another---

Or when she has been waiting for a month for the sun to shine so that she can take to the roof, and after being bundled into a chair and trundled over into the next building, is told by the elevator man, that he will take her up, but doesn't know how she'll get down, because he's going to close the elevator for the afternoon---

Or when she finds herself able to walk for the first time in three years, and can only take a few steps at first, she finds the floor so highly polished that she dare not walk for fear of falling---

Or when she is waiting for the morning mail and knows it contains important letters for her, and someone is waiting in her room to answer them, and she knows it's down stairs in the office and doesn't come up---

Or when just when you are dictating something that you are in a hurry to get away, and have been racking your brain to collect ideas for, a man comes in and disrupts the entire thought to put glass tops on your dresser, your wash-stand and your table---

Or when having had nothing but high class professors, presidents of academies of medicine and specialists treating you, you wait three weeks for a surgeon throat specialist to return from his vacation, and upon his return, he examines your throat, and turns you over to the house doctor, who in turn, turns you over to his subordinate, an interne who has been four days in the hospital, the youngest man in the institution, and nine days after the return of the specialist, this young interne is sent in to perform the throat operation---

Or when you have hurried and bribed and bullied everyone in the hospital in order to get your breakfast early because you are expecting a masseuse at nine o'clock; and then she doesn't come; doesn't even send word she isn't coming---

Or when you open a box which has been locked in the store room and discover that four perfectly good bottles of pre-war liquor have disappeared---

Or when Heywood Brown entrusts an autographed copy of his latest book to a friend to bring to you and she lends it to another friend who spills ink on it

BUT I CAN'T.

ENGAGEMENTS

Lotus Robb, Roland Young, "The Devil's Disciple."
Richard Pittman, "Secrets."
Elsie Ivans, "The Love Habit."
Irma Marwick, "Elsie."
Josephine Victor, "Fires of Spring."
Vivienne Segal, Billy B. Van, "Arienne."
Winifred Linilian, Mary Shaw, Phyllis Alden, Florence Short, Frank M. Thomas, Dodson Mitchell and Thurlow Bergan, "Maggie."
William Austin, Dorothy Slaytor, Herbert Bellmore, Eugene Redding, Herman Etz, Bob Fisher, Hal Van Rensselaer, Juliet Day, Camille Daiber, Frederick J. Martell, Beach Cook, Kenneth Dana, Mary Fisher, Clare Greenwood and Jane Hope, "Friede."
Maude Hanford, "For Valued Received."
Hilda Spong, "Friede" (Morgans).

Reginald Goode with "Devil's Disciple," the new Theatre Guild attraction, opening at the Garrick April 23.

Teddy Gerard, Zella Russell, Mabel Withee, Hattie Althoff, Grace Hamilton, Beth Stanley, Gertrude Mudge, Viola Votruba, Betty Fitch, Harry K. Morton, Harry Kelly, Bob Nelson, Louis Simon, Robert O'Connor, Shep Camp, William Ladd, "Bal Tabarin" (Shuberts).

Dorinda Adams, toe dancer, for "Adrienne."
Nancy Gibbs, "Jack and Jill."
Milton Wallace, "Able's Irish Rose."

Augustin Duncan, Maude Hanford, Edward H. Wever and Reney Carpen, "For Value Received."
Kathleen Bolton, "Give and Take."
Beverly Stiggraves, Martha Bryan Allen, Gerald Humer, Lawrence Cecil and Reginald Goode, "The Devil's Disciple."

OUT OF TOWN REVIEWS

AS YOU LIKE IT

Washington, April 18.
A Shepherd.....A. J. Powers
Orlando, son of Sir Rowland de Bois.....Ian Keith
Adam, servant to Oliver.....Arnold Lucy
Oliver, elder brother of Orlando.....Jerome Lawlor
Duke, servant to Oliver.....Hall Higley
Charles, Frederick's wrestler.....Stanley Kalkhurst
Pages attending Frederick
Edna Rivers, Dorothy Chase, Hilda
Belmann, Adele Schuyler
Romilda, daughter to banished Duke
Marjorie Hambeau
Celia, daughter to Frederick
Margalo Gillmore
Touchstone, a clown.....Ernest Lawford
Le Beau, a courtier.....Edgar Norton
Frederick, the usurping Duke.....John Craig
Amiens, lord attending banished Duke
Frank Arundel
Jacques, attending banished Duke
E. Anson
The Duke, banished by his brother
J. Malcolm Dunn
A Lord, attending banished Duke
Walter Abel
Corin, an old shepherd.....Edgar Norton
Silvius, a young shepherd.....William Williams
Audrey, a country wench.....Hortense Alden
Phoebe, a shepherdess.....Gwynedd Vernon
William, a country fellow.....Ferdinand Vivas
First Page.....G. Anderson
Second Page.....Norton Meyers
Jacques de Bois.....Walter Abel
Hymen.....Mercedes de Cordoba

There is indeed much in this magnificent production by the American National Theatre of Shakespeare's "As You Like It" for commendation, with but very little room for censure. The story at its best is but thin, depending almost entirely upon its rendition, and in this phase, thanks to a remarkably capable cast and the splendid direction of Robert Milton, the piece, as presented, excels to such an extent that it can be candidly stated that another epoch in the worth-while things of the theatre has been reached.

Everything was in such accord tonight that one is inclined to not fully realize the exceptional worth of the performance of Marjorie Hambeau. Around her has been placed a cast so tuned to her performance that in its completeness a jewel is made with Miss Hambeau the brilliant center of the gem. It actually seemed that this artist was imbued with a new spirit, that she was particularly happy in the role, as she actually lived it, and the one enchanting scene in the forest with Orlando will prove a source of inspiration and joy to those who have followed the career of this gifted star.

The hand of Robert Milton is seen even in the performance of Miss Hambeau, and to him must be accorded the greatest measure of the success. Using the William Winter version of the play, Mr. Milton has added to this bits from other versions, bringing about a concisely connected story, beautifully unfolded. His greatest accomplishment, though, is the business throughout. To those who have seen "As You Like It" this one thing alone will bring to Mr. Milton unlimited praise.

The cast has been selected with the greatest of care, with Miss Hambeau's particular mode of expression as the keynote of the selection. The performance tonight, however, was pitched in too low a key for the size of Polli's, which made it difficult for those even halfway back in the house to distinctly hear, and which would have been a serious thing had not the text of the play been so well known.

A. E. Ahson as Jacques read the part beautifully. His conception of the famous "seven stages of man" speech is different from any we have ever heard before, but it may be admitted that it was liked better than any other reading ever heard before. Ian Keith as Orlando was most effective, being natural and sincere. John Craig as the usurping Duke held the dominant note throughout his brief moment, while the scene between Silvius, as played by William Winters, and Phoebe, by Gwynedd Vernon, was another well-done bit of work. Margalo Gillmore as Celia was excellent, as was Ernest Lawford as Touchstone. In fact, each of the cast is worthy of particular mention.

The production is beautifully done, the lighting effects being particularly effective. The forest scene suggesting depth through lighting was exceptionally commendable. The presentation is made by the Producing Managers' Association and was designed by Lee Simonson. A special feature of the production was written by Theodor Bendix that is most worthy, Mr. Bendix also directing the orchestra.

The performance is one that is bound to demand attention, the opening tonight attracting capacity to Polli's theatre. Among the audience were many members of the cabinet, as well as Chief Justice Taft.

Meakin.

"Sweethearts" in Play Form

Samuel Shipman's vaudeville sketch, "Sweethearts," in which Lee Kohlmar starred for many months, is being elaborated into a three-act comedy for Broadway.

Andy Rice is collaborating on the adaptation.

THE CHANGELINGS

Philadelphia, April 18.
Philadelphia had one of its treats of the current theatrical season last night when Henry Miller and his company of stars stopped off on their way to the Pacific coast to present Lee Wilson Dodd's new American comedy, "The Changelings," at the Broad street theatre. The Changelings is a first-rate play, with an extraordinarily fine first act. That about sums it up, or at least as much as it can be summed up while the present array of celebrities occupy the stage at one time. There is no reason at all why this domestic comedy shouldn't repeat the success of "The Famous Mrs. Fair," though the climax is neither so satisfying nor so warm in human appeal.

Mr. Wilson uses as his text the quotation attributed to Talleyrand, "Plus ça change—plus c'est la même chose," which can be translated a number of ways, but roughly rendered means "The more things change—the more things change—the more they remain the same."

The principal characters in "The Changelings" are two middle-aged married couples. The son of one family has married the daughter of the other, and when the play opens all is serenity and amity. Then come the disclosure of an estrangement of the young people and news that the young wife has run away from her husband.

Immediately the parents take spirited sides, but not surprising as it may seem, family against family. Instead, the father of the girl and the boy's mother form one side, and the girl's mother and the father of the boy the other. Bickering and quarrelling begin at once, and all hands come to the sudden conclusion that they, too, are unhappily married and are unappreciated by their mates.

The daughter comes in suddenly to find her mother in the arms of her father-in-law, and, disgusted and disillusioned, drives to the apartments of the man who has been trying to persuade her to elope.

These apartments form the setting for the second act, with the four parents coming there to persuade the girl to return to her husband. The lover proves himself an insufferable cad, and finally tells the girl that he wouldn't have her under any circumstances. This naturally provokes the older men to angry demonstrations, but the upshot is that a reconciliation is effected between the young husband and wife, and that their parents also find that their first choices were best after all. This action follows the third act, which is occupied by an epilogue showing the two couples, now grandparents, back in their old state of friendliness and intimacy.

The third act is the weak link. In the first place, it runs in more conventional channels, and, secondly, it lacks the sparkle of line that makes the first two acts often brilliant. By the curtain of the second act it was evident that the parents were decided against changing matters after their brief period of "changelings," and the only thing left was the reconciliation of the young couple, which took an unconsciously long time.

Blanche Bates has the part of the girl's mother, a woman of modern tendencies and beliefs who later decides that they are not worth so much after all. Henry Miller has the role of her husband, disgusted at her apparent callousness in the time of the daughter's elopement plan. John Milton is the other husband, a pedantic and moralizing editor who imagines himself, for a brief moment, the ideal mate for Karen Aldcroft (Blanche Bates). The fourth member of the married quartet, the sentimental and old-fashioned mother of the boy, is played by Laura Hope Crews. Ruth Chatterton is the philandering young wife, and Geoffrey Kerr her college professor husband, and Felix Krembs the bachelor with whom she almost fled to Europe.

It doesn't take much ingenuity to figure out just who will be seen in "The Changelings" when Miller takes back east again next fall. We prophesy that Miss Chatterton will find a vehicle elsewhere, the same going for Kerr, and probably Laura Hope Crews. Miller and Miss Bates have ideal roles and can carry the show by themselves if their support is substantial and adequate. Miss Bates has never been seen to better advantage, and hers is really the strongest role of the play. She had as many of the finer nuances of character drawing on the opening night as most stars do after a full season in a play. Miller, save for one or two instances of indiscretion, ending of lines, put a wealth of sympathy and appeal into his role. His quarrel scene with his daughter's lover was a superb piece of work. Miss Crews lent her finest efforts to a role that didn't deserve them. Milton was perhaps a shade less finished than the remaining members of the marriage tangle, but he, too, had his moments.

Kerr, never in the least American either in actions or speech, had the role of the young husband, but he made it unobjectionable. Felix Krembs received a deservedly big hand for his playing of the role of the lover. Miss Chatterton had an ungrateful part and her work was not uniformly of top rank, but she struggled nobly to save the third act from going to pieces.

The staging was more than ordinarily good, the two settings being in splendid taste and marked by a simplicity and an artistic effect that made them noticeable in a day when stage interiors, especially libraries or living rooms, are pretty much all the same.

On the opening night the play was over at 10:40, and the despatch of 10 or 11 encores after the first act, and fully 15 after the second, together with brief speeches by Miller and Miss Bates. The enthusiasm following the first act was remarkable, probably unparalleled here in many years.

The interim between the third act and the epilogue, supposedly a year later, was only momentary, and this was a mistake, as it did not give the audience an opportunity to appreciate the lapse of time. The third act is now being given a thorough overhauling, which probably means the putting back of some lines and business cut the first night (an unusual thing, by the way), and if it can be whipped into even an approximation of the sturdy first and second acts "The Changelings" ought to be one of the best American high comedies of the last few years.

MINNIE AN' ME

Boston, April 18.
A comedy with music in three acts and a prologue presented by Henry W. Waters and the Colonial theatre, Boston, April 16. Book and lyrics by Zella Sears, music by Harold Levy, stars by Adrian H. Rosley, musical numbers staged by Julia Alfaro.
Zobelle.....Ruth Leigh
The Viceroy.....John Hendricks
Adrian H. Rosley.....Worth Faulkner
Henry Brockway.....Sydney Greenstreet
Phoebe Brockway.....Bertha Ballinger
Tony Hammond.....Boyd Marshall
Polly Church.....Mita
Mrs. Bellamy.....Vira Rial
Iris Bellamy.....Jeanette MacDonald
Bertha Ballinger.....Estelle Borne
Stella.....Estelle Borne
Dancer.....Percy Oakes
Partner.....Famela De Lour

Zella Sears and Harold Levy promised Henry W. Waters and Mita a successor to "Lady Billy" in the form of "Minnie an' Me." It looks as if they had lived up to their promise. The present outstanding faults of the production are the absence of a belly-laugh comic and a couple of weak spots. For Mita, all other weak spots—and there are plenty—are already in the hands of the tinkers. The advisability of the "Minnie an' Me" title is open to debate, those opposed to it contending that it does not savor of a Mita show, while those who favor it declare that it is novel and easily remembered.

The plot stands without hitching, opening with a prologue back in the days of old King Tut. The grand vizier leaves his harem and returns to find his pet wife in the arms of her lover. He invokes a Wandering Jew type of curse on the lover, condemning him to eternal life until some woman pure of heart and free from deceit shall wear the gold ring which the lover has just finished. The plot then turns to the favored and faithless wife. It is well staged, but creaks.

The action then jumps to an antique shop of today, Mita's entrance being that of a street waltz with a hand organ and a monkey, the monk being Minnie. Mita is verging toward what might politely be called chubbiness and is not wearing a ring, a sartorial surprise, which, together with Savage's penchant for long, lean blonde ingenues, dominated the smoking room and lobby male chatter.

She is put up for the night on a chair in the antique shop, run by a bibulous Pickwickian character (Sydney Greenstreet) and his shrew of a wife (Bertha Ballinger). Lodging with them is the talented son of a millionaire pork packer, who has been cast out from the hog-rendering works for a year to earn \$1,000 as a songwriter or be disinherited. Mita gets the ring, rubs it, the spirit of the Romeo of the seraglio appears as her slave and gives her the regulation three wishes that constitute the test of the ring. She dreams a song, gives it to the pork packer's son (Boyd Marshall), he sells the song for \$1,000 to a Potash and Permuter type of musical comedy producer (Adrian H. Rosley), and her last wish is that the girl lead her lover to the woman who will always make him happy. The hero dashes in, the girl announces that he is at last freed of his curse—and another show is over.

Mita is working more and more toward a straight comic, and put over hearty laughs by her drooleries that were never even hoped for in the script. She is using her lifetime's bag of tricks, and put every one over. The one big musical number, "The Love Song," is built up and plugged with as much zeal as the "Molly Darling" evolution of a popular song. But Mita needs more, not so much to bolster up the production, but for her own drawing power in years to come.

Harold Levy is leading personally with rare contortionistic agility, the man in the pit disregarding the

stick, which resembled an electric fan in the overture, and working from the score and his eyebrows. He is a real card, and should be given an amber spot.

Scenically the production is creditable. There are four dancing girls in the chorus who are still working ragged; six chorus fellows, who are subtle in an orchestral number, using instruments taken from the walls of the curio shop, and six chorus men who apparently are working toward a vocal sextet specialty. Costumes stood out favorably. The cast as a whole is a delight.

"Minnie an' Me" is old-fashioned, fantastic and romantic, and will probably draw heavily as a show that the whole family can safely attend, with the possible exception of father and his oldest son.

Libbey.

THE FIRST THRILL

Atlantic City, April 18.
A rather light-hearted farce tripped into the Apollo Monday night and furnished a series of exaggerated events which kept the audience guessing. "The First Thrill" was the title, and it dealt with the necessity of giving a rather blasé young man his first love thrill.

The story was one of those not uncommon admixtures of feminine plotting and police interception which hasten from one complication to another until the array is that of a chase which meets certain vital halting places and then races onward again.

As a first night performance the play revealed possibilities necessitating some rewriting to the rather full amount of plot which was devised by the author, Beulah Boynter. The play was likened by some to "Officer 666," which it resembled in the nature of the frequent entrances and exits of the police.

In interpretation the play was most unfortunate, the cast not fulfilling the author's desires within any expectant reason, due to misconception of the parts and lack of knowledge of the lines.

An interesting event of the evening was the discovery of Eleanor Griffith in a straight dramatic role, which we have long been of the belief was her best forte. Miss Griffith put a keen, expressive touch to her work as a younger sister who set out to thrill the bachelor despite other plans of her sister.

A somewhat maturer appeal was manifest in her work, which had the elements of charm and personal fascination of her musical comedy enjoyments combined with a definite understanding of her part and a certain ability to make it interesting.

Scheuer.

GOODNESS KNOWS

Pittsburgh, April 18.
Mrs. Bronson Lenox.....Adelaide Prince
Bronson Lenox.....Charles Richman
Marion Lenox.....Juliette Crosby
Bertie Lenox.....Fred J. Miller
Lord Rockmere.....Geoffrey Miller
Henry.....Curtis Cooksey
George Crafton.....Eursula Ellsworth
Footman.....Charles Adams
Bertie Lenox.....Gavin Muir
Walter.....Joseph Gratton
Mittie.....Florence Johns
Alice O'Neill.....Betty Weston

"Goodness Knows," a dramatization by David Grey, of a Saturday Evening Post story, "The Self-Denial of the Lenoxes," opened last night at the Nixon. The comedy is in three acts, the first in the living room of Bronson Lenox, in New York, the second in a private dining room of a Broadway restaurant, and the third back in the living room again. The story is that of indulgent parenthood finding itself flustered by a modern flapper and her rum-hound brother, who is bent on keeping from being bored. Bronson Lenox, head of his household, finds his spoiled daughter breaking off her engagement to Lord Rockmere because she has changed her mind. She then proceeds to fall in love with the chauffeur because she wants an animal tamer for a husband. Meanwhile, Bertie, the spoiled son, has fallen in love with a chorus girl who will not marry him because he drinks. The father, with Uncle George, who is scandalized, in an effort to buy off the chorus girl, meets her in a private dining room of a Broadway restaurant. He finds her to be a much more demure miss than the accustomed blonde third from the end. Another private room in the restaurant presents the daughter proposing to the chauffeur, and another scene brings the rejection of the intoxicated son by the chorus queen. Father is stunned by developments, but is a good sport and tries to straighten matters out.

The third act reconciles the father and mother to their offspring's choice of mates, after it was almost the death of Mrs. Lenox when they realize that by opposition to their children's wishes they will lose them both. Father makes a plea then to the objects of his children's affection to marry them, and save him and them from further difficulties. Finally both children marry as they wish, ably assisted by Alice's chum Mittie.

Charles Richman, as the father, heads the cast. On him falls much responsibility of trying to set his house in order. He gives the part

the impress of naturalism. Some of the plentiful humor falls to his lines. The tensest dramatic moment of the play, when the father faces his daughter unexpectedly at the shady restaurant, is very capably handled. Juliette Crosby, as the spoiled daughter, carries off female honors with her fine interpretation of "You face is familiar. Aren't you reputed to be my father?" Mrs. Lenox was skillfully characterized by Adelaide Prince, as the mater of hysteria. Dissipated, headstrong Brother Bertie, is convincingly drawn by Gavin Muir. Florence Johns, as a worldly wise chorus girl, scored a personal hit with her demonstrations of affections with bald-headed Uncle George, capably played by George Graham. Curtis Cooksey, as the chauffeur, handled his character very naturally.

Being up to the minute in its theme, snappy in its dialog, and having the quality of having the audience entirely in sympathy with the children, despite some of the situations, the play should be a hit. Considering that it was the first presentation, it was, exceedingly well done—going over with a smoothness that made last night's premiere exceptional. The cast, showing care in selection as to types, is competent in every role.

PEPPER BOX REVUE

San Francisco, April 18.
Ackerman & Harris revue opening at the Century April 14. Music and lyrics by Fanchon and Marco, who also did the staging. Book by George L. Mears. In two acts and eight scenes. Cast includes Sophie Tucker, George and William Le Maire, Joe Phillips, Connors Sisters, Almed and Burned V. C. Hayes Sextet, male chorus and 25 girls.

The third legit coast production of Ackerman & Harris was well received by the press and first night audience. It was an overboard on running time and the show will delete at least 40 minutes.

Sophie Tucker easily scored, making one appearance in each half to total 11 songs. Leniency on the part of the producers allowed more freedom and Miss Tucker hopped on for emphatic returns with hot lyrics but not offensive. Her "King Tut" number was exceptionally received.

The two Le Maîtres and Phillips handled the comedy in a corking results with scenes formerly used by George Le Maire in the east. The osteopath, shooting gallery and shoe shop bits and minstrel first act finale formerly done with Marilyn Miller in the "Follies" were the main contributions.

The show was handicapped by opening "cold" and against a bad orchestra. It looks certain for this section, though business has been somewhat on the first few nights. Shy on individual dancing and voices, it depends upon comedy and speed to get across.

The production end is fair with the "Rose Garden" number in the first act outstanding for setting and costuming. The girls combine nicely on looks and work. The best of the staging is the entrance of the chorus at opening, bursting through 24-sheet posters advertising the show, and an audience number having men button the girls' shoes. Another front of the house bit had the girls asking the patrons to powder their backs.

The Connors Sisters present a fine appearance and good voices, but are unskilled in delivery. The Covey Sisters drew attention with footwork but had little opposition. Irma Alred scored on her appearance. Local talent among the girls is depended upon to lead numbers. Miss Tucker is securing circus billing about town with her name above the title. It is five years since she has been out here. The show is in for four weeks, followed by a week on the road and four weeks in Los Angeles at \$2.20 top.

Producers could have plumped to make show sure-fire, but should make money as it is, for the locality seems show hungry.

Skipp.

THE BRIDE

Toledo, April 18.
James Travers.....Neil Pratt
Wilson Travers.....James Crane
Mortimer Travers.....James A. Bliss
Marque Duquette.....Violet Heming
Hemlock Bondie.....Beulah Bondie
Inspector O'Brien.....Irving Mitchell
Inspector Gillson.....Stokes McCune
Dr. Ridenhew Salscross.....B. Lewis
McGraw.....Nellie
Inspector Garth.....Charles Board

"The Bride," a mystery comedy by Grant Morris, which may be selected by Daniel Frohman for Violet Heming next season, was presented for the first time on any stage by Miss Heming, James Crane and the Toledo Theatre Players in the Toledo theatre Monday. Daniel Frohman occupied a box and lauded the star, play and players in a curtain speech.

"The Bride" has to do with two brothers, Wilson and Mortimer Travers. Into the peace and quiet of their sedate and proper home but appears a most mysterious but charming creature, a beautiful girl arrives in the garments of a bride. She does not attempt to explain her presence or tell who she is. All she asks is shelter for the night. The chivalrous brothers, who are both taken with her beauty and charm, acquiesce. Then start a series of exciting and enigmatical

happenings in which this enchanting creature is chiefly concerned.

Events bob rapidly too and fro and you are kept guessing who she is and what it is all about until the final curtain. Following the precedent set in "The Bat" audiences are requested not to divulge "The Bride's" identity.

The play as it now stands needs much doctoring. It is slow getting under way and the third act drags terribly. It calls for no exceptional acting from its players and its two central characters are not particularly appealing.

Miss Hemming put all of her personal charm into the name role. James Crane gave an even, smooth performance and the other members of the cast competently handled the remaining roles.

Woodbury.

BRISTOL GLASS

Chicago, April 13.

A comedy in three acts by Booth Tarkenton and Harry Leon Wilson, first shown in stock at Cleveland and first presentation by this company at the Ohio in Cleveland April 2, first metropolitan showing at the Blackstone in Chicago April 9. The cast:

Mr. Ricketts.....Cornelius Skinner
Mrs. Ricketts.....Ruth Gordon
Mr. Abernethy.....Paul Carson
Miss Winsor.....Frederick Kelly
Mr. Julian.....Frederick Kelly
Mr. Eastbury.....Frederick Kelly
Adam Twiddle.....Frank McGlynn
Ambrose.....Frank McGlynn
Philomena.....John W. Ransome

"Bristol Glass" in its major theme is "The Professor's Love Story" in a new guise, with a perplexed young fellow of a wealthy family, whose parents and all others excepting the girl of his choice think he is weak mentally, as the one coming under the influence of love without realizing what it is instead of the absent-minded professor. It is possible that the authors intended a satire on family pride to be the major theme and this little love affair as the second in importance; but it is difficult to place love in a minor position in a play or in real life, and it has not been accomplished in this effort.

The love theme is handled in an unusual way. Gregory Kelly plays the son of a wealthy Philadelphia family at the seashore somewhere in Maine as cottagers. He is attracted to Ruth Gordon, daughter of the leading town family, which looks down on people that come to the cottages for the summer quite as much as wealthy city folks look down on the natives with whom they come in contact in this out-of-the-way village. The greatest weakness of the play is in making this boy a son of a millionaire, with no evidence of genius to create sympathy for him. For that matter the girl is a quiet, unassuming and plain type, and also calculated to grate upon the sub-conscious attitude of those who look for romance in the theatre.

There are only these two characters in the play. No effort has been made to give any other character opportunity. Even the comedian (John W. Ransome) has only one line in the second act and while this is fairly well done the character has not been sufficiently well established to strike home. The climaxes of all three acts are weak, but in this respect the first is better than the second or third. The three acts are laid in an antique shop and tea room, and take place Saturday afternoon, Sunday morning and Monday afternoon.

The final climax does not permit Kelly or Miss Gordon on the stage, and shows the families accepting the inevitable after the young folks have evidenced their determination to wed by disobeying the wishes of both families and going out for a walk.

The character types are well drawn, and this fact carries the play to a certain success, in spite of its slowness, its sameness in stage setting and its light theme. There is but one setting which is pretty, and under a hand at the rise of the curtain. There was enthusiasm at the conclusion of the first act, quite a showing of applause at the end of the second and some little applause at the completion of the play. The continued applause at the end of the second act did not bring a speech. Kelly could hardly talk fittingly at such a time, for his is not a star part. There seemed to be a general manager in authority or some ethical question which prevented this, although the friends of the young man out front were insistent.

Kelly plays such a role capably. His work leaves no room for improvement. Ruth Gordon lacks in personality, or else has been instructed to play the role in such a way as to give this impression.

Mr. Cortez plays a character role splendidly. His minor part could hardly be better written or better played. Catherine Proctor is acceptable as the rich woman of high family. Cornelia Otis Skinner has a thankless adventuress role. John W. Ransome plays the comedy role—a policeman with a disposition to "confiscate" all the booze that the summer visitors bring with them. It is suggestive of the repertoire copied more than a characterization expected to be accepted in first-class theatres. Frederick Kelly plays the rich man, and does little that is convincing. Frank McGlynn plays the father of the girl, a big fish in the village puddle, and his work stands out at times, although it is disappointing on the whole. Frank McGlynn, Jr., plays a minor part too small to be necessary at all.

There is an ingenious argument on the theme of family pride pre-

sented. The rich folks call on the parents of the village lass with an idea of showing them how impossible it is for their son to marry a poor girl. The "Tweddies," the native family, get the impression that the rich folks are apologizing because they are of the opinion that they are not "good enough." This lends an interesting slant to the proceedings for a time, but it takes a stretch of the imagination to accept it. The disgust of the rich man's son with family pride and his arguments could be accepted more easily if the impression were not so emphatic that the boy is cuckoo.

Loop.

STEVE

Chicago, April 13.

Aunt Josie.....Vivia Ogden
Spot Green.....Homer Barton
Lulu Toole.....Isabel Winick
Christine.....Helen Weir
Rebber Brown.....Humphrey Bogart
Grammy Lube.....Mrs. Thomas Whiffen
Rita Norton.....Ann Winston
Rita Bassett.....Peggy Whiffen
Rebecca Brown.....Duncan Fenwarden
Proprietor.....Harry Curran
Assistant Camera Man.....Edward Kennedy

George Gatts presents Eugene O'Brien in what is billed as a charming romantic love thrill by Robert L. Dempster at the Princess theatre April 15, 1923. This play served as an introduction for Mr. O'Brien's personal appearance to his many Chicago admirers.

The story is one of those homely little bromides dealing with the fisher folk from Maine, with the summer cottagers serving as a color scheme to the rural surroundings. The plot itself has to do with a home-made law wherein any boy

compromising one of the small-town girls is considered married in the eyes of the law and to the islanders, the scene being laid on a small island off the coast of Maine. The show has its villain, its Madame Grundies and its heroes. There are several spots that appear to be weak, but it has a happy ending, which makes the O'Brien admirers contented.

O'Brien has personality and appearance of a typical matinee idol, and is what is known as a stage hero. Whether it was nerves or excitement, there was something in O'Brien's articulation that did not ring true. It did not seem to register.

Mrs. Thomas Griffen as Grammy Lube, on the other hand, proved what real histrionic ability was, and played the grandmother role with everything that was in it. In fact, the entire cast surrounding Mr. O'Brien was a real acting cast with but one exception, and this also can be blamed on the big-town opening. The part is played by Helen Weir opposite O'Brien. It is one of those sweet ingenue roles, but there seemed to be a certain amount of restraint and failed to impress.

The story itself is good propaganda for the morals of the moving picture people and, if for no other reason, should be sent around the country. Otherwise it is light and doubtful. For towns like Columbus, Chicago, New York and their likes it is pretty hard to venture a guess. It depends entirely upon O'Brien's personal following.

The show is in three acts, all in the same set. Sunday night the opening and having its premiere opposed by "R. U. R.," and three empty rows downstairs. Loop.

BROADWAY REVIEWS

WITHIN FOUR WALLS

Comedy-drama in two acts and nine scenes presented by Mack Hillman. Helen Ware featured. Play by Glen McDonough. Staged by Oscar Enzie. At the Selwyn April 17.

Miss Nancy.....Walter Lawrence
Miss Gertrude.....Doris Meade
Miss Agnes Meade.....Anne Morrison
Delphine.....Helen Ware
Sally Haynes.....Helen Ware

Various subordinate characters grouped in two separate sets of characters, played by the following:

John Kerne, Warner Anderson, Violet Dunn, Doris Warner, Florence Gerald, Sherman Wade, Eugene MacGregor, Clay Carroll, Marie Berno, Leonard Doyle, John Fernick, Nancy Lee.

The settings for the multiple-scene play are quite simple, consisting of two shallow arrangements amounting to little more than traps and a drawing room, this equipment taking on considerable variety from the manipulation of side curtains and from changes in the furnishings of the interior to represent two periods.

"Between Four Walls" starts out with a promising idea, bursts violently into crude melodrama, follows an uneven course of excellence and credulity beyond belief, and sums up into a disappointment. It has its picturesque moments, episodes of attractive atmosphere, passages of chucklesome farce-comedy and one acting opportunity for Helen Ware. Also it has some of the roughest-shod melodrama and some of the most amateurish dramatic writing of the season. The bad outweighs the good, and a stumbling first-night performance dealing with the situation, although the fate of the venture probably couldn't be much changed by the best of acting.

The central idea is the "cut back" familiar to the picture screen, employed to recount the adventures of several generations of the Minuit family in a 100-year-old New York mansion, all the forebears purporting to have contributed to the personality of the last of the race, a semi-dereel down on his luck and visiting the old place the night before it goes into the hands of the house wreckers. There ought to be material for a fine costume play, a play of manners and customs, with interesting lights and shades and perhaps with some diverting reference to modern New York. Say something with a touch of the charm of "Little Old New York" on its romantic side. But the effect fails to connect.

For one thing, the moments of drama and comedy are separated by wastes of hokum and dramatic carpentry, made no less irritating by singularly rough and stagey acting. The idea goes awry early in the proceedings.

Gerrit, the 1923 failure, muses before the ancient fireplace over an old manuscript dealing with the ancestors who faults he finds reflected in himself—faults to which he attributes his failure. With him sits his former sweetheart, who is urging him to forget his ancestors and stand on his own feet. From this preparation the "cut backs" take us to 1826. John Minuit has returned to die in the old home after years of dark adventures in the African slave trade. He is far gone in senility, when the family doctor brings him a wonderful nurse in the octogenarian Delphine, skilled in practice with the disease. John's conscience troubles him, the cruel murder of a boy years before being a ghostly reproach to his passing soul. So much seemed a reasonable dramatic recital. But when, all in the space of some four minutes of black-smith playwriting, it developed that the murdered boy was his own son,

that Delphine was the boy's mother and she just happened to be present as the instrument of vengeance, overworked coincidence, pasted together and the auditor adopted, dumb, confused but objecting stubbornly to be taken in by such bald abuse of author's privilege. The play never fully recovered from this brutal assault against plausibility.

The following scene, hampered as it was with comic drive, had elements of an excellent domestic comedy, gradually developing the exposure of a flirtatious husband to his too contented wife, who was beginning to tire of humdrum married life and enjoyed the excitement. This was a little miniature in pastel coloring that made a cheerful 20 minutes or so in the middle of the play.

The final episode might conceivably have been inspired by a study of the Jim Fisk-Bid Stokes-Joeie Mansfield affair, which is New York history, but here has been changed and fictionalized to a point where it is robbed of its essential drama, and it is just cheap yellow-backed novel with a hundred stagey tricks and turns and a lot of excessively poor acting by Walter Lawrence. Strangely enough, in the last two chapters Miss Ware has only small bits, while the central role goes to Anne Morrison, who is disclosed as a comedienne of some finesse and a great deal of personal beauty. Sherman Wade won some laughs in two or three comic dialect parts, but the rest of the company were not so happy. Even Miss Ware, as personable an emotional actress as we have, is in unhappy situation. Her one big scene misses because, although she plays it graphically enough, its obvious absurdity alienates her audience.

The staging, particularly the picturesque costuming, has been managed artistically.

Rush.

THE LIFE OF MAN

This is the first venture of the Harvard Dramatic Club in New York. If "The Life of Man" is typical of its output, it is to be fondly hoped that it is the last.

Leonid Andreyeff's misanthropic sneer at mortal existence is offered in five scenes and five million words. The playing, direction, lighting, music and management are all in the hands of Andreyeff. All are all right. Tuesday night there were 62 people on the main floor of the Comedy theatre. The astuteness of the business management may be read in this, if not in going to the comedy theatre at all. And the "artistic" side runs its neck and neck.

One might look forward to a college dramatic club presentation as at least breathing a spirit of youth, if not inspiration. There is about as much youth in "A Man's Life" as there is in a gravel road. Most of the characters are bewickered and bewinged and all are symbolic and many strata removed from human contact with an audience.

The costumes are garish, and if they have subtle "meanings" those eluded this unsavory reviewer. The furnishings and settings are more than bizarre; they are dizzy. "Impressionism" runs or staggers rampant. A door is just a door—it is propped up with a stage brace and people walk in and out through it as there is in a painted frame, similarly fixed. Hunks of settings are placed here and there and it is

all a jumble of symbolic delirium tremens, superinduced by Jim Jams of overhead lighting that gives the onlooker the creeps. Youth and art spurn the footlights, realism and sanity as passionately as they do American authors and common sense, it seems.

The second half of the week is to be given over to Guitry's "Beranger," another episodic thing, this time about France more than a hundred years ago. It would seem that half-baked college actors might try the works of the half-Baked college playwrights; or at least something less fantastic and intricate than a weird and maudlin and garrulous beech of pessimistic Russian muck that is neither drama nor philosophy, but sophistry of the driving order that has made several Slaves with dirty necks the fad among neurotics, bohemians, morons, bolsheviks and other freaks who love to sigh over rubbish that half-baked college actors might try to understand and gasp "How true it is!"

If that sort of selection reflects the tastes of Harvard, perhaps it would be as well that the negroes and Jews cease fighting to get their sons in there. What "The Life of Man" and the directors of the Harvard Dramatic Club need is fresh air, a haircut, some sunlight and an old-fashioned spanking. Russian pessimism is an atrocious school for their development, and it will turn out speciously intellectual hobos instead of American men.

Such gibberish as "The Adding Machine," "Roger Bloomer," "The Hairy Ape," "Anathema," "R. U. R.," "The God of Vengeance" and "The Life of Man" have less value in the American theatre and are less welcome in it than "How Come?" and "Go Go." The last absurd word in optimistic idiosyncrasy is to be preferred to this sort of morbid stagerage immigration into our drama.

Harvard should give us wholesome plays of American life or American history—or at least American thought. Should our foremost school go to school in the morasses of Slavonic mentality with its sewer-rat eyes blinking at its surrounding of filth and thinking the rim of its outlet into a murky ditch is the horizon? The Andreyeffs and the Chekovs and the other squawks against a life that offers the courage to face or the vision to appreciate should be pitied and helped, but not followed and glorified.

The acting at the Comedy is better than the rest of it. The feminine roles are done by Radcliffe College girls. In all the performance was about what amateur companies usually deliver, with one or two gleams of talent and the rest of it just talking and gesturing. Perhaps in play of human beings one might have gotten a happier view of these youngsters. In this vehicle, which would tax the greatest and oldest actors of the professional stage to make it endure, they floundered and groped like school children building a bridge of blocks to the moon.

Just why it was thought that the public would be interested is a puzzle. The club is some 15 years old and has done some creditable work in the past. When it adhered to its original purpose of producing plays by Harvard students, it attracted much favorable and hopeful comment. Leaving out of account that they are amateurs, it might be a plausible and reasonable combination to show the world what they can do with Harvard plays. This way it is as absurd as the Moscow University would be playing "The Hairy Ape" in lower—much more so, because "The Hairy Ape," one of the worst plays ever conceived, is a masterpiece beside "The Life of Man."

Eugene O'Neill, one of the American imitators of the Andreyeff school, at least has some sense of progress, suspense, climax and other ingredients of drama. Andreyeff has only prologue, monologue, dialogue, discourse, gab and yammer. "The Life of Man" would react just as well if recited entirely in prose. Human interest and helps it none; there is nothing to interpret—it is a tedious elegy copped with redundancy and verbal dysentery. It isn't intellectual, it isn't profound, it isn't even grammatical.

Perhaps, after all, it is just as well that our commercial producers and professional playwrights didn't graduate from Harvard.

Lait.

HOW COME

Deacon Long Green.....Andrew Fairchild
Sarah Green.....Amanda Craig
Brother Wire Nail.....Leroy Bloomfield
Brother Wire Nail.....Leroy Bloomfield
Sister Doolittle.....Hilary Friend
Elieneer Green.....Alon Davis
Brother Ham.....Alon Davis
Brother Ham.....Alon Davis
Malinda Green.....Juanita Slinnette
Rufus Wire.....George W. Cooper
Brother Wire.....George W. Cooper
Dandy Dan.....George C. Lane
Ophelia Snow.....Andrew Tribble
Shilling Sam.....Billy Higgins
Brother Wire Nail.....Harry Hunter
Sister Whale.....Octavia Rayner
Chief of Police.....Sidney Bechet
Second Policeman.....Harry Hunter
Third Policeman.....Louis Monna

Since "Shuffle Along" created a vogue of colored shows there have been a number of attempts to duplicate that success, but to date none has turned the trick. "Shuffle Along" was shoe-stringed into the

66d Street, but its borrowed production couldn't keep it down.

"How Come" has a reverse genesis. Its sponsors, Ben Harris, a Newark showman, and Sam H. Grisman, were said to have spent considerable money at the time the curtain arose at the Apollo Monday night (April 16). About two-thirds of that was the reputed cost of the show when it was brought back to New York for polishing and fixing; after a month's playing in Philadelphia.

"How Come" has the best production of the colored shows, though the reported outlay may not be evident. When it ran in Philly it was rated strong in comedy but weak in score. Harris supplied the music and Eddie Hunter, principal comedian, delivered the book. Within the last three weeks new numbers were inserted by Henry Creamer and Will H. Vodery. The latter was concerned in the "Plantation" show attempt while Creamer teamed with Layton in "Strut Miss Lizzie," a colored try last summer. Creamer and Frank Montgomery arranged the dances. The latter's name is new in the field. Except Harris and Grisman the others are colored.

The outstanding features of this newest "musical comedy" are the bright production, dancing and comedy, the score not rated as high as the comedy. And yet there is something to the music that is strange. It is broken time of a kind that sounds as though developed from the school of syncopation and that attribute may attract a deal more attention than evident the first night.

The premiere was overting, too much attention to the book being accountable. The show got off to a strong start when the choristers dined with a rhythm and precision that gave the impression of a myriad of kicking black silk stockings. The ensemble dissolved into a meeting of the Mobile Chicken Trust, whose members had been nicked by the treasurer. The finale of the scene was one of the best, it having the entire company talking in concerted rhyme. One part of the session was in funny simulation of a negro prayer meeting, quite enjoyable.

Eddie Hunter found a good running mate in Billy Higgins in the next scene outside the "psychopathic ward." It made a laughable nut bit. In the "Jail house" shortly afterward Andrew Tribble counted with Hunter. Tribble is something of a novelty in colored comedians, playing a "scintillating" "dame." He is one of several players present in "Oh, Joe," a "saber" show which failed last summer principally because it was played in a tent (at 57th street and Eighth avenue).

Perhaps the best of the comedy bits was the bootblack parlor, in reality a bootlegging joint which provided wealth to its boss and the wherewithal to pay back the stolen money to the chicken trust. The customers ordered for white shoes if girls were wanted and for white whisky. When the cops were in the offing a little organ was played and hymns sung.

Chappy Chappelle and Juanita Slinnette, a colored couple, known in vaudeville and in "Plantation" Cabaret, led most of the numbers. "Pickaninny Vamp," a ragged version of "Here Comes the Bride," was made one of the principal songs in the first act. "Sweetheart, Farewell," ending soon afterward, was possessed of a more catchy melody, however. "When I'm Blue" was Miss Slinnette's best single try, that placed well down in the second act.

Alce Brown was assigned some of the fast numbers. With "Syncopated Strain" early in the show, she started what was the most extended dance number. It had the entire chorus on in groups, with different steps for a series of entrances. Girls and boys were costumed in banana-like material and a very neat. Miss Brown also had "Charleston Cut Out," that, too, a jingle for the dancers to step to, and she got something with a lyric "Keep the Man You've Got." "Gingerina," led by Leroy Brookfield, opened the second act. It is one of the odd-timed numbers which the choristers had little difficulty in clapping the correct tempo, however. The orchestra was in need of further rehearsing of at least two numbers, "Gingerina" being one of them. "E-Gypsy-Ann," handled by Chappelle and Slinnette, was the finale number, which was broken into by Johnny Nit, the specialty dancer. There was one other specialty, Sidney Bechet as a Chinaman soloing with the clarinet. Though old, there was no particular value to the latter specialty, which slowed the action.

"How Come" secured the Apollo under a guarantee of four weeks, the minimum amount guaranteed the house manager being posted with the management in advance. It will have to start an exceptional business in order to return the investment, which sizes up as an overboard amount for an attraction of the kind. Though it has speed and is entertaining and has the advantage of location for attracting white patronage, it is doubtful if it will be a winner.

Lite.

Helen Blossom of the "Bombo" company, who sued M. Goldin, the vaudeville dance act producer, for \$5,000 for assault and \$1,400 for breach of contract, has effected a settlement with Goldin.

JULIAN ELTINGE

Impersonator
14 Mins.; One and Three
(Special Set)
Palace

Julian Eltinge still retains his place as the greatest female impersonator of all time, in his present vaudeville routine of songs and gowns, each one a gasp and a punch.

Eltinge, beyond a slight fullness at the waist line, is still the fascinating, captivating artist he was a decade ago with the added elements acquired by experience and the fulsome knowledge and showmanship that accompany it.

The Eltinge voice, one of the few natural and non-falsetto tones used by this type of act, is as resonant and sympathetic as ever and his present routine of songs a careful and wise selection for vaudeville.

Opening "on" in a black trained cape and evening gown for "I Break the Hearts," a corking lyric, Eltinge scored an immediate bullseye with both sexes. "The Cute Little Beaut," accompanied by another specimen of his dressmaker's art, held up, and was followed by "Don't Go in the Water" from his old repertoire and one of his best. In an orange bathing suit he was a picture of loveliness. A graceful dance followed with "Cleopatra" his final. The drop in "one" discovers him posing before a black patent leather drop. The costume is a gorgeous iridescent gown and nile green shawl. The lyric by Gitz Rice was another high class addition to the repertoire and completed an act that compares favorably with any of the Eltinge specialties of the past.

In the present routine vaudeville will welcome Eltinge, both his old fans and the new ones he is bound to make. He's as welcome as the flowers in May. *Con.*

MILLER and FEARS

Songs, Dances, Talk
15 Mins.; One
Colonial

Miller has been seen around vaudeville before. Miss Fears looks like a newcomer, at least in the big league. She is a tall, lithe girl, with a sweet kick, a pleasant address and seminary manners. She wears delicate and natty frocks and, while somewhat amateurish in line delivery, is roundly trained as a toe and parlor dancer. Miller handles himself easily, and has a good ballad voice, besides being a fluent dancer and an apt talking comedian of legitimate juvenile type.

Working before a hanging in "one," with a little set phone booth that serves to get their flirtation bit over, and is used later effectively as a song prop for Miller, the act gets rolling quickly and progresses pleasantly. It is never important or extraordinary, but keeps up a steady tempo of nice entertainment. The toe dance in the flood while Miller sings in the booth is the high spot. A double song and simple harmony dance get them off to appreciative applause.

A typical No. 4 Keith act. *Lait.*

PEACOCK ORCHESTRA

Jazz Band
20 Mins.; Full Stage
Orpheum, St. Louis

St. Louis, April 18. The Peacock Orchestra is an extensively advertised dancing organization which holds forth at the Arcadia dance hall, out near the Kialto and Empress theatres. It is at the Orpheum this week, having a prominent place on the bill, with Fannie Brice doubling in the orchestra, as she did with Clyde Doerr's orchestra at the Palace in Chicago.

The orchestra does not seem to be played up in the billing to the extent it should be, judging from the hit it makes. The instrumentation is Sousaphone, cornet, two clarinets, piano, two violins, banjo, drums and piano.

Jack Ford, the leader, is one of the violins and plays only occasionally. On one occasion the drums takes up clarinet and makes a trio of clarinets. The selections are mostly new, consisting of "Falling," "Clover Blossom Blues" (solo for slide and one clarinet standing in spot), "Saw Mill River Road," "Araby" (light effects) and a couple of pops.

There were three curtains after the fifth number and three after the sixth. This called for another encore, in which Miss Brice appeared in male attire and danced. For a finishing laugh she rubbed Ford's nose and her own.

The band must be new to vaudeville, but there was no telling this from the way it handled itself. The band compared favorably with organizations of this kind which have no outstanding feature. *Ross.*

CAMEO ORCHESTRA (11)

19 Mins.; Full Stage (Special Hangings)
City

The Cameo orchestra is probably an authorized small time edition of Ben Bernie's aggregation. The duplication bits and gagging could hardly be gotten away with otherwise. The turn is actually a duplicate of Bernie's routine in its entirety. Instead of Bernie leading with his violin, there is a suave saxophonist who does all the Bernie-identified hoke to the measure. There are 11 men—three brasses, three saxes, two pianos, drums, banjo and violin—and quite an impressive aggregation, too. The usual pop numbers are mixed up with the saxo leader's gagging and solo, doing a yodel number. Also included is the "Samson and Delilah" arrangement Bernie featured, and ending with the semitic arrangement of "Gallagher and Shean," quite effective for the closer, but not as finished as the original. The drummer features the same hoke the Bernie man does, and does it so closely in fact it suggests he might be the original.

The act is sure-fire for the intermediaries, although the complete repetition of Bernie's stuff may create unfavorable comment from those who have seen the original. A caption about "Ben Bernie presents" or something to that effect would not be amiss. *Abel.*

THE ARLEYS (3)

Perf. Act
4 Min.; Stage 1
Sells-Floto Circus
Coliseum, Chicago.

Chicago, April 18. The announced feature of the act of the Arleys is the head to head stand on a 40-foot perch, rewarded with big applause. The opening portions are performed with several other perch acts going, but this feature has every eye directed to it by an announcement, and there is nothing else going on in the big circus.

The Arleys are two men and a woman, neatly costumed, and making a splendid appearance. One man is underlander, with the other man and woman doing the perch stunts. The first display is the usual routine performed by the man. Then there is a change in perches and the lady ascends, doing a shoulder lay on apparatus which makes the balancing quite difficult. This is executed so nicely that it commands enthusiastic applause. The announced trick concludes the offering. For this there is a special perch with hand rests used in preparation for the final balance, which is executed with both underlander and top mounter removing hands from the rests.

The attractive appearance of these artists, the grace with which tricks are executed, and the merit of the stunts combine to make the offering a big success.

MURRAY and LANE

Songs and Talk
15 Mins.; One (Special Drop)
23d St. (April 16)

Man and woman with cross-fire, based upon a husband and wife idea. Hubby returns home early in the morning from a poker game. He secures a step ladder to make his entrance through a window. The wife suddenly appears clad in an evening gown. She alibis by saying she was visiting her aunt. They continue to throw remarks back and forth at each other. The talk continues for nine minutes without a let-up, the young woman finally coming forth with a pop number. A bit more chatter and then a double talking number bring it to a close.

There should be some sort of interruption in the early talk. It is carried along too far. Some comedy business during the talk would aid materially. The pop number suffices to break up the dialog.

The turn is built for three-a-day, where it will meet requirements after some pruning. *Hart.*

UYENO JAPS (5)

Risely act
6 Min.; ring 3
Sells-Floto Circus
Coliseum, Chicago.

Chicago, April 18. The Uyeno Japs have been in this country before if memory is not in error, but it was some years ago. It is a three-men and two-boy combination, running mostly to risley, although a few tumbling tricks are offered. There is some bungling of routine for comedy, which is effective.

The act ranks with the very best in risley performance and has a fair quota of fun in its construction. *Loop.*

ISHAM JONES and ORCHESTRA

(10).
35 Mins.; Full Stage (Special House Setting).
Palace, Chicago.

Chicago, April 18. To compare acts with each other is said to be obnoxious, but not to compare Isham Jones and his orchestra with Paul Whiteman and his orchestra, would be a neglect of critical duty. Whiteman is the King of the East, and Jones, the King of the West.

Still, there is a vast difference in these two orchestras and their leader. Isham Jones' is easily the best dance orchestra in America today, which means the world. This is not taking away from Whiteman, but it is a fact that Whiteman goes in more for symphonic arrangements and music that one likes to sit back and listen to, while Jones appeals to the action and red blood in a person and makes his audience want to dance. Both are leaders in their respective lines.

Isham Jones and his Orchestra, nine musicians beside himself, have carved a niche in the hearts of Chicago amusement seekers that will be pretty hard for anyone to wrest from him. Jones first came in prominence at the Marigold Gardens, then as the star orchestra for the Brunswick people. It is safe to venture Jones' dance records out-sell any other orchestra records in this locality. At present Jones and his Orchestra are playing at the College Inn, Chicago's leading restaurant, and is just finishing a two-year contract. For his cafe work Jones receives the entire coveur charge, \$1 per person, with a guarantee this will not fall below \$3,500 a week. In the summer the Inn does not use music and Jones and his orchestra devote their time to vaudeville and recording. Through arrangements with the College Inn owners, Jones was allowed to accept the local Palace engagement for one week.

Jones uses the same numbers he does at the Inn for his vaudeville debut. There is no familiar nor sensational tricks employed to put this orchestra over. The men are in a semi circle with Jones in the center, playing his sax. You can hardly tell Jones is directing. It is his unassuming attitude that makes him a personality among orchestra directors. Three members stand out prominently. They are the cornetist, who solos through a few thrills and as they express it out here and is "hot"; the slide trombone and a real dyed-in-the-wool Indian, who has a solo bit on the tuba.

Jones and his Orchestra played five numbers, "The Sneak," "Think of Me," "When Hearts Are Young," "Henpeck Blues" and "Bugle Call Blues." There were also five encores, "Frankie and Johnny," "Run-in Wild," "Swinging Down the Lane," "Who Is Sorry Now" and a persistent request and demand for "The Wabash Blues."

No one clowns in this orchestra. It is wholly merit and won on just that.

If ever a sure vaudeville bet, Isham Jones and his Orchestra are it. *Loop.*

SILVIA BRANN and Co. (2)

Acrobatic
8 Mins.; Two (Special Drop)
58th St.

Two men and a woman, the latter doing absolutely nothing, although the act title is named after her. It's a risely routine, the underlander dressed in naval officer attire, top-mounter in sailor suit and the girl's costuming on the same order, excepting for abbreviated trouserettes displaying the nether limbs generously. The poles are balanced in a leather holder girted around the underlander's waist.

The top-mounter is a skillful performer aloft, interesting in everything he does. Opening the 58th Street, the act pleased. It should deliver ditto in the intermediaries. *Abel.*

OSBORNE TRIO

Equilibrists
10 Mins.; Full Stage
Riverside

Man, woman and boy, man acting as underlander and boy top-mounter in hand to hand stuff. Slightness of build of boy makes him easily handled for two high stuff. Kid is an excellent athlete. Feature stunt has boy jumping from pedestal that appears to be about ten feet high or higher, a distance of possibly six feet to a hand catch. Boy is blindfolded for this. Turn dresses after Continental fashion.

Good opener for any house. *Bel.*

NEVINS and GORDON

Skit
15 Mins.; One and Three (Special)
City

Nevins and Gordon, a standard combination, in their newest vehicle have a capital finish and conclusion. If the body of the act could be bolstered up on a par with the introduction and the finish, they would have a tip-top novelty for anybody's theatre.

The opening discloses the front end of an automobile with the headlights beaming into the audience and the rest blackened out. The chatter plants the situation of the girl, having indulged in several drinks driving the car through a fence. The couple are invisible to the audience, at least they were from the mezzanine perch. The car is backed up from the fence and in "three" the boy is seen entering with a limp as a result of the accident, inquiring for the nearest doctor, the girl admitting her father is a physician. The woman speaks in her natural voice, dropping the "souse" affected in the forepart.

The talk at this point lets down. It consists of some more or less familiar punning in the main, smart but mild for the average audience, the man stating he is the new football coach engaged to train the female eleven of the neighboring college. A song splits it up, the girl changing to football togs, including velvet headgear, etc. This cues for some knockabout wrestling and tackling, the couple alternating in being center and quarterback, the tackling giving the girl all opportunity to make her "downs" and throwing her opponent for losses. The realistic wrestling smoothly leads into a dance and off, making for a rather neat finish.

With the mid-section jacked up they have a chance for No. 3 on the best bills. *Abel.*

NELSON and PARRISH

Comedy Talk, Songs, Dancing
15 Mins.; One (Special)
58th St.

Chester "Rube" Nelson from burlesque has worked out an interesting routine opposite an attractive feminine straight. Nelson does his old man character, making it funny. The turn opens before a special drop with Nelson on a bench for some comedy crossfire. The dialog is familiar in spots, but gets over strongly due to the excellent delivery and characterization.

A solo on the steel guitar by Nelson playing pop and blues numbers stopped the act cold. For a finish the street drop lowers for some brief gagging and a Frenchy song by the girl which gives Nelson an opportunity to show a bit of stepping with her.

The act with a bit of touching up will be ready for anywhere. Nelson and his partner can step into any bill that needs a comedy punch. His old a.k. is irresistible. *Con.*

"DANCE VARIETIES OF 1923"

Dance Revue
14 Mins.; Three and One
City

A dance specialty trio, two women and a man, with a showmanly routine embracing all sorts of stepping and living up to the title completely. Opening with a minuet ensemble, the girls striz the severe outer costumes to jazzlike dresses. The short flight of prop stairs is employed to good effect as part of the jazz dance. The man's acrobatic solo clicked. The girl's ballet duet led into another ensemble number.

A hock number in Russe costume to the tune of "Hungarian Rhapsodie" was distinctive. A hunting number, closing, had three prop hurdles on the stage with the trio doing flip-flops and somersaults back and forth across them in various formations. It proved a corking conclusion.

Closing the City bill the act held them in solidly. *Abel.*

LES SPLENDIDS

Skating and Dancing
10 Mins.; Two (Special)
Riverside

Man and woman in series of dances on skates, dances being performed on table about four feet from floor and possibly six feet in diameter. The pair do an adagio with lifts, etc., and do it well, better, in fact, than many dancing turns do it on the floor—minus skates. Man does back somersault on skates that looks dangerous. Neck whirl and several other good flashes included.

Act has novelty through manner in which dancing is coupled with skating. Plenty of class in costuming and scenic background. Can open or close anywhere. *Bel.*

"JUST OUT OF KNICKERS" (4)

Youthful Comedy
21 Mins.; Full Stage (Cyclorama)
Palace

Lewis & Gordon present this juvenile cast of four in Le Roy Clemens sketch, staged by Ira Harris. Clemens is the Booth Tarkington of vaudeville, this being the second of his refreshing little episodes of youth to appear locally this season.

The story deals with Willie Tucker (Ashley Buck) and his chum Albert Philbrook Bunn (Theodore Westman, Jr.) and a petting party they stage with "Quennie" McLaughlin (Vilma Steck) and Wendolyn Smith (Suki Van) in Willie's home when the folks are away one afternoon.

Willie is a callow youth just out of knickers and is breaking in his first suit of "longies." Albert is a 16 year old male vamp in flannels and summery get-up who invited the girls. He has included Willie because the girl he wants won't come without her girl friend, whom Al doesn't crave.

There are some laughs when Al instructs Willie how to work. They build up when the girls arrive and Willie nearly dies of bashfulness. The boys get into an argument, finally switching partners "temporarily," when Qwen informs Al she is satisfied with the change. Al has promised her a new hat, but doesn't seem disposed to make good.

Willie, the possessor of 50 cents, under the lure of his first heart throb desperately offers to supply the missing chapeau for which his love is crying. Al and "Quennie" leave the former sore and hurt and telling Qwen he is going to buy "Quennie" the hat. Willie decides he will return the suit of long pants to get the \$15 necessary, but while he is changing "Quennie" returns. Al has taken a run-out powder leaving her flat, but she has two college boys outside in a Pierce Arrow who have promised to take both girls over to the town millinery emporium as a preliminary to intimate acquaintance. The girls dash out to the sound of the honking of a "flivver" which pulled an unexpected laugh.

Willie returns in his knickers carrying the long pants suit, but love's young dream is shattered by the perfidy of his charmer.

It's a delicious little comedy well cast and produced. One or two laughless periods will remedy themselves when the turn has played a bit more. They liked it immensely at the Palace in third position, which spot will about fit it for any of the big time bills. *Con.*

MALINDA and DADE

Songs and Dances
12 Mins.; One
Colonial

A colored team; the best dancers since Joe and Sadie Britton, of the man and woman combination, in vaudeville or show. Malinda is a well put-up high brown with a great smile, and Dade works something like the late Maxie. He certainly tosses a pair of vicious puppies, Malinda smiles and sings a couple of late ditties. At the finish, she joins in and dances him a race and ties him.

Dade has an affable way of gagging, inoffensive and amusing. Malinda doesn't get intimate beyond her friendly smile. She wears two soubret gowns that go with the character of the "refined" strutter. She has a powerful figure, and when she gets hot for the finish some of the cuts and ankle hurdles are beautiful to see.

This team will do for early work in the best houses. *Lait.*

MANN and NERRET

Talk and Songs
12 Mins.; One
58th St.

An average straight and comic frame-up. The ersostalk wanders and is generously conned from almost everywhere. The story that is being much overdone by comedy acts anent the body of a man floating down the river and his head several feet behind singing "I Ain't Got Nobody" is not overlooked nor is the gag about taking up languages—"I just paid \$60 for Scotch"—muffed.

The straight's vocalizing is passable with the familiar idea of the comic-wise-cracking-in-the-course of a ballad employed. The comedian's dialect borders sometimes on Dutch and impresses uncertainly accordingly. If he would be a "nut" cut-up, he should continue consistently in that respect. Fair No. 3 act at the Third avenue house. *Abel.*

PALACE

Business on the lower floor at the Palace Monday night was just under capacity in the rail boxes and a solid sell-out for the rest of the floor, with standees back of the orchestra. The seven acts played until well after 11, due to encores for Hugo Riesenfeld's symphony, which was the way most of the turns went. It was a perfectly blended show, a delightful mixture of class and comedy that would please the most jaded vaudeville palate.

Santos and Hayes, programmed, were out. There would have been a slight confliction from their kid specialty with which they finish and the theme of "Just Out of Knickers" (New Acts), the youthful playlet of Lewis & Gordon, spotted in third position.

Julius Eltinge (New Acts) was also moved up to close the first half from opening after intermission, swapping spots with the Riesenfeld orchestra. The musicians, led by Hugo Riesenfeld, scored one of the

JOE FREED, AL HARRISON and Co. (2)
Comedy Act
15 Mins.; One and Three
58th St.

This is probably the first of the burlesque summer excursionists into vaudeville. Joe Freed has brought with him some sure-fire burlesque hoke, which will probably be responsible for the booking of a new demand for comedy acts in "one." A rube sap introduces with a song in old fashioned waltz time anent what he saw in the wicked City of New York. The first scene has Freed as a Dutch copper, with a police officer (Harrison) doing straight. The latter nabs a crook but Freed recognizes the culprit as an old friend and secures his release. The crook promises to return as soon as he keeps his appointment to shoot a victim. He asks the cop for the loan of his gun, Freed asking if he couldn't oblige him by just stabbing the man—the gun's noise annoys him.

The rest of the act continues with similar such bits of business, winding up with a pseudo-cabaret scene in "three" with Freed messing himself, his companion, the waiter and the restaurant with generous sprinkles from the "champagne" bottles.

Crude comedy but effective to no uncertain extent if laughs mean anything. *Abel*

FLETCHER and PASQUALE
Musical
10 Mins.; One
American Roof

Male duo, Pasquale performing solely on the accordion and Fletcher alternating between the baby sax and a "hot" clarinet. In either case Fletcher is given to continuous "bluing" and ragging, "laughing" all his stuff. It is pleasing, but is overdone somewhat.

Opening with the "Russian Rag" together, the accordionist's solo following lets down because of its "heaviness." Fletcher does some strutting as he pipes his clarinet. They finish together, taking an encore.

Pleased No. 2 on the Roof, although Pasquale would help considerably by lending some color to the routine. He is a mere accompanist, pumping the bellows instrument sans snap or pep. *Abel*

WALSH and BENTLEY
Talk and Acrobatics
12 Mins.; One
City

The chatter, inconsequential for the most part, elevates this two-man combo into a spot act whereas they would ordinarily open or close on the strength of the straight acrobatics. The topmounter, in bellhop costume, enters with some talk anent the tightness of tipping in the hostelry where he is employed. The understander, in dark street clothes, is the new guest, the chatter leading into the hand-to-hand stuff, neatly sold because of the giant understander's ease in manipulating the bellhop-partner.

The act was No. 5 at the City and delivered, following four strong preceding acts. *Abel*

MASSENSO and RINALDO
Acrobatic
8 Mins.; Full Stage
Broadway

Two-man team, both members apparently from other acts of the same nature, with the one possibly from the Rinaldo Brothers' turn. Balancing, including head, hand and foot work, makes up the major portion of the routine. The introductory work brings the men on with musical instruments, and includes several strong feats. As a bill opener the combination is worthy. *Hart*

evening's hits. They held over from last week. The repertoire was changed slightly, but the overture with the burning city effect and "The Parade of the Wooden Soldiers" were big applause gleaners from the original routine. The six colored kids marching across the stage, to fall in heaps when the cap pistols of the musicians exploded, was a funny bit, but the repetition of a melody with a whole new harmonic was unnecessary and took the edge off.

The comedy hit went to Jack "Rube" Clifford, a western comic who is due to remain east indefinitely. Nelson is assisted by Russell Hird, formerly playing piano for dancers hereabouts. Hird handles the piano, but also does straight for Clifford's irresistibly funny deaf "rube" detective. The pair have a hilarious and original method of crossfire that makes such an old piece of business as a deaf man misunderstanding his partner's answers as new as red shoes for women. As the house dick from the Pennsylvania hotel Nelson won all of the room keys. He responded to the tumult with a funny bit, imitating an old fashioned phonograph, using one of his removable celluloid cuffs for the horn. Another funny bit was Nelson's struggle to cross his aged knees. He gets more out of this than any of the numerous others that use it. Hird is a corking straight. The act is in for the east and should be in big demand. They were fifth.

Right at Nelson's heels for comedy honors were Murray and Oakland, second after intermission. One or two of their comedy sketches are new, as are the dramatic voices and darkest stage opening, which reminds of Bennett and Richards, the former blackface team, but the act is routine well, allowing ample scope for Murray's light travesty touch and Miss Oakland's attractive personality, voice and physical attributes to score. The Spanish number and old-fashioned song team were the high lights of an act that went all the way.

Sheldon Ballentine and Heft, the closing act, achieved the almost impossible in holding them in. It's ten to one that not a male left the house after getting a peek at Lucille Ballentine in her opening dance with the two boys. She was in long dresses, but gave the gang a flash at the prettiest pair of limbs since Frankie Bailey first flashed across the theatrical horizon. Later on in two sweet changes of costumes which didn't close up the perspective so much, Miss Ballentine showed a form to match those gangs and an ability to dance jazz, classical or on the toes that would carry her far if she were as plain as a mud fence. Lucille has everything from a change of pace to a hop on her fast one. Both of the boys are capable assistants. Sheldon is a versatile pianist, singer and dancing partner. Heft sells an all right Russian routine that looks flashy, but Lucille is the star.

"The Clown Seal" opened and went as big as any show starter that has played the Palace in ages. The animal is perfectly trained and directed by a superior showman in Ray G. Huling. Juggling, playing on musical instruments and chasing a poodle dog every time the canine appeared were but a few of the acts. The Chang Hwa Three, Orientals in native attire, scored nicely in the deuce spot with a routine of American pop songs harmonized pleasingly. One of the trio got over big with a ballad delivered in a pleasing nasal tenor. *Con.*

COLONIAL

What's the use dissecting a show that packed them to the rafters and had the gang chortling, screaming, clapping and whistling? Of course it was good. Everything in this life should be measured by the ratio it attains toward what it sets out to attain. A pure act offering should not be rapped because it doesn't get money—it doesn't expect any; and neither should a Colonial vaudeville show be gauged on its artistic verities, as it doesn't claim any. It is put together to draw in the money, primarily, and to please, incidentally, which is the same thing in the long run. And it does that from the tape to the wire this week. Pat Rooney and Marion Bent in their "Rings of Smoke," growing a trifle wander-worn now but having long since paid for itself in returns of several seasons well accounted for, occupied the major portion of the second section. Pat's interpolations have made it one unbroken routine of laughs whenever he is in view, and the dances are all there. Pat, of course, is an Irish king in the Colonial territory, and whatever he did was accepted with all the confederate approval that during relatives give to the favorite baby of the family. This reviewer made some similar crack about Pat at the Majestic, Chicago. Maybe he stands about that way wherever he happens to be.

He has maintained the pep of "Smoke Rings" and improved the comedy. He announced that he will soon open a new revue, to be called "Shamrocks." It seems tough to lose a great act when it is at its greatest, like an old pipe or an old pal. But that's life, in or out of vaudeville—the longer they are with

us and the dearer they grow the sooner we must lose them. It requires no critic to discover "Smoke Rings" as a fine act. It has medals and records. This is one credited to Edgar Allan Woolf, however, that even this reviewer always liked.

Pat, having worked what seemed like an hour in his own turn, charitably came on and put over Van and Pelle, the closers. It was 11:15 when they rang up and many started for the door when they should be discovered on but Rooney, doing spontaneous hoke equilibriums, breaking up the serious-looking balancers and keeping up the fire of laughs all through to the end? It took the heart of a Pat Rooney to do it and the quick wit of one to get away with it.

Mack and Deagon had opened intermission. The classy Jack and the lipping little Gracie rolled it up to wow. Miss Deagon is as much better in this act than she was with Dickinson in the old and well-remembered one as she was even then better than any other kid performer in the vaudeville of her era. The present material is immense. Mack is an ideal straight man, humoring Miss Deagon at every point and standing up on his own when she is off as a single performer. This turn, too, has passed the doubtful mark and is over, but can be and is every week becoming better and richer.

The Three Marshons opened. This is a club and hat juggling melange in a special set, a yacht club idea. The men are experts with the clubs and have a welcome change of speed in their program of tricks. The woman assistant is too much at a loss, and strains too much to be important.

Her successor of "cracks" in the first portion had as many misses as hits, her correspondence echo hornpipe got courteous silence and her sideline cheering on the closing stunt was overdoing it. She would be welcome as a touch of femininity if she did not make herself so conspicuous throughout. It caused some giggles Monday night. The act otherwise is an ambitious and snappy ten minutes for the spot and was warmly taken.

Every other act on the bill was new. Malinda and Dade (New Acts), a colored couple, went strong and to a speech in second. Miller and Fears, man and woman dancers with some talk and song (New Acts) very good in third. Smythe and James, male team, comedy and songs (New Acts), started slow but finished right next.

And then came the wallop of the first part, "Compliments of the Season," a sketch in three scenes by Paul Gerard Smith, featuring Garry Owen. Owen for years did a small-time singing single fairly well. That he had acting ability was never even suspected by those who knew him in his old capacity. But someone cast him for a young wharf-rat with a heart, which he plays legitimately as the least in this one effort, and he is a surprise in an act which is, itself, a sensation.

Owen, now that someone has put him there, appears as a logical candidate for that type of work. He has a natural slang delivery and a boyish yet world-wise personality that fits "Fingers," the character in this story, down to the boards. With shabby support (every other piece of the comedy done), Owen held up the act and the action and sold it singlehanded. It is a sound story with heart-throbs and some of the smartest, shrewdest and punchiest lines for laughs heard in a situation act in months.

"Compliments of the Season" (an unhappy type for such an inviting act) is faithfully and impressively set in its atmosphere of the river front and Broadway just before Christmas. It is a fine example of the newest thing in the oldest sort of playlets. It gets the midriff guffaws and it gets the honest tears. Big time, as a rule, is afraid of melodrama, underworld, sketches without specialities, and casts without names. But the Palace needn't hesitate about this one; it will go for a knockout in any theatrical society. The vaudeville-trained young Owen does it more effectively than would nine-tenths of the tony Lambs Club juveniles who sneer at vaudeville and flop when they reluctantly "accept" an engagement in it. *Lat.*

STATE

Loew's State continues to do overflow business. Russo, Teis and Russo, a man and two women, opened the bill with the first half dancing. The opening trio dance is followed by a waltz clog by the man and one of the girls. A limber dance solo by the other girl and a sailor's hornpipe in costume by Miss Teis with a buck routine by the man are the closing acts. The act is a fine finish, a hard shoe rally which put the act over with sufficient results to justify it a place on this bill. A fault which should be corrected is the appearance of working too hard by the dancers, especially noticeable in the man. Good opening act for small time.

Birdie Kraemer, an imitator of musical instruments, took up the running and was a surprise. It might be a good idea for Miss Kraemer to talk instead of singing her descriptive material. Her imitations were excellent, astonishingly so. The woman has a nice

stage personality and if eliminating all talk, going right into the imitations, she might have something which will carry her into the better class houses.

Edward Clark, assisted ably by Clarissa Rose (Mrs. Clark) on the piano and cello, of which she is a master, put over his usual hit with character songs in appropriate make-up. If there is any better reader of songs than Mr. Clark, he has not shown around here. A good act for any bill.

Ed Blondell showed his well-known country kid character (and there are few better exponents of it), ably fed to his comedy points by a straight woman; and rocked the house with his own methods.

Townes and Bernard, the latter at the piano, registered next to closing, but came perilously near the denaturation line of suggestiveness, not at all necessary for these two clever boys. All their songs brought appreciative recognition, from their personally conducted self-introduction to the blues which, with Bernard's dance, closed the act to plenty of applause. Good act.

Long Tack Sam and Co. seem the best novelty closing act in vaudeville. The beautiful silken draperies and the costumes are a feast of color and magnificence. It is setting for a remarkable act. Sam himself is a great showman, but his speech at the close of the act, referring to the relations between America and China, suggests bad advisers on this point. In a house packed with admirers of his act, the speech fell flat, which should tell Sam something. The act itself is in a class by itself. "Where the Pavement Ends," Metro film, closed the show.

RIVERSIDE

The Riverside bill was considerably switched about of necessity Tuesday night through the falling out of Adelaide and Hughes and the substitution of Vincent Lopez orchestra. The Lopez act was spotted third, pretty early for a headliner. This was because of the doubling the Riverside and the Coliseum.

With the Lopez harmonists knocking 'em over No. 3, it looked as if it was going to be rather tough going for the rest of the show. A solid array of dependable turns following, however, easily kept the show to the tempo the band had set, and the entertainment moved along nicely.

Hampton and Blake, fourth, had their work cut out for them. They didn't let the handicap annoy them, though, but went right after 'em with their smart talking turn, catching giggles at first, but rapidly developing the giggles into laughs and the laughs into solid waves of mirth. Both Mr. Hampton and Miss Blake do a lot of laughing at their own stuff. This isn't according to Hoyle, but the laughs are used possibly to take the sting out of some of the sharper bits of repartee. Still the audience is there to laugh, and it takes the edge off a trifle when the act on the stage appears to be running the house a race to see which can register most laughs.

Enrico Rastelli closed the first half. He's billed as "The Master Juggler of the World." And he undoubtedly is, for if there's any juggler who can top him he'll have to be more than a marvel. Rastelli proves the old saw—that no one can do more than one thing at a time and do it well—is apple sauce. Rastelli does five things at one time, juggling with his feet, hands and legs, and balancing something on his chin. It takes a good solid turn to hold the closing intermission position and Rastelli is all of that. He can hold any position.

Crafts and Haley opened the second half with comedy, singing and clowning. The pair have a modern way of working and a lot of fresh material. They did well. Moody and Duncan No. 2, with a likeable singing turn.

Wood and Wyde, next, with their revue turn that holds one of the funniest comedy characters in vaudeville in the person of the old time ballastist who has to be shot before he'll quit warbling. The misfit dress suit and make-up generally is a darb. The various specialties the Wood and Wyde combination offer run to travesty of the highest type. There are quite a few old gags and hoke mixed in with the modern stuff, but it all goes for laughs and it's well blended.

Julius Tannen, next to closing held 'em. Tannen had considerable new material in his monolog, all of it crisp and brilliant as Tannen's patter always is. Les Splendide closed with a skating turn (New Acts), and the Osborne Trio (New Acts), opened. "Business something less than capacity Tuesday night." *Bill.*

The Knabe Piano Co., which makes the Ampico piano recordings of classical compositions by prominent pianists, has signed Vincent Lopez to make popular dance numbers for it. Lopez will be featured in the national advertising. An Ampico piano has been installed in the Hotel Pennsylvania grill and will play Lopez's recordings in conjunction with the orchestra.

BROADWAY

The doctrine that "music hath charms" applied strictly to the layout for the current bill at the Broadway, with seven out of seven acts introducing music of some description. Five out of the seven brought forth the piano, with three coming together in the latter portion of the show. Three of the first four used string instruments, including the acrobats in the opening position. The early section was likewise over-loaded with men, a two-man team taking the initial spot, with the No. 2 position having a combination of the same order. An Irish tenor with a young woman pianist, she being the first woman to appear on the bill, held forth No. 3. Not altogether good vaudeville, but the capacity audience Tuesday night came forth throughout the evening with applause.

Masseno and Rinaldo (New Acts) opened the show in balancing work, with incidental music on string instruments and the piano. Jans and Whalen, the two-man team, worked in nicely No. 2 with good songs and comedy. This combination has taken their ukulele bit from Clayton and Edwards. It is practically identical, with the exception that the one man does not work in cork. The work is so near alike they even use a baby spot on the uke player. These changes appear to have the goods without resorting to copying, unless holding possession for its use. Their other efforts were equally as effective as the uke business and dance which accompanied it.

Thornton Flynn vocalized No. 3, getting away nicely with Irish selections. A young woman furnished the piano accompaniment and came in for a small portion of the vocal work. Flynn was the one act of the bill producing music to have an instrument the others did not use, it being a phonograph. Returns came nicely for his efforts, with Harry Burns and Co. taking a comedy assignment No. 4 with a Wop turn. The musical work produced in the latter portion of the turn outdid the comedy earlier for results. The young woman, who is limited in her efforts, handled the harp artistically and did equally well with a guitar later. Burns could afford to give her ample opportunities, as she possessed the musical ability and supplies a flash in the way of dressing. The turn finished to strong applause.

Higgins and Bates, a two-girl dancing act with a male pianist, held No. 5. This combination has worked up successfully. The girls are presenting a snappy and worthwhile dance routine. Their efforts are no longer devoted exclusively to double work, with both appearing to advantage in their solo stepping. A well-groomed pianist helps materially. Holmes and Levere, with their standard comedy turn, brought laughs into the next position, the young woman coming to the fore with her male impersonation and dancing. They fitted into the bill with ease, getting away to genuine applause.

Ernie Golden and orchestra, the regulation dance aggregation, took the closing assignment, dispensing a variety of dance selections, which met with approval. *Hart.*

AMERICAN ROOF

An ordinary small time lay-out at the American the first half, no better nor worse than many another similar conglomeration of nine average acts. Business only fair Monday.

Dooley Joleen opens with two songs and retrieves herself with the wire work. The songs are negligible and the first means nothing at all. The second, a more familiar and pleasing pop, if the vocalizing must be retained, suffices to round out the offering. Fletcher and Pasquale (New Acts).

La Temple and Co.'s magic routine is pleasing, the man's small talk delivery having improved since last seen. The comedy points click and lead into the magic brightly. A glass casket illusion was flashy and could be held for the last in place of the obvious closer announced as formerly done by the Great Herrmann. Cecilia Weston, assisted by a female pianist, has an average idea of what is intended to be realistic mimicry and connects merely through her material. Stripped of the rather rattling chatter and character songs, she would not be so well. The girl pianist is an able accompanist and her solo, a dance arrangement of the "Samson and Delilah" aria, was well received.

Moran and Wiser, closing the first section, annexed a flock of laughs with their hat throwing routine and Moran's aggressive comedy. The duo is a former "Shubert act."

Dawson, Lanigan and Covert reopened after intermission with a fast dance routine featuring some flashing "winging" in their buck dances. The ensemble stepping at a zippy pace also told. Harry Faber and Ursula McGowan, next, introduced with a variation of the flirtation opening via a compass. The girl consults it continually to find her way to and from the theatre, etc., admitting she is with the "Fables," playing this week in town. Asked what she does in the show, the blonde says she plays the part of an old man, later modifying this statement that she has played more old men than Faber ever knew. The crossstalk continues drolly for suc-

LEGITIMATE

Thursday, April 19, 1923

CABARET

cessive laugh returns, topping off with a "blues" song and dance. The show has unlimited possibilities for development. As is, it frames up as an impressively complete three-day offering.

Senator Murphy monologed his way through a laugh barrage in the ace position, humorously touching on topics of the day, not forgetting King Tut, Binns and Grill, male acrobats, closed with a hand-to-hand routine that is distinguished by its smooth performance rather than the originality of the tricks.

Adel.

ORPHEUM, BROOKLYN

All-headline week at the Orpheum, Brooklyn. That is, the bills say it is—but the show doesn't. Williams and Wolfus, Harry Jolson, Marion Harris and Jimmy Carr split the top line on the 24-sheets. The other four acts are The Vanderblits, Dave Roth, Valerie Bergere and Rome Gault.

All entertaining acts individually, but not blending particularly well through program arrangement possibly. The first half lacked comedy. Rome and Gault supplied laughs mingled with their eccentric stepping and did well No. 3, but it takes a lot to keep an Orpheum audience up to pitch. They're a hard bunch to entertain and seem to want everybody to do something.

The Vanderblits opened with gymnastics. On too early they had to go through their stuff to a house that showed about as much animation as a deaf and dumb convention. Dave Roth second with piano playing, one string fiddling, dancing and singing. The picture show pianist is reminiscent of Violinsky. Good dancer. Needs newer material when it comes to talk. Pleased generally. No. 4 was Marion Harris with songs. Miss Harris is the phonograph singer and received a reception. That is—what the Orpheum calls a reception, a mild patting, but more than most of the others got on their entrance. Miss Harris has ease of method, sings in a subdued quiet fashion and qualifies with the foremost in delivery. Five published numbers. Most of them pretty well done around.

Jimmy Carr and orchestra of 10 pieces, Carr playing violin and leading, also singing, dancing and clowning, likewise playing clarinet and doing unannounced imitation of Ted Lewis. Carr takes bows alone. That seems to be original with Carr as far as jazz bands are concerned. Carr has the spotlights for nearly everything he does. White spot for one number, green for another, and so it goes. With Carr holding the center of the stage for the better part of the act. The band runs to the usual jazz dance orchestra formation, two saxophones, and sometimes a third, the tuba doubling bass sax, violin, piano, two trumpets, trombone, drums. Good arrangements and good musicians make the music pleasant to listen to. Carr might subdue his own contributions a bit for a better ensemble effect. Closing the first half they pleased. Harry Jolson opened the second half. More singing in a ball that had too much warbling. Harry did a song marathon, the house encouraging him. He's quite a favorite at the Orpheum and they deigned to extend him applause for everything. Mrs. Harry Jolson and an orchestra party assisted.

Next to closing was Valerie Bergere with her "Oh Joy San" the Japanese sketch. It never played better than Monday night. The company remains the same as when around before this season, the blonde girl giving a flawless performance opposite Miss Bergere.

Williams and Wolfus closed with their comedy classic. Herb Williams apple sauce it for screams and yells as usual and Miss Wolfus supplied a bunch of comedy and entertainment on her own.

Business very big Monday night, with standees.

Beil.

23rd STREET

This downtown Proctor house played to capacity Monday night, with an exceptionally big show as the drawing card. In addition to the regulation six-act bill the 23d St. employs an added act or two Mondays. This week but one was added—Murray and Lane (New Acts)—owing to the length of the regular program.

Topping the bill were Edwin August and Co. in "Making Amateur Movies." The August tour has been somewhat revised since its initial showing in the Loew houses. It is almost a straight vaudeville novelty turn as it stands, with little pertaining to amateur picture making contained in it. August announces from the stage he will photograph amateurs from the audience. About six young people went upon the stage Monday night. From general appearances they were plants, especially those who did any work. The turn interested the audience and gave them an insight into picture making few had ever had. In place of making a picture with a story August is simply taking shots with the supposedly amateurs and finishing with a flash of the audience. The picture is to be shown the first three days of next week. The turn can be credited with a certain por-

tion of the extra business at the 23d St. The attendance was above the average for the house.

The remainder of the bill proved equally strong, with Ben Beyer, a cyclist, who has been on the injured list for several months, opening the show. Beyer gave it a start in a comedy way, carrying the audience along with him easily in his work.

Kee Tow Four, a male quartet, appeared No. 3. The boys, in Oriental attire, held up nicely with straight singing. Their comedy efforts are "mild to encores, with the two called for Monday night of this nature. It would be to their advantage to insert a comedy number earlier to break up the straight singing, which, regardless of its strength, could be enhanced with a bit of comedy now and then. Bing-Tu and Meyers, No. 4, made a bid for comedy honors, and made the grade easily. Their foolery made a direct appeal, with laughs coming fast. Connors Revue, a flash dance turn, followed, adding plenty of speed and some exceptional work by two of the male members. The speed of the turn is its biggest asset, with considerable dancing provided in the 15 minutes of running time. Owing to the peculiar layout of the bill this act appeared in the body of the program instead of the closing spot. It held up satisfactorily, making way for Donovan and Lee, next to closing, who gathered the comedy honors of the evening. The Chelseaes roared at the Irish stories and enjoyed the vocal and dancing efforts of Miss Lee.

The August turn closed the show, with "Her Accidental Husband" the feature picture.

Hart.

NEW ACTS

Mme. Mauret and company (from concert stage) with four people in dancing act.

"Miss Mystery," five people, farce; produced by Marty Forkins and Jack Weiner.

Lola Myra and Plaza Entertainers, 8-piece band. Miss Myra was formerly of Sebastian and Myra Sisters.

Julia Gerraty (cabaret), single turn.

Max Burkhardt and Andy Robbins, two-act.

Cliff Friend and Sidney Clare, songwriters' act.

John Hoffman and his orchestra (current at the Beaux Arts, New York).

Murray and Allen, two-man song combination.

Sydney Grant and Crisp Sisters.

Howard Kyle, secretary of the Actors' Fidelity League, presented "The House at the Crossroads," by Paul Gerard Smith at the Sam Harris Theatre as part of the program given by the Molly Pitcher Club (ladies' auxiliary to the Anti-Prohibition Association). He is now rehearsing it for an early presentation in vaudeville. The support is Coit Albertson, Buckley Starkey, Amy Hodges and Millicent Townsend.

A juvenile jazz band of seven young men ranging in ages from 12-16 years is preparing an act for vaudeville. It will be known as Kane's Korking Kid Syncopators.

Sam Sheppard and Chapple Edwards, musical.

Baum Sisters, song and dance, with Rose Fisher at piano.

Eva Barra (Barra Sisters), single turn.

James Doyle (Doyle and Dixon) and Eileen Christie, two-act. Miss Christie formerly danced with Doyle and Dixon in a Dillingham production.

Archie Slater (formerly with Lopez), new orchestra.

Charles Sieger, orchestra.

Jack Ingalls and Gene Winchester (Radford and Winchester), two-act.

Chingo? and Wingo?

Gus Hibbert and Jimmy Nugent, blackface.

George Pantzer and Tim Shea, two-act.

Elizabeth Nelson and Berry Boys (new act).

Howard Mack and Hildegard Stone, two-act.

Charles Morey and Paul Corvin, instrumental and singing.

Johnny Eckert and Harry Francis (reunited) new act.

Tommy Gordon, monolog and songs.

Pat Morlarity, monolog, "The Irish Emigrant."

Mrs. Douglas Crane and Co., three, including Lew Martin and a girl singer-pianist. Dancing. (Coast.)

Fred Palmer and Jessie Houston, two-act.

Jack Marcus (Marcus and Lee), and Agnes Burr, two-act.

Kitty Carmen ("The Mimic World") and Al Wilson (Herbert and Wilson), two-act.

"Merry Villages," 15 people.

Victor Petroff, dancing act, five people (coast).

Russell Sisters and Murray Gold's Melody Boys.

Bert Hughes Troupe, English cyclists.

(Continued from page 11)

What bearing the Valentinos' tour has on this request is problematical, although the agents ascribe this to the "wheelers" successful past performances.

As for straight cabaret talent, several instructions are that no more acts are wanted until further notice.

Richard Kolb, a retired restaurateur, formerly conducting a restaurant at 160 Pearl street, New York, and who was the first to allow Thomas Edison permission to wire his building with incandescent lamps, was the guest of honor at the 10th annual dinner of the Society of Restaurateurs held in New York last week. A letter was read by Paul Henkel, president of the society and toastmaster, from Mr. Edison, expressing regret through being at Fort Myers, Fla., of his inability to again greet his old friend, Mr. Kolb.

Mr. Henkel, whose restaurant is at 107 West 44th street (Keen's Chop House), in his address mentioned there are 12,000 restaurants and eating places in New York city. They feed 3,500,000 people daily. Mentioning prohibition, the president stated the society intended to conduct an aggressive publicity and educational campaign looking toward an amendment of the Volstead act.

Among other speakers were Capt. Irving O'Hay, who informed the feed men they reminded him of the elephants with a circus; that they were powerful and nice to look at but contented to be large and powerless in the face of movements like prohibition. Capt. O'Hay's incisive remarks were rewarded with standing applause from the diners. U. S. Senator Copeland of New York and Senator Edwards of New Jersey also spoke, as did Wells Hawks, president of the Press Representatives' Association and the first Abbot of the Friars.

"Buying from the boats" is getting to be the biggest booze bank around New York. The other day a dealer showed a bill of lading for 1,500 cases of empty bottles delivered to a boat "outside the limits." Asked what they wanted the empty bottles for he countered by asking what anyone would suppose they wanted them for? To fill them with any kind of brand of liquor that might be asked for, he added, whether whiskey or gin. In gin he stated the boat men were unusually prolific, being able to hand out any label asked for in the proper kind of bottle. All kinds of bottles were in the shipment.

The boat selling is being conducted nowadays with a sliding scale for Scotch whiskey. Its top is \$75 a case for some brands, while others "just as good" will be marked down at \$5 drops to \$50 a case, with "right off the boat" as the added attraction.

Many of the boats, however, do bring in the stuff from the West Indies or other side. When diluted, whether on board or after reaching shore, no one knows. On Long Island "the stuff off the boat" is quoted at \$48 a case in the town with delivery elsewhere to be made by the purchaser. The seller guarantees quality.

Like the cow which gave the proverbial pail of milk, and then proceeded to kick it over, Assemblyman Cuvillier, after introducing a measure which embodies in its language the most brilliant piece of satire on prohibition in the New York upstate, in requiring the sheriff to search all farm houses for cider at least once monthly, proceeded to make an attack upon Commissioner of Police Enright, of New York City, charging the entire police department with bootlegging or something akin thereto, and placing the subject of the repeal of the Mullan-Gage act in the lower house in jeopardy. The bill of Cuvillier reflects exactly what the ultra-prohibitions would like to have enacted. It shows to the up-state rural legislator the injustice of his position in refusing to vote for the Mullan-Gage repeal, while he himself is entrenched behind a cellar full of home-made fruit beverages.

Assemblyman Coughlin, of Kings, has introduced a bill prohibiting the exhibition for a charge or fee of imbeciles and idiots, while Assemblyman Donohue has introduced a measure calculated to reduce the penalty for possession of policy slips.

If Assemblyman Cuvillier would

keep still for one week, there would be more than an even chance of the Mullan-Gage repeal passing the lower house, it already having passed the Senate, and the Governor is ready to sign it. As matters stand no one can control him and the Assembly is inclined to be antagonistic to his bill. The Senate bill they would pass under proper conditions.

Profit possibilities in present-day dance halls are demonstrated in the financial history to date of "Roseland," on Broadway. It is understood that four persons interested in the venture have been drawing down \$300 weekly, and when one partner recently withdrew he took down as his bit \$82,000. That followed the losses sustained in dance halls started by the company in Philadelphia, where \$40,000 was dropped, and in other Pennsylvania towns. "Roseland" has a successful duplicate in Brooklyn, though under another name. When the original establishment was opened the sponsors had no idea of the value of the refreshment concession. The man running it is said to be making \$1,000 a week. Recently "Roseland" was redecorated at a cost of \$80,000. The admission is 85 cents for men and 75 for women, in addition to which 5 cents a dance is charged. With two orchestras playing, the average number of dances is 12 per hour, which figures 60 cents per hour revenue from each couple. Instructors make up to \$100 weekly. That part of the routine is promoted by the sale of tickets permitting a patron to dance with an instructor, the price being three tickets for a quarter. The instructors are said to work on percentage.

Ben Bernie is as new to his band as his band is new to the stage, while both as a musical organization are new to restaurant work, although Bernie had a spell of it as a single entertainer at Reisenweber's. The other night Bernie and his band did a special show at the Astor, playing the dance music. One of the men dancers felt so good and liked the music so well he lipped Bernie two \$20 bills as he requested a number be repeated. The request was granted, and Bernie clung to the forty. After the evening had ended professionally for the boys, they held a conference over what to do with the \$40. It was their first experience. Bernie suggested they split it amongst themselves. The boys said that was shoe string stuff. The conference finally decided to shake dice for the money with the winner take all. Bernie did not compete—he got his later the same evening in the card room at the Friars.

The Club Deauville, at 110-112 East 59th street, is making an immediate bid for the trade of the social elite. Its start was auspicious with the capacity, around 600, fully tested. Immediately following the social set from the Park avenue section seemed to take to the place, although it also draws a quota from among the show people. In the management are Charlie Hanson, John Wagner and Percy Elkeles. The Deauville has an imposing entrance, with a dance room 40 feet wide, done in the Egyptian style and simply impressive. An orchestra of nine, put together by Elkeles and named the Percy Elkeles Club Deauville Orchestra, is an exceptional dance combination.

No special entertainment is furnished, although there are several pretty hostesses, show girls in current Broadway musical attractions. They strum ukes as they sing to diners at the tables. Among the girls are Dorothy Bruce, Vivian Martin, Estelle Perry, Anna May Denney and Cynthia Craven. William Trevall is the orchestra's leader. The Club Deauville is scaled moderately for cover, \$1 week nights and \$1.50 Saturdays.

The Bamboo Gardens in Cleveland, when completed and shortly opened, will represent an investment of \$1,000,000 by Jim Leong, the foremost Chinese restaurant man of this country. A table d'hôte will be served in the Bamboo Gardens, seating 4,000 people, at 50 cents per person. It is expected to clean up on all of Cleveland's present restaurants. The menu will not be held solely to Chinese dishes. Leong is steadily entrenching himself and is reported to have made millions out of his Chinese restaurants spread over many cities in

the past few years. He is very American and well liked.

The recent endurance dance contests staged in New York and other dance places for publicity purposes, and of questionable authenticity as to "record breaking," had their origin in a contest held at Marseilles, France, by a dance professor called Jimmy, alternating with two partners. He danced continuously for 24 hours 4 minutes. He registered a dancing endurance record for the Professor. His first feminine partner, Marguerite Tref, danced 16 hours 25 minutes; his other partner, Marthe Chaux, doing the remaining time. It also gave Mile. Tref the women's record.

The Dixieland Jazz Band played two performances in Boston last Saturday afternoon and cleared over \$1,000 on the day for the band. The afternoon a tea dansant at the Copley-Plaza drew about 800 admissions. At night at Mechanic Hall for a prize fox trotting contest there were over 1,500 admissions. This week the band played Portland, Monday night; Bangor, Tuesday night; Woonsocket, last night (Wednesday); Fall River tonight (Thursday), with Haverhill and Providence to fill out the week.

The 16-People revue was transplanted from the Monte Carlo to the Boardwalk. The former orchestra at the latter place (a Meyer Davis aggregation) opens a preliminary break-in tour out of town today (Thursday) prior to a Keith tour. George Hale of the "Boardwalk" closes Sunday to assume a role in the new George M. Cohan show, "The Rise of Rosie Reilly."

The Salvins are said to estimate the value of their several restaurants in New York at \$1,000,000. One of the Salvins group, Monte Carlo, has closed, following another, the Little Club, some weeks ago. The Salvins bought the lease of the Monte Carlo restaurant before the furnishings left there by Jack Lannigan, who opened the restaurant, had been removed. Later the Salvins bought the furnishings.

Gypsies are peddling booze in the Times Square office buildings. Gypsy women seem to be the best sellers. They carry the liquor in bottles held under their skirts, retailing it at 75 cents a drink. Several purchasers have been suspicious whether the Gypsies were genuine, but at any rate they say the booze is all right. It's a new way to beat prohibition.

The Little Club, closed in anticipation of a federal injunction as a bootlegging nuisance, is being remodeled and renamed and will shortly open as a quiet cabaret with Russian entertainment along "Chauve Souris" lines under management of the Club Petroushka, the new uptown restaurant which is a hit with gypsy entertainers and Russian atmosphere.

The Duquesne theatre, Pittsburgh, has been taken over by Frank Bongiovanni, a well known local cabaret proprietor, who will alter the premises, reopening it as a cabaret and restaurant known as Bongiovanni's Winter Garden. The alterations will not be completed until fall, with the opening date set for Oct. 1.

After finishing work for six English musicians the Hughie Barrett Orchestra (a Paul Specht band) was allowed to play at the Trocadero (restaurant), London, and made an immediate hit. It is chiefly notable, says a report, for its soft playing as compared to the din of some of the musical combinations over there. The Barretts are recording for His Master's Voice records in England.

Ernie Young required railroad fares to Detroit when he sent his Marigold Garden revue from Chicago to Oriole Terrace in Detroit, but did not ask for round trip fares or guarantee of salary for the artists.

When the Oriole Terrace proposition failed to open last week, Young found himself called upon to put up return fares for the 30 people back to Chicago.

Whiteman's Cafe de Paris orchestra, with George White's "Scandals," which closes at the Illinois Saturday, will play in vaudeville immediately following, one week at Milwaukee and for the next three weeks at the Palace, Chicago. The Palace has had several headlines for two weeks but this is its first three-week contract. A contract for four weeks had previously been issued to Van and Schenck.

INSIDE VAUDEVILLE

(Continued from page 11)

under considerable indebtedness to Cleveland audiences, took his patrons metaphorically by the ears, saying, "Actors live on applause, etc."

The writer continued, "Actors, one might remind Mr. Norman, speaking for an audience which can not talk back, do not live so much upon applause as they live on the money that theatregoers pay to see them. Mr. Norman could buy very few gowns with applause."

Fifteen years ago Maurice Abrahams started in the music business under Maxwell Silver, then general manager of F. A. (Kerry) Mills. This week Silver joined Maurice Abrahams, who recently started in business for himself, as general manager.

The two hits of "Liza," the colored show on the 44th Street Roof, seem to be a chorus boy and Hattie King Reaves. Miss Reaves is a soprano and a rival of that other colored prima, Abbie Mitchell. Of cultivated voice, agreeable presence and a complexion difficult to accept as of the Negro race, Miss Reaves for talent is so far ahead of the remainder of the show there's no class left to the rest of it when she appears. The chorus boy with much personality for one of color and with familiar steps handily executed, steals away all the applause honors during the evening.

The impression is circulating among the inner circles of big time vaudeville that the Keith organization, sooner or later will become a huge corporation, with its various holders of interests having stock certificates to represent their investments. The recent addition to Keith's of other circuits, by booking connections, mergers, annexation or leases, passage, the insiders say, even a more advanced extension by the Keith crowd, with the result, they say, the corporate step will be the move to preserve the Keith properties for all time. In that condition that they argue it will permit of smoother operation in the future. No valuation of eventual capitalization is estimated, but that it will be mammoth, much larger than any other theatrical interest over here, could consistently capitalize itself, is conceded.

The Hippodrome's 18th anniversary celebration upon its stage last Thursday night has contained an oversight in neglecting the mention or showing of Power's Elephants. It's an act that was signed for the Hip by Thompson & Dundy six months before the edifice was completed. Power's Elephants have not missed a season in its productions since then. For a season or so during the 18 years the elephants were out of the show for a while only. Neither was the act mentioned in the press matter sent out by the Hip, anent its 18th anniversary celebration.

Power's Elephants act is opening at Keith's Palace, New York, April 30. It's the same herd that opened with the Hip's first show without a change in the animals. Its oldest animal is about 65 years. There is an elephant now in an act over here claimed to be 105 years old.

Elephants live hundreds of years, trainers say, although where they go to die in their own native Africa has never been discovered. Some of the trainers have a belief, heard by them through tradition or a legend, that elephants, when the feeling of death approaches, dig their own graves in the ground, use their trunk to cover it over, and die, burying themselves alive. Others have an opinion death's approach drives an elephant to suicide, either on land or in water, but whatever the finish there has been no trace found by any one in the foreign wilds of remaining tusks.

Though elephants live hundreds of years, they must have died in numbers during centuries past, but their ivory tusks, that survive forever, can not be located. The tusks are weighty and valuable. With some the belief exists the wild elephants have a common burying ground, but that, however, remains as much of a mystery in elephant-land as the rest of it.

A recently opened vaudeville house with a large seating capacity in a Long Island town is reported in financial difficulties with many attempts made by the backers to keep the fact hidden. A large portion of the financing was secured from a building loan organization which has a reputable standing. Bonds were issued to secure the funds. The loan organization is reported as about ready to take over the proposition to protect its investment, which will eliminate the original promoters of the house. The house has considerable opposition in the vicinity.

The practice of vaudeville acts recognizing a fellow artist in the audience, and identifying the artist as the audience will join the act on the stage in insisting upon some sort of free entertainment from the non-working artist, should be forbidden by all the vaudeville men. At the Palace, New York, last Sunday night Al Jolson was recognized by Gus Edwards. Jolson was unshaven and relaxing from his usual theatrical duties by attending the Palace performance. Despite this and Jolson's evident reluctance to be inveigled into the proceedings, Edwards coaxed and persisted, backed by the audience, until Jolson was forced to tell a gag to avoid the embarrassment of a direct refusal. For the balance of the performance the audience paid as much attention to Jolson as to the artists on the stage, increasing his annoyance and completing the ruin of his enjoyment of the bill. The incident has created more discussion pro and con than anything that has happened at the house since the Innis Bros. made their famous speech lauding the booker of an independent and opposition string of houses. Jolson had paid for his seat and was entitled to the protection from stage annoyance that goes to every seat-holder.

A letter written by an official of the Lord's Day Alliance to a vaudeville executive asking him in part where he stood on the Sunday performance question, was shown to a mixed gathering with the request they guess who supplied the historical vaudeville data which the missive contained. Reference was made to the days when F. F. Proctor brought his acts over from Jersey, and acrobats refused to play Sundays, claiming the erection of their apparatus was a violation of the law. The gathering said it sounded like Harry Mountford.

A new publication sponsored by James Fitzpatrick, with his pen name Patterson James, and George Rosener, is being promoted by the sale of stock with solicitors making an attempt to interest theatrical people. A canvass is being made of offices in the Time Square district. The publication is to be (if the stock meets with a sale) a weekly devoted to varied interests, including theatricals. The stock offered for sale is 1,400 shares of 7 per cent, cumulative preferred at \$50 par value and 1,400 shares of common at \$50 par value. Purchasers of the preferred will receive one share of the common gratis with every two shares of preferred. A glowing prospectus has been issued which includes the following paragraphs:

"This is no 'Get Rich Quick' scheme on the part of the promoters, no selling proposition as can be seen from the fact of the small amount of stock offered for sale, \$70,000.

"The cost of producing an edition of 1,000 as far as overhead goes is exactly the same cost as producing an edition of 100,000. The fixed costs are the salaries of the writers, of the staff, the rent of the office and setting the type."

The Orpheum circuit's New York booking office seems to want to have its staff know what it is booking and where. The present trip of Frank Vincent and Ray Meyers, two of the staff, over the circuit, to the coast and return, will end about June 1. They are remaining two or three days in each town. Meyers has been a booker for the Orpheum circuit in New York for 15 years. This is his first trip to the coast or west of Chicago. Vincent has been with the circuit for about 20 years. While he has been in California, Vincent is now visiting the Northwestern cities playing Orpheum vaudeville for the first time. He is the Orpheum's chief booker.

NEWS OF THE DAILIES

Justice A. H. Seeger in the Supreme Court Monday reserved decision on application made by attorneys for Evan Burroughs Fontaine to inspect the minutes of the Grand Jury which indicted her and her mother for alleged perjury. Judge Seeger will decide later in the week whether the minutes may be given to the dancer's attorneys. Her counsel hold that certain witnesses to the alleged perjury were not sworn before the Grand Jury.

The performance of Ethel Barrymore in "The Laughing Lady" at the Longacre, New York, was interrupted Monday night when smoke began blowing from the stage. Miss Barrymore had stopped her lines when a stage hand came on the stage and announced that a rag was burning.

Will Rogers was hailed as the humorist of the age at a dinner of the Society of Arts and Sciences at the Hotel Astor Monday.

The B. F. Keith's New York Theatre Corp. has purchased from William Hagerman a plot of ground at 29 to 35 East Fordham road on the northwest corner of Morris avenue for \$135,000.

Five petitions signed by clergymen who are members of the New Jersey Society for the Prevention of Crime, and the Promotion of Morals were presented at the office of Sheriff Thomas Madigan in Jersey City last week. The petitions called upon the Sheriff to enforce the Sunday closing law at vaudeville and picture houses in several towns in Hudson County.

The Federal Grand Jury in Los Angeles revived its investigation of the liquor traffic in the picture colony last week after it had been dormant for some time. The arrest of three alleged bootleggers was given as the reason for it being brought to life again. It is reported several picture people will be called upon as witnesses, with Jack and Lottie Pickford mentioned as buyers of liquor from hooch sellers.

William H. Woodin, chairman of the finance committee of the Mayor's committee on the city's jubilee celebration, denied last week performances of legitimate attractions in New York would be held on Sundays during the celebration to secure funds.

The Shuberts are preparing a new musical piece for James Barton, entitled "In the Moonlight," by Walter De Leon and Edward Delaney Dunn. The music will be by Alfred Goodman and Sigmund Romberg.

The Catholic Actors' Guild will give its annual luncheon in honor of Archbishop Hayes at the Hotel Astor April 23.

"Sally, Irene and Mary," at the 44th St., New York, will be transferred to the Century April 23 to make way for "As You Like It," with Marjorie Rambeau. "The Lady in Ermine" leaves the Century April 21 to open for two weeks in Boston.

Ada Ballerina, a child actress, was admitted to the United States last week by special permission of the immigration authorities after the quota from Italy had been filled for the month. She was accompanied by her mother, a German, who was admitted, due to the German quota not being filled. The child secured her nationality through having been born in Italy.

"Kiki," with Lenore Ulric, closes at the Belasco, New York, May 5, completing one year and a half at the house.

Henry J. Gielow, Inc., filed a suit for \$5,000 against John Ringling last Friday in the Supreme Court, alleging that the services rendered in drawing plans and specifications for the circus man's houseboat.

The Russian Grand Opera Co. will open at the Jolson, New York, April 30, in "A Night of Love."

Fire Sunday night destroyed a warehouse at 335 East 45th street, used by Morris Gest for storage purposes. The fire destroyed the production of "Mena," "Aphodite," "Chu Chin Chow" and "Afar," which are reported insured for \$50,000.

Muriel Sharp, former chorus girl and at one time hostess at the Little Club, has started action against Glendon J. Ryan, son of Thomas Fortune Ryan, for alleged breach of contract. Miss Stark alleges the younger Ryan agreed to pay her \$500 a month for life with the understanding she was to have an apartment in which he could be entertained.

Howard Grody, a pianist, was arrested Tuesday in connection with the theft of jewels valued at \$10,000 from Mrs. Marcel Atwell, the wife of the press agent. Grody was at one time an accompanist for Mrs. Atwell who was a court singer. They met unexpectedly Monday and she invited him to her apartment for tea. After he left the jewels were found to have disappeared from her handbag. When arrested Tuesday

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SPORTS

The refusal of the AAs and several class A leagues to take players from the majors on the terms laid down by the big boys has resulted in the latter coming down off their high horses. They are now quite willing to deal with clubs in smaller leagues for which once they had little more than a distant stare. They are also giving their support to new leagues and new teams which they think can be made profitable farming camps for them. Several instances of this have come to light in New York State within the last month. When John H. Farrell was trying to induce the Schenectady (N. Y.) Knights of Columbus to come into the revived State league he promised them the support of the Boston Braves and the Brooklyn Dodgers in the way of players. Now John McGraw and Secretary Jim Tierney of the Giants are sending telegrams and letters recommending Joseph G. Josephson as manager of a team which local fans are backing in Glens Falls, population 10,000. This team is not even in a league and will play only about 25 games. The Post-Star, a Glens Falls paper, says that the Giants wish to establish a training camp within easy reach of the Polo Grounds, where they can send promising young players for seasoning. If Josephson is signed to manage Glens Falls recruits of the world's champions will be sent there, according to the paper. A campaign to raise \$10,000, the amount necessary to put the proposition through, is now under way. The committee in charge, seeking to sell 1,000 season tickets at \$10 each. Frank Starbuck, one of the leading spirits, is a personal friend of Hefble Jennings, assistant manager of the Giants. It was through Jennings that the matter of selecting a manager was taken up, with McGraw. Josephson, recommended by Mac, was graduated from Penn State in 1916 and joined Dallas in the Texas league. He was drafted by the Giants in the fall and reported for training the following spring, but left to go to France to fight. He returned to baseball in 1920 and has since played in the Texas league, of which he is a leading hitter. He is an outfielder.

William Muldoon, chairman of the New York State Athletic Commission, governing board of boxing, who has caused many wrangles in the glove sport as the result of his arbitrary decision, was dealt a body blow Tuesday by Governor Smith. The blow that wobbled William the Great came in the form of an announcement by the Governor of the revival of the License Committee of the commission. The License Board will strip Muldoon of virtually all of his dictatorial powers, it having sole jurisdiction in determining the eligibility of boxers, managers, promoters and clubs.

Although many Democratic leaders, particularly those in New York city, have clamored for the scalp of Muldoon, Governor Smith allowed him to remain as chairman of the boxing body. Muldoon is an appointee of former Governor Miller. He recently engaged in a controversy with Senator Jimmie Walker as the result of his action in barring a Dempsey-Willis match. But Muldoon came out second best in his tilt with the able Democratic leader of the State Senate.

In announcing his decision to separate the Regulatory Committee from the Licensing Committee of the commission, the Governor said he was determined to keep the sport of boxing clean and above reproach. He also announced the appointment of George E. Brower, Brooklyn attorney, as a member of the Regulatory Committee. Brower succeeds George K. Morris, of Amsterdam, who resigned when he was made chairman of the Republican State Committee.

As members of the New Licensing Committee, which former Governor Miller abolished, Governor Smith named William J. McCormick, of New York; Col. John J. Phelan, of New York; and D. Walker Wear, of Binghamton. Mr. McCormick is vice-president of the United States Trucking Corporation, of which Governor Smith formerly was president.

Joe Wall, former big league player has progressed far enough with his proposed Empire State league to call a meeting in Troy, N. Y., April 19, when the final plans will be mapped out and a schedule arranged. He plans a season of 140 games, opening May 20 and closing Oct. 5. Troy will be represented in the league. Other teams will be drawn from Schenectady, Amsterdam, Gloversville, Utica, Rome and Ilion, with a possibility

of Rutland and Bennington in Vermont. Joe hopes to have Schenectady and Utica come into the league via the Knights of Columbus teams in those cities. The Knights of Columbus in Schenectady were cold on the proposition when Wall first broached it a month ago, but he still has hopes of winning them over. Both Schenectady and Utica were originally scheduled to enter John Farrell's revived State league, but they did not join finally, the Dorp Knights demanding impossible guarantees.

The first shot in the war on baseball pools up-State was fired last week by Mayor Clarence W. Whitmyre, of Schenectady, N. Y., who declared that if any pool started to operate in the city he would personally swear out warrants for the arrest of the promoters. He announced a "verified report" had been filed with him to the effect that 18 pools were ready to begin operations in Schenectady on the day the pennant race in the big leagues gets under way, and that in their canvassing for patrons, advance agents had circulated tickets among school children "who were led to believe that big fortunes await them if their ticket is drawn."

"Baseball pools are a greater menace than the bookmaking method of gambling on horse races," the Chief Executive said. The report to the mayor stated that agents of the 18 pools were combing the city selling tickets at from 30 cents to \$1 each.

The disclosure that school children were being canvassed was the straw which broke the camel's back, and led Mayor Whitmyre to declare he would use every means at his disposal to wipe out baseball pools locally.

Nate Siegel, of Boston, who is signed to meet Mickey Walker for the world's welterweight championship, only succeeded in gaining a draw in a 12-round bout with Alex Trambitis, of Portland, Ore., at the Knickerbocker A. C., Albany, N. Y., Tuesday night. At that Siegel, who is the welterweight title-holder of New England, was given all the best of it by the judges, for many of the fans were of the opinion that the Pacific Coast fighter should have been awarded the verdict because of his good fighting in the last three sessions of the bout. Trambitis earned the honors in five of the rounds, four were even and three went to Siegel. Trambitis weighed 155 pounds and Siegel 153. Trambitis is a brother of Jimmy Darcy, Pacific Coast champion.

One of the big features of the 250-mile auto race to be held on the Kansas City Speedway, July 4, will be the first appearance on a board track of the Little 123 cubic inch speedsters. The new racers seem like toys when contrasted with the 133 cubic inch type employed last year. They weigh but 1,350 pounds, with a frame 21 inches wide and a motor revolving 5,000 times a minute, twice as fast as the latest type airplane engine. It is necessary to cut away the steering apparatus at the bottom to permit the driver, who rides without a mechanic, to squeeze into the narrow compartment. The authorities announce that some 20 starters will face the flag. The race is given under the jurisdiction of the American Automobile Association.

Although the public golf courses around New York are still closed and may remain so until May 1, all the private clubs have sod-busting squads out to which the theatrical contingent contribute. Nobody knows what is holding up the public grounds and no information is available from the office of the Bronx Park department. The first date was announced as April 15, but this apparently has been amended. No considerations of property welfare are involved, apparently, for the semi-public courses at Salisbury Plains, Long Island, have already been open two weeks and last Wednesday the regular summer greens were put into play, replacing the temporary winter greens.

Jack Fox, former professional baseball and basketball player, recently died at Poughkeepsie, N. Y. He had been ill since returning from France, where he served as a K. of C. secretary during the war. Fox played in the outfield on the Albany team of the old New York State Baseball League. He was one of the heaviest hitters in the old John H. Farrell circuit, batting well over .300.

A. S. BLACK CANNOT BE EXTRADITED TO CONN.

Rialto Theatre Fire at New Haven Again Comes up—
Atty.-Gen'l's Opinion

New Haven, April 18.

Alfred S. Black of Rock Island, Me., president and treasurer of Connecticut Theatres Corporation, owner of the Rialto, New Haven, destroyed by fire Nov. 27, 1921, with the loss of 10 lives, cannot be extradited to the state of Connecticut, where it was planned to try him on a charge of manslaughter in connection with the theatre disaster. This was the substance of information received Monday by City Attorney Sheridan T. Whitaker, who talked over the telephone with Assistant Attorney General Lewis Goldberg of Massachusetts. Mr. Whitaker was told by Mr. Goldberg that he had recommended to Governor Channing Cox of Massachusetts that the requisition for Black's extradition be not honored on the ground that Black was not a fugitive from justice, as alleged.

In a comment as to the outcome of the case, Mr. Whitaker said: "Goldberg found that the information filed by me charged Black with manslaughter. It was further found that upon the date of the alleged offense Black was not within the jurisdiction of Connecticut and upon that ground only the requisition was denied. This still leaves Black subject to prosecution any time that he may be found in the state of Connecticut."

Mr. Whitaker said he had intended going to Boston Tuesday in connection with Black's case and that he had called Mr. Goldberg on the telephone to inquire about it. He said he was informed that the recommendation of the assistant attorney general had been made several days before to the governor of Massachusetts. Mr. Whitaker said he would not take the position of criticising the recommendation. He did say, however, that he would not have spent the amount of time and effort that he had since Black was arrested in Boston on Sept. 8, 1922, as a fugitive from justice if he had not thought that Black should be legally held for the crime of which he was accused and brought to New Haven for trial in superior court.

Governor Cox now is expected to follow the recommendation of Mr. Goldberg, and if he does the case will be officially ended.

Following the fire, which was said to have been caused when a stage setting caught fire as the result of an explosion on the stage, Coroner Eli Mix found three men guilty of criminal negligence in connection with the disaster. They were Black, Lawrence Carroll, manager of the theatre, and Joseph E. Austin, New Haven building inspector. Austin was not held guilty by the city court. Carroll was sentenced to one year in jail by the superior court. His counsel filed an appeal before the state supreme court, but up to this time no decision has been reached.

With the ending of the Black extradition proceedings, Carroll is the only one of the three whose case still remains to be settled.

NEW EXCHANGE BLDG.

Paramount's N. Y. and N. J. Exchanges on 44th Street

The New York and New Jersey exchanges of Paramount are now installed in new quarters in their own building on 44th street, just west of Eighth avenue. Late last week the entire staff, which had been holding forth for a number of years at 729 Seventh avenue, packed up its troubles and moved to the new building, which had just been completed for them.

It is stated to be the biggest exchange building devoted to the purposes of one organization's branch in the world.

Harry Buxbaum, who is at the head of the entire New York state as well as the northern New Jersey territory as general supervisor of sales, is the chief executive located in the new building.

PRISCILLA DEAN REMAINS

Los Angeles, April 18.

There have been rumors lately that Priscilla Dean was to quit Universal. These were set to rest this week when the star accepted the lead in "The Acquittal" the Rita Welman play. Filming will start immediately.

MINN. PUTS STEFFES' HAT IN RING TO HEAD M. P. T. O. A. SLATE

Illinois Out for Blair McElroy—Michigan Split
Foreshadowed—New York Unit Would Be Permitted to Return to National Organization if They Applied—Minnesota Wants Open Convention

The news of the week in regard to the Chicago Convention of the M. P. T. O. A. centered itself in the various State conventions which were held, with the paramount interest brought forth in the Minneapolis convention of the Minnesota State exhibitors, at which there were a number of guests from various neighboring State organizations. At this convention the announcement of the candidacy of W. A. Steffes for the presidency of the M. P. T. O. A. was made.

This week there was the convention of the Western Pennsylvania exhibitors in Pittsburgh; the Indianapolis organization also met at Indianapolis and during the latter part of the week the Illinois exhibitors will meet in Chicago. At the latter point there is a possibility that there will be something of a surprise in the announcement of Blair McElroy of the Fitzpatrick & McElroy chain of houses in Illinois as the standard bearer for that State and Michigan as well as in the national convention.

The news that certain Michigan exhibitors are for McElroy as the next president of the national organization indicates a definite break in the ranks of the Michigan organization, for at the Minneapolis convention A. L. Picker, Ironwood, Mich., one of the invited guests of the Minnesota exhibitors, stated on the convention floor that while he was not authorized to speak for his State organization, he personally was in favor of the candidacy of Steffes and that he would do all in his power to swing the Michigan State organization into line for the Minnesota man.

During the Minneapolis meeting the New York State insurgents came up for discussion on the floor and this led to a clash between Steffes and A. R. Pramer, head of the Iowa and Nebraska units. Steffes brought up the question of an open convention at Chicago, to which all theatre owners should be admitted, regardless of their membership in the national organization or any State unit. This, he pointed out, would bring the New York insurgents into the conclave without embarrassment. Pramer insisted that the New York unit should be informed that an application for reinstatement in the National Association would be accepted. Steffes retaliated that New York would never do this, because it would consider such an application as an apology to the present executives of the national organization and an admission that their stand taken in Washington was an error, and that New York would never consider the tendering of such an apology.

In New York this week, as far as the New York organization was concerned, national politics was a still issue. There were other troubles ahead of the State and the Greater New York city organization.

Chicago, April 18.

The Motion Picture Palace of Progress, an exposition of "Then and Now" in motion pictures, set to be held at the Coliseum at the same time that the Motion Picture Theatre Owners of America meet here in annual convention (May 19-26) is going to lend great interest to that national gathering. It is expected that fully 3,000 of the 15,000 exhibitors throughout the country will gather here.

The location of Chicago, in the heart of a district having 5,000 theatres within a 500-mile radius, will serve to enlarge the attendance.

The Motion Picture Palace of Progress is going to cost \$35,000, and its success is assured, as Jules J. Rubens, Chicago representative, states that already 75 per cent. of the booths have been disposed of. It will "do much to dispel the bad impression the public generally has of the motion picture industry," he explains, "as the exposition will be designed to reach the public, as well as the exhibitor."

The Palace of Progress has the

pledged support of Paramount, Universal, United Artists and of the Film Booking Offices, as well as many other important organizations. Lyon and Healy, Mandel Brothers, Luminous Sign Company, Wuritzer and the Smith-Unit Organ will give an idea of the big interests which will have booth representation. The exposition is being supported enthusiastically by the motion picture exhibitors and by Chicago picture circuits. It is possible that some of these will have exhibits. Balaban and Katz have pledged support through W. K. Hollander and have contributed 3,000 tickets to the Chicago theatre for the visiting exhibitors. Jones, Linick & Schaeffer have pledged support through Aaron Jones; Ascher Brothers through Nate Ascher, Lubliner and Trintz through E. Levy, general manager, and Fitzpatrick and McElroy through Blair McElroy.

Hiram Abrams of United Artists in pledging support sounds a keynote of the exposition by placing it as "a very constructive step for the entire industry." Carl Laemmle has manifested his interest by promising the contest winner round trip transportation to Universal City and a six months' contract at \$50 per week in Universal productions with an option on the services of the one chosen for one year at \$10,000 if, in his judgment, the winner has star possibilities. The contest which Mr. Laemmle makes possible will be promoted by exhibitors within 100 miles of Chicago, who will tie up with local newspapers and select candidates for a cast of twenty which will appear in a picture made at the exposition and directed by David M. Hartford, who directed "Back to God's Country," "The Golden Snare" and "Nomads of the North." The making of this picture will be in the annex to the Coliseum and the work will serve to interest both exhibitors and the public generally.

Available picture stars will come from the various film making organizations. Many directors will be present also and their talks are expected to create as much interest as the personal appearance of movie stars.

An exact reproduction of the original submarine tube used by the Williamson Brothers will clearly demonstrate the manner in which undersea pictures are made which will especially interest both public and exhibitors.

The wide interest being manifested in the Motion Picture Palace of Progress by the entire industry marks it as the first important step in a cooperation program which is expected to set motion pictures in an entirely different light with the public generally.

Minneapolis, April 18.

W. A. Steffes of Minneapolis, president of the Minnesota exhibitors unit of the M. P. T. O. A., is the northwest's choice for the presidency of the National organization of exhibitors. Steffes was nominated by Tom Foster of Stanley, Wis., at the annual convention of the Minnesota exhibitors here last week, and the nomination received the support of 150 exhibitors who were present.

The northwest exhibitors are to leave Minneapolis in a special train for the Chicago convention in May, and, although they expect a hard fight at the national conclave, they are optimistic regarding the election of Steffes as their next national leader.

Sydney S. Cohen, present National president did not attend the convention here but he was represented by A. R. Pramer, head of the Iowa and Nebraska units of the M. P. T. O. A. regarding an "open convention" at Chicago. Steffes contended that all theatre owners should be admitted at the national conclave and pointed out that such a course would bring in the insurgent New York unit, without embarrassment. Pramer insisted that

F. P.'S INDIANAPOLIS SITE

Take 99-Year Lease—To Build 3,500-Seat House, Opposing Circle

Indianapolis, April 18.

Despite there is shortly to be a Federal Trade Commission investigation into the affairs of the Famous Players-Lasky organization, Adolph Zukor is about to extend his theatre chain so as to include Indianapolis. It is stated here that a 99-year lease of the English hotel block on Monument square has been secured and a theatre to seat 3,500 people at a cost of \$1,250,000 is to be built there.

The Paramount interests are said to have first secured an option on the location in 1919 and paid an option fee of \$100,000 at the time the idea being to build during 1920. However, these plans did not mature, but W. E. English entered into an agreement that extended the option. The Circle here is the independent house and principally plays First National attractions. The new house would be severe opposition.

Building of the new picture house will, however, not affect English's, which is the legit house here.

Gwen Burroughs Joins the Mob
Los Angeles, April 18.

Gwen Burroughs, film actress, and who in private life is Mrs. G. D. Willoughby, is suing for divorce on the ground of jealousy. Willoughby is an Australian actor.

New York should make application for reinstatement in the national organization with assurance in advance that such application would meet with approval. Steffes then stated that such application would be looked upon by the New Yorkers as an apology and that they would refuse to make one.

Speaking before the convention last Thursday Steffes declared that he had been the subject of much "poisonous propaganda." "I have been and am being accused of being a Hays man," he declared. "I have been called a producer's man, and now a Kinklestein & Ruben man. They say I am subsidized. If working for the interests of the exhibitor is being subsidized, I am glad I am. Everything I have done has been done openly and I will continue to conduct myself as I have in the past."

The convention did not take any action in regard to the proposed Uniform Contract, which the Will H. Hays organization in New York stated that Steffes has subscribed to. There was a resolution adopted leaving the matter to the Chicago convention as an issue of national interest.

Two changes were made in the election of officers for the State organization. Fred Holzappel of Minneapolis succeeds A. Kaplan as treasurer, and Clyde Hitchcock succeeds Fred Larkin as secretary. Steffes was re-elected president.

Pittsburgh, April 18.

Members of the M. P. T. O. A. of Western Pennsylvania opened their third annual convention here Sunday night. More than 500 members of the organization in the Pittsburgh district were entertained with a private showing of "Souls For Sale" at the State Theatre.

The first business session was held Monday morning in the General Forbes Hotel when the delegates were welcomed by Mayor William A. Magee. Will H. Hays of the Producers and Distributors was the chief guest of the convention and Sydney S. Cohen, national president of the M. P. T. O. A., also attended.

Jerome Casper, manager of the Rowland-Clarke theatres, and president of the Western Pennsylvania unit, presided at the opening of the convention and spoke briefly, appointing Henry R. Gaudin of Pittsburgh as chairman. Samuel Bollock of Cleveland an officer in the National Organization, spoke optimistically of the business outlook and urged the convention to send a strong delegation to the Chicago convention.

The annual banquet was held last night at the General Forbes with a dance to be held tonight in the Duquesne Garden. The election of officers took place this afternoon (Wednesday).

COHEN AND COMPOSERS CLASH ON MUSIC TAX

American Society of C., A. & P. Terms Cohen's Motive Political

Sydney S. Cohen, who is president of the Motion Picture Theatre Owners of America, and the Society of Composers, Authors and Publishers, indulged in a letter clash during the past week which will undoubtedly lead to the courts, with the society trying to collect damages and a fine for Cohen having violated the Copyright law, and Cohen in turn taking the matter from one court to another at his own expense to prove that the law is not constitutional. Cohen sent his letter to the society on April 12, stating that he was not further availing himself of the benefits of their licensing to use the compositions of the members of the society. April 16 the society over the signatures of both Jules C. Rosenthal and E. C. Mills replied in a lengthy letter in which they assailed Cohen and designated his motive in cancelling his arrangement with them a "smoke screen" for his political activities in the forthcoming convention of the M. P. T. O. A.

The executives of the society stated early this week that since their receipt of the Cohen letter they had obtained evidence of at least five violations which had occurred in his theatres through the use of compositions owned by various of their members. It was stated that they would immediately begin proceedings against the various Cohen-owned theatres.

Cohen stated that that was what he wanted, that he had been most recently advised of his position in the matter and that the status of the motion picture exhibitor under several recent legal decisions was somewhat changed as in the past and that his attorneys felt that they could now defeat the stand of the society.

Cohen left on Monday to attend the state convention of the M. P. T. O. A. of Pennsylvania at Pittsburgh, after which he visited Indianapolis and is now on his way to the Chicago meeting of the Illinois state exhibitors.

ANOTHER HUNT FILM

Lou Hutt>Returns With 30,000 Feet From Straits Settlements

San Francisco, April 18.

Lou Hutt, a former news cameraman, who last year went on an expedition to Borneo, India, Ceylon and other countries to get films of wild animal life and natives, returned last week with about 30,000 feet of spectacular stuff. A few of the rushes that have come out of the laboratory show some shots that are sensational.

There are scenes of huge herds of elephants, tigers, lions and other big game. None of the animals was shot, but many were trapped. A feature of the scenes is the exposure of the manner in which the shots were taken. The huge platforms used by the cameramen are shown camouflaged and later exposed.

The film is now being developed, and Hutt expects to have it ready for cutting within two weeks.

COLOR CASE

Arrest in Jersey for Discrimination by Theatre

Newark, N. J., April 18.

H. Monte Wert, assistant manager of the Savoy, a picture house, was arrested a week ago on the charges of two colored women, who maintained that they were barred from orchestra seats in the theatre because of their color. Last Thursday Wert waived examination, and his bail was set at \$1,000.

This is the first case brought up under the new State law of 1921, which makes it a misdemeanor, punishable by a maximum fine of \$500, 90 days imprisonment, or both, for any person to bar any person from full and equal privileges in any theatre, motion picture theatre, or other place of amusement on account of race, color or creed.

Assemblyman Oliver Randolph, who is colored, represents the women, and says that a civil suit will also be brought against the theatre.

FAMOUS PLAYERS' DEFENSE

CONTROL OF PACIFIC COAST REPORTED SOUGHT BY COMBINE

West Coast Theatres Corp. Said to Seek Purchase of Jansen & Von Herberg Claim in Northwest—Lesser and Schenck Deny Knowledge of Plan

San Francisco, April 18. Sol Lesser, Gore Bros. and Adolph Ramish, with their associates in the operation of the West Coast Theatres, Inc., are evidently out to control the entire length of the Pacific Coast as far as picture exhibiting and the holding of First National franchises for distributing and exhibiting are concerned. Since obtaining control of the Turner & Dahlen string of houses in Northern California and linked with their chain of houses in the southern part of the State, they are now reported after the Jansen & Von Herberg houses, numbering over 60, in the northwest.

Jansen & Von Herberg are also the First National franchise holders in their territory for distribution of First National pictures, and control the northwest exchanges. These would also be included in the West Coast Theatres deal.

Sol Lesser, with the Gore Brothers, is at present in the east and now attending a First National convention in Atlantic City. Jansen & Von Herberg are also reported as present. Joseph M. Schenck, who is associated in the West Coast Theatres, came east with Lesser, and is present at the convention.

Atlantic City, April 18. The annual convention of the First National franchise holders opened here today. There were more than 60 present, counting franchise holders and producers and their representatives who are affiliated with the First National. The opening address at the meeting was made by one of its principal producers, Jos. M. Schenck, who was followed by Dr. A. H. Giannini, of the Bank of Italy.

The convention will be in session here until Friday of this week. Sol Lesser, of the Lesser, Gore Bros. and Ramish combination from the coast, who control the West Coast Theatres, Inc., was made a member of the board of directors of the organization. Lesser and his associates are at present the largest holders in First National, as they control the franchises for both Northern and Southern California and New York and Northern New Jersey. In the latter they hold but 50 per cent.

The surprising fact was the presence of J. D. Williams here during the convention. Williams was formerly the general manager of the organization as well as the original organizer of First National. Nothing could be learned of the purpose of his visit, however.

Joseph Schenck, who in addition to being one of First National's principal producers, is also associated with the West Coast Theatres, left here immediately after the meeting got under way today and returned to New York. Before leaving he denied that either he or his associates in the West Coast theatres were at this time trying to secure control of the entire Pacific coast of First National by buying the Jansen & Von Herberg chain of theatres in the northwest as well as their exchange franchise in that territory.

RUTH ROLAND TOURING

Los Angeles, April 18. Ruth Roland is the second motion picture star to start a tour of the country in behalf of the Motion Picture Exposition which is to be held here this summer.

Madge Bellamy left for New York more than a week ago via train and Miss Roland left with a party of 100 native sons for New Orleans and will proceed to New York by boat, arriving there next Monday.

FEDERAL TRADE CASE MONDAY; FOLK FOR ZUKOR

Imposing Array of Legal Talent—First Line of Defense Probably Denial of Interstate Commerce and Lack of Jurisdiction—Complaint Charges Control of First Runs as "Unfair Practice"

HEARINGS ELSEWHERE

An impressive array of counsel will appear for the various respondents, led by the eminent New York law firm of Cravath, Henderson, Leflin, well & DeGersdorff, 52 William street, for Famous Players-Lasky, and Joseph W. Folk, former governor of Missouri who will appear for Adolph Zukor and Jesse Lasky, Alfred S. Barnard, of Atlanta, for Lynch and Southern Enterprises; Charles Rosen and S. L. Harold, of New Orleans, for the Saengers, and Morris Wolf, of Philadelphia, for the Stanley interests. The Saenger attorneys will represent Ernest V. Richards, Jr., who, with the Saengers, files a separate answer.

When the investigation of the Federal Trade Commission starts into charges of unfair trade practices by Famous Players-Lasky, it is indicated the film concern will use as its first line of defense that it is not engaged in interstate business, and the Trade Commission has now jurisdiction under the Federal Trade Commission act.

The Commission will start taking testimony at 10 o'clock Monday morning in Assembly room No. 3, at 29 West 39th street. This will open the case, but subsequently further inquiries will be made in other key cities. The Commission will be represented by W. H. Fuller as chief counsel. His associates will be Marvin Farrington and Gaylord R. Hawkins.

The answers to the complaint have been filed, and all the attorneys have signified their readiness to proceed with the trial.

The government's case is set forth in an amended complaint which charges that, the Famous Players-Lasky corporation, together with other respondents named in the complaint have been guilty of unfair methods of competition, and have created for themselves a position in the industry that unduly hinders the competition of competitors by combining production and distribution, and by aligning themselves financially or by exclusive contracts with a large number of owners or lessees of first class, first run theatres in the major key cities of the country, thereby closing or practically closing a large number of theatres to independent producers or distributors.

The complaint charges that it is essential for picture producers to have a first run of all their feature pictures in the first run theatres of the key cities so that their product can be popularized sufficiently to enable them to sell to exhibitors in territory adjacent to the key city. The complaint then charges that Famous Players, its subsidiaries and the other respondents, have acquired by purchase or otherwise numerous first class, first run houses in the key points and in other of the key cities it compels owners or lessees of first run establishments to book all or a substantial "block" of its product, and thereby have unduly hindered competing producers and distributors, in that the latter are compelled to compete for a very small portion of open time left in the best of the first run houses.

In other words many exhibitors in

LOS ANGELES EXPO. BOOSTERS IN AN INVITATION RACE

Two Stars Rushing Over Country—Madge Bellamy for Ince Has Edge at Present—Ruth Roland, Pathe Favorite, Claims Only Official Authorization

PLAYERS' CALL SIGN OF PRODUCTION PEAK

As Casts Are Dismissed, New Jobs Are Waiting for Everybody

Eastern producers report a high demand from the coast for all available players in every section of the country. It has become notable that as soon as a picture is produced and ready for the cutting room, all the actors are in immediate demand for new engagements.

One Eastern producer declared every member of his company had a new engagement before he was through with his picture and all hands jumped from New York to the coast the moment they were released.

The biggest coast producers made the offers, William de Mille and Mack Sennett being two of those who made bids.

The peak of production is indicated in other ways and is reported to be balanced by a brisk demand for territorial rights in the open market. It was reported a week or so ago that the main buyers of material had agents active in the production centers whose business it was to keep track of material in process of production and report promptly when it was completed and given trade showing.

SCHILDKRAUT WITH GOLDWYN

The engagement was made this week of Joseph Schildkraut for "Master of Men" to be made into a film by Goldwyn.

Schildkraut will go to the coast after completing his engagement with "Peer Gynt" (stage).

the country are not at liberty to buy a given picture, but are subjected to what is known in legal phraseology as the "full line forcing method," and required to take all or many of the respondents' product in order to obtain a given picture.

If a picture runs on its merits for several weeks in a first class Broadway house, this fact is a demonstration of box office value which induces the exhibitors throughout the country to rent the picture, and pay a good price for it.

But if a protracted run of the picture results, not from its merits, but from the fact that the same company not only produces and distributes, but also owns or controls the theatre in which it is exhibited, and forces the protracted run, there is no demonstration of merit. This tends to work a fraud upon the exhibitor outside of New York, according to the complaint, and also upon the public who are ignorant of the real ownership or control of picture and theatre.

The Commission's amended complaint is a document of 7,000 words, and the answer by Famous Players is as long. Separate answers have been made by several of the other respondents. The investigation is directed upon these individuals and concerns:

Famous Players-Lasky, Realart Pictures (dissolved since the filing of the complaint), Stanley Co. of America, Stanley Booking Corp., Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Co., Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., the last named being general manager for the Saengers.

The Federal Trade Commission

Seemingly there is a clash between the Pathe and Ince forces over the question as to which is the fully accredited and authorized official invitation presenter at the Monroe Doctrine Exposition at Los Angeles during the coming summer. Behind it lies a tale of "beating 'em to it" that is causing considerable talk in film circles. The Pathe people have their serial star, Ruth Roland, in the East as the official representative of the Los Angeles exposition. She arrived Monday.

Ince has Madge Bellamy here. She arrived last week, invited Mayor Hyman to come to Los Angeles, stepped around a view of the exhibitor affairs, gave a luncheon to the trade press and left for Washington before Miss Roland could get started and invited President Harding to also make the journey to the Pacific coast during the summer.

Miss Roland came to New York via New Orleans, making the trip over the Southern Pacific and coming north via boat. She was to have been met down the bay by the mayor's official reception committee because of the fact that she was supposed to have 150 prominent citizens of Los Angeles with her. However, when the mayor's reception committee was apprised that Miss Roland, who was at the head of the Los Angeles delegation was a motion picture star, they balked at the trip down the bay, because it smacked of press stuff, so the Momous of the S. P. line, came to her dock with the Police Band to welcome her to port.

While Miss Roland was on her way via train and boat, Miss Bellamy left Los Angeles on the fast flyer for Chicago and invited Mayor Dever. At Utica she met Gov. Alfred E. Smith and extended an invitation to him. Then to New York and Mayor Hyman was invited. Leaving last Saturday, she went to Philadelphia for the Stanley Mastbaum memorial services and thence to Washington and Baltimore and with Harrisburgh and Pittsburgh to follow.

The Ince-Bellamy itinerary contains 50 cities that the star is to visit and at the rate that she is travelling she is going to cover the ground so rapidly that Miss Roland is going to have considerable time catching up with her.

Jim Loughborough is piloting Miss Bellamy's trip and indications are that at the finish there will be practically no one of note left for Miss Roland to ask to the coast.

When it all over, the question is, whether or not Miss Bellamy and Miss Roland will speak as they pass on the road to Culver City.

has the power to issue an order forbidding the practices complained of in the event the investigation, in its opinion, demonstrates that such practices are working a hardship upon business or the public. The respondents thereafter may if they choose appeal against the order before the U. S. Circuit court for a review of the testimony. The order forbidding the practices would then become substantially an injunction, if the court affirmed it, and breach would constitute contempt of court. If the respondents do not appeal against the Commission, any citizen who sought recourse against the trade practices forbidden could take similar action for a review of the order, and it would have like effect.

It was Ex-Governor Folk who made the final argument in the Trade Commission's case against the so-called "vaudeville trust" several years ago which brought about the dismissal of the complaint, and for which Folk was understood to have received a fee of \$25,000. The argument took 30 minutes.

FOUR

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GREATEST PATTERN CHORUS EVER WRITTEN

DOWN AMONG THE SLEEPY HILLS

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A LAUGH IN EVERY LINE
THE GREATEST COMEDY

YOU TELL
I S-T-U-

Bill McCloskey, big and
And he took a trip
To the Orient and the Pyramids
He went boring and exploring
And here's a message that

CHORUS

You Tut-tut-tut-tut tell
That Old King Tut, Tut-Tut
Had too, too, too, too, too
He had forty wives in Palestine
And a lot of women in bed
And the records show he lived
Pittsburgh,

When, when they had rainy
The King would clap his hands
And every time he'd clapped
And I believe it's worth recording
He had blisters from applause
So you tut-tell 'em, that Tut
Had the time of his life.

Note.—Old King Tut's name is purposely
of rhythm.

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T-T-E-R

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ing in the tombs below,
McCloskey sent by Radio.

RUS:

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PHILA. STANLEY HOLDS AVERAGE; GENERAL DEPRESSION ELSEWHERE

Policy of Weekly Change Justifies Itself—"Adam's Rib" at Stanton Fools the Reviewers and Does Well—"Down to Sea" Heavily Billed

Philadelphia, April 18.

Business in the bigger film houses was generally off all the way along the line last week, in common with the general slump in theatres here.

Again the Stanley escaped the universal depression and proved that its clientele is of the steady variety which is not much affected by bad spots in the season. It was to catch just this kind of a regular and steady trade that the Stanley company inaugurated a policy of single week runs at this, their biggest house. On only one or two occasions have pictures been held for more than a single week.

The bill at the Stanley last week was especially varied and elaborate. Hans Kindler, violinist, was the musical headliner; Buster Keaton's latest comedy, "Day Dreams" was run, and the main feature was "Glimpses of the Moon." The first two named received more praise from most of the critics than the Bebe Daniels picture, which was generally panned.

The Aldine had the dog star, Strongheart, in "Brawn of the North." This didn't seem to catch on as his "Silent Call" did last summer, but the latter was given the benefit of a vigorous campaign of publicity. The critics liked "Brawn of the North" and said so, but the fans were lukewarm, and this picture was especially hit by the storms. The Aldine, following an encouraging gain in business, has again slumped to its former status.

The surprise of the week, not so much in its gross but as in its ability to hold up as much as it did, was "Adam's Rib" at the Stanton. Once again it was proved how little Philly fans count on film reviews in the papers. No picture has been more generally panned than this DeMille feature, and it was generally predicted that two weeks would exhaust the real business, with three as an outside limit. Instead, although hit by the weather breaks, the Stanton held up in lively fashion, and is not only staying this week but is booked for a fourth week, thus maintaining the average month's run of the Stanton this winter.

The Karlton had another flop, this time, "Mr. Billings Spends His Dime." The dailies were fairly kind, but the fans didn't support this first starring vehicle of Walter Hiers. Again the weather may have been to blame, but at any rate, this week's attraction, "Temptation," was pushed in Saturday. "Down to the Sea in Ships" next Monday.

"Truxton King" had a fair week at the Arcadia, but "All the Brothers Were Valiant" was a bit disappointing at the Victoria, though highly praised in the few reviews it got.

This week's feature, in addition to "Temptation" at the Karlton, include "Grumpy" at the Stanley. Both Theodore Roberts and the picture itself got the highest praise given to a star or picture since "Robin Hood." The Williamson undersea pictures and the glee club and orchestra of the University of Pennsylvania make a popular surrounding bill.

The Aldine has "The Girl I Loved" with Charles Ray, also handsomely treated in the dailies. Both Palace and Victoria have Chaplin's "The Pilgrim," both houses putting it in last Saturday. These Market street drop-in houses almost always have the second run of Chaplin films and usually clean up with them.

The engagement of "Down to the Sea in Ships" at the Karlton will be for an indefinite period, and is being pushed harder than any film shown at this house this year.

On Wednesday night, April 25, an unusual occurrence will take place at the Stanley—the appearance of the Philadelphia Orchestra, with its noted director, Leopold Stokowski, at the Stanley for one evening performance. This is the biggest coup put over by the Stanley company in a long time.

Estimates of Last Week

Stanley—"Glimpses of the Moon" (Paramount). Drawing power of the feature is doubtful, but with aid of Hans Kindler and Buster Keaton comedy, house had a good average week with gross reported around \$24,500. Surrounding programs of Stanley are becoming talk of city. (Capacity, 4,000; scale, 35 and 50 cents, matinees; 50 and 75 cents evenings.)

Aldine—"Brawn of the North" (First National). A disappointment after success of Strongheart's last picture at same house. Weather hit business here badly and gross was only about \$8,000. (Capacity, 1,500; scale, 50 cents straight.)

Stanton—"Adam's Rib" (Paramount). Survived newspaper pan-

ning and is now settled down to a four weeks' run, which is very unexpected. Around \$13,000. (Capacity, 1,700; scale, 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Karlton—"Mr. Billings Spends His Dime" (Paramount). Weak, and this week's feature, "Temptation," was shown in Saturday. In five days, Walter Hiers picture grossed around \$5,000. (Capacity, 1,100; scale, 50 cents.)

(Last week's Variety, in the sub-head of the Philadelphia film box office report, said, referring to the Stanley Company, "No opposition since Felt Bros. 'Sult.' It should have read 'Since Felt Bros. Quit.'")

MORE HUNT FILMS

Opposition of Wild Animal Pictures in Boston

Boston, April 18.

One of the few clashes that have occurred in the booking of pictures in this city is on this week, with the Park showing the "African Wild Animal Hunt" for the second week, and Tremont Temple an opposition film, "Hunting Big Game in Africa."

The picture at Tremont Temple was shown for the first time Tuesday night, with the house scaled at 55c. top for the matinee and \$1.10 at night. This picture is being shown twice a day, while the one at the Park is being run under a continuous showing program from 10 to 10:30. In the first week at the Park the hunt picture did \$9,000, and Tremont Temple, which was what will happen this week with opposition remains to be seen. There does not seem to be business enough here for both films at the same time, and probably each will be hit.

The State, the uptown house of the Loew people, is using a special act this week in connection with their picture program. A tabloid version of "Pinafore," with the principal and cast recruited entirely from local talent, is depended upon to hang up one of the records for the season for business at this house. Even with Lent a similar idea tried at the Orpheum several weeks ago proved to be a drawing card, and that house almost equalled its record for business.

Last week the State had a big week, with Pola Negri doing close to \$17,000. The Orpheum, the Loew downtown house, did \$19,000 for the week, and the Beacon and Modern, with "Brass," did \$5,500 for the week.

Estimates for last week: **Loew's State** (capacity, 2,400; scale, 25-50). Gloria Swanson in "Prodigal Daughters"; added special vaudeville act; \$17,000.

Park (capacity, 1,100; scale, 40-60); \$9,000 last week, first week of the "African Wild Animal Hunt" picture.

Modern (capacity, 800; scale, 23-40); \$5,000 last week, with "Brass."

Garrison's Finish this week.

Beacon (capacity, scale and attraction and gross same as Modern).

WASHINGTON OFF

Pola Negri's First American Film Gets Principal Play

Washington, April 18.

Everything was a little off during the past week, especially in the picture houses. It could not be termed exactly a slump, but the figures somehow did not reach expectations. Naturally the Pola Negri first American picture bore the greatest fruit after an exceptionally well laid out publicity campaign.

Estimates for the week: **Loew's Columbia**—Seats 1,200. Scale, 35-50 nights. Pola Negri in "Bella Donna" (Paramount). Her adaptation to American methods caught on. The picture was liked, and would indicate that this star will hold her own on this side. Looks to have reached close to last week's figure, although \$13,500 might have been the top. Held for another week.

Moore's Rialto—Seats 1,900. Scale, 50 cents. Betty Compson in "White Flower." Business increased toward the end of the week. Well done advertising helped and attracted a big play from the men. Looks to have got about \$11,000.

Loew's Palace—Seats 2,500. Scale, 35-50 nights. "The Nth Commandment" (Cosmopolitan). Liked and did about \$11,000.

Crandall's Metropolitan—Seats 1,700. Scale, 35-50 nights. "Mighty Lak a Rose" (First National). Picture created considerable interest and did about the same business as the Palace, with \$11,000.

BUFFALO IS CONFUSED OVER TWO HUNT FILMS

Don't Know Which Is Which, Thinking Both Same—All Did Well Last Week

Buffalo, April 18.

The outstanding figure at the box offices during the past week was the run of "Robin Hood," playing its second week at the Hippodrome. This is the first time any picture has been held over for a fortnight since 1916. The picture held up well and turned in better than an average week's business, going to turnaway evenings toward the end of the week. Could easily have stood another week to good business and would undoubtedly get big break on its second run here.

The other downtown houses moved along neatly, with only a slight fall-off from the high Easter week levels. Continued cool weather appears to be playing heavy part in keeping the box offices humming, and all downtown theatres report unusually heavy business at matinees.

One peculiar quirk in the current week's business in the rushing of Metro's "Trailing African Wild Animals" into the Criterion to steal a march on Universal's "Hunting Wild Animals" at the Olympic. Last week Thursday the Criterion announced the Johnson film, and as a result the Olympic pushed the Snow feature a week ahead. The result is that during the current week the pictures are playing against each other, the names being confusing and a large majority of the public apparently not aware of any difference of the two features.

Last week's estimates: **Loew's State**—"All the Brothers Were Valiant" and vaudeville. (Capacity, 3,400. Scale, nights, 30-50.) Well-rounded vaudeville topped off by picture which seemed to meet demands. House dropped slightly under its figure for preceding week, but turned in excellent business notwithstanding. Over \$14,500.

Hipp—"Robin Hood" (second week. (Capacity, 2,400; scale, nights, 35-50.) Started second seven days with slight let-up, but pulled up strongly before end of week. Business consistent and equalled gross done by numbers of other pictures on first showings. \$15,000.

Lafayette Square—"What a Wife Learned" and vaudeville. (Capacity, 3,400; scale, nights, 35-55.) Vaudeville pronounced particularly strong and house said to be going in for biggest features obtainable in vaudeville market. Between \$15,000 and \$16,000.

Olympic—"Only a Shop Girl" (Capacity, 1,500; scale, nights, 20-25.) Did nicely again. Feature reported to have turned in a small but fair profit. Between \$2,500 and \$3,000.

Criterion—"The Ninety and Nine," first half; "Dark Secrets," second half. (Capacity, 950; scale, nights, 20-40.) House still navigating, with various reports current as to future. Management claims business is on upgrade and plans in hand for continuing policy indefinitely. Between \$1,500 and \$2,000.

DENVER FAIR

"Bella Donna" in Two Houses—Nothing Startling

Denver, April 18.

Jacob Eppler, manager of the Ogden suburban, has embarked upon a policy of periodical first-run Vitaphone releases, as an experiment. Thus far it has worked out well. Vitaphone gets no downtown releases in Denver. None of the Curtis street theatres handle them.

Pola Negri in "Bella Donna" pulled good business at the Rialto and Princess last week. The film itself didn't make so much of a hit; but vigorous press work, playing up that it was Negri's first American-made picture, did the business.

Business in other Curtis street houses for the week only fair.

Last week's estimates: **Princess**—(Paramount. Seats 1,250. Prices: Nights, 40).—Pola Negri in "Bella Donna." Not so good a week as previous one with "Safety First," but business-getter, nevertheless; \$7,000.

Rialto—Paramount. Seats 1,050. Prices: Nights, 40).—"Bella Donna" simultaneously with Princess; around \$6,300.

America—(Bishop-Cass. Seats 1,520. Prices: Nights, 40). Lon Chaney in "All the Brothers Were Valiant." Also, Buddy Messenger in "All Over Twist"; about \$4,200.

Colorado—(Bishop-Cass. Seats 2,447. Prices: Nights 40).—"Mighty Lak a Rose." Atmosphere prolog and special selections. Approximately \$5,000.

Isis—(Fox. Seats 1,776. Prices: Nights, 35).—"Poor Men's Wives." "Pop" Tuttle's "Long Shot." Starland Review and special musical program on pipe organ. Following Tom Mix, patronage not startling in size; crowding \$3,900.

BRITAIN BIDS HIGH

Limit of \$2,000 for Stars Gives Way to Increased Profits

According to Americans back from England, the industry, particularly in the producing end, is undergoing radical changes. One of the outstanding developments of the last few months is the breaking down of star salary limits.

One London producer who made it his first principle to keep leading players' salaries down to lowest limits and put his average production cost around \$30,000 is reported bidding up to \$15,000 for an American star and running his production totals up to \$75,000 and beyond.

One of the reasons for the reform is the fact that public investors have lost large sums in film stock promotions and there is a general public demand for higher class productions in the home product. Native producers lost out largely because of their lack of organization. A production was undertaken without adequate preparation, and when money had been dissipated in aimless effort an American director was frequently brought in at the last minute to retrieve the situation, only to fail at a hopeless task.

The British manufacturing men have now undertaken to correct this condition, and more liberal policies are said to be under way.

GRIFFITH PROBLEM

Cutting New Picture, but Spring Release Still Uncertain

D. W. Griffith is engaged in cutting his new picture, "The White Rose," with Ivor Novello, Mae Marsh and Carroll Dempster, but the date of its exhibition is still in question. The mass of material taken in three months of the company's stay in the south has been reduced to about 14,000 feet, and will be still further concentrated into around 10 reels.

Griffith is quoted as believing he has a notable artistic production and is averse to running the risk of having its initial run in New York hampered by the sudden arrival of warm weather. The experience with "Broken Blossoms" indicated that the biggest of screen successes was not entirely proof against early summer heat, and for this reason there is a possibility that "The White Rose" will be held back until autumn.

"Safety Last" in K.-M.-P. Houses

The Harold Lloyd comedy, "Safety Last," will play the Keith, Moss and Proctor houses beginning April 23. The feature will play a week in each house, reaching the theatres within a period of three weeks from the opening date according to zone.

"LITTLE GIRL" TITLE

Blair Coan Using Title on New "Spook" Story

Los Angeles, April 18. "The Little Girl Next Door" has come back to life again after she once cleaned up about \$40,000 for Blair Coan and George K. Spoor of Chicago. Coan retained the title and rights to the story on which the original "Little Girl Next Door" was based. First National at one time offered him \$15,000 for the title alone.

Recently Coan shot a new production of a story prepared by Louis Weadock. Weadock wrote the continuity. Coan sent it to Chicago and returned the picture here for titling and editing by Weadock. It was an entirely new story, nothing but the title of the former screen success retained. Now it is a spiritualistic expose, and there is said to be spook stuff in it, enough to make the blood boil.

SEEKS VINDICATION

Lillian Walker, Another Wilkinson Correspondent, Named

Lillian Walker, one of the several correspondents named in the Elsie F. Wilkinson divorce suit against William H. Wilkinson, is asking the New York Supreme Court to be allowed to testify for the purpose of clearing her name and reputation. Like Diana Allen, also an actress, she claims innocence in her acquaintance with the wealthy defendant. Miss Allen's innocence was legally established, the actress proving she did not even know the man.

Miss Walker, through Harry H. Oshrin, sets forth she only met Wilkinson once and visited his home once in company of another woman, and that their relations were wholly innocent.

FRANK ALBERT VISITING

Frank Albert, owner of several large film theatres in Sydney and of the biggest music house in Australasia, arrived in San Francisco April 11 and is expected in New York early in May. Mr. Albert is closely affiliated with large theatrical interests in Australia. His trip to New York and later to London will be one of combined business and pleasure. He is accompanied by his wife and son.

MAE BUSCH ISN'T MARRYING

Los Angeles, April 18. Mae Busch has shot a wire here from "Frisco" denying the report that she is to marry Al Wilkie, the Lasky publicity man.

There have been rumors about of her engagement to Wilkie for some time, but no affirmation or denial could be obtained until the star shot over her own say so on the question.

MOTION PICTURE EXHIBITORS:

Are You Going to Chicago to the Convention of the M. P. T. O. A.

Do You Know Where You Are Going to Stop?

If You Don't, the Chicago office of VARIETY can be your headquarters for mail, telegrams and appointments until you locate.

The Chicago office of VARIETY is in the State-Lake Theatre Building.

When You Arrive in Chicago go to that office, and those there will be glad to help you in any way they can. Let them know what hotel you finally locate at and your mail and telegrams will be sent there each day.

Yes, VARIETY is going to issue a DAILY PAPER in Chicago during the convention. It will also be delivered to you wherever you are, if you will advise the Chicago office of your address.

The date is May 19-26.

The place, Chicago, at the Coliseum.

B'WAY SPECIALS AND FEATURES ARE DRAWING LARGE CROSSES

**"Covered Wagon" and "Enemies" Running Even—
"Souls for Sale" Got \$58,000 at Capitol—"Safety Last," \$84,000 in Two Weeks**

"Souls for Sale," with \$58,000 to its credit at the Capitol last week, was the prize money-getter of Broadway. It ran away with all the records in sight on the opening day. A large part of the overflow from the big house, made business good for the other picture theatres in the vicinity. The Strand came under the wire with second money for the second week of Harold Lloyd in "Safety Last," with \$35,900, giving the house a gross on the two weeks' run of \$84,000.

The Rialto and the Rivoli ran what was almost a neck-and-neck race with the two Cosmopolitan pictures, the "Go Getter" at the former getting \$19,000, while "The Nth Commandment" at the latter chalked up most \$3,000.

Likewise, the two special showings on the street were almost even at the end of the week on gross receipts. "The Covered Wagon" at the Criterion got \$10,950, while "Enemies of Women" at the Central just topped \$11,000. At the latter house the matinee business is a little off, but the nights are a sell-out. At the Criterion there is capacity at all the shows, with standees the rule.

"Down to the Sea in Ships" at the Cameo is still holding on and, despite the length of the run, more than the average business than the house usually gets. That "Souls for Sale" did not break the Capitol record for all receipts ever taken at that house proved a disappointment to the Goldwyn people and the house management after the tremendous start the initial day, when the receipts went to \$13,667, and Monday showed \$7,000 on the day. That was accepted as certain all existing records would fall, but while the business on the week was in reality tremendous it wasn't big enough toward the end of the week to top the figures touched in the past. Opening the second week, Sunday, the feature did not top all existing second Sunday figures, which leads to the optimistic belief the two weeks' gross will show better than any done before for the business held up Monday and Tuesday.

The Strand's gross of \$35,900 was just under the required limit to give "Safety Last" a third week there. This week the picture's feature, "Daddy," is showing, and while from a picture standpoint a better story for the youthful star than "Oliver Twist" was, the business is not touching that done by the latter production when it played this house. Sunday opened strong considering the opposition of "Bella Donna" at the Rivoli, which seemed to draw the full play of the street on the strength of advance promises made regarding the first American-made production, with Pola Negri as star.

Estimates for last week:
Cameo—"Down to the Sea in Ships" (W. W. Hodgkinson. Seats 539. Scale, 50-75. 9th week). Still going along to amazing business for this little house. Bit over \$7,000.
Capitol—"Souls for Sale" (Goldwyn. Seats 5,300. Scale, 55-85-110). This Goldwyn production finished with \$88,100.

Central—"Enemies of Women" (Cosmopolitan-Goldwyn. Seats 803. Scale: Mats., 50-51; evens, \$1-1.50. 3d week). Little better than \$11,000 last week.

Criterion—"The Covered Wagon" (Famous Players-Lasky. Seats 608. Scale: Mats., \$1; top, evens, \$1.50. 5th week). Doing business of town, and it is only question of how many standees Criterion can hold that makes the gross vary. With capacity gross would be far greater. Demand from ticket agencies strong as ever; turnaway at both performances daily. Last week gross \$10,950.

Rialto—"The Go Getter" (Cosmopolitan-Paramount. Seats 1,960. Scale, 55-85-99). Opening Sunday, got \$5,100, \$500 less than Rivoli got, yet on week Rialto finished with gross of \$19,000, \$2,000 above Rivoli gross, which was taken to prove the respective strength of the pictures.

Rivoli—"The Nth Commandment" (Cosmopolitan-Paramount. Seats 2,200. Scale, 55-85-99); \$17,000 on week, after starting with \$5,000 on initial Sunday.

Strand—"Safety Last" (Harold Lloyd-Pathé. Seats 2,900. Scale, 35-50-55). First week Lloyd comedy drew \$48,000; second week, \$35,900. Third week planned, providing picture reached set gross by Wednesday night of second week, but failed to do it; \$84,000 on two weeks played looked on as big money at Strand. This week Coogan "Daddy" film started off with good Sunday business, but daily receipts since not showing strength star developed with "Oliver Twist." Reason attributed is this picture

CONTINUED RAIN HURTS LOS ANGELES BUSINESS

"Covered Wagon" and "Enemies" in for Run—Returns Off at Other Houses

Los Angeles, April 18. The opening of "The Covered Wagon" at Grauman's Egyptian, Hollywood, was easily the outstanding film event of the week. The theatre, seating 1,800, was packed with star and society celebrities and society folk. There was no advance in price for the opening. Grauman brought 35 Indian chiefs from Utah and Wyoming, with Col. J. T. McCoy, U. S. Cavalry, for the staging of "Pioneer Days," an effective prologue. The red people did their racial dance, and with their full paint and regalia, made a distinct impression. The usual motion picture cameras were turned on the celebs as they marched into the playhouse.

"Enemies of Women" opened at Grauman's Rialto last night and was decidedly a society and screen event. The affair was considerable of a splurge. The other theatres didn't roll up any box office records, business being slightly under normal, due mainly to the continued rains. The takings:

California—"Souls for Sale" (Goldwyn. Seats 2,000; 25-75. Second week). Rupert Hughes' picture on movie life. Carl Ellnor's musical features heavily played. Took \$12,560.

Two-Kinema—"The Pilgrim" (A. F. N. Seats 1,800; 25-75). Second week. Short reel subjects. Receipts picked up early part of week, but fell off slightly. Grossed \$10,221.

Grauman's—"The Midnight Guest" (Independent. Seats 2,200; 25-55). Mahlon Hamilton featured. Personal appearance of King Baggot in sketch, "The Hold Up" featured above film. Reviewers gave Baggot fair treatment. Took \$9,000 on week. Metropolitan—"Prodigal Daughters" (Paramount. Seats 3,700; 35-65). Gloria Swanson headlined, with Theodore Roberts given space. James Clemons, dances; Easter and Hazelton, dancing team, and Metropolitan's orchestra added attractions. Estimated at \$34,121.

Grauman's Rialto—"Bella Donna" (Paramount. Seats 800; 35-85). Pola Negri, star, and George Fitzmaurice, director, played up. Last week announced with Cosmopolitan's "Enemies of Women" slated to open last night. Got \$6,700.

Hollywood Egyptian—"The Covered Wagon" (Paramount. Seats 1,800; 50-150). Critics loudly acclaimed it as historical gem. James Cruze, director, lavishly praised. Opened Tuesday night. Netted \$18,500.

Mission—"The Girl I Loved" (A. F. N. Seats 900; 35-110). Charles Ray's popularity keeping business up. Approximately \$6,150.

Loew's State—"Where the Pavement Ends" (Metro. Seats 2,200; 35-75). Rex Ingram's reputation as director big asset to film and aids box materially. Dorothy Jordan, prima donna, big draw. Singers two weeks of film holding up, with indications for fair turnover. Grossed \$16,250.

STEAMED UP THE COPS

Wilmington, Del., April 18. Syd Lusk, who operates the Arcadia here as well as a number of picture theatres in Washington, had the local police and those of Philadelphia steamed up on an exploitation stunt pulled early this week. A girl's hat and coat were found at the bank of the river in Philadelphia with a letter addressed to a Wilmington address to another girl. In the letter it stated that she was ending it all because she had been "deserted at the altar" by the fiance. The police went after the case and the papers ate it up.

Naturally the attraction at the Arcadia is "Deserted at the Altar" this week, with the business good.

has greater appeal for younger people, but does not hold as big an attraction for more elderly. However, kid shows to greater advantage as far as laughs are concerned in this production than he did in former ones.

K. C.'S SPECIAL BOOKING UNDER NEW CONDITIONS

"Robin Hood" Restricted to "Greater Kansas City" for 60 Days

Kansas City, April 18. The Newman management concentrated on the publicity for "Robin Hood" at the Royal. Nothing was left undone to impress the fans with the magnitude of this Fairbanks special. The publicity and the advance reports did the business and the capacity of the little house was taxed at practically every one of the six daily performances. The house only seats 580. Two things were noticeable to the wise ones in the advertising. The first was that nothing was mentioned at any time regarding the prices. When the customers reached the theatre they found the house prices had been boosted from 35-50 to 55-75 cents, with the latter price prevailing for all the lower floor seats. The other thing that caused comment was the line of the advertising "Robin Hood" will not be shown elsewhere in Greater Kansas City until 60 days after the close of this engagement. "Greater" covers the Kansas side of the city, and in some instances the Newman's 30-day protection clause failed to take in Kansas when the both sides of the state line at the same feature would be running on same time.

At the other houses business showed considerable increase over the last few weeks. The Newman and Liberty, within a block of the Royal, enjoyed some of the latter's turn-aways, the Newman getting the best of the breaks with "Bella Donna."

At the Newman "Grumpy" has been announced as a coming attraction for some time, but when it was learned that Theodore Roberts was booked for an early appearance at the Mainstreet the management decided to hold the picture back until after the star's personal appearance.

The Regent, a popular-priced house on the "White Way," and a direct competitor of the Twelfth Street, is offering Fox's "The Face on the Barroom Floor" for a first Kansas City showing and advertising "First Night in America" at low prices: children 10, adults 20, including tax.

Estimates for last week:
Newman—"Bella Donna" (Paramount. Seats 1,800. Scale: Nights, 50-75). Pola Negri. News and scenic reels, singing orchestra, classic dancer, tenor soloist and pair of colored dancers; big two-hour entertainment. Many went out of curiosity, but well pleased with entertainment. Around \$12,000.
Royal—"Robin Hood" (Seate 590. Special prices: Balcony, 55; main floor, 75; children, 25). Fairbanks. Management well rewarded for extensive advertising campaign. Picture held for second week. Gross for first week close to \$16,500.

Liberty—"Women Men Marry" (Hodkinson. Seats 1,000. Scale: 35-60). E. K. Lincoln, with Florence Dixon and Heddah Hopper, two widely different types playing opposite. Couple of vaudeville features and another round of the "Leather Pushers" filled the bill. Feature quite dramatic and with poor cast would be "meller," but this cast proves interesting. Near \$6,000.

Twelfth Street—"Second Fiddle" (Hodkinson. Seats 1,100. Scale: 30). "The Girl I Loved," with Mary Lyons (Kan.) girl, in leading female role. Round four of "Fighting Blood" and Lloyd picture, "Number, Please," added for big 30 cents worth. Critics classed the picture as one of the best in the downtown district. Business right, around \$2,250.

First run films at the vaudeville houses were "Queen of the Moulin Rouge," Pantages; "Quincy Adams Sawyer," Mainstreet.

PICKFORD LOSING OUT

Detroit, April 18. All around business was splendid at the first run last week. One disappointment, "Garrison's Finish," at Broadway-Strand, indicated Jack Pickford is losing box office value. "Safety Last" continues as one big draw, and second week was within 17 per cent of first week's receipts.

Estimates for last week:
Adams—"Safety Last." Line every day. Around \$16,000 second week. Third week and certain to remain four.

Fox-Washington—"I Am the Law." State-right picture. Pulled excellent business, around \$6,000.

Broadway-Strand—"Garrison's Finish." Jack Pickford. Did not hold up, getting off to poor start. Undoubtedly lost money for house. Around \$4,500.

Capitol-University Week proved box office magnet. Monday night, particularly quiet, two packed houses, owing to added attractions in way of college stunts. "Bell Boy 13," picture; around \$22,000.

Madison—"Grumpy" very good, getting in excess of \$10,000.

SPECIAL FEATURES RUNS START SUNDAY IN CHICAGO HOUSES

Expectations for "Covered Wagon" at Woods—"Bella Donna" Fell Off Second Week at McVicker's—"Isle of Lost Ships" Failed to Hold Up

TWO OUT OF THREE PICTURES HIT FRISCO

Holdovers "Robin Hood" and "Big Game" Let Down—"Christian" Disappoints

San Francisco, April 18. "The Christian" at Loew's Warfield proved the surprise of the week among the first-run downtown picture theatres. It started out the first week to big receipts and apparently was set for a run, but the second week flopped materially. This house has not been able to get more than one week out of any of the big film offerings.

At the Granada "Grumpy" was the picture of the week from a business and popularity standpoint. The Tivoli also was among the leaders with "The Isle of Lost Ships." It hit the fancy of Tivoli patrons and the box office receipts piled up. At the Portola "Hunting Big Game in Africa with Gun and Camera" was held over for a second week, but went all to pieces.

"The Nth Commandment" at the California did a satisfactory business, but at the Curran theatre, where "Robin Hood" is in its last week, receipts fell down dimly. The fourth and final week of this offering got takings that were just about half of what the opening week drew.

California—"The Nth Commandment" (Paramount) (Seats 2,700; scale, 55-90). Colleen Moore. Drew \$12,000.

Granada—"Grumpy" (Paramount). (Seats 2,840; scale, 55-90). Theodore Roberts. Receipts \$21,000.

Portola—"Hunting Big Game in Africa" (Universal). (Seats 1,100; scale, 50-75). Second week dropped way off. \$5,000.

Loew's Warfield—"The Christian" (Goldwyn). (Seats 2,800; scale 55-75). Did not hold up the second week. Got \$12,000.

Tivoli—"The Isle of Lost Ships" (First National). (Seats 1,800; scale, 40-75). Pulled \$13,000.

Frolic—"The Bolted Door" (Universal). (Seats 1,000; scale, 10-30). Frank Mayo. Down to \$2,600.

Curran—"Robin Hood" (United Artists). (Seats 1,800; scale, 50-150). Fourth and final week. Drew \$10,000.

BALTIMORE FAIR

Pickford in "Tess" Held Over—"Bella Donna" Second Week

Baltimore, April 18. Movie business all over town was fair last week, especially good in several spots. The Century and the Rivoli, the two big houses, did big business. The Century with "Bella Donna" as the attraction, and Rivoli with Victor Herbert conducting the orchestra in person were the drawing cards.

In its second week "Jazzmania" held up to a fair gross, while Mary Pickford in "Tess of the Storm Country" at the uptown Metropolitan did a land-office business, causing the retention of the film for a second week. Harold Lloyd in "Safety Last" is piling up big business this week at the Rivoli, while Theodore Roberts in "Grumpy," along with an elaborate prolog, is making this profitable at the Century.

Leon Victor, who is exploiting the new Metro animal film, "Wild Animals in Africa," has been successful in his efforts to put this across, though booked in at the last moment last week. It takes the place of "Robin Hood," which comes in next week.

Estimates for last week:
Century (capacity, 3,800; scale, 25-30-75). With Pola Negri drawing good notices and good surrounding show, rolled up \$15,000 on "Bella Donna."

New (capacity 1,800; scale 25-50). "Jazzmania" after \$14,000 on its first week stood up fairly well second week, grossing over \$5,000.

Parkway (capacity 1,200; scale, 25-44). Did \$2,500 with Clara K. Young's latest.

CONNOLLY'S SUIT SETTLED

John F. Connolly's suit for \$20,000 for services rendered as Jackie Cogan's general manager has been settled with John Coogan, Sr. Connolly was to receive 75 per cent of all contracts he negotiated according to his claim.

Chicago, April 18.

Universal jumped in ahead of other film concerns and booked H. A. Snow's "Hunting Big Game in Africa" at the Randolph for a run of perhaps 12 weeks opening Sunday, April 22—the same date Paramount brings "The Covered Wagon to the Woods for a summer run. The engagement will be played up in every way and it is said that as much as \$15,000 will be spent before the first week gets under way. It is figured the first eight weeks of the run should draw as much as \$10,000 per week on an average, but if the gross should only reach \$6,000, it is claimed the Randolph management can break.

The main purpose in setting the run at this time is to have this big game hunt picture in Chicago for May 19-26 when the Motion Picture Theatre Owners of America will be here in annual convention.

The big talked of event in Chicago is the opening of "The Covered Wagon" at the Woods and the success this photoplay is meeting in New York. There will also be an advantage in having this picture here for the gathering of exhibitors. The advertising campaign in the newspapers started April 14.

Pola Negri in "Bella Donna," which did the biggest week McVicker's has yet had, according to Ralph T. Kettering, its press agent, was held last week for a second week and when held over rolled up a gross business which measured up to the ordinary returns for the house. The combination of Gloria Swanson in "Prodigal Daughters" and Frances White in person is a winner for that theatre this week, and George Melford's "You Can't Fool Your Wife" next week (April 23), and Thomas Meighan in "The Ne'er Do Well," week April 30.

The Chicago theatre had "The Isle of Lost Ships" last week and lovers of adventure liked it, while the extra features, especially "Cotton Days" with Bartram and Saxton, added to the enjoyment of the show. The entertainment was well spoken of, but did not draw more than average business.

Last week was the second of the engagement of Griffith's "One Exciting Night" at the Roosevelt, and business continued to be good, while the novelty of the picture carried the appeal. The run of the photoplay at the Illinois only served to advertise the film to the most of the regulars at movie houses, it is thought, and the \$2 showing added materially to the prestige of the picture in Chicago.

Mabel Normand in "Suzanna" centered more than usual interest to the Barbette Loop theatre. Jack London's "The Abysmal Brute" proved sufficiently strong at the Randolph to justify a second week.

In last week's reports it was stated that "Hearts Aflame" at the Chicago theatre had played to \$31,000, the low gross receipts of the current season. A corrected report of the box office figures shows that the picture drew a little better than \$35,000 on the week, which is slightly above the average business of the house.

Estimates for last week:

Chicago—"The Isle of Lost Ships" (First National). Seats, 4,200; nights, 65c. With big presentation program including Bartram and Saxton drew about \$33,000. Average at that house for good week around \$35,000.

McVicker's—Pola Negri in "Bella Donna" (Paramount). Seats, 2,500; nights, 59c. Second week fell off to about \$28,000, while satisfactory, did not lend enthusiasm to plan of frequently holding over successful features.

Roosevelt—"One Exciting Night." Seats, 1,275; nights, 55c. Very good, around \$18,000.

Randolph—"The Abysmal Brute" (Universal). Seats, 686; nights, 60c. Little over \$6,500, justifying being held second week.

Mastbaum Memorial Services

Philadelphia, April 18. Two thousand friends of the late Stanley V. Mastbaum assembled Sunday at the Eagleville Sanitarium for Consumptives above Norristown for memorial services in honor of the theatrical magnate.

The services were held in the auditorium of the institution in which Mr. Mastbaum was greatly interested during his life. His friends came from all parts of the country to be present.

In addition to the services an entertainment was supplied the inmates by volunteer entertainers.

AMUSEMENT STOCKS EASE OFF, LOEW BREAKING THROUGH 19

Support Comes Into Orpheum—Loew's Course Attributed to Professional Selling on Failure of Coast Theatre Deal—Famous Unchanged

The feature of a singularly dull week in the amusement stocks was the performance of Loew which eased to 19%, a fraction below what had come to be regarded among theatre men as its fixed and permanent bottom for the present.

Followers of Loew put forward the explanation which appeared reasonable, that professional market operators had taken advantage of the failure of the coast theatre sale to bring pressure on the issue, depending upon the likelihood that the breaking of the lower bounds of the range over several months would discourage and shake out a considerable volume of small, weak holdings.

There were reports also that one holding interest had liquidated a block estimated at 1,500 shares just at a time when there was a good deal of professional weight on the selling side. The special seller was said to be realizing to get badly needed cash. The market situation throughout the list favored the success of the short interest and there was no apparent effort to support the stock at its old bottom.

Ordinarily the market would regard the decline below an established low limit just as something was due to come out as to an approaching dividend date, as a poor sign, but students of this special issue are pretty well convinced that Loew has been concentrated in strong hands and minor development such as the present dip have small importance compared with the conviction that clique interests are sufficiently strong to protect the price against professionals if such a course is deemed desirable. In other words big holding interests can do about as they like with the price and it is only a matter of time when it will establish itself.

No hint has come out as to June dividend resumption or further deferments although the time when a vote is due is approaching. If the decision is against at least a partial dividend, a setback of some proportions is pretty sure to come along before June. Contrariwise favorable action should be reflected in advance by a forward move. In any event the event should be forecast pretty soon.

Orpheum got back near its best of the last recovery yesterday at 19%, once more in its position above

Loew, a position it held steadily until a few months ago. Nobody knows what is going on in Orpheum although it has the appearance of inside support periodically. The Boston market for the stock has been conspicuously quiet. Brisk moves in the stock are sometimes forecast in Boston when there are banking interests connected with the issue.

Famous Players was colorless, apparently held back by the weight of the Lynch block which hangs over the market at least in a sentimental way. It moved narrowly between 88 and 89 with relatively small turnover.

The market in Triangle lost some of its impetus, but quotations remained near the top at 35 cents compared with the peak of 33. The financial statement has been delayed at the printer's but ought to be out early next week. G. W. Griffith moved up fractionally to 4½ with a minimum of business. Technicolor was reported at 8 and 9, close to its low.

The summary of transactions April 11 to 18, inclusive:

STOCK EXCHANGE					
Thursday—	Sale	High	Low	Last	Chg.
Fam. Play-L.	900	87½	87¼	87¼	—
Goldwyn	1,400	6¼	6	6¼	—
Loew, Inc.	1,500	19½	19	19	—
Orpheum	100	18½	18½	18½	—
Friday—					
Fam. Play-L.	1,100	88½	87½	88	+ ½
Do. pref.	100	97½	97½	97½	—
Goldwyn	1,400	6¼	6	6¼	—
Loew, Inc.	400	19	19	19	—
Orpheum	400	19½	19	19	+ ½
Saturday—					
Fam. Play-L.	1,900	88½	88½	88½	—
Goldwyn	200	6¼	6¼	6¼	—
Loew, Inc.	200	19	19	19	—
Boston sold 100 Orpheum at 19½.					
Monday—					
Fam. Play-L.	900	88½	88	88	—
Goldwyn	1,300	6¼	6	6	—
Loew, Inc.	2,000	19½	19	19½	—
Tuesday—					
Fam. Play-L.	1,200	89½	87¼	87¼	— ½
Goldwyn	1,500	6	5½	6	—
Loew, Inc.	3,000	18½	18½	18½	—
Orpheum	900	19½	19	19½	—
Wednesday—					
Fam. Play-L.	400	88½	88	88½	—
Do. pref.	100	96¼	96¼	96¼	— ½
Goldwyn	1,300	6¼	6	6	—
Loew, Inc.	300	18½	18½	18½	—
Orpheum	800	19½	19½	19½	— ½

THE CURB					
Thursday—	Sale	High	Low	Last	Chg.
Technicolor, w.l.	200	8	8	8	—1
Triangle	3,000	43	30	30	—2
Friday—					
Triangle	3,000	35	33	35	+3
Saturday—					
Technicolor, w.l.	100	9	9	9	+1
Monday—					
Griffith	100	4½	4½	4½	+ ½
Triangle	1,000	33	33	33	—
Tuesday—					
Griffith	100	4½	4½	4½	—
Wednesday—					
Griffith	200	4½	4½	4½	+ ½
Triangle	1,000	29	29	29	—6

* Cents a share.

COAST FILM NEWS

By ED KRIEG

Los Angeles, April 18.

House Peters has been signed to play the leading role in the B. P. Fineman production, "Don't Marry for Money."

Rupert Hughes shortly is to leave for New York, where he will confer with Goldwyn heads concerning his next story.

Virginia Brown Faire signed a five-year contract with Richard Walton Tully. She will be featured.

King Baggott, former screen star and now director for Universal, is appearing in person at Grauman's in a playlet titled "The Hold-up."

Harry Garson is directing for Universal. Garson recently produced pictures starring Clara Kimball Young.

Craig Biddle, son of the Philadelphia millionaire, has been cast for a role in Goldwyn's "Three Wise Fools."

Two hundred and fifty thousand dollars will be spent in remodeling the Fine Arts Studios. D. W. Griffith filmed some of the scenes of "The Birth of a Nation" at that studio.

M. C. Levee, president of the United Studios, after spending a week in bed due to an operation for tonsillitis, is back on the job again.

Will Rogers is back in his Beverly Hills home. Within the next few days he will start work at the Hal Roach studios, with whom he has a two-year contract.

Frank P. Davidson has resigned as director-general of the American Historical Revue and Motion Picture Exposition.

Work has been started on the Hall Caine novel, "The Master of Man," with Victor Seastrom directing for Goldwyn.

Bull Montana's next comedy for Metro will be "Breaking Into Society."

Fred Niblo will be master of ceremonies at the second annual Wampas Frolic and Ball on April 21.

Pola Negri presented Charlie Chaplin with a beautiful portrait painting of herself on his 34th birthday, which fell on the 16th of this month.

Reports have it that Lila Lee, Lasky star, is engaged to James Kirkwood and will soon wed.

Tom Moore, due in Hollywood soon, has been engaged to play the leading role opposite Viola Dana in "Roughed Lips," which Harold Shaw will direct.

Norma Talmadge is enjoying a three weeks' vacation until Director Frank Lloyd reaches her initial scene in "Ashes of Vengeance."

Robert McKim has been added to the cast of "Human Wreckage," Mrs. Wallace Reid's film dealing with the drug evil.

Clara Kimball Young has been cast for an important role in the "Writers' Revue of 1923," which will be given at the Philharmonic Auditorium on the 27th and 28th of this month.

INSIDE STUFF

ON PICTURES

The fear that the bill to repeal motion picture censorship is going to die in committee as far as the New York Assembly is concerned is rousing considerable activity on the part of those who want to make certain that there will be some action before the New York State Legislature closes the present session within the next 30 days. Hays and his organization, it is understood, have begun activities tending toward getting the bill out of committee in the Lower House, while this week Peter J. Brady, president of the New York State Allied Printing Trades Council, sent out a letter to the picture theatre owners of the State asking them that they lend every assistance to bring home to the political leaders of the State the necessity for action on the question of repeal of censorship.

In the Brady letter it is pointed out that while there are 69 Democrats in the Assembly, as against 81 Republicans, the 69 members of the Democratic party received 130,000 more votes than the combined 81 Republicans did. Brady states emphatically that there can be no doubt of the abolishment of the censorship commission if the theatre owners perform their duty that they owe their patrons as well as themselves.

Exhibitors are making a howl against the film salesman flit. They are going to appeal to the exchange managers in the New York territory to try to eliminate this particular type from the sales staffs if possible. One exhibitor voiced his complaint after a salesman, who was waiting to sell him a number of features, offended one of his regular women patrons as she was loitering in the lobby of the theatre while her companion stopped at the box office to purchase tickets. Both women became indignant and wrote to the exhibitor after they returned home, for, while they did not know the matter was acquainted with the manager of the house when the insult occurred, they became aware of the fact when on leaving the theatre they saw him in conversation with the manager in his office. Managers of theatres say that it is a common occurrence for several film salesmen to happen to meet at one theatre at a time and pass their time while waiting to get to the manager by trying to "date" women patrons of the theatres. The boys work rather crudely and use as their strongest argument the fact that they have cars and can fix for passes to the picture houses.

The Riesenfeld vaudeville venture for Dr. Riesenfeld at the Keith's Palace, New York, last week, was a financial loss, a certainty before it opened, but otherwise was a thorough success. Dr. Riesenfeld accepted the engagement for publicity purposes, agreeing to furnish 50 men and waive salary for himself with the Palace to pay \$3,000 for the turn. It cost the doctor about \$2,500 to produce the act, he put 62 men, instead of 50, upon the stage and in other ways contributed to the fine impression the orchestra made. During the week the attendants of both the doctor's picture houses, Rivoli and Rialto, sent him huge floral pieces. The Palace engagement of two weeks is all Riesenfeld wanted in vaudeville. He is sailing May 24 for a vacation of about six weeks abroad.

The following appeared in the New York "Commercial" this week, a financial daily, and it seems to have the Keith's interests in mind:

A rumor on the street, which promises to startle the motion picture industry when details are completed and the official announcement is made, couples a group of prominent financiers and the important factors of one of the largest vaudeville circuits in a new picture combination. The vaudeville magnates mentioned in the proposed venture have never before been actively interested in the making of motion pictures, although they have been responsible for the development of vaudeville to its present high standard, and none of their interests have ever before been financed by outside capital.

Another idea of how film executives waste money and time is contained in the example of how one company, after giving a feature a pre-view at a Broadway theatre, recently decided that its feature was too long for the picture houses, and after weeks of time spent re-editing and cutting, the picture was shown at a small New Jersey town, but instead of the cut print being shipped to the theatre one that was in the original form was forwarded. All of the members of the staff of the organization made the trip to the little town to look at the new version of the picture that evening, but they came back without any better line on it than they had after the pre-view.

Reports of gypping in acts booked by picture houses already are spreading. One agent famous for gypping and giving up is said to be to the fore in many of the recent bookings. He is reported as having an "inside line" to the booking heads among the picture people. This agent is so notorious a giver-up the belief follows any of his bookings that there is a job concealed somewhere with the house or producer never knowing how much the act or actor is actually receiving. With picture bookings for extra attractions comparatively new to date the agent is encountering little trouble, according to report, in "getting away with murder."

FRED THOMSON'S ESCAPE

Los Angeles, April 18.

Fred Thomson, champion all-around athlete and stunt actor for Universal, narrowly escaped death while filming a scene. Thomson was required to jump from a roof to a few stories below and while doing so lost his balance, but regained his senses in mid-air and grasped one of the ledges of the building. A net was spread on the floor below and he jumped to safety. The actor was taken to a hospital.

Thomson is the husband of Frances Marion, scenario writer.

McLEAN'S THRU ASSOCIATED

Los Angeles, April 18.

Douglas McLean, who broke away from the Thomas W. Ince ranks after having completed "The Hottentot" and started an organization, with Bogart Rogers as general manager, to make Douglas McLean Productions, has concluded an arrangement whereby the production will be distributed through the Associated Exhibitors with Pathe handling the physical distribution.

It is the McLean plan to go after a number of plays of the type on which "The Hottentot" was based.

Young Bushman Back in Pictures

Ralph Bushman, son of Francis X. Bushman, is going to Los Angeles and into pictures again. He has been appearing in "When Love is Young," the juvenile college sketch in vaudeville, for the past year. He was with the Christie and Goldwyn companies before entering vaudeville and prior to that appeared in a number of screen plays with his father.

Indianapolis Seats at 10c. to 1 p. m.

Indianapolis, Ind. April 18.

Any seat ten cents up until 1 p. m. is the special inducement made for morning patronage at the Palace theatre.

FROM COAST TO COAST

The voice of the box-office boosts "THE HERO"

BOSTON

Boston Theatre "The Hero"—Good Houses All Week.

ALBANY, N. Y.

Clinton Sq. Theatre "The Hero" Drew Well

PHILADELPHIA

Regent Theatre "The Hero" Did Splendid Business.

MILWAUKEE

Merrill Theatre "The Hero"—Business Excellent.

DALLAS

Queens Theatre "The Hero"—Business Better Than for Many Weeks.

LOS ANGELES

Miller's Theatre "The Hero" in the 2d Week and Will Hold Over Another Week.

Reports from Exhibitors Trade Review

Produced by
PREFERRED PICTURES-INC.
B.P. Schulerberg - Pres. J.C. Bachmann - Exec.

Distributed by
AL-LIGHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

FAMOUS STARS!

FAMOUS FACES!

ELEANOR BOARDMAN
FRANK MAYO
MAE BUSCH
BARBARA LA MARR
RICHARD DIX
LEW CODY
MARSHALL NEILAN
FRED NIBLO
KING VIDOR
JUNE MATHIS
ERIC von STROHEIM
HUGO BALLIN
KATHLYN WILLIAMS

MABEL BALLIN
FLORENCE VIDOR
JEAN HERSHOLT
LILLIAN LEIGHTON
DAGMAR GODOWSKY
WILLIAM H. CRANE
JOHN SAINPOLIS
BESSIE LOVE
ALICE LAKE
T. ROY BARNES
JOHNNY WALKER
CLAUDE GILLINGWATER
CHESTER CONKLIN

ANNA Q. NILSSON
ROBERT EDESON
MILTON SILLS
BLANCHE SWEET
BARBARA BEDFORD
ELLIOTT DEXTER
HOBART BOSWORTH
RAYMOND GRIFFITH
CLAIRE WINDSOR
JEAN HASKEL
ZASU PITTS
PATSY RUTH MILLER
AND OTHERS.

RUPERT HUGHES'

Sensational story which tears aside the veil of secrecy surrounding the lives of our screen celebrities
HOLLYWOOD REVEALED

Souls *for* Sale

There never has been a picture like this
one for breaking box-office records

Goldwyn *is doing* Big Things!

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

VIRGIL MOORE'S APOLLO ENTERTAINERS (9)

Singer and Orchestra
Apollo (pit), Indianapolis

Indianapolis, April 13.
Charles B. Lines, singer, is drummer in a special jazz orchestra organized for the Apollo, Indianapolis, four months ago by Virgil Moore. The orchestra is in splendid view of all who patronize that house for there is no lowered pit and they occupy a position elevated just a little from those who sit out front. The orchestra consists of Sousaphone, slide trombone, two cornets, violin, two clarinets, piano and drums. All are men but the pianiste.
The plan is to have the presentation with the screen darkened and have the orchestra play special selections for the short subjects and play as a regular orchestra for the feature. Lines' singing won him several encores when heard. The various members of the organization have their photos out at front of the house, and Lines' song was announced by a special three-sheet poster lettered at the house along with Harold Lloyd in "Safety Last."

"COTTON DAYS" (BARTRAM AND SAXTON) Songs; Special; Full Stage 5 Minutes Chicago Theatre, Chicago

Chicago, April 18.
"Cotton Days" is possibly the most elaborate presentation of cotton picking in the Southland which has ever been staged. The setting is a cotton field with scenery backing up the distance view. There is a negro cabin on one side and a wagon filled with cotton, opposite. In the center is practical cotton so arranged that the darkey characters pick it while they sing. During the early part of the song they pick cotton and this is relieved by one dumping his harvest into a big bag after which the two come down front and sit down for the last part of the song, rising at the finish and exiting naturally. The song was probably arranged specially by Nathaniel Finston, musical director. Its theme is "Carolina in the Morning," though this number is only a small part of the vocal contribution.

The scenic equipment is worthy of enthusiastic praise and is by Frank Cambria, the director of art and productions. The harmony singing and general conduct of Gus Bartram and Vertram Saxton are the real successes of the offering. These two boys have had 42 weeks in all in the four Balaban & Katz picture theatres in Chicago, playing various acts four weeks at four different houses in most instances. Some of these have required the boys to do straight, blackface, Italian, Indian, Russian and Esquimaux characters.

Bartram and Saxton were a No. 2 act in best vaudeville, receiving \$250 and \$300 a week, when starting their picture house career. They had a good act, made an appearance and were credited with personality. Balaban & Katz first gave them three weeks last season with an option of three weeks more. After six weeks they returned for what has been practically ten months. They now get \$300 and \$350 when they make vaudeville appearances and command \$400 to \$500 in picture houses.

This time the team is in Balaban & Katz houses for six weeks and then go to Kansas City, St. Louis, Wichita, Minneapolis, St. Paul and other points where movie houses have notable presentations. Bartram and Saxton have good voices but their mastery of the art of singing where the voices are placed in the rear of a big orchestra in a big house gives them exceptional value. The orchestra accompaniment is likely to reach the ears of hearers a fraction of a moment in advance of the singing where these tricks have not been mastered. Loop.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

416 Free Press Bldg. DETROIT

AMERICAN HARMONISTS (7) and MELODY SEXTETTE.

Jazz Bands and Singing.
Playing in boxes.
Colonial, Indianapolis, Ind.

Indianapolis, April 13.
The people around the Colonial, Indianapolis, say the idea of having two orchestras alternate, playing from the boxes, has "put over" that house and that idea has been copied—at least by one theatre in Louisville. The plan has been in effect for three or four years with constant changes until it has reached its present state of perfection.

The plan is to have two orchestras of about equal merit alternate, playing from boxes while the picture is shown on the screen. In this house the boxes on each side provide almost as much room as is set aside for the stage proper. Both orchestras work at the same time and one plays a selection, then the other plays. Occasionally singing is introduced by members of both organizations.

The American Harmonists have piano, violin, banjo, clarinet (sometimes doubling cornet) cornet, slide trombone and drums. The orchestras played jazz selections almost entirely when seen in connection with "Grump," but when there are sad spots in photoplays, the scheme is to avoid raggy music.

Nearly all of the musicians sing, but on the night the offerings were witnessed, Frank Owens, drummer of the American Harmonists, rendered "In the Garden of My Heart." It was applauded a little. At the other times, the audience did not pay any attention to the music but watched the picture.

The music does not stop when the feature is over and the operator puts on short subjects without the music indicating the finish of the long photoplay.

The objection to this idea would seem to be that the men are constantly coming in and going out of the boxes. They enter over the stage, at side of picture screen. The orchestras have apparently established themselves in favor in Indianapolis for the Colonial does good business. All the musicians are males. The two organizations play jazz music nicely.

"EIGHT BLUE DEVILS" and Singer (9) Song, Arab Pyramid Building and Tumbling. 7 Min.; Full Stage (Special Set) Chicago Theatre, Chicago.

Chicago, April 13.
The curtain opens on an Arabian scene and a girl sings after which closes and a storm scene is flashed by means of slides and appropriate music. Then the curtains part again and the Slayman Ali "Eight Blue Devils" do the act they did in the Eddie Cantor "Make it Snappy" show and more recently with a couple of winter circuses in Chicago.

The pyramid building is up to the big time standard; also the tumbling. The picture house audience applauded liberally. The possibilities were not fulfilled on the scale usual at the Chicago theatre, although it proved fine entertainment.

The act was looked independently and not through the usual channels at nearly twice the salary reported to have been paid by the Cantor show. Loop.

YEARSLEY'S OPERATION

C. L. Yearsley, general head of exploitation, advertising and publicity for First National, was unable to attend the annual convention of the organization at Atlantic City this week through being a patient at the Washington Square Hospital.

Wednesday it was reported that the operation was a minor one and that the patient will be sufficiently recovered to be about again next week.

OPERA'S LOSS

Los Angeles, April 18.
A visit to Hollywood changed Charlotte Merriam from a grand opera star to a movie heroine. Miss Merriam studied for the opera for three years and was on the verge of entering upon career when Carmel Meyers introduced her to the movies. She recently signed a contract with Maurice Tourneur.

LONDON FILM NEWS

London, April 5.
Ellnor Glya saw her picture, "The World's a Stage," run through at the British Exhibitors' theatre the other day. She expressed her delight. "I should like to press the point that the picture is an exact replica of the real Hollywood," she said. "Where else would one find luxuriously furnished drawing rooms opening straight onto the street and the black cook bustling in among the guests to state that dinner had been cooking long enough and it was time it was served?" Unfortunately the Britisher knows nothing of such things. His only idea of Hollywood comes from "movie fan" pictures of "stars" palatial mansions, private bathing pools, etc.

Star Productions, a new concern, has just completed a five-reeler under the direction of Ed R. Gordon ("Youngdeer") and Wm. S. Charlton. The cast includes Flora de Breton, Doris Lloyd, Marie Gerald, George K. Arthur, George Turner, William Lugg, Bertie Wright and Sir Simeon Stuart. If the story and production are equal to the cast the picture should be a winner.

Production work here is still hanging fire, the only firm which seems to be doing much being Stollis, which has a very full program. Will Kellino, late of the Gaumont, is making "Lady Godiva," a film version of the legend of the lady who rode naked through the streets of Coventry to free the people from iniquitous taxation. The "star" is

not yet named. Sinclair Hill is making "Indian Love Lyrics," with Owen Nares, Malvina Longfellow and Catharine Calvert. Maurice Elvey has "The Wandering Jew" in hand, with Matheson Lang in his original part, and later on will make "Guy Fawkes." A. E. Coleby is making a series from Sax Rohmer's stories of a Chinese scoundrel, "Dr. Fu Manchu," and George Ridgwell is completing "The Last Adventures of Sherlock Holmes."

Striking while the iron is still hot and the death of Sarah Bernhardt is still in the public mind, Kilners Exclusives will release "It Happened in Paris," the story of which was especially written by the dead actress for her protegee, Mme. Yorska. Bernhardt assisted in the production, and a sort of film prolog shows her entertaining the company.

"The Romance of London" (Gaumont) shows photographs of rare prints of certain parts of the metropolis and cinematographic views of the same places today. Prior to being shown to the trade the picture was screened in the new courtroom of the Guildhall before the Aldermen and city worthies. This is the first time the kinematograph has been used in the historic building.

London's new exclusive kinema, the St. James, in Buckingham Palace road, opens April 9 with an audience composed exclusively of peers and notabilities. A brother of Lord Lascelles, Princess Mary's husband,

is a director of the place. The opening picture is "Rob Roy."

Despite much talk on the part of other firms, Grangers Exclusives, the firm which is in partnership with Granger-Davidson and also with Granger-Binger, the Dutch film producing firm, appear to be the first to actually form an Anglo-French alliance. The first picture of the alliance will be shown in London April 18. It is a filmization of Mrs. Henry Woods' novel, "Within the Maze." The French leading man is Jean Angelo, who was the star of "Atlantide," while his principal British players are Gerald Ames and Constance Worth.

Apparently the idea of making a series of film comedies on the lines of Mr. and Mrs. Sidney Drew, and featuring Ellaline Terris and Seymour Hicks, is postponed more or less indefinitely. Hugh Croise was to have produced, but falling foul of one of his stars very shortly after work was started retired. Up to now there is no news or rumor even of the work being restarted.

The British industry has suffered another heavy blow. The Irish Free State are imposing an exceptionally heavy duty on all films coming in from Great Britain, viz., one penny per foot on positive prints and fivepence on negative—on this rate negative for a five-reeler would cost something like £50. This renders the import of films into Ireland practically negligible.

Representing Graham Cutts, Victor Saville sailed for America for the purpose of engaging American stars for the Graham Cutts productions.

"The Covered Wagon" has opened in Los Angeles at Grauman's Hollywood Theatre.

In the first five days it did more business than its predecessor did in a week. The first matinee's receipts were double the first matinee's receipts of "Robin Hood."

The picture is the sensation of Los Angeles and southern California.

"The Covered Wagon" at the Hollywood is shown only twice daily.

Sid Grauman says it will run eight months.

A Paramount Picture

A John S. Robertson
production

HAS THE WORLD GONE MAD?

Equally release. Story and script by Daniel Carson Goodman, directed by Searle Dawley. Shown at Fox's Academy, New York, April 15-18. Double feature bill. Time, 80 minutes.

Mr. Adams.....Robert Edson
Mrs. Adams.....Hedda Hopper
Their Son.....Vincent Coleman
Mr. Bell.....Charles Richmond
Mrs. Bell.....Nancy Alden
Their Daughter.....Elinor Fair
Cabaret Dancer.....Lyda Lola

This should have been a whale. That it isn't is in casting and direction. There was a real story behind, a story dealing with the unrest that is seething in social conditions of the day. The author dug a real theme and was wise enough to confine it to a short cast, thus driving it home with greater effect. Had the direction been as simple and straightforward, there would have been something the showman could have gone after with a sort of a "your home and mine" idea. Atop of this, one looks at a cast that has names, names that mean something in the picture world, but when it is said Hedda Hopper ran away with the picture and that people of countless stage and screen successes fell by the wayside, such as Robert Edson, Mary Alden and Charles Richmond, it seems conclusive there must have been something wrong with direction. However, it measures a little above the average independently released program picture, and as such it contains a fair entertainment value for the shorter run theatres. It is not by far a week-end picture in a first-class neighborhood house.

The story is in the line of the unrest that there is in one family of wealth, where the mother craves the freedom of Bohemia, even though she has a son who is old enough to vote, and decides to live her own life in a modern studio apartment. In that same apartment there is another family. Here the wife and husband are of about the same age and have a daughter. The daughter is engaged to marry the son of the far more wealthy family. The wife of the former, now on the loose, and the father of the latter meet. An affair develops, with the daughter finally discovering who the woman is that is causing her father to break his home ties. The woman in the case at the same time, realizing that this is the girl her son is betrothed to, sees the foolish figure her search for freedom has led to. An expose of the father to a certain extent brings about the happy ending for three couples, each forgiven and forgiving, two wives and husbands and a young couple.

In sets the picture is all that could be asked, but it hasn't got the punch that it might have had.

Fred.

CRASHING THRU

Harry Carey-F. B. O. production adapted from the story by Elizabeth DeJenna by Peatrice Van. Directed by Val Paul. Shown at Loew's New York on double feature bill, April 17, 1929. Time 74 minutes.

Blake.....Harry Carey
Allison.....Chas. LeMayne
Saunders.....Vesta
Kid Allison.....Cullen Landis
Morelos.....Harris
Gracia.....Neil Craig
Celia Warren.....Myrtle Steadman
Diane Warren.....Vola
Uncle Benedict.....Chas. Hitt-Maier

This is not a particularly strong western, at least for Harry Carey. The story isn't particularly strong and extraordinary lengths are taken

to pull the suspense angle along through the yarn. The thrills are badly done and the stamped scene that undoubtedly was counted on as the big punch fails to get anything from the audience. It is just a western that will get by perhaps on the strength of the star's name in the daily change houses on double feature bills, but that is about all that can be said for it.

The story in brief is that of two ranching partners, one of whom risks his life to save the other and is so injured that for years he is unable to use his legs. The invalid is a widower with a son who turns out to be in league with a gang of horse thieves. The partner who was rescued from death, played by Carey, has been doing the housework, until he decides that the ranch needs more attention to prevent all of the livestock from being stolen, so he advertises for a wife. The reply that comes decides him on sending for the woman, but when she arrives, though she is comely, she has brought her daughter with her, a daughter that she has not hinted about in her letters. So the matrimony is off for the time being. Later, however, the star falls in love with the daughter and the invalid partner, whose health is restored through love, wins the mother. There is a murder mystery that plays the suspense angle to the limit. When it is cleared up the gang that the boy is traveling with are discovered as guilty, and the boy is shot and killed in a round-up of the crooks.

Nothing there that is startling, and likewise nothing in the screen telling of it that will cause an audience to go wild with joy.

Fred.

HER ACCIDENTAL HUSBAND

Belasco production (not David Belasco), from the story by Lela Zelner. Directed by Dallas M. Fitzgerald. Released through C. B. C. Shown at Proctor's 23rd St., New York, for three days, commencing April 16. Time, 45 minutes.

Rena Goring.....Miriam Cooper
Goring.....Mitchell Lewis
Paul Dyer.....Richard Tucker
Gordon Gray.....Forest Stanley
Mrs. Gray.....Kate Lester
Vera Hampton.....Maude Wayne

Melodrama of the old school is the basis upon which this Belasco production is developed. It is the tale of a New England fishing village, with all the melodrama the briny deep can give worked into the story. The producers have taken a short cast of experienced picture players, surrounded them with a rather hackneyed story and an unimpressive production, and demanded a feature of 5,000 feet or over. Fitzgerald, the director, had people of experience at his command, and, with something real in the way of a story and some worthwhile plot, would have produced a picture. A large portion of the story is worked up at sea—a portion on a fishing boat and some on a private yacht. To call the yacht used a fishing boat would be giving it too much credit. As far as the fishing boat was concerned it fitted the bill, although there was little fishing going on at any time in the story. There have been a number of productions with stories of this nature. This is but a weak-kneed effort in the division. It is not realistic. The melodramatics are far-fetched and not well staged. The cast stands out, due to the producers being able to secure

capable people, as there were but six parts.

Rena Goring and her blind father operate a fishing boat. During a storm at sea she locates a man in the water and dives overboard to rescue him. Towing him back to the boat, he is pulled aboard, and her father falls into the ocean and is drowned. The newcomer is blamed for his death. The girl forces him to marry her and continues to operate the fishing boat, which was her father's wish. This continues for six months, when he finally persuades her to go to his home, he having been a youth of wealth. At his home she is taught the traits of a polished lady. Her husband had been engaged to a girl whom he thought dead. His wife meets the girl at his home. Through the efforts of a photographer who had met her as a fishing girl she is led to believe her husband loves the other woman. She returns to the little village. The photographer follows, and later comes the husband. The two men battle and the girl is finally convinced her husband loves her.

"Her Accidental Husband" is a cheap picture. A discriminating buyer would not touch it except for the cheaper grade houses.

Hart.

A NOISE IN NEWBORO

Harry Beaumont production, distributed by Loew-Metro. Adapted for screen by Ben Maltin. Photographed by John Arnold. Five reels. Loew's State, April 13. Time 70 minutes.

Ben Maltin.....Vida Dana
Ben Maltin.....David Butler
Anne Paisley.....Eva Novak
Buddy Wayne.....Allan Forrest
Edna Wayne.....Betty Bronson
Eben Paisley.....Fred Allen
Harry Dixon.....Malcolm McGregor
Dorothy Mason.....Joan Standing
"Dad" Mason.....Bert Woodruff

A stagey picture that gives the impression of a lot of actors working before a camera. It isn't the actors' fault, but the picture fails to hold the mirror up to nature—it's mainly the story itself, and to some considerable extent the direction.

Starting with small town school room types that plant the rural atmosphere, it is passably interesting for the first 1,500 feet or so. It's in the second section it wanders in a rambling fashion into the far-fetched realms of farce.

Viola Dana is starred. She is in gingham in the forepart and silk in the latter part. She's a small town girl with an ambition to become an artist. After seven years in the big city the girl returns to the small town and renews the love affair started when a kid. He's the town lawyer now, and she expects him to marry her. He has grown pompous with success and plays the chill for his childhood's sweetheart. Incidentally, the girl had planned giving \$5,000 to the local school board as a remembrance. When the pompous lawyer gives her the air the girl becomes peeved and seeks revenge. It happens in the form of the reporter from the local paper. He, scenting a yarn to discredit the town lawyer, who's on the opposite side of the political fence from his boss, the editor, ribs up a wild pipe about the girl wanting to give \$50,000 to the school board and the lawyer turned it down. Not very clear in the film—the lawyer turning it down—but the reporter makes him a horse thief and worse because the reporter feels that way about it.

This part is preposterous farce, full of bode. The reporter is a slick looking guy, too. The rap in the paper doesn't get such an awful rise out of the rube lawyer. That town lawyer character, by the way, is another thing that makes the picture unnatural and stagey. He's at a swell reception, the only one there with white socks and a dress suit. If that town was such a rube burg as the story otherwise would indicate, all the rest of the guests wouldn't look like fashion plates that stepped out of the Ritz. Funny the lawyer should be the only yep in the village.

Miss Dana does well as the artist, handling it as convincingly as an artificial part like that can be. Bert Mason makes the small role of the girl's father stand out, and Hank Mann is wasted on a comedy character that belonged in a slap-stick farce. Good comic, but his good line of bode only added to impression of unreality.

Some good night scenes with photography soft and pleasing. Picture is a bit below average program stuff, and must depend for drawing power on Viola Dana's name.

Bell.

VENGEANCE OF THE DEEP

South Seas romance produced by A. B. Merringer, who wrote story and directed from the scenario by J. L. Lamb and Agnes Parsons. Photographers, Paul Ivano William McGann and Homer Scott. Released April 18 by American Releasing. Projection time, 53 minutes, footage, 4,775 feet. Trade showing, April 13.

Captain Musgrove.....Ralph Lee
Ethel Musgrove.....Virginia Bruce
Jean.....Van Matton
Frederick.....Harmon McGregor
Tack.....William Anderson
Jill.....Lillian
Kirk.....Malda Van

Acceptable commercial picture with plenty of startling action in its undersea photography and a fair amount of romantic interest. The story has its weak spots and the acting averages no better than fair, but the extraordinary scenic feature

carry the picture to a triumphant ensemble effect.

It is the novelty and spectacular features that put the film over rather than the acting personnel, for Virginia Brown Faire and Van Matton are the most unconvincing of lovers. But there is no getting away from the thrill of some of the exploits of the pearl fishers. In one episode there is a battle between a native fisher and what looks like a sure-enough, shark shown partly above and partly below the surface by a submarine device.

There is a lot of the subsea stuff. It is not so clear as the Williamson films, but it is genuine and highly impressive for its dramatic quality. The pearl divers are shown at work surrounded by the weird growths and the strange creatures of the depths. Some of the shots are of divers in the clumsy contrivances as they grope along the bottom, and some of the natives who go to the bottom without the apparatus. One of the big scenes is the capture of a diver by a giant shell fish and his escape by clinging to the ship's anchor line as the hook is drawn up. Another good bit of adventure stuff is the finding of a pirate's treasure chest on the bottom and the running down of a pearler's canoe by a fishing schooner. All the water scenes are well managed and convincing, and it is only when the people have to act out obviously theatrical scenes that the illusion is injured.

The scenic background is beautiful, especially the deep-water and beach scenes and those aboard the schooner. The reality of these settings helps the action. On land the company is not so successful, especially as the story has its rough places. We never do learn what became of the treasure chest, and it was not made plain why the captain's daughter fell so violently in love with the beach comber. But the whole story is naive, unpretentious melodrama, and these niceties do not particularly matter. All the story is meant to do anyhow is to provide an excuse for the impressive undersea exploits, and it serves this purpose adequately.

Rush.

TRIMMED IN SCARLET

Universal feature adapted by Edward T. Lowe from the William Hurlbut play of the same title. Directed by Jack Conway. Shown at Loew's New York on double feature bill April 13, 1929. Time, 54 minutes.

Cordelia Hobbing.....Kathlyn Williams
Mme. De La Fleur.....Roy Stewart
Revere Wayne.....Lucille Rickson
David Stevens.....David Torrence
Charles Knight.....David Torrence
Philip Kibbing.....Phillips Smalley
Duroc.....Bert Sprott
Molly Todd.....Grace Carlyle

Universal gathered a cast full of names for this picture and then went out and made a production that is old-fashioned as far as the story is concerned. Undoubtedly in the days ago, when William Hurlbut wrote this play for one of the stage stars, the situations must have been fairly new, but the general idea has been used over and over again so often in pictures that one knows what the story is going to be before it gets fairly under way. However, Jack Conway handled the direction nicely and turned out a picture that will hold its own in the houses where there is a daily change of bill, with the names in the cast being counted on to pull a little money for the exhibitor's box office.

The story is that of a wife that deserts her husband because he is on the loose. Later his daughter leaves his home because she refuses to remain there with the woman that has been chosen as her stepmother. A brief time later, while working in an office she steals \$5,000 to protect her mother from a blackmailer. The mother in turn takes a chance of appearing in a compromising position in the eyes of a former admirer, who has returned to her side, in order to protect the daughter and to obtain the money to cover up the shortage in the office funds. Eventually a happy ending all around.

It is the cast that makes the story at all possible, and Miss Williams does her full share toward carrying the tale over.

Fred.

DOLLAR DEVILS

A. Holkinson directed from a script by Louis Stevens. Directed by Louis Stevens. Shown at Loew's New York, N. Y. double feature bill, April 13, 1929. Time, 51 minutes.

Zannon Carthy.....Joseph Dowling
Hil Andrews.....Miles McCarthy
Lola Andrews.....May Wallace
Amy.....Edna Scott
Bruce Morlin.....Hudson Cookley
Jim Biggers.....Cullen Landis
Jill Bursar.....Lillian Knott
Helen Andrews.....Ney Farrell

Just an average program production, containing no particular dramatic punch, but a story that is fairly interesting in entertainment value as it progresses on the screen. The performance of Cullen Landis being about the outstanding feature of the picture. It is just one of those productions that the average daily change exhibitor can play and get away with without harming his house, but, at the same time, without giving his audience anything that they are going to rave over.

It is a little tale of a New England town that goes wild because a smart city fellow comes along and discovers oil. All the inhabitants, with one exception, sees visions of millions of dollars in their hands

and John D. working for them. This one character seeks investments in other directions, and in the finish, when oil has been discovered only to have the wells run dry in a week or so, he is vindicated, and the town again resumes its natural way through life. There is a love story that runs through, with Eva Novak and Landis as the principals, that helps to fill in the picture.

Just a program picture, without extra frills or wallops.

Fred.

GOLDEN SILENCE

Independent designated a Sylvanite Production, released through Richard Kipping Enterprises. Paul Huest, director. Production time, 65 minutes. Hedda Nova and Paul Perrin featured. Half double feature bill at Loew's New York, March.

Average program western production in all respects. Investment small by reason of action taking place exclusively in the free outdoors. Has brisk riding episodes and the usual spirited fights—this time in a mountain snow bank—between hero and heavy. Simple, well-told narrative of the familiar style of mining camp intrigue. Played satisfactorily by an average cast. In fact, every detail about the production is in the medium ground of "good enough," but nothing particularly stands out.

There are many bits of excellent scenic effect, apparently the joint work of a clever cameraman and a good location picker. Much of the action takes place in lake country and beside lovely water courses, and the landscape composition has been neatly worked into the picture for picturesque backgrounds.

Sam Corwin, stage line owner and camp bully, makes unwelcome love to Polly, daughter of an old prospector. The old man drives him off the place at gun point and Sam conspires to have the old man sent to prison. He stages a fake hold-up, leaving the old man's hat on the scene. This is managed with the connivance of one of Sam's stage drivers. By one of those far-fetched coincidences of the screen the whole plot is unfolded to a stranger in those parts, and he impersonates the hold-up artist, double-crossing the plotters, vindicating the old man, overthrowing the villains, and in the end winning the girl.

The suspense principal mainstay of such stories, is rather well sustained up to the end, when it is disclosed that the hero is not the cowboy wanderer he appeared, but a U. S. secret service operative gunning for the mail robbers operating under direction of Sam. The title arises from the laconic habits of the sleuth. Pleasing light program feature for the daily change houses.

Rush.

LOST IN A BIG CITY

Providence, April 18.

The latest of the old-time melodramas to be converted to the screen is "Lost in a Big City," which had its first showing at the Rialto (Providence) last Monday. John Lowell and Baby Ivy Ward, who starred in "Ten Nights in a Bar Room," appear in person all week.

Lowell fits into the character of the strong, virile and at the same time lovable Harry Farley. Others in the cast are Miss Ward, Evangeline Russell, Charles Sawyer, James Watkins, Charles Robins, Jane Thomas, Leatta Miller, Edgar Keller, Anne Brady, Edgar Phillips and Whitney Haley.

"Lost in a Big City" is a fast-moving melodrama, adapted from the screen version of S. C. Woods' famous play by L. Case Russell. It carries much action, punctuated with romance, pathos, adventure and good comedy relief. New York's East Side slums, Broadway, and finally the Adirondacks serve as a background, coming in logical sequence.

The story relates the adventures of Harry Farley, a prospector, who returns from Alaska and finds that his sister's husband has deserted her and that she has sold the old farm and gone with her blind child, Florence, to New York. Richard Norman, the missing husband, believed to be dead, has, under the name of Sidney Heaton, married Blanche Maberly, the daughter of an old friend of his father. Dick Watkins, an old pal of Heaton's, who has been paid to report his death, threatens to blackmail him.

To raise money Heaton joins a gang of bootleggers in the Adirondacks. Watkins demands more money for his silence, but Heaton cannot agree with him and as a last resort decides to kidnap his daughter, Florence, and hide her in the mountains. Meanwhile, Helen, his first wife, dies, and Watkins, fearing that he will be cheated out of his money, turns the tables on Heaton by telling Farley the whole story.

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JUDGMENTS

(First named is judgment debtor; creditor and amount follows).
Bronx Exposition, Inc.; Barron G. Collier, Inc.; \$8,279.19.
Garrick Producing Co., Inc.; City of New York; \$4,455.
Greenberg's Cafe, Inc.; same; \$44.85.
Elizabeth A. Reilly; Waterson, Berlin & Snyder Co.; costs, \$215.32.
William Seabury, Inc.; Bert Sofer & J. Lawrence Seabury; Prince Shoe Co., Inc.; \$585.81.
Harry L. Reichenbach; A. T. Seventh Corp.; \$221.40.
Duplex Motion Picture Corp.; City of New York; \$151.98.
Film Process Corp.; same; \$615.28.
Film Importers' Corp.; same; \$465.50.
Charles E. Bartlett Productions, Inc.; Ritchey Lithographing Corp.; \$66.11.
Leo Edwards; S. Burns; \$195.40.
Hecia Film Co. of America, Inc.; City of New York; \$159.67.
Itzme Amusement Co., Inc.; same; \$159.67.
Fred J. Warrington, also known as Fred J. Woodward; E. S. Warrington; costs, \$125.60.
Aclerna Co.; Industrial Comm'r of State of N. Y.; \$374.
P. J. Howley Music Co., Inc.; City of N. Y.; \$73.56.
Photoplay Program Producers, Inc.; N. Y. Tel. Co.; \$151.26.
Texas Guinan Johnson; N. Kessel; costs, \$75.60.
Pathe Exchange, Inc.; J. Landry, trustee; \$1,584.13.
John H. Woodbury, Inc., and another; F. M. Glover; \$3,629.40.
Harry J. Suskind; M. I. Granger; costs, \$11.20.
Lewis H. Allen and Alexander Film Corp.; S. Lesser et al.; \$1,077.70.
Shubert Theatrical Co.; E. Gallagher et al.; costs, \$164.63.
B. D. Nice & Co., Inc., Benjamin W. Levy and Lee David; I. A. Backel; \$659.63.
Satisfied Judgment
Anna Luther; S. Oppenheimer; \$32.40; Nov. 27, 1922.

Attachments
Fred Leroy Granville; Philip J. Fleming; \$8,000.
Hall Caine; Harvey K. Fly; \$5,000.

INCORPORATIONS

New York Charters
Bo-Jo Amusement Corp.; Albany, \$10,000; H. Borchers, L. R. Yaguda, H. M. Strangeway. (Attorney, L. W. Bloch, Albany.)
Cosmopolitan Playhouse, Manhattan, pictures; \$10,000; L. I. Fink, M. L. Elkin, E. London. (Attorney, N. Burkan, 1451 Broadway.)
Laura Trepayne, Manhattan, pictures; \$75,000; L. Trepayne, W. Armstrong, S. Webberman. (Attorney, E. A. Eichner, 1545 Broadway.)
Heights Theatres, Manhattan, pictures; \$200,000; H. Yaffa, E. N. Frieberger, J. J. Brooke. (Attorneys, Feinberg & Feinberg, 61 Chambers street.)
Border Amusement Co., Buffalo; \$150,000; C. Long, R. J. Krotz, J. T. Gilbert. (Attorney, E. N. Mills, Buffalo.)
Simrud Amusement Corp., Manhattan, pictures and theatricals; \$5,000; L. Lahn, D. S. Simons, R. Rudnick. (Attorneys, Reit & Caminsky, 305 Broadway.)
Delaware Charters
Forrest Films Co., Wilmington; \$100,000. (Corp. Trust Co. of America.)
Wagnerian Opera Co., Wilmington; \$500,000. (Colonial Charter Co.)
DeBray Muntz Exposition Co., amusements; \$50,000. (Ivan DeBray, Altoona, Pa.)
R. Muntz, Emsworth, Pa.; E. M. D. Quig, Ambridge. (Capital Trust Co. of Delaware.)
Name Changes
Al Lichtman Distributing Corp., Manhattan, to Al Lichtman Corp.
Capital Increases
Cavilier Motion Picture Co., New York; \$1,000,000 to \$10,000,000. Hartford, Conn., April 18.
Capitol Theatre Corporation, Wilmington Inc., capital; \$150,000; incorporators, Abe Davidson, P. A. Quinn, Sydney Synton.
Star's Inc., Bridgeport, Conn., amusements, capital; \$50,000; incorporators, Mae E. Hogan, Pearl D. Morgan, Thomas P. Gleeson.
Usa Theatre Company of Stamford, Conn., Officers: President, Albert Strauses, New York; vice-president, Ben Leo, New York; treasurer, Jack E. Ungerfield, New York; secretary, Samuel Weinberg, Portchester, N. Y.
ILLINOIS CHARTERS
Chicago, April 18.
Cafe de Patee, 74 East 22d street, Chicago; \$15,000; E. H. Kuititz, R. F. Munsell, M. Poston.
Myers & Trimble, 14 East Jackson street, Chicago; \$50,000; Lyceum Circuit, etc.; M. Trimble.
De Luxe Feature Film Co., 738 S. Wabash, Chicago; S. Abrams, J. Cooper, B. Budell.
TEXAS CHARTERS
Oilfield Amusement Club, Orange, Capital stock; \$1,000. Incorporators, N. F. Walker, Frank Lass and D. R. Peak.
Greenville Athletic Association, Greenville, Capital stock; \$15,000. Incorporators, W. H. Camp, Sam Taylor and C. P. Neville.

LEGAL MATTERS

In 1919 the Palace Producing Co., Inc., sponsored a flop musical comedy, "Some Night," solely written by Harry Delf. As a result some salaries were due various chorus members. Frank Gillmore, treasurer of the Actors' Equity Association, was given a note for under \$2,000 by Seymour Felix, chief stockholder and an officer of the producing corporation. Felix contended the giving of the note was merely a moral obligation on his part, and Judge Meyer in the City Court dismissed Equity's case to recover thereon. Equity on appeal was given a chance for a new trial. Last week a jury of eleven (by agreement) awarded Gillmore a verdict for \$2,066.31 against Felix.
Seaman Miller, 2 Rector street, New York, referee in the Herk & Beatty bankruptcy, has notified all creditors to appear at the first creditors' meeting at his office April 26. A trustee will then be elected.
Sammy Burns some months ago staged Leo Edwards' vaudeville act, for which he was to receive \$175 for his services. This week B. as took judgment for \$195.40 against Edwards as a result of a suit to recover, Edwards failing to defend the action.
Article two, of the General Business Law has been invoked by Jim Barton as one of his defenses to a \$5,000 breach of contract suit which Max Hart, the agent, has pending against the actor for managerial services rendered. Hart claims an agreement for five years whereby he was to participate in 10 per cent. of Barton's salary. Barton has filed an answer to the suit through House, Grossman & Vorhaus, to the effect the contract was only for three years; that Hart never rendered any services and that the 10 per cent. demand violated the law's limitation to a five per cent. commission.
Josie Sedgewick has started suit against the Robert Brunton studios in Los Angeles. She is seeking damages to the extent of \$9,900, alleging that a contract under which she was engaged in 1920 was broken. The Brunton studios have since been taken over by M. C. Levee and are now known as the United Studios.
The will of James Fox, for 39 years head of the scenic department of the Metropolitan opera house, New York, who died at the age of 54 on Nov. 23, gives his entire estate to Ethel Fox, daughter, of 171 West 95th street, New York. Mr. Fox made his will April 17, 1905, and named his wife, Jennie Florence Fox, sole legatee and executrix, but she predeceased him. The estate left by Mr. Fox, who lived at 687 Dawson street, the Bronx, and died of diabetes, according to the petition attached to the probate papers, is about \$5,000 in realty and "over \$5,000" in personality. Just how much over \$5,000 in personality he left will be disclosed when his property, under the direction of the court, is appraised for inheritance taxation.
Harill C. Triwedi, a Bombay (India) attorney and film man, has bonded a \$4,090.24 attachment which Alvin Wortham secured against the defendant's account in the Pacific Bank, New York, and also on a claim with the Jupiter Films, Inc., 1600 Broadway. The attachment arose from Wortham's services in connection with the sale of Triwedi's "Veiled Faces" to Vitagraph, which sale Wortham nego-

lated for 10 per cent. of the net consideration. The selling price was \$90,000, of which Wortham received part payment for his share, leaving the \$4,090 balance due.

Alma Tell, actress, has filed an action for breach of contract in the New York Supreme Court against the International Film Service Co., Inc., to recover a balance of \$3,583.35 on a \$4,000 contract for eight weeks at \$500 a week. Miss Tell admits the receipt of \$416.65 before having her services prematurely dispensed with.

Rose Rosner, assignee of a \$1,500 salary claim by Charles Emerson Cook, publicity agent, against the Wirth-Blumenfeld Fair Booking Association, Inc., has been granted her motion for a speedy trial of the case and the placing of the action on the "short cause calendar" for May 7. Cook claims five weeks' salary at \$300 for services in connection with the Marine Circus (Veterans of the Second Division of Bellevue Wood) recently held at the 104th Field Artillery Armory, New York. Leon Laski is counsel for the plaintiff.

The Lynn theatre, Marmaroneck, N. Y., a 1,200-seat house under construction, was purchased last week by Irwin Wheeler and his associates, Charles Casey and Warren J. Roosevelt, from John Lynn.

Louis Fields, a commercial man, nephew of Lew Fields, the showman, was granted an interlocutory decree of divorce last week from Mrs. Sadie Fields.

Sidney D. Farrar, of 210 West 90th street, father of Geraldine Farrar, is named sole legatee and executor of the \$10,000 estate left by his wife, Henriette Farrar, under her will, which was filed and ad-

mitted to probate last week in the Surrogate's Court, New York.

Daylight saving will become effective in Massachusetts the last Sunday of this month, April 29.

Poli's, Worcester, Mass., will begin playing Sunday shows the evening of April 23. All acts booked into the theatre for the first three days of the week will open Sunday night instead of Monday matinee.

The New England District Convention of the I. A. T. S. E. and M. P. O. will open in Boston April 29. All local unions in Massachusetts, Rhode Island, Maine, New Hampshire, Vermont and Connecticut comprise the district.

Belated readjustment of common sense has hit the town of Fayetteville in Onondaga County, N. Y. That town has officially appointed a press agent. Among other things, the village wants to live down its reputation as the "hardest boiled" speed trap for motorists between New York and Buffalo. Fayetteville, like many another "fresh" town along the State roads, gave police power to undiplomatic cops on motorcycles. Fayetteville's freshest motor cop was himself plucked for speeding in Syracuse and fined. Other up-State towns that have caused touring transients to drive through their limits without stopping have been Hudson and Amsterdam. They realized too late more courteous treatment and less annoyance to automobile parties meant stopovers and money left with their merchants.

Edgar Allen, the Fox booker, sails for Europe on a pleasure trip June 5. Mrs. Allen (Katherine Murray) will accompany him.

NOTES

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BILLS NEXT WEEK (APRIL 23)

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. Changes before names 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
Van & Schenck
Eddie Leonard Co
Hallen & Russell
R & Roberts
Lillian Shaw
U S Levathian Or
(Others to fill)

Keith's Riverside
Al Herman
Valeria Bergers Co
Walter & Walters
M Morgan Dancers
Rome & Galt
Rhoda & Watson
Valentine & Ball
Anderson & Burt
(One to fill)

Keith's Royal
Williams & Wolfus
Jordan & Ford
Wanka
Sybil Vane

Barry & Wolfords
Clyde Drew 11/2's
(One to fill)

1st half (23-25)
Newhoff & Phelps
Bud & Bern Hand
Cope & Dutton
Orville Stamm Co
Driscoll Long & H
Will Morris

2d half (26-29)
Genevieve Horner
Mollie Fuller Co
Paul Nolan Co
(Others to fill)

Proctor's 58th St.
2d half (19-22)
Frank Mayne Co
Clef Club Orch
Lidia Barry
Cord & Broderick
Don't Dixie & G
Carr & Brey

(Two to fill)
1st half (23-25)
*Bobby Orr & Jand
Bernard & Garry
(Others to fill)

2d half (26-29)
Seed & Austin
Kovacs & Goldner
(Others to fill)

Moss's Riviera
Tom Patricia
Jack Wilson Co
Florence H. H
Geo Yeoman
(Two to fill)

2d half
The Storm
Bestoff & Mess'ger
The Vanderbilts
Mullen & Francis
(Two to fill)

Wilton Sisters
Folsom Denny & B
Bryan & Broderick
Senator Ford
7 Arabian Nights
(One to fill)

CHARLOTTE
Victoria
(Roanoke split)
1st half
Beeman & Grace
Ethel Hopkins
Thornton
Casting Campbell
(One to fill)

CHATTANOOGA
Rialto
2d half
Lynn & Thompson
Gene Morgan
Sampson & Douglas
Piano & Lindauer
Princes Wahlaka
(Two to fill)

HARRISBURG, PA.
Majestic
Bert Hayes
Kenny & Hollis
(Others to fill)

2d half
*Howard & B'kman

Ferry Corway
(Others to fill)
2d half (26-29)
Trislie Friganna
Crafts & Haley
(Others to fill)

NASHVILLE
Princess
L'grd & Fredericks
Elm City 4
Merritt & Coughlin
Bernard & Merritt
The Longfields
2d half
Harry LaMore Co
(Others to fill)

NEWARK, N. J.
Proctor's
Gus Edwards Rev.
Jans & Whalen

PLAINFIELD, N.J.
(Others to fill)
Plainfield
John & Clair
Telak & Dean
Fields & Fink

PORTLAND, ME.
B. F. Keith's
Oliver & O'P
Marino & Martin
Daly & Berlew
R & E Dean
Person & Oliver
Jack Hamilton & K
READING, PA.
Majestic
Maureen Englin
Claire Vincent Co
Four Miners
Ben Meroff Co
(One to fill)

2d half
Gilbert & Kennedy
Zeck & Randolph
Bryant & Stewart
(Two to fill)

For Pity's Sake
Eddie Miller
Gautier & Pony Boy
2d half
Werner Amoros 3
Harris & Vaughn
Gold & Sunshine
Byal & Eary
London Steppers

UTICA, N. Y.
Colonial
Elale Huber
*Owen & Kelly
Marie & Ann Clark
Ritter & Knapp
(Two to fill)

2d half
A & C Falls
Florence Hobson
Ring Tangle
Jarvis & Harrison
Joe Laurie Jr
(One to fill)

WASHINGTON
B. F. Keith's
Heras & Willis
Vincent O'Donnell
The Show 502
Ruby Norton
*Paradise Band
Intermission
Merion Mystery
Jack Northworth
Sheldon B & H

WATERBURY, N. Y.
Olympic
Florence Hobson
Ring Tangle
Joe Laurie
A & C Falls
(One to fill)

2d half
Elale Huber
*Owen & Kelly
M & A Clark
Ritter & Knapp
(One to fill)

Frank Bush
Hall & O'Brien
Willie & Robins
Stearns Midgots
SCRANTON, PA.
Folk
(W'kes-Barre split)
1st half
Ruge & Rose
Ergotti & Herman
North & South
Fern & Marie
Vincent Lopez's
SPR'GFIELD, MASS.
Palace
E Raymond & C
Genoe & Eleanor
Jerry & Piano G
Tivoli & La Vere
Radall Natall Co
(One to fill)

2d half
Boyle & Bennett
Paradise Serenaders
Anderson & Yvel
Sharon & Squire
4 Byron Girls
WATERBURY
Palace
Bellis Duo
Willis & Robins
Hall & O'Brien
Frank Bush
Ben Bernie Band

CECELE

D'ANDREA and WALTERS
Featured Dancers
ALWAYS
Personal direction of
JOS. M. GAITES

HARRY
2d half (23-25)
Mr & Mrs J Barry
Monroe Bros
Indoor Sports
Paramount 4
(Two to fill)

2d half (26-29)
Doris Hardy Co
The Sterlings
Kellum & O'Dara
(Others to fill)

ALLENSTOWN, PA.
Orpheum
Stanley & Elva
Furman & Evans
Justa Marshall Rev
Kelso Bros Co
DeLisle
2d half
Nixon & Sands
Browne Sisters
Francis & Johannes
(Two to fill)

CINCINNATI
B. F. Keith's
A & E Frabelle
Princess Radia
Swift & Kelly
Dugan & Raymond
Stanley & Birnee
(Two to fill)

CLEVELAND
Palace
Fantino Sisters
Howard Nichols
Rome & Runa
The Duttons
Cartmell & Harris
Geo Moore & Girls
(Others to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Cornell Leona & Z
Cornell & Evans
Robt. Kelly Co
Rena Arnold Co
Wilfred DuBois

LONG BRANCH
Broadway
(Asbury Park split)
1st half
Dorothy C'meron Co
(Richmond split)

NEW ORLEANS
Palace
(Mobile split)
1st half
Bege & Kevins
Jack Sidney
Gilfoyle & Lange
W & M Rogers
Burt & Holtsworth

NOBOLK
Academy
(Richmond split)

ROCHESTER
Temple
F'klin Charles Co
The Creighltons
Phenomenal Pipers
Rae Hayes
Miller & Capman
Creole Fashion Pl

ROANOK
Roanoke
(Charlottesville split)
1st half
Brent & Partner
Douglas & Earl
Dores Celebrities
Ray & Hillard
(One to fill)

Hymack
Hob Hall
Harriet Rempel Co
Lyell & Fant
Amaut Trio

Keith's Colonial
Montana
Rutland
Ilaviana Orchestra
T J Ryan
West & Richmond
Joni Robinson

Keith's Alhambra
Out of Knicker
Herbert Clifton Co
Marion Harris
Harry Burns Co
David Hale & Bro
Black & Dunlap
Vadie & Gygi
Fridkin & Rhoda
Meehan's Dogs

Moss' Broadway
Moss & Mack
Meehan & Newman
Harley & Patterson
Lidia Barry
Rudway Four
(Others to fill)

Moss' Coliseum
Flashes
Mary Haynes
Zuhn & Drels
Zuhn & Drels
Aus Woodchoppers
(One to fill)

2d half
Van & Schenck

INDIANAPOLIS
B. F. Keith's
Howard Nichols
Rome & Runa
The Duttons
Cartmell & Harris
Geo Moore & Girls
(Others to fill)

NEW ORLEANS
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(One to fill)

Keith's Alhambra
Out of Knicker
Herbert Clifton Co

CHICAGO KEITH CIRCUIT

CINCINNATI
 Palace
 Dallas Walker
 Harry Gilbert
 Sylvester and Vance
 Johnny Wright Rev
 Hill & Camero
 Tingo Shoes
 (One to fill)

INDIANAPOLIS
 Palace
 Eddy Sisters
 "Pete" Frank
 Southland Ent'nrs
 Shannon & Gordon
 Low Cooper
 (One to fill)

KOKOMO, IND.
 Strand
 Daily Bros
 Inez Hanley
 Jones & Sylvester
 Gies & Mignon

CLEVELAND
 Read's Hipp
 Harry Antrim Co
 Jess Middleton
 James Thompson

CHESTER FREDERICKS

The Featured Juvenile Dancer and
 Third Season with
 Gus Edwards Revue

BAGGOTT & SHEDDEN
 (One to fill)

CLINTON, IND.
 Capitol
 Collins & Hill
 Bernard & Irma
 (Two to fill)

NEW O'HARA
 Villin Sisters
 Hugh Johnson
 (One to fill)

DAYTON, O.
 E. F. Keith's
 Lillian Vanley Co
 Edwards & Beasley
 (Others to fill)

DETROIT
 La Salle Garden
 Knapp & Cornelia
 Dainty Marie
 Harry Rappi

PADUCAH, KY.
 Orpheum
 Harry Catalano Co

SHEAN and PHILLIPS

Featured with ONA MUNSON

Playing E. F. Keith Circuit

FRANKIE KELSEY CO
 (One to fill)

LA PALARCIA TRIO
 Alls & Ham
 Jack Hanley
 (One to fill)

EVANSVILLE, IND.
 Strand
 Redington & Grant
 Hart Wagner & F
 Redington & Grant
 Ethel Parker Boys
 2d half
 Gift From Toyland
 Bender & Armstrong
 Rubini Sisters
 Morgan & Gates
 Visser Trio

FT. WAYNE, IND.
 Palace
 La Palarcia Trio
 Allen & Kent
 Charlie Frink
 (One to fill)

"Twins"
 (Others to fill)

HUFF HILL CO
 Hoffman & Jessie
 Hugh Clark
 2d half
 Haunted Wagon
 Mason & Scholl
 Allen's Minstrels
 (One to fill)

MURRAY
 Hugh Johnson
 Pair of Deuces
 Mabel Harper Co
 Australian Axmen
 2d half
 Weber Girls
 Songs & Scenes
 Ben Neo One
 Maxwell & Gelson
 Dinius & Belmont R

LIBERTY
 Girl From Toyland
 Bender & Armstrong
 John Regay Co
 Charles Frink
 2d half
 Black & O'Donnell
 Al Barnes Co
 (Two to fill)

ORPHEUM CIRCUIT

CHICAGO
 Orpheum
 (Sunday opening)
 Valetta Seratt
 Patricia
 Langdon
 Seattle Harmony 4
 Myers & Hanford
 Pietro
 Perez & Marguerite
 Johnson & Eber

State-Lake
 (Sunday opening)
 Fr'cia Williams & V
 Gus Fowler
 Schwarzs & Clifford
 Berz City Girls
 M & B Miller
 J Morgan Orchestra
 Gold & Lester
 W C Fields Co

MILWAUKEE
 Palace
 (Sunday opening)
 Fanny Brice
 Whitman's Band
 Les Kellers
 Dooley & Storey
 Glinton Girls
 Chief Capoulian

MINNEAPOLIS
 Hennepin
 (Sunday opening)
 Roy La Pearl
 Jessie Husley Co
 Irene Mae Frink
 Snow Columbus & H
 Joe Cook
 Alex'nders & Smith
 Sawyer & Eddy

WILLIAM F. ADER

The Chicago Theatrical Lawyer
 Now Located at
 11 SO. LA SALLE ST., CHICAGO, ILL.
 Phone KANDLER 6611

DENVER
 Orpheum
 (Sunday opening)
 Max & Morita
 Whitfield & Ireland
 Howard & Clark
 Bert Howard
 Richard Keane
 Love Sisters
 Ford Dancers
 Lloyd Nevada Co

DES MOINES
 Orpheum
 (Sunday opening)
 Cressy & Ryans
 Cressy & Ryans
 Crystal Bennett
 Farnell & Florence
 Yip Taphankers
 Fatter Shelly Band

KANSAS CITY
 Main Street
 Carroll & Fisher
 Gautier's Brickly's
 Johnny Burke
 Stan Stanley Co
 Mosconi Family
 Rice & Warner
 Donegan & Steger

LOS ANGELES
 Hill Street
 Houdini
 Jean Adair Co
 Royal Slineys
 Morris Kennedy
 Cortez Sisters
 "Al Abbott

Orpheum
 Land of Fantasy
 Smith & Barker
 Moore & Kendall
 Gene Greene
 Rainbow's End
 Whiting & Burt
 Karl Emmy's Pets

OAKLAND, CAL.
 Orpheum
 Haru Onuki
 Dance Creations
 F & T Sabini
 White Bros
 Don Valerio Trio
 Felix Adler & Ross
 Ishikawa Japs

OMAHA, NEB.
 Orpheum
 (Sunday opening)
 Alene Valentines
 Dotson
 Owen McGivney
 Zelaya
 R Roberts Band
 H & B Wheeler
 Wm & Joe Mandell
 The Wager

PORTLAND, ORE.
 Orpheum
 Aunt Jimima
 Walton & Brant
 Gardell Taylor & W
 Ernest Hlat
 Snell & Vernon
 Leon Vavara
 Sylvester Family

SACRAMENTO
 Orpheum
 (22-23)
 (Same bill plays
 Fresno 22-23)
 4 Camerons
 Hal Skelly
 Sargent & Marvin
 Wright & Dietrich
 Wilbur & Adams
 Cummins & White
 Shick

SAN FRANCISCO
 Golden Gate
 (Sunday Opening)
 Gibson & Connell

Mack & Delmar
 (Others to fill)

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Mrs. R. Valentino
 Parnum & Band
 Dr Thompson
 Signor Frisco
 Foley & La Tour
 Mary Me
 Cross & Santora

VANCOUVER, B.C.
 Orpheum
 (22-23)
 Frank McIntyre Co
 Paye Maye & M
 Toney Norman
 Sylvia Clark
 Bobby McLean Co
 3 White Kuhns
 Gordon & Rica

WINNIPEG
 Orpheum
 Blossom Seelye
 Lazar & Dale
 Fletch Clayton Rev
 J & E Connelly
 Horro
 Pease Whitman
 Skatelles

SEATTLE
 Orpheum
 (Sunday Opening)
 Mitty & Tillo
 Charles Irwin
 Toto
 Morris & Campbell
 McDonald 3
 Leland
 Armstrong & Phelps

SIOUX CITY, IA.
 Orpheum
 Stars of Yesterday
 Carl Francis & C
 Birds of Paradise
 (Two to fill)

3 Melvins

LOEW CIRCUIT

NEW YORK CITY
 State
 Josephson's Ice'd'rs
 Hidden Voices
 Toomer & Day
 Collins Western Co
 J Johnson Co

LIMA, O.
 Faurer O. H.
 2d half
 Harry Rappi
 Mito Vanley
 Big City Four
 Allen & Kent
 (One to fill)

B. F. KEITH VAUDEVILLE EXCHANGE
 ORPHEUM CIRCUIT

MAX RICHARD
 1413 Capitol Bldg.
 CHICAGO, ILL.
 CENTRAL 0246

List us on your books as follows:
 Balance this season starting.....
 Next season.....
 Name.....
 Permanent address.....
 Also Enclose Description, Salary and Other Important Matter

BROOKLYN
 Metropolitan
 Eddie Borden Co
 Amaranth Sis Co
 (Three to fill)

CHICAGO
 Rialto
 The Braminos
 Bennington & Scott
 Cado & Noll
 Jimmy Savo Co
 Royal Pekin Troupe
 (One to fill)

CLEVELAND
 State
 Zara Carmen Trio
 B & L Walton
 Hanson & B Sis
 Harrison Moss
 Will Morrissey Co

DAYTON
 Dayton
 Pickard's Seals
 Green & Myra
 Frank Ford Co
 Alton & Allen
 Comopolit'n D'cers

HOBOKEN, N. J.
 Lyric
 DeVine & Williams
 Australian Delcos
 (Three to fill)

GRiffin Twins
 Heim & L'ckw'd Sis
 Fear Baggott & F
 (Two to fill)

LONDON, CAN.
 Loew
 Nestor & Vincent
 Marston & Manley
 Maley & Singer

HUGH HERBERT

223 LEFFERTS AVENUE,
 KEW GARDENS, L. I.
 Phone Richmond 3383

Moss & Frye
 Stars Record
 Fulton
 Billy Kinkaid
 Marcelle Fallet Co
 Jack Hallen Co
 Lehr
 Evelyne Phillips Co
 2d half
 Dawson L'ing'nd & C
 Herman Berrens
 Let's Go
 Amoros & Jeanette
 (One to fill)

Palace
 Duponts
 Van & Emerson
 Phil Baker
 Lillian Faulkner Co
 (One to fill)

Billy Gerber Revue
 Harry Rose
 Melvino Twins
 (Two to fill)

Warwick
 Hart & Rubini
 Edna Nelson
 Ling & Long
 (Two to fill)

Berdie & Kraemer
 "Hennodee Japs"
 (Three to fill)

ASTORIA, L. I.
 Astoria
 Three Anrims
 Scott & Chrystie
 Jordan Saxton Co
 Stevens & Brunelle
 Senator Murphy
 Naomi & Braz Nuts
 2d half
 Laura & Brady
 "Fay Rash Trio"
 Senator Murphy
 N & Brazilian Nuts
 (One to fill)

ATLANTA
 Grand
 Francis & Wilson
 A & L Wilson

BOB—

National
 D'wn's Lanigan & C
 Fred C Hagen Co
 Townes & Franklin
 Monroe & Grant
 (One to fill)

2d half
 Kerwin Krayona Co
 Boland & Knight
 Eddie Borden Co
 Phil Baker
 Ishikawa Japs

Orpheum
 Harry Scranon Co
 O'Connor & Clifford
 Frey & Jordan
 Emily Darrell
 Jack Connor's Rev
 2d half
 Laura & Brady
 "Fay Rash Trio"
 Senator Murphy
 N & Brazilian Nuts
 (One to fill)

BOULEVARD
 Burns & Grill
 Phil Davis
 Allen & Kirby

—GERTRUDE

EARLE and LIAL REVUE
 HEADLINING
 W. V. M. A., B. F. Keith (Western)

Stessman & Sioane
 Poulter, New Co
 2d half
 La Horn & Dupreec
 Scott & Chrystie
 Gordon & Hyron
 Carleton & Ward
 Alex Hyde's Orca

AVENUE B
 Donald Sisters
 Berdie Kraemer
 Alex Hyde's Orca

BALTIMORE
 Hippodrome
 Dias Monkeys

Wyeth & La Rue
 Fox & Kelly
 Carey Bannon & M
 Harry Abrams Co

BIRMINGHAM
 Bieu
 Follette's Monks
 Dixon & O'Brien
 Stuart & Lawrence
 Rhodak
 (One to fill)

Francis & Wilson
 A & L Wilson

MILWAUKEE
 Miller
 Victoria & Dupre
 C & C McNaughton
 In. Wrong
 Jean Granece
 Brown Gardner & B

MONTREAL
 Loew's
 Prevost & Goelet
 Stevens & Lauri
 Overholts & Young
 Three Avollos

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 Joe E Bernard Co
 Lloyd & Goode
 Dolly's Dream

BUFFALO
 State
 Maurice & Girle
 May McKay & Sis

NEWARK, N. J.
 State
 Kara
 Stuts & Bingham
 Louise Carter Co
 George Morton
 Mason & Cole Rev

NEW ORLEANS
 Crescent
 DeMoll Bros
 "Boothby & Evid'n
 Geo Stanley & Sis

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 Next season.....
 Name.....
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Barr Mayo & Renn
 Herman Timberg
 Barbara Grohs Co
 (One to fill)

CHICAGO
 Rialto
 Mankin
 "Minty & Halc'mb
 Bob Ferns Co
 Mumford & Stanley
 "Indian Reveries"

OTTAWA, CAN.
 Loew's
 Alvarez Duo
 Jean Boydell
 Mr & Mrs N Phillips
 Clark & O'Neill
 Dana & Deane

PROVIDENCE
 Emery
 Gautier's Edwards
 Lillian Morton
 Tuck & Clare
 Skelly & Helt Rev

Ford & Price
 Fisher & Sheppard
 Howard & Ross
 McCoy & Sator
 (One to fill)

SPRINGFIELD
 Broadway
 Ford & Price
 Fisher & Sheppard
 Howard & Ross
 McCoy & Sator
 (One to fill)

ROSS & Edwards
 Lillian Morton
 Skelly & Helt Rev
 Tuck & Clare

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 "Ketch deserves a place at the head of his profession. He is assisted by Miss Wilma, who has a phenomenal contralto voice. The best ventriloquist act that has been seen here."—SALT LAKE-DESERET NEWS.

Playing Keith Circuit

TORONTO
 Yonge Street
 Bell & Eva
 Norton & Wilson
 Reiff Bros
 Nancy Boyer Co
 Thomas & Dunne
 Edw Staniloff Co

WASHINGTON
 Strand
 Raymond Pike
 P & G Hall
 Harry Mason Co
 Bernard & Leona
 Seven Honey Boys

GLEN'S FELS, N.Y.
 Empire
 Lester & Stewart
 Hoffman & Meyers
 (Three to fill)

J & L DeMarco
 (Others to fill)

NIAGARA FALLS
 Cataract
 Sedal Bennett
 Tina & Lee
 Dobbs Clark & D
 Rigidon Dancers

2d half
 Anna & Vincent

ASTORIA
 Hughes & Pam
 Connolly & Walsh

ROCHESTER, N.Y.
 Victoria
 "DeVora"
 Lamey Bros
 2d half
 Larry Revue
 Bobby Jarvis Co

GUS SUN CIRCUIT

BUFFALO
 Lafayette
 Norville Bros
 Knowles & White
 Yvette & Band
 Quiza & Adie Trio

CORNING, N. Y.
 Cortland
 Margie Carson
 (Two to fill)

CORTLAND, N. Y.
 Cortland
 Jane Blaine
 Lester Wallace Co
 (Two to fill)

FULTON, N. Y.
 Quirk
 Larry Bros
 (Three to fill)

GENEVA, N. Y.
 Empire
 D'Vark
 Lester & Stewart
 (One to fill)

SHARON, PA.
 Columbia
 Selma Brantz
 De Luxe Five
 (Two to fill)

Mildred Rogers Co
 (Three to fill)

SPRINGFIELD, O.
 Regent
 Harry Downing Rev
 Sully Rogers & S
 (Two to fill)

2d half
 Around the Map
 Tom Mahoney
 Kuter Trio
 (One to fill)

WARREN, PA.
 Liberty
 De Luxe Five
 Sedal Bennett
 The Castilians

W'TROWN, N. Y.
 Avon
 Le Roy Bros
 Northlane & Ward
 Bobby Jarvis Revue
 Jane Williams
 Lester Wallace Co
 2d half
 Murdock & Kenn'dy
 Watson Sisters
 Lamey Bros

WESTERN VAUDEVILLE
 CHICAGO
 American
 Olive & Mack
 Roatlins & Barrell
 (Others to fill)

Englewood
 Ward & Dooley
 Billy Miller Co
 Les Girls
 Hammond's Orch
 Willie Higgle
 (Two to fill)

Middleton & S
 (Others to fill)

Kedzie
 Cathine Sinclair Co
 Middleton & S
 Spencer & Williams

KAN. CITY, KAN.
 Electric
 Sinclair & Gray
 Miller Baker & S
 2d half
 Moore & Fields
 (One to fill)

KAN. CITY, MO.
 Globe
 Page & Green
 Paul Hahn Co
 Silver Duvall & K
 Monte & Lyons
 Lund Sis & Harvey
 2d half
 Joe Allen
 Three Minstrels
 Foch Four
 (Two to fill)

L'N'WTH, KAN.
 Orpheum
 Joe Allen
 Three Minstrels
 Bobby Brewster Co
 Murphy & Clark

LINCOLN, NEB.
 Liberty
 Cervo & Moro
 Mack & Vebner
 Sylvia Dane Co
 (One to fill)

2d half
 Lucille
 Trebin
 Lubin
 Rubelle Comedy 4
 Richard's Bros & C

MILWAUKEE
 Majestic
 Aeroplone Girls
 Divo & Tressie
 Albert
 Finger & Goodwin
 Revue Respendant
 Lambert & Fish
 Girtz & White
 (One to fill)

MINNEAPOLIS
 (Sunday opening)
 McBurns
 "Connolly & Francis
 Telephone Tangle
 "Pool's Melody M'ds
 Warren & O'Brien
 Les Glindaps

WINNIPEG
 Pantages
 Leon & Mital
 Purcell & Ramsey
 Juliet Dika
 Clay Crouch Co
 Callahan & Bliss
 Three Falcons

EDMONTON, CAN.
 Pantages
 Laura & Brady
 Frankie & Johnny
 Early & Light
 Harry Seymour
 Ross & White
 Gautier's Trio L'op

Travel
 (Open Week)
 Martinette
 Conn & Albert
 Klass & Brilliant
 Francis Renault
 George Mayo
 Dance Evolution

SALT LAKE
 Pantages
 P & J La Villa
 Ford & Truley
 Cusack & Crowd
 Stephens & H'ltster
 Vardon & Perry
 Belleclair Bros

OGDEN, UTAH
 Pantages
 (22-23)
 Santito
 White & Barry
 Maude Leone Co
 Harry Hinas

MINNEAPOLIS
 Seventh Street
 Rose & Thorne
 B
 Stuart Girls
 Johnny's New Car
 Frank Farron
 La Graciously
 Tusciano Bros

NORFOLK, NEB.
 Auditorium
 (22-23)
 Nixon & "Norri"
 Brady & Mahoney
 Sylvia Dwyne Co
 (One to fill)

DEORIA, ILL.
 Orpheum
 Yont & Clady
 Rodero & Brown
 Will J Ward
 Favourit & Past
 Chandon Trio
 (One to fill)

CHAMPAIGN, ILL.
 Orpheum
 Ned Nator Co
 Williams & Clark
 Stanley Chapman
 Frank & Helen
 (Two to fill)

FARGO, N. D.
 Grand
 Wallace & Clyde
 DuBall & McKenzie
 Four Songsters
 Gordon & Spain
 2d half
 France & Jerome
 G & P Hickman
 (Two to fill)

GALESBURG, ILL.
 Orpheum
 Rosher & Muffs
 Drapier & Hendrie
 Gladys Delmar B'd

ROCKFORD, ILL.
 Palace
 2d half
 Brge & English
 Halliday & Willetto
 Polly Mofan
 (Three to fill)

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ST. JOE, MO.
 Electric
 (22-23)
 Moore & Fields
 Rubelle Four
 Luch Four
 2d half
 Murphy & Clark
 Selva Dwyne Co
 (Two to fill)

ST. LOUIS
 Majestic
 Mason & Schell

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 (Sunday opening)
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 "Connolly & Francis
 Telephone Tangle
 "Pool's Melody M'ds
 Warren & O'Brien
 Les Glindaps

WINNIPEG
 Pantages
 Leon & Mital
 Purcell & Ramsey
 Juliet Dika
 Clay Crouch Co
 Callahan & Bliss
 Three Falcons

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 Early & Light
 Harry Seymour
 Ross & White
 Gautier's Trio L'op

Travel
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 Martinette
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 George Mayo
 Dance Evolution

SALT LAKE
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 P & J La Villa
 Ford & Truley
 Cusack & Crowd
 Stephens & H'ltster
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OGDEN, UTAH
 Pantages
 (22-23)
 Santito
 White & Barry
 Maude Leone Co
 Harry Hinas

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ORPHEUM CIRCUIT

Castleton & Mack
 Olga Miska Co
 Chabot & Tortoni
 Walter Weiss
 S Shells of Araby

BELLINGHAM
 Pantages
 Allen & Tabor
 Burke & Betty
 Dummies
 Princeton & Vernon
 Nan Halpin
 Pasquall Bros

TACOMA
 Pantages
 De Lyons Duo
 Jim & Jack
 Ned Norton
 Regal & Moors
 Hori Trio

PORTLAND, ORE.
 Pantages
 Sensational Trio
 Five Chaps
 La Pine & Emery
 Marriage vs Div'ce
 Finley & Hill
 Willie Bros

Travel
 (Open Week)
 Equilibri
 Chuck Supreme
 Russ & Roma
 Lewis & Gordon
 Bob La Salle
 Joe Jackson

SAN FRANCISCO
 Pantages
 Schep's Circus
 Hope

INTERSTATE CIRCUIT
 DALLAS, TEX.
 Majestic
 Dancing Kennedy's

Martin & Walters
 Broderick Wynn Co
 O'Neill Sis & Benson
 (One to fill)

2d half
 Redington & Grant
 Ed & May Tenny
 John R Delores Co
 (Two to fill)

Grand O. H.
 Eary & Eary
 O'Connor Girls
 Autumn Three
 Hughes Musical 1
 Minstrel Monarchs
 (Four to fill)

Rialto
 Rubini Sisters
 Collins & Hart

3d half
 Ward & Dooley
 Hammond's Orch
 Bob Murphy And—
 Willie Higgle
 (Two to fill)

SPRINGFIELD, ILL.
 Majestic
 Argo & Virginia
 Williams & Clark
 (Others to fill)

Stanley Doyle & R
 Gaffney & Walton
 (Four to fill)

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 Page Hack & Mack

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Hyams & McIntyre
 (Three to fill)

2d half
 P. B. Borden & Bro
 Fisher & Gilmore
 Annabelle
 (Three to fill)

SIOUX CITY, IA.
 Orpheum
 Davis & Darnell
 Stars of Yesterday
 Carl Francis & C
 Birds of Paradise
 (Two to fill)

2d half
 Mack & Velmar
 Charles Wilson
 (Three to fill)

SO. BEND, IND.
 Palace
 The Florens
 Holliday & Willetto
 Roscoe Allen Sand
 Wilson Audrey Trio
 (One to fill)

TOPEKA, KAN.
 Novelty
 Joe Allen
 Three Minstrels
 Bobby Brewster Co
 Murphy & Clark

2d half
 Roscoe Allen Sand
 Hollywood Frolics
 (Two to fill)

HYANN & MCINTYRE
 (Three to fill)

2d half
 P. B. Borden & Bro
 Fisher & Gilmore
 Annabelle
 (Three to fill)

SIOUX CITY, IA.
 Orpheum
 Davis & Darnell
 Stars of Yesterday
 Carl Francis & C
 Birds of Paradise
 (Two to fill)

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SAN FRANCISCO

VARIETY'S SAN FRANCISCO
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Business did not seem to be up to standard at the Rialto, which is unusual. Mark Nelson, a comedy juggler, opened the show, handling many objects in satisfactory manner. Green and Myra, although No. 2, singing and violin, proved the class. The woman has a pleasing personality, while the male member plays the violin and sells it with a lot of good showmanship. Pickards: Seals go through the usual routine and show nothing out of the ordinary. Hall and Loretta, comedy singing man and woman act, is what they call around here "a perfect Rialto"—not good, not bad; just an act.

Walton and Marshall opened in "two" with a special number and then into one for a routine of hard-shoe dancing that sent them off to big applause. Alton and Allen, two men in grotesque make-up, sang and talked, but the talk seemed to pass over the Rialto audience's heads. The boys at present are doing an encore that should be eliminated. It is both suggestive and vulgar, and hurts the act as much as the theatre. The boys are good performers, and the encore was unnecessary. Joe Brennen, working under the name of "Joe Buckley," has discarded the shovel and red flannel shirt and is now working in tramp make-up. Buckley has a good routine of songs and parodies which prove sure-fire for this pop audience. Hall and Shapiro were easily the applause and laughing hit of the bill. They worked fast and gave the crowd just what they were looking for. No matter how many times this act has been seen around here it never fails to get over. It seems sure-fire. Frank Ford and Co., in a three-people skit, closed the show. Although unusual for this type of act to close a bill, it did not make any difference here.

The Majestic is fast turning into a big money-maker for its parent organization—Orpheum Circuit. For some reason the bill this week did not seem to get started until the last three acts.

Opening the show were the Earls, a trapeze and iron-jaw act, who worked fast, but with very little results. Bell and Van, man and woman singing act, followed with a routine of popular songs, but failed

to hit. The male member's imagination of Al Jolson should not be announced, because no one would ever think it was Jolson. The singer seems to have no conception of delivery and the piano playing is really the nucleus of the act.

The Four Gilted Girls, a bicycle act, worked hard and with plenty of speed. They woke up the audience a bit, but Gaffney and Walton, who followed, failed to keep up the pace. This is another man and woman singing and talking act, with the mainstay a prop laugh used by the woman, but this becomes bore-some, and the talk sags until the act just barely seems to be able to finish. Sammy Duncan, a character Scotch comedian, had no trouble getting over his crying number, standing out as the feature of the turn. "Revue Resplendent," six people, four women and two men composed of singing, dancing, piano

Chicago what Whiteman does in New York. Jones is Chicago's own. From a mule driver and practicing a Searg-Roeback saxophone Jones has become a national figure in music, not only as one of the greatest saxophone players, but as directing the best dance orchestra ever organized anywhere.

The Mosconi Brothers also are here, and supporting these two acts a cracking good comedy vaudeville bill. There is plenty of conflict, but it is doubtful if any really hurt. Opening the show at 2:15 came Lee Kellere, working in full stage with a comedy side show cyclorama. This act has developed into a monolog as a ballyhoo, with three fast-lifting tricks for the walk-off. Bert Fitzgibbon and his brother Lew were spotted second. Bert mentioned he was doing a favor to the booking office. He gave the show a flying start and can be credited

CORRESPONDENCE

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KANSAS CITY	42	SEATTLE	45
LOS ANGELES	44	SYRACUSE	45
MEMPHIS	44	WASHINGTON	52

and violin. This is a good flash for the pop houses and gives every one a run for their money. The Les Gellis Trio, opening in front of a special drop, was the first act to really register and demand attention. Their work is fast and snappy, and their foot juggling and risley work brought heavy applause.

Lambert and Fish, the Fish being Florence Anderson, walked away with the applause honors of the bill. Lambert is a clever comedian, who also handles the piano, while Miss Anderson has oodles of personality and a sweet voice beside making a perfect foil for Lambert's capers. The Bird Cabaret, composed of cockatoos and parrots, went through a difficult routine and proved a good novelty closer.

Some superfine vaudeville shows have succeeded in putting the Palace over as a big money-maker for the Orpheum Circuit. Now that Chicago has only one two-a-day theatre, the patron goes to the Palace. This week is just a repetition of the last few months. The sell-out sign went out around 1 o'clock, and from the number of people turned away, it looks like the sign is out for the week.

The main reason is Isham Jones and his orchestra, which means in

as one of the biggest No. 2's ever at the Palace. O'Donnell and Blair, though having been seen here many times and without a change of one fall or tumble, found the No. 3 spot ideal. There were plenty of children in the audience and they went hook, line and sinker for the comedy falls.

Signor Friscoe is becoming careless with his routine, still retaining the same plans, with the same requests, with the same classic numbers and the same gags. The audience was tempted to get unruly during the requests, especially with Friscoe refusing to play certain popular numbers the majority requested. Refusing these numbers goaded the audience into becoming insistent. Requested numbers must be handled very carefully, and with the performer answering the audience makes it doubly dangerous. Friscoe did not use his reproducing phonograph at this matinee.

The Mosconi Brothers, with Sister Verona and Brother Willie, could have remained for an hour, but being good showmen, they took their honors, brought on their father for a bow and left the vast audience asking for more. Charles Olcott and Mary Ann did their same song and piano specialty without having changed a number as in the last two years.

Isham Jones and his Orchestra (New Acts) came next for a smashing hit.

Johnny Burke more than held his own; in fact, added another laughing hit to the many other hits on the bill. Burke is doing a new bit with the orchestra that has never been seen here before. Sawyer and Eddy closed the show, but as the time was 4:55 and getting late, they had to content themselves with a dwindling audience. Loop.

Harry Miller, who has been engaged for some time on the preliminary survey for the coast tour of the W. V. M. A., has gone to Los Angeles, where his father is ill. It is expected that Miller will be with the coast tour when it is established in some capacity yet to be determined.

Mr. and Mrs. Frank A. P. Gazzola celebrated their 25th silver wedding anniversary at their home, 6536 Washington Boulevard. Their son, Frank Dudley Gazzola, home from Culver Military Academy, was also present.

A hostly appearing current show at the Orpheum its pretentiousness overcoming the comedy deficiency. Max Fisher and band were the outstanding feature. This capable organization offered a fine collection of selections to enthusiastic returns compelling numerous encores. Their conception of "Gallagher and Shean" and "Carolina" were especially effective.

Whiting and Burt reached the usual high mark with their individual style and finished song delivery. Hal Skelly in "The Minute Man" with Ina Williams, co-headed with Whiting and Burt, scored a big comedy success next to closing. The elongated Skelly and the diminutive Miss Williams make an ideal combination.

Earl Lindsay's Dance Creations of 1923 with Virginia Smith, Ryan Sisters and Walter Booth, offered an interesting and snappy dance routine in pretentious style. Booth a fine appearing and clever dancer heads the list with the pretty and talented Ryan Sisters standing out with an old fashioned number kicking and splendid split evolutions. Haru Onuki made a pretty stage picture with bobbed hair and her type of beauty. In good voice with an attractive routine of numbers a hit was scored No. 2.

Felix Adler and Frances A. Ross were No. 4. Adler banged over his comedy to big returns, his ventriloquial bit with the property man securing howls. The singing and talk with his charming partner landed solidly. "The Shell" a beautiful and well trained horse in difficult poses made a splendid and effective closing turn. Don Valerio and Co., a man and two girls, with exceedingly clever dances on the wire actually scored a hit in the opening spot.

Snappy show at the Pantages with the Morin Sisters, Tommy Tucker at the piano, featured. The sisters offering an unusually effective and varied routine requiring several costume changes scored easily. The finale displayed much versatility. Charles Howard and Co. proved a comedy knockout next to closing. Five Janslys followed with fast acrobatics and risley work for tremendous applause. Tony and George a clever pair of acrobats with a great comedy routine proved a laughing and applause hit No. 3. Earl, Aida and Lewis opened the show securing fine returns. Miss Aida featuring an Oriental dance is capably accompanied by two men with steel guitars. Foxworth and Francis, colored mixed team, with snappy songs and dances made things lively No. 2.

Houdini headlining the current Golden Gate bill is arousing unusual interest, packing the big family theatre Sunday. The needle trick and water stunt caused coming

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WIRE FOR RESERVATIONS

considerable interest, gaining a big reception. Jean Adair and Co. in "The Cake Eaters" scored more hearty laughs and the biggest success of any sketch in months. Edwin George had the audience laughing all through his chatter and comedy received with their classy singing routine. Their success was more pronounced, however, when playing juggling next to closing.

Wright and Dietrich were well the two-a-day for which they are better suited. "The Rainbow's End" proved an excellent feature for the closing spot. The Royal Sidneys, man and woman, utilizing some well constructed stage furnishings as props for unicycle and juggling stunts provided good novelty opener.

Rosa Raisa and her husband, Glacoma Rimini, will appear in a joint recital at the Curran April 22.

Breaking ground for the building of the Alexandria theatre, another big neighborhood house, was celebrated by the merchants in the vicinity with a street parade. Alce Levin is erecting the house.

Fabello, who has been musical director of the Mission theatre, has been transferred to the Fillmore to head the orchestra.

Max Graf, producing "The Fog" at the Pacific studios in San Mateo, has engaged Louise Dresser for a role.

The Portola theatre here, which last year was rebuilt at a cost of \$75,000, was scheduled to be closed permanently last week upon the completion of the run of "Hunting Big Game." The Herbert L. Rothchild Entertainments, Inc., which controls the house, has changed the scheduled plans and now will keep it open, offering "Grumpy" for a second run.

Louis Jacobs, former division manager for Universal in the Vancouver territory, is going to Los Angeles to enter the picture producing field. He intends to make two-reel comedies and will head a company that is to feature as stars Milt Collins (vaudeville) and Otto Lederer.

The Imperial reopened last week with "Knighthood." The house has been entirely renovated.

Theodore Adolphus, recently fea-



FRED BERRENS
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New Address

tured at Loew's Warfield, is to remain permanently in San Francisco, having opened a dancing school here. He will have associated with him Grace Eastman, who was his partner in vaudeville.

Alexander Pantages came up from Los Angeles to be present during the hearing of a case involving the lease of his Oakland house. The matter of how much he should pay for the next ten years is being fought out in the courts. An attempt to arbitrate the matter failed last year.

The Strand, with a varied policy during the past few months, has decided to give up vaudeville and again buck the first-run picture field.

"Strutlin' Along," the all-colored revue sponsored by Ackerman & Harris, which has been on the road for several weeks following a run at the Century, is literally "knocking them dead" in the small towns. The business has been great and the managers of the one-night stands are writing in to Ackerman & Harris seeking return dates. This is an unusual situation.

STAGE AND OPERA STARS



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DETROIT

By JACOB SMITH

NEW DETROIT—"Shuffle Along." Second week. Did around \$23,000 first week. Next, Thurston.

SHUBERT-DETROIT—Vaudeville season over. "Take It from Me" current at \$1 top and \$1.50 Saturday and Sunday. Matinees cut to three weekly. Opening April 22 for two weeks, "Raviola," a photoplay. Picture people rent house.

GARRICK—Eddie Cantor in "Make It Snappy." Next, Walter Hampden.

MAJESTIC—Stock, "Mary's Ankle." Next, "The Virginian." ORPHEUM—Seymour Simons and orchestra, Eddie Foy, "Paper Paradise," "Fall of Rheims," Al and Murray Howard, Loretta's Circus; Monroe and Gratton, Masters and Kraft, Lyle and Emerson.

Midnight shows are now announced every Saturday for the Regent.

COLONIAL—Detroit "Follies" produced by Gould & Leicher (local), second week.

Photoplays: "Go Getter," Madison; "Brass," Capitol; "Safety Last," Adams; "Are You a Failure?" Broadway-Strand; "Fourth Musketeer," Colonial.

Charles Garfield has resigned as manager of the Orpheum, Flint, after seven years.

"Souls for Sale" opens at the Broadway-Strand next Sunday for an indefinite engagement.

BRICENO ANEZ
VALDESPINO MOLINER

Musical Torsadors

"LAND OF TANGO"

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Raymond Hitchcock in "Hitchy-Koo."

GRAND—"Shuffle Along," return.

EMPRESS—"She Walked in Her Sleep." Warfield Stock Co.

GARDEN—"Papas Wild."

GAYETY—"Hello, Good Times."

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

NEWMAN—"Prodigal Daughters."

ROYAL—"Robin Hood," 2d week.

LIBERTY—"Safety Last."

TWELFTH STREET—"Lonesome Pine."

Business was of the ragged order last week, when all of the houses were taken into consideration. The Mainstreet, starting its new policy of bigger acts and names with a slight advance in the prices, played to enormous crowds at nearly all performances, with the nights capacity. The Pantages, featuring the Canadian Northwest Veterans' band, an excellent musical organization, opened to big business the first of the week, but things slumped badly after Sunday and the returns were not so good. This same report will cover the Garden and the Empress.

At the only legitimate house, Shubert Leo Dietrichstein in "Purple Mask" failed to draw 'em in. This star and attraction had been given a world of publicity, but failed to do the trick, and the house was more than half empty at times. This is the third time Dietrichstein has played this city to almost heart-breaking business. There seems to be no explainable reason why he fails to draw.

The past eight months have been strenuous ones to those responsible for the safety of the money in the different theatre box offices. Three of the largest theatres in the downtown district have been victims of bandits and numerous hold-ups of smaller suburban houses and their managers have been reported. The last two of the Mainstreet affairs were so bold it hardly seems possible any one would take the chance. The night of March 4 Gus Russell, treasurer of the Newman, was kidnapped from the theatre offices, taken from a group of people there, made to hand the robber several thousand dollars and accompany him several miles away, where the bandit dropped him and vanished. Last Sunday night occurred the Mainstreet theatre robbery, when the highwayman calmly walked into the treasurer's office and compelled Sam Bramson to turn over some \$9,000 before locking the treasurer in the steel vault, from which he was rescued about an hour later and the robber gone without a trace.

Nov. 13, during the Jack Dempsey engagement, when the house was breaking several records, the steel doors of the money vault were burned out by safe-crackers, who got over \$8,000 for their work, and they also made a clean getaway. A prior attempt had been made on the vaults of the same house in July, when several of the employees

were lined up by a pair of "cake-eater" bandits, who fled when they were convinced no one could open the cash box. A similar attempt was made by a pair of robbers, thought to be the same ones who tackled the Pantages job, at the Mainstreet, the next night, but, like the experience the night before, they got nothing, as no one could open the vault, the treasurer being absent. A couple of weeks later, in August, an attempt was made on the Liberty theatre, and Manager Sam Harding was shot and badly wounded by one of the bandits, who was captured after a sensational chase through the downtown streets. No money was secured in this affair.

The Kansas wheat crop, which has considerable to do with the amusement business in this city and the surrounding country, as the greater part of the golden grain flows through this city, is threatened with a shortage this year running into the millions of bushels.

The first 1923 government report on the condition of the Kansas crop has just been issued by Edward G. Paxton, United States agricultural statistician, indicates the crop's total yield in the state will be below that of 1922 by several million

bushels. He, however, refuses to reduce his estimate to bushels. His report shows the condition of the crop is 1 percent, lower than it was a year ago, and the abandoned acreage will be 7 per cent, greater than last year. These figures would indicate that the Kansas crop for 1923 will be approximately 10,000,000 bushels less than the 1922 crop, but Mr. Paxton made it plain he was not making a bushel estimate and could not do so before the May report. Last year Kansas produced 123,564,000 bushels of wheat.

"Mazle," who for the past several years, has been producing a show a week for the Bridge Musical Stock Co. here and on the coast, has, it is reported, signed a five-year contract to produce and design for the Shuberts.

JAMES MADISON says

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LOS ANGELES

By ED KRIEG

Dorothy Jardon, the prima donna who is playing an engagement at Loew's State, entertained the local critics at luncheon. Edwin Schallert, Guy Price, Grace Kingsley, James Murray, James Greun, Florence Lawrence, Gilbert Brown and Pearl Rall were present.

Ground will be broken next week for the new Biltmore theatre.

Harry Singer likes our golf

Keith's Palace, New York,
This Week (April 16)

SUKI GLEA VAN

Management LEWIS & GORDON

IN

'Just Out of the Knickers'

By LEROY CLEMINS

On the bill should be Birmingham, opening; Bubaly, second; Spirit of Marriage, with the "have a mint" ushers, third; Santa Annie, fourth; elks' teeth, fifth; Tarzan, closing. The three musketeers should be on the bill with me. Hot Dog.

courses so well he has decided to move his two suit cases down from San Francisco and settle here.

Jules Murray left here this week after a week's vacation and business trip.

Willard Mack is doing some picture work prior to going to New York to produce his new play, "Red Bullheads."

Harry Burns, director, is out of the hospital. He recently was severely injured.

Perry J. Kelly, former New York manager, will become associated with a picture company in an executive capacity.

Charles R. Bird, who recently resigned as Fox business manager here, leaves shortly for New York.

MEMPHIS, TENN.

By WALTER D. BOTTO

ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
LOEW'S STATE—Vaudeville.
LYCEUM—Pete Pate's Musical Stock.

Ralph Dunbar is trying to get the

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EWELL DANCING STUDIO

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New Rochelle, N. Y.

Chamber of Commerce interested in a season of eight operas for six weeks.

Orpheum closes this week, after a disastrous season.

A. B. Morrison, manager of the Palace, has been transferred to the Majestic and Strand as manager.

It has been rumored for some time the Orpheum people would take over Loew's Palace pictures and the pictures at Loew's would go to Pantages. No doubt Pantages wants to quit Memphis, but his rental of \$29,000 a year is so high no one wants the house.

Pop Vaudeville may be tried out at the Orpheum over the summer.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Dark this week.

PRINCESS—Charles (Chic) Sale, Yvette Rugel, "Stars of the Future," Al. K. Hall and Co., Henry and Moore, Harry Mayo, El Rey Sisters, Palermo's Canines.

IMPERIAL—Vaudeville and pictures.
LOEW'S—Vaudeville and pictures.

GAYETY—"Giggles," burlesque.
GAYETY HOUSES—Capitol, "Robin Hood," Allen, "A Sister to Assist 'Er'," Belmont, "The Bolted Door"; Midway, "Nero"; Regent, "My American Wife"; Crystal Palace, "The Greatest Menace"; Strand, "The Grub Stake"; Plaza, "The Pride of Palomar"; Mount Royal, "Quincy Adams Sawyer"; Dominion, "The Pilgrim"; Maison-neuve, "The Fast Mail"; Napoleon, "When Knighthood Was in Flower"; System, "Single Men"; Papineau, "The Flirt."

PITTSBURGH

By GEORGE R. MILLER

DAVIS—Keith Vaudeville.
NIXON—"Goodness Knows."
ALVIN—"Maggie."

PITT—"Able's Irish Rose" (fifth week).
GRAND—"The Isle of Lost Ships" (film).

GAYETY—"Dave Marion Show" (burlesque).

LYCEUM—"The Girl in the Limousine" (stock).
ACADEMY—Stock burlesque.

Tillie, largest of the John Robinson troupe of military elephants appearing with the Shriners' Circus at Syria Mosque this week and said to be the oldest performing elephant in the country, celebrated her one hundred and seventh birthday at noon yesterday in front of the City Coun-

LENORE ULRIC

Photo by Ira L. Hill

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ty Building with nearly 100 local Shriners as guests of honor. A huge cake weighing more than 25 pounds was presented to the four-ton elephant.

The Harry Davis Enterprises completed negotiations for a lease on the property at 219 Fifth avenue and will install a motion picture theatre in the building. The property is in the north side of Fifth avenue, between Market and Wood street. It has a frontage of 25 feet and extends about 200 feet in depth along King alley, which bisects the block extending from Oliver to Fifth avenue. Alteration work and installation of an auditorium will be started when the present tenant vacates. The Wonderland theatre now operated by Harry Davis enterprises on Fifth avenue will be closed May 1 and torn down.

The Nixon restaurant, comprising the entire basement of the Nixon Theatre building, has been leased to Antonio Conforti and Andrew Tucci for seven years. The restaurant contains about 10,000 square feet. The lessees will take possession after the completion of alterations, which will be started immediately. It is at present operated by Frank

Bongiovanni, who conducts a cabaret in connection with it. Bongiovanni has acquired the Duquesne theatre and will either play regular attractions or tear out the seats and start another cabaret, using the stage for the entertainers.

Viola Elliot, soubrette, is in the cast at the Academy this week. La Veda in Oriental dances is the added attraction.

Marguerite Bryant players at the Lyceum will present Channing Pollock's "The Sign on the Door" next week. Business has picked up and the management expects a season of at least 12 weeks.

"Dave Marion Show" at the Gayety this week received excellent notices. Westinghouse Electric & Manufacturing Co. has bought the entire house for Friday night.

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BOSTON

By LEN LIBBEY

Frank Tinney, who lately played one of the Shubert houses in this city in a show, is the headliner on the bill at the Keith house this week. He runs along at a fairly rapid pace with something on tap for most every type of theatre patron.

Tinney's bit, while short, and evidently somewhat extemporaneous, was one of the laugh riots of the entire bill. At the Monday matinee a small child who was seated well down front, and who had interrupted the performance on several occasions, was used by him to good advantage in one of his comedy bits.

The show is opened by the M. E. G. Lime Trio, and this dumb act, while running a bit longer than is customary for acts of this sort, held attention all the time. Millard and Marlin in "Honeymooning" followed, and also got away to a good

start with their singing and dancing.

Harriet Rempel and her company in next position in the sketch, "The Heart of a Clown," had a nice, easy spot, for the audience was just ripe for a bit of good acting. Although it did seem the playlet could be shortened by a few minutes, it did not drag much.

Early and Byle all but stopped the show. The girl knows how to get all the worth out of the material, and Byle has a very fair singing voice. The act is well timed, with the tone and the burlesque properly mixed.

Herbert Clifton, known to the followers of vaudeville here, has a most pretentious act with the women in the house showing great interest in his gowns. Although he steps out of his character more frequently than is customary with most female impersonators, he is able to catch up the thread again without the slightest difficulty. The orchestra gave him considerable trouble at the Monday matinee and at one time he was forced to hold up for a noticeable period, and finally to give an audible signal to the leader before he got what he wanted. Other portions of his routine ran a bit out of time, but de-

spite the handicaps he crashed over.

Fern Redmond and H. G. Wells have a novel opening with the girl posing as a gypsy fortune teller and the man as the boob. They finish with a singing and dancing double.

Some swift dancing was in the next act, "The French Model," with Grette Ardine and John Tyrell and Tom Mack assisting. The trio have their work cut out from the start and go to it strong.

Kay, Hamlin and Kay in an acrobatic act close the show.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "The Circle"; last half, "Kempy"; next week, first half, Chauncey Olcott.

E. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

STRAND—"Hunting Big Game."

ROBBINS-ECKEL—First half, "Racing Hearts"; last half, "Mr. Billing."

EMPIRE—First half, "Driven."

CRESCENT—"Salome," with Theda Bara.

Syracuse, after scattered legit bookings for some weeks, gets a full portion of entertainment this week, but after Chauncey Olcott's annual visit little is in sight. The Wieting (Shubert) goes dark May 12 under the present schedule.

Frank Sardine, manager of the Crescent, is back after an illness.

Edward Alexander (McMermaid), movie director and producer, is paying his first visit in 20 years to his home city, Ogdensburg, N. Y.

The Strand is playing the Snow "African Hunt" pictures at the regular house prices.

A. W. Root of Chicago will be the new Schine representative in Carthage. Root is a veteran theatrical man, with 31 years in the show business to his credit. He was last with the Butterfield Circuit as house manager in the Chicago district. Root replaces Thomas J. Joy at Carthage. Joy returns to the Metro stable as sales manager out of Buffalo.

The Schine Amusement Co., with main offices in Gloversville, has ruled in favor of a one-price policy for all of its houses. There will be no advance made for special feature films.

Two more shows have been scratched from the Wieting's booking chart. "Good Morning Dearie" and "The Perfect Fool" are both off, and, after Olcott next week, there's little in sight for the Shubert theatre.

The Shrine Indoor circus, held by Media Temple at Watertown last week, returned a net profit of \$2,000.

Channing Pollock is planning to

SEATTLE

By W. E. McCURDY

METROPOLITAN—Dark.
MOORE—Orpheum vaudeville.
FANTAGES—Pop vaudeville.
PALACE HIP—Pop vaudeville.
Pictures: Liberty, Johnny Hines; Coliseum, "Mighty Lak a Rose"; Strand, "Christian"; Columbia, "Ninety and Nine"; Blue Mouse, "Beautiful and Damned."

Holy Week the San Carlo Opera Company grossed \$21,470, a very unusual showing for this time of year.

Two of the greatest opera artists will appear here in concert in May—Rosa Raisa and the world's greatest basso, Chaliapin—with the Minneapolis Symphony Orchestra and Rosa Ponselle.

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CLOWN POLICEMAN

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WITH SELLS-FLOTO CIRCUS

REPRINTED FROM
ATLANTIC CITY GAZETTE-REVIEW, JANUARY 4, 1923

"Notables of New York"

THEO. CREO

THE development of the dance has done more to elevate the standard of the American stage than any other force within the theatre. Viewing the theatre from the purely commercial standpoint, it is an established fact that those performances that include the better kind of classic and sensational dancing have in the past decade been the most successful offerings from a monetary view. The effect of finished and artistic dancing on the quality of the performance and its appeal to the discriminating theatre-goer is unquestioned, in proof of which we offer the many plays and musical performances that would otherwise fail were it not that their dance features had saved the entire show.

Atlantic City has a particular interest in the welfare of the theatre. Ours is the greatest resort city in America, the playground of millions of visitors from all over the country, who come here for relaxation and amusement of the better kind. A very large percentage of our permanent population are interested in the theatre and things connected with the stage are of wide interest to us. With these facts in mind the Gazette-Review deems it fitting to give place in its columns to the dancing studio conducted at 170 West 48th Street, New York City, by Theo. Creo, one of the most popular and successful teachers of stage dancing in the East. Mr. Creo has developed an extensive patronage and built up an organization that is famed, solely through the constant pursuit of the ideal. Placing profit in the background, Mr. Creo has put the soul of the artist into his studio and has reaped the reward of his zealous and untiring effort by seeing his pupils and graduates become, outstanding figures in the theatrical firmament of America. A finished Creo pupil is always in demand by the leading producing managers because the thoroughness of his instructions and the perfection of his artistry is common knowledge in theatrical circles.

The Gazette-Review is aware of the widespread interest in the profession existing in Atlantic City and believes it proper to commend Mr. Creo to the attention and consideration of young men and women who are about to embark on a theatrical career and also to those who feel that they lack the finish to bring them to the fore in the better kind of performances.

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INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Passing Show of 1922."
ENGLISH—"Meanest Man in the World." Grand Players.
BROADWAY—"Round the Town."

Inspired by the management Pat Ahearn and Billy Peterson of the bill at the Palace last week ar-

ranged a clowning stunt. Every act on the bill burlesqued Caesar Rivoli, quick change artist, at some time during its turn.

The Palace has found a way to bring in fond papas and mamas by the flock. A special reel of activities at a public school building is being shown each week. Herb Jennings or somebody at the Palace has talked school authorities into announcing in every classroom some time during the week before the showing of each reel that the kids can see themselves in action at the Palace next week.

A called meeting of the Motion Picture Theatre Owners of Indiana was held at the Hotel Severin Wednesday, April 18. President Gustav G. Schmidt called the meeting principally for the purpose of selecting delegates to the Motion Picture Owners of America convention.

PORTLAND, ORE.

By J. G. KELLEY

Theft of \$20,000 worth of picture films from the vault of the American

Lifeograph Co. here was revealed by the police, who announced that the stolen films had been recovered. Four boys alleged to have broken into the vault after the company's plant was swept by a fire recently were arrested after the police had found the films buried in the chicken pens, vacant lots and under rubbish heaps. The films were contained in 20 cans, each valued at \$1,000. The boys were released when the company refused to prosecute.

The Labor College Players of Portland are gaining increasing national publicity, with a request for a resume of the work recently received from the secretary of the Drama League of America, to be read at the drama section of the national convention to be held in Iowa City.

Traveling tent shows will pay a higher license in Eugene in the future, it seems probable. Local theatre managers say the weekly fee of \$17.50 is much too small, and when they protested to the council they found the Aldermen of almost the same mind. This fee will be doubled or tripled, in all probability.

BILLS NEXT WEEK

(Continued from Page 39)

Mulla Bart Co	OKLAHOMA CITY
F.T. SMITH, ARK.	Orpheum
Majestic	(Tulsa split)
Walter Barker Co	1st half
Heban & Mack	Millicent Mower
Harry J. Conely Co	Harry Holman Co
Eddie Ross	Weaver Bros
McLallen & Carson	B'd'w'y to the B'wry
F.T. WORTH, TEX.	(One to fill)
Majestic	SAN ANTONIO
Canova	Majestic
Matty Lee Lippard	4 Yilerons
Billy Arlington Co	Harrison & Dakin
Bessie Barriac'le Co	Theo Roberts Co
Lyons & Yosco	V & E Stanton
Wheeler Trio	Schlitt's Manikins
HOUSTON, TEX.	TULSA, OKLA.
Majestic	Orpheum
Seyton & Partner	(Akla. City split)
Margaret Healer	1st half
Pearson Newport P	*Bobby Jackson Co
Rubeville	*Char Lansing Co
Laura Pierpont Co	Duval & Symonds
Rafayette's Dogs	Mantell's Manikins
LITTLE ROCK	Three Alexs
Majestic	WICHITA, KAN.
Mac Sovereign	Orpheum
Heban & Mack	The Norvelles
It J. Conely Co	Lady Teen Mel
Eddie Ross	Hollywood Frolics
McLallen & Carson	Billy Gason
2d half	Pedestrianism
Hamlin & Mack	2d half
Concia & Verdi	Page & Green
*O Handworth Co	Paul Rahn Co
Valentine Vox	*Lund Sis & Harvey
(One to fill)	Silver Duval & K
	(One to fill)

The Colonial, Monroe, N. Y., under the management of Guy Bolton, plays vaudeville Wednesdays commencing this week, booked by Fally Markus. The same office will supply the bills for Music Hall, Tarrytown, N. Y., on Saturdays.

Blanche White, otherwise known as Blanche Waldron, the mystery girl, found in a snowbank in Lynn, Mass., last December, still is in the state hospital in Hathorne, where she was removed for observation. Dr. John B. MacDonald of the hospital said last week that social workers were satisfied that the girl's right name is Blanche White and that she belongs in Jersey City. Addresses in that city which the girl gave to police officers were found to be fictitious. The girl has denied the report that she formerly was a member of the Greenwich Village Follies, although the police are certain that she is a professional dancer.

Edward Rosenbaum, Jr., has been appointed general sales manager for the D. H. & R. Sales Co., which is distributing the Deeks Protexa motor. It's a gas purifier and can be attached to the engine of any car. Mr. Rosenbaum has been managing the Grand opera house, Wilkes-Barre, Pa. He will remain in that city for the present.

Newhoff and Phelps have been booked on the Loew Circuit, opening at Loew's Gates, Brooklyn, April 30.


Tom Welch (Welch, Mealy and Montrose), the Squire of Fairhaven, has pushed his boat, "The Big Scream," into the Shrewsbury river to get it acclimated for the summer. Tony Hunting, Frank North and several others of the actors' colony are persona non grata with Scream, since they suggested he rename the ship "The Sea-Going Hearse."

The Kearse, Charlestown, W. Va., a new \$500,000 house, scheduled to play pop vaudeville and pictures, will open May 1. It will play six acts, on a split week basis. Billy Delaney, of the Keith Family Department, will book the vaudeville.

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AND CLOSING THE VAUDEVILLE SECTION WITH MY SINGLE ACT

"FIGURE IT OUT YOURSELF"

NEWS OF THE DAILIES

(Continued from page 25)

he admitted the theft and told detectives where they could find most of the jewels.

"Pride," by Thompson Buchanan, announced to open next week at the Morosco, has been indefinitely postponed. "The Wasp" will continue at the house.

Leopold Stokowski, director of the Philadelphia Orchestra, and the entire organization, will visit the Stanley theatre in that city Wednesday evening April 25, as a compliment to the Stanley Co. of America.

"The Irish Jew," by John McDonagh, has been accepted for production by M. D. Waxman. It is at present playing in Dublin.

Peggy Hopkins Joyce started suit last week in the Supreme Court against Oliver Morosco for \$20,000 on a promissory note for a loan made to the defendant. The plaintiff's attorneys alleged the defendant received the money as a personal loan on May 26, 1923. The note,

payable in nine months, went to protest.

Supreme Court Justice Giegerich reserved decision last Saturday in an undefended divorce action brought by Mrs. Beatrice Ripley, former "Follies" girl, against Robert Leroy Ripley, cartoonist. The Ripleys have been living apart since 1921 under a separation agreement, the husband paying Mrs. Ripley \$2,500 a year. They were married in October, 1919.

Burglars stole \$700 from the safe of the Ritz theatre, Jersey City, last Friday night. They rolled the safe from the manager's office to the orchestra pit, where they chiseled it open.

Sheriff Thomas J. Madigan of Hudson county, N. J., received an opinion last Saturday from County Counsel John J. Fallon that municipal authorities and not the sheriff of the county should enforce the law forbidding Sunday shows in New Jersey. The opinion was prepared after the sheriff had received a petition against Sunday shows from the Lord's Day Alliance and other organizations.

A radio broadcasting station has been installed in the Casino, New York, where "Wildflower" is the attraction.

Mildred Harris on her return to New York this week denied she was engaged to marry Byron Munson.

Thirty plays will be presented during the Little Theatre Tournament to be held the week of April 30.

Thomas K. Litch, the son of a wealthy Pittsburgh family, has started legal action in Los Angeles

against Betty Mann, picture actress, to secure the return of gifts he gave her when, he alleges, she promised to become his wife. The defendant said she never agreed to marry Litch and has since married William Ormond.

MUSIC MEN

Herman Schenck, formerly with Berlin, is now with the professional staff of Ager, Yellen & Bornstein.

Charlie Nelson has been transferred from the Seattle office of Berlin's to the firm's office in Los Angeles. Fred Kramer is now in charge of Berlin's Detroit office and Phil Julius is at the Cleveland headquarters.

Berlin is using the Weekly "Dispatch News Service as an advertising medium for his songs. The picture of current events is tied up with the new numbers used as reading matter and sent to the dealers for window displays. Berlin has a contract with the News Co. which provides it shall be the only publisher to use this publicity scheme.

Louis Breaux and Charles Tobias of the Bee-Tee Music Publishing Co., will appear in Eddie Cantor's new vaudeville act, which opens in Philadelphia April 23.

Maurice Abrahams has taken over from the Lawrence Henry Music Co. a song called "Mother Darling of Mine." The Metro Music Co. has taken over "I Know I've Been More Than a Fool" from the same company.

Billy Moran is manager of the Boston office of Shapiro, Bernstein & Co. Charles Cordray is the firm's new manager in Minneapolis, while Jack Glogau has been added to the professional department and Lou Emmel to the band and orchestra department of that house.

Infringement of music rights is becoming more and more prevalent throughout the country. One publisher recently unearthed four cases in Chicago alone, as well as one in New York and another in Philadelphia. In the Chicago cases three of the dealers professed ignorance of the existing American copyright on the numbers, all imported foreign successes. They immediately settled by giving sworn statements to the publisher of all the copies printed, as well as checks for the amount due the latter and arrangements for future editions. The New York dealer also settled, but in Philadelphia the matter is still in negotiation.

Irwin Dash has left Remick's and is now with the professional department of Jack Mills, Inc.

Carroll White has replaced Tony Swartz at the Boston office of the Edward B. Marks Music Co. Two other men engaged by this firm are Larry Yoell, in the San Francisco office, and Edgar H. Sittner, in St. Louis.

Harold Berg, songwriter, is covering the eastern territory on be-

half of the Charles E. Roat Music Co., of Battle Creek, Mich.

Henry Amato, a musician, left an estate not exceeding \$2,400 in personality and no will when he died, March 6, according to his widow, Concepcion Amato, of 200 West 14th street, New York, in her application for letters of administration upon the property, which were granted to her by the Surrogates' Court last week. Mr. Amato, who was 45 years old, was about to enter St. Vincent's Hospital when he felt unconscious. He was carried into the hospital, where he expired a short time later from an internal hemorrhage. In addition to his widow, Mr. Amato, who was twice married, is survived by three children.

Louise M. Beckel Mitchell, a singer, left an estate of about \$5,000 in realty and not exceeding \$2,000 in personality and no will when she died at the Post Graduate Hospital, New York, March 25, according to her husband, J. H. Chris Mitchell, of 171 East 83d street. In addition to her husband, Mrs. Mitchell is survived by a sister, Elsie May Kiser, of 255 Sixteenth street, Brooklyn, N. Y., as well as a brother, Frank J. Beckel, of 171 East 83d street.

"The Magic of Music by a Master Magician" is the title of an elaborate booklet dealing with Paul Specht and his "rhythmic symphonic syncopation" as interviewed by Milt Hagen.

Max Kortlander, manager of the recording department of the Q. R. S. Music Co., has signed to compose piano solos exclusively for Jack Mills, Inc., for two years.

Joe Mittenenthal, Inc., has turned most of its catalogue over to Jack Mills, Inc., and the F. B. Haviland Co. Mittenenthal's partner is continuing on a reduced scale with a few of the old numbers. Grant

Clarke and Edgar Leslie have taken over the former Mittenenthal suite. Sidney Caine is associated as business manager. The trio were formerly with Stark & Cowan.

The will of Henry Edward Krehbiel, musical critic, who died at Roosevelt Hospital March 30, filed for probate last week in the Surrogate's Court, New York, divides his estate, estimated at over \$5,000 in personal property, equally between his widow, known in musical circles as Mary Van, soprano soloist, of 152 West 165th street, New York, and his daughter, Helen T. Krehbiel, of Derby, Conn., the widow, without bonds, being named as the executrix.

No date has been set for the proving of the document, executed July 26, 1897, and witnessed by Henry Jones, John G. W. Kuehl, both of 109 East 14th street, and N. Stetson, of 39 West 73d street, New York.

Mr. Krehbiel, who was twice married, his daughter being the issue of his first marriage, was born March 10, 1854, at Ann Arbor, Mich., and received his early musical education in Cincinnati. His first newspaper work was on the Cincinnati Gazette, for which publication he subsequently became a special writer on music. He went to New York City in 1880 as music critic for "The Tribune," and continued there for 43 years.

"These stories have the picturesque and vivid touch of stage life and character," says Daniel Frohman, of the new book.

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 CHAS. STRICKFADDEN . . Saxophones and Clarinet
 EDDIE SHARP Saxophones and Clarinet
 FRANK MARSALES Basso Tuba
 MEL PEDESKY Drums and Xylophone
 MAX FISHER Violin and Conductor

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Max Fisher has accomplished something no other artist or act has ever done. From Loew's State, a popular priced picture and vaudeville theatre, where he appeared as a headliner for 14 consecutive weeks, this wizard of jazz syncopation stepped right into big time vaudeville (Orpheum, Los Angeles) and packed the house and stopped the show at every performance.

"Fisher is one of the biggest draws on the stage"

---GUY PRICE, famous critic of the west

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NEXT WEEK (APRIL 23)—B. F. KEITH'S PALACE, NEW YORK

BURLESQUE ROUTES

(April 23-April 30)

COLUMBIA CIRCUIT

"Beauty Revue" 23 Casino Brooklyn 30 Casino Boston.
 "Bon Tons" 23 Columbia New York 30 Casino Brooklyn.
 "Dowerys" 23 Star and Garter Chicago.
 "Broadway Brevities" 23 Gayety Pittsburgh 30 Colonial Cleveland.
 "Broadway Flappers" 23 Lyric Dayton.
 "Bubble Bubble" 23 Empire Brooklyn 30 Miner's Newark.
 "Chuckles of 1923" 23 Gayety Detroit 30 Empire Toledo.
 "Flashlights of 1923" Casino Boston 30 Hurtig & Seamon's New York.
 "Follies of Day" 23 Gayety Washington 30 Gayety Pittsburgh.
 "Giggles" 23 Gayety Boston 30 Columbia New York.
 "Greenwich Village Revue" 23 Hurtig & Seamon's New York 30 Miner's Bronx New York.
 "Hipity Hop" 23 Empire Providence 30 Gayety Boston.
 "Knick Knacks" 23 L O Gayety St. Louis.

"Let's Go" 23 Casino Philadelphia 30 Palace Baltimore.
 "Malds of America" 23 Gayety Kansas City.
 "Marion Dave" 23 Colonial Cleveland 30 L O.
 "Mimic World" 23 Palace Baltimore 30 Gayety Washington.
 "Radio Girls" 23 Miner's Newark 30 Empire Brooklyn.
 "Rockets" 23 Olympic Cincinnati 30 Gayety Detroit.
 "Social Malds" 23 Empire Toledo 30 Gayety Buffalo.
 "Step On It" 23 Miner's Bronx New York 30 Yorkville New York.
 "Talk of Town" 23 Columbia Chicago 30 Star and Garter Chicago.
 "Watson Billy" 23 Yorkville New York 30 Orpheum Paterson.
 "Watson Sliding Billy" 23 Gayety Buffalo.
 "Williams Mollie" 23 Gayety St. Louis.
 "Wine Woman and Song" 23 Orpheum Paterson 30 Empire Providence.

MUTUAL CIRCUIT

"Band Box Revue" 23 Majestic Scranton 30 L O.
 "Flappers of 1923" 23 Gayety Brooklyn 30 Lyric Newark.
 "French Models" 23 Star Brooklyn 30 L O.
 "Girls from Reno" 23 Olympic New York.
 "Hello Jake Girls" 23 L O Gayety Brooklyn.
 "Jazz Time Revue" 23 L O 30 Majestic Scranton.
 "Lid Lifters" 23 Majestic Albany.
 "Merry Whirl" 23 Lyric Newark 30 L O.
 "Midnight Maidens" 23 L O 30 Star Brooklyn.
 "Miss New York Jr" 23 Howard Boston 30 Olympic New York.
 "Powder Puff Revue" 23 L O 30 Howard Boston.

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 Christy Dorothy
 Christie Lew
 Cooper Bert
 Curry Mrs Jack
 Curtis Trio

Dagmar Don
 Darling & Timberg
 Daveys Two
 DeWolfe Miss A

Elroy Sisters
 Elise & Paulson

Fadley Gladys
 Fairbanks Jack
 Fields Max
 Forbes Marion
 Forest Amy
 Frawley & Louise
 Frawley Billy
 Froalini Mr

Gilmore Barney
 Gold Frank
 Gordon Chas
 Gordon Betty
 Gordon Grace
 Gordon Murray

Hamill Robert
 Harris Bert
 Harris Sam
 Henderson Mrs E
 Herbert Grace
 Hess Elizabeth

Kemp Margaret
 Kennedy Marcella

Athenia Miss
 Ballet Eleda
 Barnes Stewart
 Bothwell Lydia A
 Brown Gil
 Barlow Eldridge

Catlin Margie
 Chadderton Lillian
 Carling Hilda
 Cohen & Dusey
 Cameron & O'Brien
 Clarke Edw M

De Haven A Milo
 Dixon Dixie
 Danton Leslie
 Day George

Freeland Bros
 Fescos Floresta
 Fair Polly

Green Bill
 Gibson Hardy
 Gullfoyle J & G
 Georgales Trio

Harcourt Leslie
 Healey Jack
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Jackson Evelyn
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Kelly Arthur
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Kennedy Molly
 Locke Frank
 Lucas Jimmy

Mack Al
 Mackaye Dorothy
 McNeil Ann
 Madson Geo
 Marcus Arthur
 Martin Albert
 Mather Ralph
 Murray M
 Murray Paul
 Musson Jim

Nifong Frank
 Novak Chas
 Nylan Neils

Palmer Bee
 Parent Esther
 Perkins Troupe
 Percival & Noel
 Pern Nina
 Pierce Bob
 Poe L
 Potter & Hartwell

Schneider R
 Sheldon Cheney
 Shelton Geneva
 Stephen Murray
 Stuart Marion
 Stevens Millie
 Summer Duo

Taylor James
 Thomas Bobbie
 Thornton Estelle

Vanice Mlle
 Varco Miss V

Wallace Jean
 Warwick Leigh
 Waters Tom
 Weber Mrs E
 Weidon M
 Weston Florence
 White Bobby Miss
 White Helen
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THEATRICAL CUTS
 THE STANDARD ENGRAVING CO. Inc.
 225 West 39 St. NEW YORK.

WASHINGTON, D. C.

By HARDIE MEAKIN

The production of "As You Like It" by the Producing Managers' Association, with Marjorie Rambeau as the featured player, at Poli's, naturally holds the greatest interest. The opening night, capacity.

For those desiring the lighter things of the theatre, however, there is much offered for the current week that from box office indications will enjoy profitable weeks. Ed Wynn in "The Perfect Fool" is holding forth at the National to a great start Sunday night with the house scaled at \$3 top. George Marshall's company at the Belasco has finally packed up the "Demi-Virgin" and opened Sunday night with "East of Suez." Hazel Dawn is continuing with the company and being featured. Marshall is also continuing "Getting Gertie's Garter" at the Garrick in its second week at this house. Official figures give the business as reaching \$3,000 on the week, which is mighty good for this house, although some are rather doubtful as to this figure.

The picture houses have Charlie Chaplin in "The Pilgrim" at the Metropolitan, Poli Negri in "Bella Dona" at the Columbia, Mabel Normand in "Suzanne" at the Palace and "Brass" at the Rialto.

The President Players, the Arthur

Nat Lewis
 THEATRICAL OUTFITTERS
 1580 Broadway New York City

Leslie Smith-Henry Duffy organization, started a third week with "Six-Cylinder Love" with two changes in the cast, Harry Shutan replacing John Carmody and Harry Manners stepping into the Shutan part. Business continues excellent here, with Belasco's "The Gold Diggers" as the next attraction.

COSMOS—Harry Slatko and Co. Marcant-Bradford Co., Coley and Jackson, Dwyer and Orme, Jason and Harrison and Marto and Melvin, while the Strand is featuring Marshall Montgomery, with the balance of their bill consisting of La Zar and Dale, Arthur and Lydia Wilson, Francis and Wilson, Fletcher, Clayton Revue.

GAYETY—"Broadway Brevities."

Frank Craven in "The First Year" comes to the National for the week of the 23d. Pauline Frederick in "The Guilty One" at Poli's for that week, while the three stock houses will undoubtedly continue their present attractions.

Ira J. LaMotte has been replaced by Duke Fosse as house manager for the Shuberts at the Belasco, Mr. LaMotte taking his usual summer journey to the Pacific coast.

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NOTES

F. F. Procter has returned to his offices in the Palace Theatre Building, after an absence of two months, spent touring the south with his wife, two daughters and niece.

Ben Boyer, is now office manager for Lewis & Gordon.

Andre and Gaston, whirlwind dancers appearing in London, are due here in September, to open on the big time.

Charlie Goodman has taken over the management of the Woodbridge theatre, Woodbridge, N. J. In addition to pictures, four act bills will be run three times a week.

Simons and Rudnick operating as the Rudslm Realty Corp., have bought the Myrtle, Brooklyn, a pop vaudeville house, from August Kratzke and George Geighrich, who have operated it for several years. The house will continue with its split week vaudeville policy under the new owners who take possession May 1.

The Grand Street Boys' Association, with a membership of 3,500, with five per cent, actively in show business and as many indirectly concerned in theatricals, has purchased a new clubhouse on West 55th street for \$140,000. This includes the site and building of the old McDougal club on 55th street, near Sixth avenue. The building will be completely renovated for occupation next September. The association consists of men born on the lower East Side on and around Grand street.

A three years' contract has been signed by Steve Freda and Jack Anthony, (Freda and Anthony) with the Keith circuit, making them an office act for that period. They will be on the opening bill at the Brighton (Beach) theatre when that house opens its summer season next month.

The L extension from 53 to 59th street along Sixth avenue is to be removed, from reports. It's a short spur of never any especial account nor benefit. There is no theatre within these blocks.

Pat Rooney will send his present revue act, "Rings of Smoke," over the Pantages circuit as soon as he opens his new one, "Shamrocks." He will leave the east intact except for himself and Marion Bent.

Herman N. Karp, established in 1902, about the largest dealer in used cars anywhere, is making a special exhibition of used cars at his new place, Iceland's Palace on 52nd street, just west of Broadway. It's called the Karp Auto Salon, and has over 30,000 square feet. 150 cars are on the floor. Karp's was formerly in the present Blue Bird dance place, first known as Iceland when ice skating was held there in the winter season.

After the collapse of the Shubert vaudeville venture, Ethel Davis



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(Davis and Rich), had quite a few weeks of her contract unplayed. To fill these, Miss Davis, who is now playing the Loew time with Bobby Simonds (formerly with Irene Castle), has been engaged for a summer show, which the Shuberts will produce.

Josef Stransky, famed as the conductor of the New York Philharmonic Orchestra, is to be seen every week in the same seat taking in the show at Keith's Palace. He declares that while classical music formerly occupied his whole existence, he now gets his greatest pleasure in listening to the jazzy pop tunes at the Palace and at Loew's Lincoln Square.

Caro Roma, for many years prima donna at the Tivoli, San Francisco, has established a studio at Fruitvale, Calif. She is booking concerts and coaching Elks and Masons theatricals.

The luncheon to Archbishop Hayes tendered by the Catholic Actors' Guild of America will take place Monday, April 23, at the Hotel Astor. The event will also commemorate the 10th year of the guild.

Sam Freed announces he has retired from the show business to enter the automobile industry at Schenectady, N. Y.

Roger Imhof, Marcelle Corinne and company, recently with "Jack and Jill" at the Globe, New York, opened this week for the Pantages circuit. Jerry Herzell is playing the Hughie Conn role in the act "The Pest House."

The Seven Money Boys and Marshall Montgomery have been routed over the full Loew circuit through Cooper & Mack.

The American Society of Magicians held "A Carnival of Magic" Sunday evening at the Selwyn, New York. Harry Houdini (now on the Orpheum circuit in the west) is president of the society; that has

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about 1,000, members, of which around 95 per cent. are amateurs. The Selwyn held capacity, of mostly members, relatives or friends. Loney Haskell was master of ceremonies. The show started with a group of amateurs, each performing his star stunt to Loney's vocal accompaniment (with nice thimble palming). These were John Mulholland, George W. Heller, James T. Burrows, Leo Rulman and A. B. Bull. Francis J. Werner in Chinese dress finished with a good appearance illusion; Zezelle Bosco did a neat laughing bit in "Amelia"; George and Mildred Reuters emerged from their New Jersey hotel to revive a silent system of mind reading (and it proved puzzling to the wise assemblage); Frank Ducrot intermingled comedy with mystery, but his young girl assistant forgot the important part at the important moment; Mabel George did a fantasy; Hardeen did escapes and Servais Leroy closed the first half. Others billed were "Zarbra," by Otto Johnson and Servais Leroy; Arthur Lloyd, Max Holden, the Zancigs, Horace Golden, "Spiritualism."

NO MUSICIAN STRIKE
(Continued from page 6)
as heretofore, must submit all matters pertaining to the M. M. P. U. to the M. M. P. U. governors' board for approval, which in turn, will submit it to the membership at the next meeting. Vaccarelli is receiving \$20,000 annually from the M. M. P. U. and has a contract for four years at that salary.

2. It was understood this week Vaccarelli had agreed to resign his post as business agent of the Hod Carriers Union, which in turn would take him out of the American Federation of Labor, as the Hod Carriers belong to the Federation. The M. M. P. U. does not belong to the Federation, having been ousted some three years ago, and the M. M. P. U. want Vaccarelli out of the Federation, there also being some objection to Vaccarelli holding the both jobs. Vaccarelli is reported as receiving \$15,000 annually from the Hod Carriers Union.

3. All proposals for stopping the

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battle between the 802 local and the M. M. P. U. were called off at the Tuesday night meeting, the previous week, and the action endorsed at the Tuesday night meeting this week. These included the proposal to form a holding corporation to handle the 86th street club house of the M. M. P. U. as a union, which would mean the amending of its charter, the granting of local autonomy to local 802, with the election of officers and making of wage scale agreements with the managers permitted by the Federation.

4. The musical union battle will now rest until the suit for reinstatement now pending in the Supreme Court by the M. M. P. U., which is suing to get back in the Federation, is settled. This may be decided within a few weeks.

5. At the forthcoming annual convention of the American Federation of Musicians at the Hotel Chase, St. Louis, Mo., to be held Monday, May 14, and continuing thereafter for a week or so, the M. M. P. U. will send a delegation to place their case for reinstatement before the membership at large of the American Federation of Musicians.

6. During the peace negotiations conducted with Nicholas M. Schenck the Loew circuit official as mediator the past couple of weeks there were

several meetings held in the Loew building in Schnck's offices. While these meetings were going on the representatives of the M. M. P. U. were kept in one room, the representatives of the American Federation of Musicians in another, and Schenck would occupy a third room between the two warring factions. When matters were thoroughly discussed the two factions would meet in the middle ground room.

7. It was decided to assess each member of the M. M. P. U. 50 cents a week to sustain a fund that will pay the salaries of the several members of the M. M. P. U. who lost their jobs during the recent strike troubles. The members thus out of work will receive their salaries in full, what they would have received if playing at the various theatres they were at before the trouble arose. This will continue until the men secure other employment.

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5th Floor, EARL CARROLL THEATRE BUILDING
50th St. and 7th Ave., New York City**"MERTON" BOOED**Gallery Couldn't Understand Slang
—Success Expected

London, April 18.

"Merton of the Movies," opening
last night at the Shaftesbury, was
generally well received by the or-
chestra patrons. The technical
American picture slang was not al-
together understandable to the gal-
lery, which booed at the end of thepiece. The booing was overwhelmed
by the downstairs applause, which
necessitated half a dozen curtain
calls.The prevailing opinion is the play
will be carried to a success through
the personal hit of Tom Douglas.Seamstress Strike Holds Up Shows
Paris, April 18.A strike of Paris seamstresses this
week has held up the premieres of
two local revues.*The Orpheum Circuit
of
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DRURY LANE'S PLAYS"Egypto" Next Fall—"Ned Kean of
"Id Drury" in Few Weeks

London, April 18.

When "Angelo" closes Saturday
at the Drury Lane that house will
remain dark for several weeks,
awaiting the Arthur Shirley drama,
"Ned Kean of Old Drury."
For next fall a big spectacular
production is planned. It will be
called "Egypto."

"Romance" in Paris

London, April 18.

Plans have been completed for
Doris Keane to present "Romance"
in Paris shortly.**"LONDON" GETS OVER**Better Class of Londoners Like
Cohan Play

London, April 18.

George M. Cohan's "So This Is
London!" was praised by the press
and cordially received at its open-
ing performance last week at the
Prince of Wales.Resentment was displayed by the
pit's inhabitants over the travesty
of the British in the first act. Those
who had seen the piece in New
York expressed the fear all of the
public might resent that portion,
but the better grade English seem-
ingly enjoyed it the best.It is difficult to forecast the ulti-
mate financial outcome.**DE COURVILLE SAYS**Speaking About Butt Mostly—
Will Not Shoulder Blame

London, April 18.

Albert de Courville, when inter-
viewed this week regarding com-
plaints registered against the new
revue, "Rainbow," at the Empire,
produced by Sir Alfred Butt and
himself, stated: "Whatever blame
is attached to the Empire produc-
tion belongs to Butt. My contract
reads he shall have final say in
everything. Throughout rehearsals
he countermanded my orders in a
manner that made it impossible for
me to get best results. My part
of the show, which was the production,
was favorably commented on by
press as gorgeous despite its cost
only 9,000 pounds."Whatever dissatisfaction exists
with American artists in the show
was caused by Butt and I don't pro-
pose to shoulder the blame. I have
20 per cent. interest in the show,
but have been notified my contract
is terminated. My attorneys advise
me otherwise, and propose taking
action."**RIP'S WITTY REVUE**

Paris, April 18.

Rip has written a witty revue. It
was produced April 15 at the The-
atre Vaudeville and fairly well re-
ceived.The show has a sarcastic tone
but is without a particular feature.In the cast are Signorette Vilbert,
Pierade and George, Marguerite
Deval, Therese Dorny, Susanne
Raymond, Iris Rome, with the
dancers Quinault and Morton.**PLAY FOR MISS CHALFONTE**

London, April 18.

Eddie Sherman, husband of Lu-
cille Chalfonte, is negotiating for
the American rights to "A Roof and
Four Walls" current at the Apollo
with Phyllis Nelson Terry.The piece includes a story of a
prima donna with a legitimate ex-
cuse for several vocal numbers, the
role being suited to Miss Chalfonte.**"TRIFLING WOMEN" WEAK**

London, April 18.

Metro's "Trifling Women" picture,
succeeding "Peg o' My Heart" April
13 at the Palace, was well received,
but is generally regarded as weak
in comparison with other Rex In-
gram produced Metro features seen
over here.**PEGGY IN "CROOKED SQUARE"**

London, April 18.

Peggy O'Neil has secured the
script of "The Crooked Square,"
with the idea of producing it here.**USUAL OFFICE HOURS**

London, April 18.

Bill Halligan and S. Jay Kauf-
man have arrived here. Their office
hours are from 6 p. m. to 5 a. m.**Ray Goetz Books a Russian**

Paris, April 18.

Dora Stroeve, a Russian guitarist
and cabaret singer, has been en-
gaged by Ray Goetz to appear on
your side next season.

FRENCH REFORM WAVE FAILS — TO AFFECT FARCES OR COMEDIES

Three Risque Presentations Within Week Upon Parisian Stages—One So Smutty Public Protest Brings Withdrawal

Paris, April 18. The wave of reform which has been sweeping the French capital during the past few weeks has not seriously affected the latest crop of stage productions, the majority of which are either exceedingly spicy or present a sex angle.

One is "Benjamin," a three-act operetta by Andre Barbe and Benjamin Rabiers, produced April 11 by Trebor, temporary manager of the

Butaclan, during the absence of Mme. Rasmis, who is on a South America tour. A mediocre plot centers around an artist who marries his model without the consent of his father, Colonel Champoux, who suppresses his allowance, but later gives in upon visiting his son's studio and finding a child, to learn he is a grandfather. The child, named Benjamin, belongs to another woman, also a model for the artist.

This condition causes complications, but as the father is implicated in a secret love intrigue he and his son remain reconciled. Hasti plays the role of the colonel amusingly.

Potson's three-act spicy comedy "Mademoiselle Mon Fils," was poorly produced at the Potiniere April 12. Jean, the daughter of Pignatle, is reared as a boy in order that her father may inherit a fortune. Galladrons, also interested in the estate, has a son Andre, who becomes Jean's companion. After innocently passing childhood together they discover sex conditions and mutually love. The parents facilitate a marriage, thereby keeping the fortune. It is a licentious farce adversely criticized by the local press.

Puylagarde plays Andre well, Jane Delmar impresses as Jean, with Potson trying to be funny as Pignatle.

"Hommes," renamed "Edith de Nantes," was presented to a fair reception at the Daunau April 13. It is a three-act risqué comedy, bearing signs of having been hastily written.

Victor, a wealthy merchant, and a demi-mondaine calling herself Edith de Nantes, squabble in a restaurant during lunch because the pampered woman pretends a stranger named Pierre at an opposite table has made improper gestures. Victor hesitates to interfere, whereupon Edith angrily departs.

The two men converse, discovering they are college mates. When the girl returns an introduction takes place. Learning that Pierre is a rich manufacturer, Edith becomes sympathetic and also his mistress, unknown to Victor. She possesses another admirer named Lucien, for whom she quits Victor and Pierre, who find life miserable without her and telephone for her to return to them. The demi-mondaine agrees, but imposes Lucien upon the other two, who agree to her demands.

It is a distasteful subject splendidly acted. Raimu does splendidly as Pierre with Lucien Baroux playing Victor and Jane Renouardt, a bewitching Edith.

The public protested prior to the premiere, due to the smutty story. It is not considered any worse than many others recently produced. Mme. Renouardt decided to withdraw the piece this week and revive "Ta Bouche," which developed into a hit last season.

HARRY FIDDLER

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STEER CLEAR OF

"LAND OF TANGO"

ADA REEVE'S SHOW
HAS SUDDEN CLOSING

Tour Ends Amid Rumors and
Settlements—Miss Reeve
Frequently Absent

Sydney, Australia, March 21. The sudden closing of the Ada Reeve show, "Spangles," came along with rumors as to the indirect cause. Later Miss Reeve engaged some acts to tour with her in South Africa but when plans fell through for that trip, she was obliged to settle with the turns.

The Fullers rented the theatre to Miss Reeve under a large guarantee. She was frequently absent from performances and this led to rumors. They were suppressed before receiving publicity, however. Meantime business fell away and it was finally announced Miss Reeve had suffered a nervous breakdown. This was followed by the Fullers taking the Reeve name out of the electric and the company receiving notice of closing.

Concurrent with these happenings, one of the Reeve management, a man who has travelled with the English star for years as one of her principal representatives, remained away from the theatre for several days, following, it is said, the disclosure he had been paying marked attention to a woman outside the show who is a close relative of Miss Reeve's.

The English production "Spangles" with Miss Reeve had cleaned up a small fortune while playing in Melbourne for a run. In it Miss Reeve did a sketch, "Beware of Madame," and her song specialty. Here in Sydney a try was made with two performances daily but it became too rough going.

Miss Reeve has been here before, always successfully and stands nearly as well as a drawing attraction in this country as she does in England. Had it not been for the apparent internal troubles, there is little doubt the Reeve show would have duplicated its Melbourne hit in this city.

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and
Evans

IN
"BITS
OF
MARK
TWAIN"

Put This in Your Pipe
and Smoke It

EVANS, MERO and EVANS
have adopted the cornob as
the fourth member of their
act.

Direction JESSE-FREEMAN

DEATH INQUIRY
May Investigate How Meyer Goodman Died

An inquest may be held to determine the cause of the death of Meyer Goodman, of Jack Henschel's vaudeville agency, which occurred at Charing Cross Hospital April 3. The deceased went to bed seemingly in his unusual health. Some time later the night porter was called by another guest who said he heard cries and groans. Goodman was discovered seemingly in great pain. A doctor could not be found at the time and the police would not remove him because the illness was in a house and not in the street.

Eventually they got a London County Council ambulance which removed Goodman to the hospital where he died.

Tablets and other things have been found in the room which led to the suspicion death was the result of either foul play or an overdose of some drug.

WHITEMAN'S BIT

800 Pounds Weekly in Cabaret, Besides Show Salary

London, April 18. Besides his salary in the Hippodrome "Brighter London" revue Paul Whiteman is receiving 400 pounds weekly as salary at Grafton Galleries, the cabaret where he opened Saturday, and a percentage of the cover charge that will amount to 400 pounds more. Whiteman refused an offer of 500 pounds weekly guaranteed by the "Midnight Folies," another cabaret, against a percentage proposition.

Vanda Hoff, Whiteman's wife, starts dancing at the Grafton Galleries this coming Saturday night (April 21).

Whiteman has been engaged for the Casino, Deauville, France, upon the completion of his London engagement.

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SAM H. Harris
42d St., W. of B'way.
Evenings at 8:20.
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OWEN DAVIS' New Play
"ICE BOUND"
NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 43 St. Eves. 8:20.
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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

CORT THEATRE, W. 48th St. Eves. 8:15
Mats. Wed. and Sat. at 2:15.
MERTON
OF THE MOVIES
With Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by
Geo. S. Kaufman and Marc Connelly

GLOBE Broadway & 46th St. Eves.
8:30. Mats. Wed. & Sat. 2:30
JOHN MURRAY ANDERSON'S
Newest Musical Comedy
"JACK and JILL"
with Lew Fields, Ann Pennington, Clifton Webb, Charles Judels and
Lulu McConnell

LYCEUM 45th St. nr. B'way. Eves. 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. Eves. 8:30.
Mats. Thurs. & Sat. 2:30
LAST THREE WEEKS
"Sensational Success."
—Darnton, Eve. World
DAVID BELASCO Presents
LENORE ULRIC
as KIKI

A New Character Study by Andre Picard
LITTLE Thea, W. 44th St. Eves. 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.
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THE SELWNS Present
COWL AS "JULIET"
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REGULAR MATINEE SATURDAY.

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HUDSON West 41th St. Eves. 8:30.
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GEORGE M. COHAN
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"SO THIS IS LONDON!"
"A HOWLING SUCCESS."—Eve. Post.

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in the Whole Wide World"
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COMEDIANS
In the New Song and Dance Show
"LITTLE NELLIE KELLY"

ELTINGE THEATRE, 42nd St. West.
Matinees Wed. & Sat. 2:30.
A. H. WOODS Presents
LOWELL SHERMAN
in "MORPHIA"
with OLIVE TELL

GAIETY B'way & 46th St. Eves. 8:20.
Matinees Wed. and Sat. 2:20.
CYRIL MAUDE
in "IF WINTER COMES"
"His Greatest Success Since 'Grumpy.'"

TIMES SQ. Theatre, W. 42d St. Eves. 8:30.
Mats. Tues. Thurs. and Sat.
THE SELWNS Present
Channing Pollock's
THE FOOL
The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 28th St. Eves. 8:30
Thurs. & 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; entire 2d Bal., 50c—every night, including holidays and Sats. For Mat.—All Orch., \$2; all Bal., \$1. Best Seats NOW at Box Office.

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"
PLAYHOUSE W. 48th St. Eves. 8:30
Mats. Wed. & Sat. 2:30.

CENTRAL THEATRE
B'way 47th Street
"ENEMIES OF WOMEN"
TWICE DAILY
SEATS RESERVED

THE
LAST WARNING
with WILLIAM COURTLEIGH
The Greatest Play of the Age
Will Remain at the K.L.A.W.
THEATRE, West 45th Street. Eves. 8:30.
Matinees Wednesday and Saturday at 2:30.
SEATS SIX WEEKS AHEAD

PARIS VAUDEVILLE

Paris, April 10.

Opening April 13:
ALHAMBRA—Rob Delsol and Miss Nora Novar, dancers with Clark's Royal Hawaiian orchestra; Eugene Buffet, Eddie Montrose, Robert Mancini, Fortuge, Arthur Ward, Axel Mirano, Liane, posing act; Agda et Jim, Torino, Dewers, due; Six Gallenos, Mlle. Baptista, equestrian act; les Kotchinskys and Du Bolsos, Mazius and Mazette.

OLYMPIA—Mme. Damia, vocalist; Zacharoff, opera singer; Lina Tyber, Valles, tenor; Eddie Gray, Manuel Vega, eccentric; Masu and Yuri, Ernesto Riddo, 3 Calroli, Robert Siello and Annette Mills with Drena's jazz, Jeanine Carlyse, Kiki Lin and son, Australia, trapeze.

CIRQUE DE PARIS—Les Marcolis, acrobats; Abbins, cyclist, looping the loop; Two Cyrellio, clowns; Mikasa Chokichi, Japanese jugglers; Albert and Partner, equilibristes; Norbert and Groom, Stanley Brothers, bar act; Bob O'Connor and Angelo, George Trio, trapeze; Gossi, haute-ecole; Conway and Leland, one-leg jumpers; Fulvio and Partner, equilibristes.

AMERICAN HORDE

130,000 Americans Reported Having Booked Passage for England

London, April 18. It is stated that 130,000 Americans already have booked transportation over here this summer. London hotels expect to be jammed and if the statistics are correct they can't be disappointed.

PORTUGAL BANS THE NUDE

Lisbon, April 18. The Portuguese government is taking stern measures to stop exhibitions of nudity at the theatres and particularly music halls here, which have become prevalent of late.

MARK STRAND

Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction.....Joseph Plunkett
RICHARD BARTHELMSS
and DOROTHY GISH
in "The Bright Shawl"
STRAND SYMPHONY ORCHESTRA
CATH. EDOUARDE.....Conductor

Fred Berrens

MONYA AND THE APOLLO



IN

“Fantastique Moments--Musicale”

Staged and produced by Frank Cambria, art director of Balaban & Katz Theatres. Fifteen thousand-dollar piano furnished by the Apollo Piano Company.

BERRENS Violinist

MONYA Premier Dancer

APOLLO Reproducing Piano

The most gorgeous, spectacular act ever produced! A mystifying musical act that astounded over 130,000 people in one week at Balaban & Katz's “wonder” theatre, the Chicago.

Personal Direction IRVING SIMON

SIMON AGENCY, CHICAGO

VARIETY

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VOL. LXX. No. 10

NEW YORK CITY, THURSDAY, APRIL 26, 1923

56 PAGES

30,000 DANCERS NIGHTLY

HIPPODROME REPORTED DEALS NAME GEST AND DILLINGHAM

\$3,000,000 Sale Price, \$250,000 Annual Rent—Gest Wants It for Reinhardt's "Miracle"—Otto Kahn May Be Financially Interested

The New York Hippodrome closes for the season Saturday. The contract in existence between Charles Dillingham and the United States Realty Corp. has terminated. However, it does not mean that the Hippodrome has seen its last days as a playhouse. This week it was learned that there were at least five propositions made to the U. S. Realty people regarding the house.

Among those proposing is Morris Gest with the backing of Otto Kahn. Last Sunday Gest accompanied by Max Reinhardt made an extensive (Continued on page 7)

LITTLE SLAMMING ANN PASTED ACTOR AND MGR.

Brook Johns Left Ann Pennington "Flat" on Globe Stage

During the second act of "Jack and Jill" at the Globe, last (Wednesday) night, while Ann Pennington was singing her song, and Brook Johns, the leading man, was playing an accompaniment on the banjo, one of the strings of the instrument broke. Johns told the orchestra to stop, which it did, leaving Miss Pennington "flat" as it were, while Johns walked off the stage to fix his banjo.

Ann was dumfounded for the moment until realizing the awkwardness of the situation and not enjoying it, she followed Johns into the wings, and report says, slammed him right on the button.

The business manager, Bobby Newman, ventured to expostulate and Miss Pennington is reported to have also handed him a hefty wallop.

Leaving Brooks and Newman hors de combat in the wings, Miss Pennington walked on again and finished her song unassisted, rewarded at the conclusion by tumultuous applause by the audience who seemed to sense the tragedy of the affair.

OBERRAMMERGAU CO. HERE ON EXHIBITION

Anton Lang and 90 Citizens Under Engagement to Tour; 25% of Net for Them

The Oberammergau Players are to come to America. Their trip is not to be for the purpose of presenting "The Passion Play" here, but to be a part of an exhibition being promoted by Raymond C. Schindler and Peter Michaelson. The latter two have a contract with Anton Lang and 90 other citizens of Oberammergau under which Lang and a number of the principal players of the Oberammergau "Passion Play" are to be brought to America, and with them an exhibit of their arts and crafts for exhibition purposes.

Under the contract Schindler and (Continued on page 9)

MISS BINNEY TO WED

Report Actress Will Marry Wealthy Pittsburgher and Retire

Following the cancellation by mutual consent of the contract held by Constance Binney from Mrs. Henry B. Harris for "The Crooked Square," it was reported Miss Binney had retired from the stage.

The report arose in connection with another concerning the young woman that she is about to wed a wealthy Pittsburgher who was most attentive while the Shipman piece played in Pittsburgh, and later in Chicago. During the Pittsburgh engagement it was said doubt was held by the management for a time whether Miss Binney would remain with the piece.

At a recent luncheon given to a few friends in her apartment in New York Miss Binney is reported to have mentioned her possible retirement and forthcoming marriage

CHICAGO MGRS. SEEK WAY TO COAX THEM

Dancing Places Get Enough Patrons to Fill 20 Theatres—Get \$1.10 a Person—Loop Theatres Figure on Neighborhood Newspaper Advertising as Propaganda

EARLY WEEK PATRONS

Chicago, April 25. A tour of dance halls of Chicago on Monday and Tuesday nights of last week disclosed attendance estimated at 15,000, while the same tour on Friday night found attendance of fully 30,000. A far different situation existed in Chicago legitimate theatres, where Monday and Tuesday nights are always poor and balcony business bad at nearly every performance.

The topic which is being most (Continued on page 9)

FAY BAINTER WILL BE BELASCO'S NEW STAR

Reappearing in Fall in New French Play—Wm. Harris, Jr., Associated

A contract has been executed between Fay Bainter and David Belasco. It places Miss Bainter under the direction of the veteran producer, in association with William Harris, Jr. Miss Bainter's former manager and who gave the stage Miss Bainter's biggest success in Samuel Shipman's "East is West."

The initial Belasco-Bainter starring venture will be a French play, adapted by George Middleton.

Miss Bainter is the wife of Lieut. Commander Reginald Vaneblit, U. S. N. They expect an addition to their family during August.

Belasco has two other feminine stars, Lenore Ulric and Frances Starr.

10% PREMIUM PLAN AGREED FOR CENTRAL TICKET OFFICE

Other Details Not Yet Settled—Feeling Against Cut Rates—Discussion Over Two-for-Ones—No Desire to Eliminate Regular Agencies

CUT RATE OFFICE QUILTS; SPORT HERMAN DID IT

Starts Another Suit Against Manager for \$25,000

Chicago, April 25. The Ritz Theatre Ticket Agency has closed its doors and business. A suit has been started by the cut rate agency against Sport Herman, manager of the Cort theatre, for \$25,000, alleging Herman ruined its business when rampaging through its place last week, demolishing everything in sight.

A previous suit had been brought against Herman for the same sum by the same attorney, Albert Sabbath. It was on behalf of an "innocent by-stander," who claimed Herman had assaulted him. The plaintiff in the first suit is believed to be connected with the Ritz people.

The Ritz agency says it has been obliged to discontinue its cut rate selling of theatre tickets through the publicity given to Herman's escapade.

CANTOR LISTENS TO ADVICE

Detroit, April 25. "Steady, Eddy" will be eliminated from the repertoire of songs hereafter to be offered by Eddie Cantor in "Make it Snappy." Ralph Holmes, dramatic editor of the Detroit Times, in reviewing the show at the Garrick, said he was surprised a comedian of Cantor's standing would resort to the vulgarity contained in "Steady, Eddy."

Eddie replied the song was not up to standard, admitted all Holmes had said and declared the number would be cut out for all time.

The "Times" published Cantor's letter, playing it up and Cantor was given much credit for admitting his mistake and the elimination.

Plans for the establishment of a central theatre ticket agency progressed last week to the point where it was agreed a flat 10 per cent shall be charged for all tickets priced at \$2.20 or more. That was voted without dissent at a P. M. A. general meeting, but thereafter the session became jumbled when a difference of opinion arose between members as to the disposition of cut rates. That problem and many other phases are expected to come up for discussion at a meeting to be held late this week.

Augustus Thomas was absent from the city last week, in Washington for the premiere of "As You Like It." He is a skilled parliamentarian (Continued on page 7)

MONDAY AND TUESDAY WORST EVER IN CHI

"Passing Show" Does Business—"Enemies of Women" Scores at Roosevelt

Chicago, April 25. Monday and last night were the worst "Monday and Tuesday" the legit theatres of the Loop have ever experienced. Business was literally "shot to pieces."

The only stage production able to hold its head above the flood of nothing was "The Passing Show" with the Howard Brothers at the Apollo, which had opened Sunday evening to the huge gross of \$4,000.

"Enemies of Women," the Cosmopolitan's special picture, at the Roosevelt, came within \$10 of breaking the box office record of that theatre Sunday.

COSTUMES

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THREE AMERICAN PLAYS ARE NOW HITS IN LONDON

"Partners Again," "So This Is London!" and "Anna Christie"—"Music Box Revue" Next With Peggy Marsh

London, April 25.
The three American shows reproduced here by Charles B. Cochran are all terrific successes.

At the Garrick "Partners Again," the Selwyns-Woods American piece, did £1,822 last week.
At the Prince of Wales "So This Is London!" the George M. Cohan piece, did £2,031.

"Anna Christie," the Arthur Hopkins play from the States, is doing capacity at the Strand at every performance, inclusive of the matinees. Its gross last week reached £2,200. (The English pound exchange is around \$4.65.)

Other Cochran productions of American shows are "The Music Box Revue," opening May 10 at the Oxford, with Peggy Marsh added to its cast, and "From Dover to Dixie," opening about May 15 at the Pavilion, with American principals, who will sail from New York April 28.

"R. U. R.," the New York Theatre Guild's success, is praised as artistically produced at the St. Martin's, but it is unlikely financially.

"YOU'D BE SURPRISED"

Did £3000 at Alhambra, London, Last Week

London, April 25.
"You'd Be Surprised" did £3000 in its first (last) week at the Alhambra, playing three times daily to popular prices. The show will remain there for four weeks, but hardly longer, as Sir Oswald Stoll, its producer, also manages the house, which has been playing vaudeville. Sir Oswald figures a longer run, for the revue might ruin the vaudeville clientele the house has been building up.

Jack Edwards, the American dancer, who left the show, opened in vaudeville this week at Manchester.

AWAITING "CHAUVE-SOURIS"

Paris, April 25.
The Theatre Femina has revived Alfred Savoir's four-act comedy "Couturier de Luneville" pending the expected arrival about May 15 for that theatre of the Chauve-Souris' Russian troupe from New York.

The revival has Mme. Simone and Jules Berry. The piece was first produced at the Theatre Vaudeville, but withdrawn after a month's stay.

Verneuil Leases Nouveautes

Paris, April 25.
Louis Verneuil, the playwright, has leased the Theatre Nouveautes for the summer to revive his comedy, "La Pomme," with Madame Cassive.

DEATHS ABROAD

Paris, April 12.
Felix Puget, formerly a well-known tenor in France, died in a home for aged artists in Paris, age 80.

Eugene Adenis, French playwright and poet, died in Paris.

SAILINGS

May 1 (from New York for London) Sam Salvin, Lew Leslie (Aquitania).

April 28 (from New York for London) Shelton Brooks, Florence Mills, Will Vodery and orchestra, and entire colored company of "Plantation" cabaret floor show; Harold Goldberg, manager (Albania).

April 23 (from London for New York), Hugo Ford (Mauretania).

April 25 (from New York to Cherbourg), Hugo Riesenfeld, Bernard Laberge (Paris).

April 25 (from New York to Cherbourg), Alleen Poe (Zeeland).

April 24 (from New York for London), Mr. and Mrs. Fred La Reine and company (Berengaria).

April 21, (from London for New York) George Kaufman, Edward Childs Carpenter (Aquitania).

April 21 (from London for New York), Bertram Mills (Aquitania).

GUITRYS—MAYBE

Sacha Doesn't Like Sea Voyage, But May Appear for Selwyns

Paris, April 25.
Sacha Guitry, speaking to Variety's Paris representative, says it is not unlikely he will visit New York this year.

The sea voyage is his principal objection, but, he added, if he does conclude to go over, it will be under the direction of the Selwyns.

Yvonne Printemps, wife of Sacha Guitry, following a brief illness, has returned to the Theatre Edouard, where her husband's operetta, "Amour Masque," is playing to capacity twice daily.

Sacha Guitry has been engaged to appear in London for a month under the direction of Charles B. Cochran, starting early in June.

NORA BAYES' OUTFIT

Arrives in London and Engages Home for Troupe

London, April 25.
Nora Bayes has arrived to appear in vaudeville. She immediately rented Jack Mays' home in Maltbyale for the troupe brought over with her.

The latter consisted of two adopted children, pianist, four colored servants and 11 trunks.

Miss Bayes opens next Monday at the Coliseum.

FILM PLAY FOR NAZIMOVA

London, April 25.
It is reliably reported the negotiations between the Stoll picture company and Nazimova for her to star in a Stoll-made "Aphrodite" film, will first lead to Nazimova coming over here to make "Sally Bishop," the Temple Thurston play, in picture form for the same firm.

The Thurston picture will be about five weeks in the making. During that period Stolls expects to reach an agreement with Charles Bryant for "Aphrodite," to which he holds the rights.

HERBERT JAY'S "GUILTY ONE"

London, April 25.
The English rights are held by Herbert Jay to "The Guilty One" that A. H. Woods put on and took off over there with Pauline Frederick playing the role Madge Titherage will probably have here when Jay produces the piece.

SUPERIOR BRITISH FILM

London, April 25.
The English filmization of Hutchinson's "This Freedom" opened April 19 at the Oxford.
It is superior to the average British-made picture.

"ROMANTIC INDIA" OPENS

London, April 25.
The picture "Romantic India," Lowell Thomas' travelogue, which opened at Covent Garden April 19, is extremely entertaining.
An educational presentation is made with the films.

"JACK STRAW" OLD TIMER

London, April 25.
The 18th revival of "Jack Straw," with William Hawtrey in his original role, is at the Criterion. It's a popular farce of 15 years ago, now looking old-fashioned, but will draw for a limited run.

LORD NORTHESK SAILING

London, April 25.
Lord Northesk sails May 2 on the "Majestic" to marry Jessica Brown, the dancer, following his arrival in the States.

GROCK SECRETLY MARRIES

London, April 25.
Grock, the French clown, has secretly married Marie Della Casa, a vaudeville artiste.

"Quo Vadis" Revival

Paris, April 25.
Noague's five-act operatic version of Sienkiewicz's "Quo Vadis" was revived at the Gaité Tuesday.



Out on the big ocean tonight is little Dave Chasen, soon to open in England. Just a little roughneck to look at, but in his big clean, wonderful heart, one of God's own representatives. We miss you Dave, but we console ourselves with the thought that many weary, sad people will laugh at your funny little ways. Your dear to our hearts; oh, Dave, we miss you, hurry home to us for the laughs you gave us have turned to tears.
Johnny, Marguerite, Jean and Van.

FRANK VAN HOVEN

ENGLISH HALLS SUMMER SHOWS ONCE NIGHTLY

Movement On If Artists Will
Cut Salary—Trying
Next Week

London, April 25.
A movement is on to keep the suburban and provincial music halls open over the summer through a once nightly performance. An experiment is to be made next week at the Golder's Green Hippodrome.

It is said the move may be feasible if contracted artists can be persuaded to cut their salaries about one-fourth for the summer period.

R. H. Gillespie of the Moss tour states that, in addition to the artists' contracts based on twice-nightly shows, the stagehands and musicians' unions will have to sanction the change in playing policy.

OTHER FOREIGN NEWS

(Continued on page 36)

RISQUE COMEDY OFF

Frenchmen in Audience Made Objections Manifest

Paris, April 25.
"Edith de Nantes" was removed from the Daunou, following its second performance, when influential Frenchmen among the audience manifested their displeasure at the risqué comedy. Their noisy protest was directed toward the licentious tendency.

Raimu, the leading actor, attempted to save the delicate situation by whispering to a couple of the women playing demimondaines to leave the stage before the act terminated. This enraged Jane Renouardt, managers of the Daunou. She has instituted a novel legal proceeding against Raimu for damages, for altering text and causing the girls to abbreviate their roles without the authority of the stage manager.

The Daunou has revived "Ta Bouche," a success of last season.

N. V. A. HELPED MITCHELLS

A report from Chicago in Variety last week stated the American Red Cross had aided George and Lillian Mitchell, of the stranded Lewis company of American vaudeville artists over there, to return home.

The aid furnished the Mitchells for their return on the last voyage of the "Majestic" was from the National Vaudeville Artists, through the Variety Artists' Federation of England.

Instructions were cabled by the N. V. A. to take care of the acts requiring it. The V. A. F. replied all acts but the Mitchells had been placed over there.

AMERICAN ARTISTS ARE BADLY TREATED AT EMPIRE, LONDON

"Rainbow" Revue Management Adopts Distasteful Means to Make Them "Walk Out" on Contracts—Also Asked to Cut Contracted Salaries

ELSIE JANIS ACT

Sings and Talks in French in Paris Vaudeville Theatre

Paris, April 25.
Elsie Janis opened as an act April 20 for two weeks at the Alhambra. She was very successful.

Miss Janis is singing "Swanee" and other songs that she personally translated into the French. Among her impersonations are Mlle. Mistinguett, Maurice Chevalier and Max Dearly (French stars).

Miss Janis addressed the audience in French, explaining she felt quite nervous, but was happy to be back in Paris.

LA PARCERIE'S OPTION

Deposited 200,000 Francs for Option on Mogador—Ill Saturday

Paris, April 25.
La Parcerie's option on the Mogador likely will be taken up before it expires through the managers procuring the necessary capital. To secure the option she deposited 200,000 francs.

Saturday night La Parcerie could not appear, owing to illness, in the Frondale melodrama, "In-soumise," at the Theatre Renaissance. The house had to close, refunding to those having booked seats in advance. Sunday La Parcerie appeared as usual.

"HABANERA" SINGERS

Chaliapin and Helene DeMellier Coming to N. Y.

Paris, April 25.
Gatti-Casazza will produce in New York for the Metropolitan the new season the Raoul Laparra opera "Habanera," with Chaliapin and Helene DeMellier.

It will be under the direction of Louis Hasselmanns.

London, April 25.
Theatrical, artistic, and social London is becoming incensed over the treatment of the imported American artists by the Empire management. Everything possible is being done to make these players walk out on their contracts. If they do so, it is up to them and the management has a chance to weep and preach about disloyalty after the insults and pin-pricks of the management.

From first to last they have never had much of a chance in the new Empire revue, "The Rainbow." Kept hanging about for weeks, they were incompletely rehearsed and in the case of the "Plantation Days" troupe of negroes were made to do much longer. The additional minutes added to their time changed success into something very like a failure.

Here the conduct of the management is described as unsportsmanlike. If the show had been a big success the players would not have been asked to accept more money, but as it is a failure, they are asked to take less.

Within memory this is the first time any British management has ever tried to pull such stuff on its players. Before, whether in vaudeville, revue, or legitimate, the money end has stood loyally by the stage people and paid.

COCHRAN'S NEW REVUE

Opening at Pavilion—Odette Myrtil for It

London, April 25.
There is a chance that if "Carte Blanche" continues at the Court, Ethel Levey will join a revised edition of it.

One of its players, Odette Myrtil, has engaged to appear in Charles B. Cochran's new revue called "From Dover to Dixie" that is to open at the Pavilion.

Tubby Edlin, another member of the "Carte Blanche" cast, is considering an offer from a legitimate play.

MATHURINS REOPENING

Paris, April 25.
Henri Burguet has assumed the direction of the Theatre Mathurins (managed by Sacha Guitry under his name, for a time) and will reopen the house about May 15.

Aviator Lecturer Taken Ill

London, April 25.
Geoffrey Malins, an aviator lecturing with the world's flight pictures "London to India," was taken ill after successfully opening Monday in a West End picture house. It necessitated cancelling immediate picture engagements.

IN LONDON

was one of the people who made hay while the sun shone, being a particular favorite on the Macnaughten London circuit. His shows were always decidedly on the rough side, but first-class box office attractions. Lew Lake was the star.
(Continued on page 26)

THE TILLER SCHOOLS OF DANCING

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BROADCASTING ABROAD HIT THROUGH LEGAL OPINION

Says Taking Money for Listening-in License Is Illegal—Other Problems for Broadcasting Magnates

London, April 25.

The broadcasting monopolists here are having anything but a good time of it. Firstly, the public are, most of them, going in for piracy, and every small Soho shop is selling parts for home construction. Few listeners-in are paying for licenses. The British Broadcasting Co. and the Postmaster-General that hold the monopoly have had a row because neither side thinks it is getting sufficient returns out of the deal.

Following these disturbing details, the broadcasting magnates have run up against the theatrical managers, who are divided as to whether the new craze is good for their shows or harmful.

Now the authors are sitting up and making inquiries as to royalties. Representatives of the Executive Committee of the Society of Authors, Playwrights and Composers have met representatives of the B. B. C. and laid down their views with regard to the broadcasting of works written or composed by members. This had throughout been held to be infringement of copyright. The discussion was in private, but it is understood it places the authors and composers in a more favorable position than in the past. The proposed arrangements will be issued to members of the S. A. P. C., who will be asked their opinions.

Having partially come through their several difficulties, the monopolists have run up against a greater one. This is none other than a legal opinion that their whole business of monopolizing and trying to obtain money from listeners-in is illegal, and the whole monopolistic broadcasting in this country is founded on illegality. This opinion contends that every penny taken by the Postmaster-General for his licenses is an extortion and it is quite unnecessary for listeners-in to have licenses.

Whether the Postmaster-General and his brother monopolists are right or not depends on the wording of the Wireless Telegraphy Act of 1914, which deals with "transmission," but makes no mention of "receiving."

LAST MINUTE BILLS

Albany, N. Y., April 25. Senator Lacey of Buffalo, N. Y., has introduced a bill amending the penal law so as to permit the playing of football as well as baseball on Sundays.

Mr. Steinberg in the Assembly, has introduced a bill permitting the admission of children under 16 years of age to motion picture theatres prior to 8 o'clock at night.

Laurillard Will Produce New Play

London, April 25. Edward Laurillard has secured for production in October next the new Harry Vernon-Arthur Wimpey musical play, the score for which is being done by Edward Kunneke, composer of "The Cousin from Nowhere," now running at Prince's.

REVIEWS OF DISKS

POPULAR

DEAREST (Fox Trot)—Isam Jones and Orchestra
BABY BLUE EYES—Same—Brunswick No. 2388

There's a distinctive majesty in Jones' recordings that somehow accelerates sluggish feet and lends nuance to dance numbers, no matter how often heard before. He injects something into his arrangements that just makes the numbers "danceable." "Dearest" is quite familiar in New York, probably more so than in Chicago, where Jones holds sway, yet it has taken a Windy Cityite to put more into the number and get more out of it than anybody heard.

"Baby Blue Eyes" is from George Jessel's now defunct Shubert unit "Troubles of 1923," a swiny dance number with a distinctive musical comedy tang which Jones also has elevated into a very infectious dance number.

WAGES IN NEW YORK HIGHEST IN 2 YEARS

March Average \$1.05 Over February, Commissioner Reports

Albany, N. Y., April 25.

Factory workers in New York State received an average of \$26.92 a week in March, \$1.05 more than in February, and the highest average in two years, according to a report from the State Industrial Commissioner. The February-March gain was the largest since 1918.

The report declares "The most significant increase . . . took place in those industries where the advance is an indication of an advance in the scale of operations. The industries which supply the building trades, made the largest gains."

Items indicating general prosperity and the public's disposition to spend money for luxuries was noted in the conspicuous increase of workers in the fur, millinery trades and the piano factories. This jump in the clothing industries alone was \$1.14 a week.

Men in the building trades in New York City say operations promise to swamp capacity, but there is one adverse element in the restlessness of labor. Strikes are foreshadowed, threatening to act as a brake on what looks like a boom at this time. Something of the same situation is reported in the financial district as existing in the railroads. The stock market has been awaiting an advance in railroad stocks, but it has been delayed from month to month and within the last fortnight the drift has been toward lower prices. The explanation is generally offered that investors are afraid to buy rails owing to prospects of labor's demands for higher wages and strikes which might prove costly.

KING KELLY TO LAIT

Cleveland, April 21.

Jack Lait, Esq.
Sir (in Staccato):

I note in a recent Variety you have decided to again measure swords with the Toast of four Continents. So be it, and let no quarter be asked nor given.

I admit the soft impeachment to which you so frequently refer of an embopoint about the waistline slightly in excess of yourself or others whose canning capacity and table manners restrict their gastronomical activities to the greasy West of Chicago or the Coffee Klatches of Sixth avenue, New York.

Like Chief Justice Taft and many other luminaries of the judiciary

THEATRE TAX BILLS IN 14 OR MORE STATES

South Carolina's Governor Holds Over Measure—South Hostile

Theatres of all classes and other amusements in South Carolina are threatened with a 10 per cent. tax levied by the State. The doubling of the Federal admissions tax imposed on attendance was up for consideration at Columbia, the State capital, on Tuesday, and a final decision may be announced before the end of the week.

News of the proposed new tax was not known in New York until late last week, at which time telegrams of protest were wired Governor McLeod by legitimate managers, vaudeville and picture interests. The South Carolina law was actually passed by the Legislature six months ago, it being a general taxation bill covering admissions of all kinds. The measure provided that the Governor and a commission could at its discretion hold over any portion of the law deemed make all features final at the next necessary, with provision made to session of the Legislature.

Pressure for revenue has resulted in many States framing laws designed to tax theatres or attractions or both within the past two years. Southern States particularly have attempted that class of legislation. At least four have framed similar bills during recent or current sessions and that is true of several Northwestern States. At present, besides the South Carolina bill, there is a similar measure pending in Florida and one is in committee of the New York State assembly.

Legitimate, vaudeville and moving picture interests have succeeded in holding off theatre tax measures in no less than 14 States. Some of the proposed laws were designed as a direct theatre tax, while others were to be admission taxes, or theatres were permitted in some cases to shift the tax to patrons. A number of States are collecting income taxes similar to the federal tax, though the lesser percentage, the decrease in State revenues being charged to the disappearance of excise taxes. But not enough revenue is derived, and it is conceded that if the government ever lifts or reduces admissions taxes, the States will promptly put them back again.

The heads of amusement enterprises regard all classes of theatre taxation by the States as inimical to patronage, whether in the form of direct taxes on theatres or on admissions.

my labors are largely mental, thereby preventing the tragic affliction which has overtaken you, viz., obesity of the head.

With reference to cut weeks in Sioux City, Duluth, etc., will say that the most casual investigation on your part will prove that the ceremony of circumcision has no place in Kelly contracts.

However, I fully realize that your contributions to vaudeville have been compelled to submit to amputation in both salary and material in deference to managerial wisdom and public morals.

And be it further resolved, you Waukegan Cake-Eater, that your fanatical and uncalled for defense of Chicago justifies the suspicion that you are seeking to have an indictment quashed there or to have your mug removed from the Pinkerton gallery.

And, whereas, I admit going South with my yellow checks in our poker games, I also admit checking my jewelry, and further to counting the deck after your deal. And any further games with you will be played in the presence of my lawyer, and that goes for Winslow, Reardon and Jack Pulaski, The Man With The Iron Mask.

So make ready, ye evils of the night, for the Prince of Patterers wends his way eastward leaving behind him a trail of laughter and applause and bearing with him a bank roll which would justify Broadway in declaring my arrival a holiday. And to further widen the bloody chasm between us, I roar from the majestic heights of international triumph, three cheers for Henry Ford. Yours with the sent sympathy and deep contempt which a Scion of the House of Kelly feels for the proletariat.

Kelly, Kelly,
Long Live the King!

REPORT GOLDWYN TO EXCHANGE STOCK AT RATE OF 1 FOR 4

Rumor Also Forecasts a Dividend on Revised Stock—Federal Inquiry Discourages Famous Players' Advance—Question Loew Dividend

SUNDAY NIGHT SHOWS FOR MILEAGE BILL FIGHT

Traveling Salesmen's Assn. Needs Funds to Carry On Legal Battle

To secure the passage of the reduced mileage bill the National Council of Traveling Salesmen's Associations expended \$110,000 in the past five years to defray legislative expenses, in addition to having hypothecated their incoming dues for further loans from the banks. The organization now faces a heavy legal item in its present court battle with the allied railroad interests, which are contesting the Interstate Commerce Commission's ruling for a 20 per cent. mileage reduction and which means to the roads a \$60,000,000 annual loss and a gain of about \$1,000,000 to actors alone.

For this purpose the salesmen's council has in view a series of benefits to raise funds to further defray expenses in the appeal before the United States Supreme Court, from the injunction in favor of the railroads this week.

Mayor Hylan has granted the salesmen permission for a Sunday night series of benefits, as has the Commissioner of Licenses and Richard E. Enright, the Police Commissioner. The benefits were tentatively planned for this coming Sunday, April 29, viewed as a psychological moment before the bill technically is supposed to go into effect, although stayed through legal incidents.

The benefits were planned for April 29 simultaneously at the Globe, Hippodrome and Metropolitan Opera House, with legit, vaudeville and operatic programs, respectively, at each house. Owing to the forthcoming N. Y. A. benefits May 13, the vaudeville angle is marking time through the Keith office's concentration on its own affairs. The Producing Managers' Association is currently considering a plan proposed by Mr. Adams, secretary of the salesmen's council, for the donation of the Globe, New York. Equity has also been broached to waive its opposition to Broadway performances by Equity members, which has also been duly tabled for formal discussion.

The U. S. court of the New England district sitting at Boston decided Monday in favor of the Central and Trunk Line railroads which asked for a temporary injunction restraining the Interstate Commerce Commission from compelling the issuance of mileage books which were to have been placed on sale May 1. The lines contended it was illegal for special rates to be granted individuals. So strongly did the court uphold that view that the injunction was made permanent although a temporary order was sought.

The decision will probably postpone the issuance of mileage books for all parts of the country indefinitely. The western and southern roads did not join the trunk lines in the federal action. They appealed to the I. C. C. for a rehearing which was denied. The decision of the federal court shuts off from the commission's mileage book order in that territory east of the Mississippi and north of the Ohio river.

As the mileage books were to be universal, or in other words interchangeable upon every line in the country, Monday's injunction lessens the utility of the books and may force the commission to suspend the order until the situation is cleared.

Showmen mildly viewed the mileage book concession, but favored it as a stepping stone for the return of the old theatrical party rate.

The main value of the mileage books so far as theatricals are concerned, would be limited to vaudeville.

Theatrical trading circles this week heard in a roundabout way the unofficial report that Goldwyn had under consideration a scheme to revise its capitalization by an exchange of the present outstanding common stock for new stock on a basis of four shares of old stock for one share of new. The present stock is of no par value, and there is outstanding 720,460 shares in the form of voting trust certificates.

As the show business understands the proposition the idea is to cut down the outstanding stock to one-fourth of its present dimensions, thus opening the way for the declaration of a dividend. It would be possible to finance a disbursement on about 180,000, whereas the total of even the smallest payment on 720,000 would run into a huge sum. The scheme would be desirable in many other ways. It is difficult to make a movement in a stock as low as \$6 a share, the current quotation on the New York Stock Exchange. For one thing, it is difficult to draw in a following.

New Stock Invites Trade
Brokerage houses commonly decline to accept a margin on a stock of such low rating, and transactions have to be outright purchases. For the prospects of narrow profits the amount of capital required for a speculation. If the stock is put on a basis where it ought to be worth \$25 a share, based on current quotations for the old stock, it is probable the brokerage houses would accept an order on the usual basis of a 25 per cent. margin. The prospect of a wider move would be greatly enlarged, the amount of capital put up to swing a trade would remain about the same, and speculative operations might be considerably encouraged.

It is believed that strong interests back of Goldwyn would like to see it active in a free market. The stock exchange listing is valuable publicity for one thing, and if the stock draws in a lively participating public it will be increased by that.

ILL. MAY BAN SUNDAYS

Bill up to Close Theatres 30 Days for Violation

Springfield, Ill., April 25. The Illinois legislature has before it a bill to prohibit Sunday performances of all kinds except "sacred concerts" and "services of a moral or religious nature conducted in good faith by a religious organization" on Sunday and providing a penalty for violation of fines up to \$500 and imprisonment of six months. After one conviction the manager's license would be suspended for 30 days and his theatre closed for that period.

The prohibition covers any entertainment, show, carnival, dance or sport entrance to which is paid by admission fee or at which a free-will offering as asked or accepted and the violation operates against any person who uses or permits to be used for such purpose any property under his control.

The bill is in committee.

To know how good a cigarette really can be made you must try a



LUCKY STRIKE
"IT'S TOASTED"

CITY OF DULUTH RECEIVES ULTIMATUM FROM ORPHEUM

Western Circuit Insists Vaudeville Theatre Seating 2,200 Be Furnished It on Lease—Duluth's Chamber of Commerce Has Matter in Hand

Duluth, April 25.

The Orpheum circuit has served upon the city of Duluth an ultimatum that unless it is furnished with a theatre seating 2,200 it can lease, there will be no more Orpheum vaudeville in this town.

Duluth's Chamber of Commerce has taken cognizance of the Orpheum's demand. It has ordered a survey with a report looking toward what may be done to continue Orpheum's big time bills in this city.

The former Orpheum has been leased to other interests. It is understood it will play a combination policy over the summer, and take on another policy in the fall that will permit the city to see legit road attractions. This town has been without a stand for the drama for some time.

It has been understood for some time that in some cities of the Orpheum circuit in the west, where either the house or location was not agreeable to the Orpheum circuit's direction, its big time vaudeville would be withdrawn. The condition of the withdrawal would be, it was said at the time, that big time Orpheum bills would not again be placed in those towns unless a theatre in a locality selected by the Orpheum people was built either by the city or local capital. In that event the Orpheum would lease the house on a long term.

Another city besides Duluth under that status with the Orpheum is said to be Salt Lake.

ACTORS FIGHT

Bob Murphy Whips Harry Garland Over "Umbrella Bit"

St. Louis, April 25.

Bob Murphy and Harry Garland had some words regarding an "umbrella bit" while Murphy was playing the Grand here. It seems that Murphy uses this method for getting a laugh on a certain line in his song when he pretends expectorating on the leader and has him open a umbrella, while Garland eats an apple and has the drummer open the umbrella.

Garland called to explain to Murphy that he had been using the bit for some time and that any charges of using another's stuff were unjust. Murphy would not listen to explanations, according to Garland, but struck Garland, threw him to the floor and kicked and beat him while down. Garland weighs 135 pounds and Murphy weighs 200.

Dixon and Sunshine Girls

Harland Dixon and Marie Callahan with 16 Sunshine Girls (from "Good Morning Dearie") have booked 10 weeks in vaudeville and open at the Palace, New York, April 30.

"Party Line" and Breach of Peace

Chicago, April 25.

Josephine Walton, vaudeville, was placed under peace bond of \$500 after a telephone wrangle with another woman in an apartment house where a party line is installed.

\$173,000 UNIT LOSERS MAY RECOVER IN PART

Friedlander & Weber Book Third Former Unit on Pantages Circuit

Another of the Friedlander & Weber Shubert unit productions will be sent over the Pantages Circuit. The booking will begin next month, having been arranged by Art Silver. The unit to be used was known as "Laughs and Ladies" on the Shubert Circuit, but a change of title will be made.

This is the third of the quartet of Friedlander & Weber unit shows to be accepted by the Pan office. The mahagers lost \$173,000 with their Shubert vaudeville operations, but it is understood they are in line to recoup about 60 per cent of the loss through other vaudeville bookings. Their two shows now playing Pan time are "The Whirl of the World," originally called "Main Street Follies," and "The Sheikh's Favorite," first known as "Stepping Around."

MARRIAGE ANNULLED

Adah Bernard Legally Freed from Nat—Resident of New York

Nat Bernard, actor, sued his wife, Adah Bernard, for divorce, and Mrs. Bernard in turn counter-sued for an annulment. Late last week New York Supreme Court Justice Cohan dismissed Bernard's divorce suit and granted Mrs. Bernard her decree of annulment.

Both suits were tried together by stipulation. The decision in both cases depended upon whether or not Nat Bernard was a resident of the State of New York in 1910-1911 during the pendency of an action for divorce brought against him in the Superior Court of California by Rosalind Pomeroy-Bernard, whom he married at Anadarko, Okla., Feb. 23, 1907. She obtained a final decree against him in October, 1911, but it appears he was not served in the action, and was not at any time in California during its pendency.

Adah Bernard claimed that, believing him to be legally divorced, she married Nat Bernard in New York, in 1912, lived with him until November, 1919, and divorced him in December, 1921.

In March, 1922, Nat Bernard started a divorce action against her, and she countered for an annulment.

Nat Bernard claimed he did not live in New York in the periods of 1910-1911 during which time Rosalind Pomeroy-Bernard was suing him for divorce, but was a resident of Illinois, where the requirements as to a foreign divorce are different from those of New York.

Justice Cohan ruled Bernard's stay there (Illinois) was but casual, and only in the line of convenience in his calling as an actor, and that all the time he not alone was but always claimed to be a resident of New York. . . . The testimony as to the booking agency of Sullivan & Considine weighs in the same direction. Both of these men were well known residents of New York and not of Chicago.

"PLANTATION" SHOW SAILING

The "Plantation" restaurant colored show company, headed by Shelton Brooks and Florence Mills, with the Will Vodery orchestra and Harold Goldberg, manager, will sail Saturday, April 28, on the "Albania," to appear in London under the direction of Charles B. Cochran.

May 1 Sam Salvin, of the Plantation, and Lew Leslie, producer of the show, leave for the other side on the "Aquitania."

A new colored film show is being rushed to completion to follow "Plantation" at the restaurant.

ALLENS NOW DIVORCED

Chicago, April 25.

A divorce was granted Mrs. Lillian Omerod from Edward Omerod in Chicago March 8. The matter of alimony was settled out of court by her attorney, Benjamin H. Erlich.

The couple are known in vaudeville as Edward and Lillian Allen.

ADELAIDE AND HUGHES QUIT

Johnnie Hughes and La Petite Adelaide announce that they will shortly retire from stage work and devote themselves to their dancing school on 57th street, which they recently opened. It calls for all of their time and attention.

MARATHON TRAVESTY

Bill at Maryland Buriesque Dance Thing

Baltimore, April 25.

One of the most unusual vaudeville inapromptu skits ever worked in Baltimore is on the current Keith bill at the Maryland. Aimed as a satire on the endurance dancing craze, which has struck Baltimore with an awful blow, it succeeds.

At the conclusion of the Francis Dooley and Corinne Sales turn Dooley walks back on to the stage introducing the promoter of the affair, who in reality is D. Makarenko, announcer for the "Sarafan" act. This tall and heavily built man, aided by a mustache which would do credit to the toughest gaspian man in existence, makes a few remarks and soon the stage is filled with gasping couples. Ruth Rye, Donald Kerr, Effie Weston, Corinne Sales—all are among them. On walks Dooley, wearing a derby, a bathrobe and his check trousers and carrying several medical instruments in his hands. He announces time out for a rubdown, and after he finishes kissing the ladies and kicking the men the dance proceeds until they drop out one by one, working the whole thing to a comic finale which carries with it an unusual punch for a hastily arranged affair.

It went over with a heavy smash at the Monday matinee and will be carried all week.

NO MUSICIANS' TROUBLE BEFORE NEXT MEETING

A. F. of L. Convention May 14; Road-Men Scale May Be Set at \$75

The battle between the two musical unions in New York, the Mutual Musical Protective Union, and Local No. 802, developed little of importance last week, excepting the walk-out Wednesday night at the Astor, where "Lady Butterfly" is playing.

Abe Nussbaum, secretary of the M. M. P. U., it seems, has resigned from Local 802, and Edward Lissman, contractor at the Astor, insisted that Nussbaum should have an 802 card or Nussbaum would not be permitted to play.

Nussbaum was given until 6 p. m. Wednesday last to get the 802 membership card, but when 8 p. m. rolled around Nussbaum was still holding out and refusing to join 802.

Nussbaum based his refusal to join 802 on the fact that he held membership in the Philadelphia and Chicago and American Federation Musicians' unions, but Lissman still insisted. With the refusal of Lissman to allow Nussbaum to play, the rest of the Astor orchestra decided to walk out too.

Werner Janssen, composer of "Lady Butterfly," was called in to fill the places of the departing musicians, Janssen playing the piano for the show. Frank Dobson, one of the "Lady Butterfly" principals, made an announcement of the difficulty and the show went on as usual.

The next night, Thursday, the 17 musicians were back in the Astor pit, but Nussbaum wasn't. The edict of 802 is that Nussbaum must join 802 if he wants to work with 802 men. Nussbaum stands on his Philadelphia and Chicago membership, as evidence of his American Federation of Musicians affiliation.

Outside of a possible flurry here and there it hardly appears likely that any further trouble will be developed in the orchestras of the New York houses, at least until the annual convention of the A. F. of M. which starts May 14, at the Hotel Chase, St. Louis, is over. The M. M. P. U. will make an effort to get their case for reinstatement before the convention. It is likely the Weber forces in the A. F. of M. will oppose with all the parliamentary means within their power any move in the direction of the A. F. of M. delegates taking a hand in the New York local scrap.

The A. F. of Musicians may vote for an increased road scale for musicians. Road men with musical shows now receive \$65 weekly. A minimum of \$75 will be asked probably. The New York local scale is up to \$62 local, with a contract existing between the managers and Local No. 802 not expiring until Sept. 1, next.

The M. M. P. U. will continue with special meetings every Tuesday night to discuss any new phase of the musical situation that might arise.

ST. LOUIS SOCIETIES BOOSTING ED SULLIVAN

Want Popular Manager Appointed Police Commissioner—Appeals to Gov.

St. Louis, April 25.

Civic societies, including several women's organizations and also managerial bodies, are out for the appointment of Edward Sullivan as a member of St. Louis' Police Commission.

The popular manager of the Orpheum has had his name strongly submitted to Governor Hyde in letters from the various bodies.

In 1917 Sullivan was appointed an honorary assistant fire chief of the city. He is the same Eddie Sullivan who piloted Sarah Bernhardt through this country. The French tragedienne, just passed away, always requisitioned Mr. Sullivan as her manager when in this country.

HORWITZ IS OUT

Makes Agreement With Wife—Lawyer "Walks Out" On Him

Arthur J. Horwitz, the Loew agent, was released from the Ludlow street "allimony club" last week after reaching an understanding with his wife, Mrs. Edith Livingston-Horwitz, for the further payment of his alimony obligations.

Under the agreement Horwitz promises to pay \$125 a week regularly for his wife's support—\$75 under the original \$200 weekly provided by court order—but must make good the nine weeks' alimony arrears at the rate of \$200 a week, and also pay Benjamin F. Spellman, Mrs. Horwitz's attorney, his \$1,000 counsel fee. It is also stipulated that during the summer months Horwitz need only remit at the rate of \$75.

Justice Newburger late last week also held for Mrs. Horwitz in her sequestration suit which called for the appointment of a receiver if she elected to press it. The proceeding was not opposed and Mrs. Horwitz's motion was granted by default. Mr. Spellman, her attorney, is not entering the order and will not do so unless Horwitz should again renege on his alimony payments.

Mrs. Horwitz's divorce suit will otherwise proceed in the usual manner, trial of which is due to come up shortly.

The Loew agent is at present without a lawyer. Olcott, Bonyng, McManus & Ernst were superseded by Harry H. Oshrin, a Times square attorney, who "walked out" on Horwitz when the agent violated all legal ethics by getting in touch with Mr. Spellman for a possible adjustment. The latter refused to negotiate with Horwitz without the latter's attorney present, and advised Mr. Oshrin of the Loew agent's step.

CHAMPIONS FOR ACT

Willie Hoppe, three-cushion billiard champion, and Charles Peterson, fancy shot champion, are being offered to the Keith bookers in a novelty billiard turn whereby a mirror is utilized to allow the audience to see the shots on the table.

Alf Wilton is representing the billiardists, who will offer the turn in a special set depicting a billiard room.

MONTAGUE LOVE FOR LOEW

Montague Love, the picture actor, opens for Loew's May 3 in Atlanta. Love will play the southern Loew houses, doing the Sydney Carton character from "A Tale of Two Cities" and Fagin from "Oliver Twist."

He will be included in the regular vaudeville bill in each house.

\$45,000 ACT CLOSING

The big Dorinda act has closed after four weeks on the Poll time. It carried 28 persons, two wardrobe women and its own specially-built stage.

Jack Kearns, manager of Dempsey, was the moneyed man behind the proposition, said to have cost \$45,000.

PERCY WILLIAMS AT HOME

Percy G. Williams has returned to his estate "Pineacres" at East Islip, Long Island, from his winter home, Neptune Villa, Palm Beach. Mr. Williams was seriously ill during his last weeks in the south and is now convalescing, being well on the way to recovery.



MAE and ROSE WILTON
WHAT THE SYRACUSE "POST-TELEGRAM" SAID

The Wilton Sisters won the heartiest reception of Keith's program yesterday.

They have a pleasant little offering of songs and violin selections, all done with grace and sent over with personality. One of them has a very fine soprano voice. Her range is wide, diction perfect, tones sweet. It is a trained voice, rich and always accurate. The other sister plays violin well and together sing a varied selection of songs with emphasis on "blues." They had three encores and many curtain calls yesterday.

Shea's, Buffalo, this week (April 23).

JUST LIKE AN AGENT

Burglars entered the room in which Tom Kennedy, the vaudeville agent, was sleeping last Thursday night. After throwing his clothes around the room, they departed with his watch and chain and \$103 from his pocket. Kennedy slept throughout. An empty check book was returned to him by mail a few days later by someone who found it in the subway.

ACTS LEAVING SHUBERTS

By mutual consent Buddy Doyle's five-year contract with the Shuberts has been abrogated with two years only played.

Smith and Dale are negotiating with the Shuberts for a release from their management.

MAJOR DOYLE IN FILM

In "Backbone," a feature picture which comes to the Capitol Sunday, Major James D. Doyle, the famous Broadway midget, is featured as the much travelled and world-wise landlord of a Down East hotel. If only the personal friends of the Major attend, the picture is assured of good attendance.

MARX BROS. IN STOCK

Philadelphia, April 25. The stock musical company, Charlie Wanamaker (manager) and Jos. M. Gaites (producer) are to place in the Walnut street for a summer run will be headed by the Four Marx Brothers.

It is expected the company will open around May 21.

AL REEVES FOR LEGIT OR VAUDE; RETIRING FROM BURLESQUE

After 38 Years' Active Burlesque Service—Barney Gerard Leases Reeves' Columbia Franchise—Reeves with Columbia for 21 Years

Al Reeves has retired from burlesque; not alone from acting or appearing in his own or any other burlesque show, but retired from the management or operation of burlesque shows, and after 38 years of active service in that field, as actor first, and manager for the better part of the period.

A deal was consummated on Tuesday whereby Reeves will rent his Columbia wheel franchise next season to Barney Gerard, who will operate a show to be titled Barney Gerard's Revue or "Vanities of 1923" on it. The arrangement through which Gerard takes over the Reeves franchise calls for a flat weekly sum to be paid to Reeves.

Reeves has operated a show on the Columbia circuit since its inception 21 years ago. Previously he had been playing the Al Reeves Beauty Show for some 17 years, playing the burlesque houses of the period preceding the formation of the Columbia wheel, and booking direct or wild-cattling as it was termed in those days.

The Reeves "Give me credit, boys," slogan became famous on the Columbia wheel, and each year Al and his banjo became a fixed event, as the wheel rotated. Al's personality stuff made him a unique card for years in burlesque. If he was playing in Buffalo, Al would tell the Buffalolians how he was born "t on the corner where the theatre he was then playing in was now standing, "right where the third row aisle seat is" was how Al expressed it. He'd tell the natives of Albany, New York, Cincinnati, Cleveland and Chicago the same thing, too, when the Al Reeves show played those towns, but the audiences liked it, and Al soon acquired a flock of imitators who copied his birthplace stuff and the rest of his "personality" monolog, little by little.

Reeves will either go into vaudeville or the legit. He hasn't decided which, although having offers for both. Several years ago (in 1909 or thereabouts) Reeves decided he would forsake burlesque and become a legit.

The acquisition of the Reeves franchise gives Barney Gerard three shows next season, the others being "Follies of the Day" and the Scribner-Gerard arrangement entered into recently whereby Gerard will operate the former "Keep Smiling" show.

The past couple of seasons the "breaks" have been against Reeves, his show being taken off for repairs at the beginning of last season. The season before that the Columbia people called for a strengthening of the Reeves show shortly after the season started.

FRANK KEENEY LOCATES 'BEST BUSINESS' GETTER

Replaces Regular Vaudeville With Native Amateur Talent

Frank Keeney is using the neighborhood idea with wider variations than usual at his theatre in Williamsport, Pa., in addition to his feature pictures. He has local talent in jazz bands, quartets, acrobats, singers, and so on coming from the surrounding towns, replacing vaudeville acts formerly booked.

Keeney says the scheme is the best business getter he ever tried. Keeney also owns a stable of race horses. Amongst the runners is "Dominique," which won six straight races for him.

"FOUR HORSEMEN" REPEAT

The Loew circuit, after trying it out in one house, have booked "The Four Horsemen" over the circuit, starting May 19. This will be the first time a picture has played a repeat over the Loew circuit.

INSPECTORS PREVENT VAUDEVILLE AT RIALTO

Another Vaudeville Management Suspected—Pictures Only Played at Opening

The Rialto, a new theatre at Jamaica, L. I., which was to have assumed a combination vaudeville and film policy starting Sunday, was forced to confine its program to pictures only, when city authorities advised the management the house was not properly equipped and that it was therefore illegal to present a theatrical performance. Absence of an asbestos curtain, sprinkler system back of stage and dressing rooms was detailed as the lacking equipment.

Vaudeville is being given in a number of picture theatres in various cities in New York without hindrance from building inspectors. The Rialto is the first known case where proposed vaudeville was interfered with by authorities. It is reported a complaint was lodged against the house by another vaudeville management.

William Fox has conducted a vaudeville theatre in Jamaica for some years without opposition. The location is in Queens Borough of the City of New York.

Following Variety's forecast last week that 1,000 film houses would play vaudeville to supplement pictures next season, one of the dailies in reprinting the story stated that many such theatres with the mixed programs in view were not properly equipped. It was intimated from other sources, however, that the daily did not check up on the supposed building handicaps. Most of the larger picture theatres are of modern construction and permission for vaudeville is expected from authorities although the houses may not conform strictly to the building codes.

A four-act bill was booked into the Rialto. The management made a settlement with three acts on the matter of salary. Loney Haskell, who was to have appeared in the show, was retained and made an announcement at each performance in explanation of the failure to present the show as advertised. The town had been heavily billed.

KEITH'S, INDIANAPOLIS

Keith's, Indianapolis, a big time full week on the Keith Circuit will switch policy for the summer months, reverting to six acts and feature pictures, three times daily and splitting with Keith's, Dayton, or Keith's, Louisville.

The house is booked through the Chicago Keith office. The change of policy follows reports the house was to be booked from the New York Keith office at least for the summer months.

The future location of the booking will be decided this week by the Keith officials.

COUTTS ANNEXES ALBANY

The Majestic, Albany, a former Mutual burlesque house will be added to the John E. Coutts' tabloid circuit commencing Monday with Frank Hunter and the Jam-boree Girls the first tab. The tab will play a full week using two different bills of one hour each. The Empire, Glens Falls, N. Y., will be added to the circuit May 7. Both houses will play feature pictures in addition to the tabs.

ASCOTT AND EDDIE IN FILMS

Charles Ascott and Jane Eddie, a former vaudeville team, have signed contracts with the Handy-Andy-Productions, and are now working on a series of 12 two-reel comedies at the Tech Art studios. The series is from the book of that title, written by Samuel Lever, the old English author. Tefft Johnson will direct and Frank Kennedy will write the titles.



CLARE A. LUTES

Lutes Bros.' new settings and act in one proved sensation.

Manager says: "Lutes Bros. are talk of the town and packed my theatre three days."

Playing Keith Eastern Bookings. Poll's, Hartford and Bridgeport. Direction: MISS GLADYS BROWN W. S. HENNESSY Office.

TOM POWELL, Western Representative.

10 WEEKS IN SUMMER ON ORPHEUM CIRCUIT

Four Weeks on West Coast—Present Summer Route, 11 Weeks in 12

Summer bookings for the Orpheum Circuit will be mostly for 10 weeks. It is planned to keep that many houses open all summer unless last minute changes alter the present arrangement and local conditions force a closing in any of the towns now on the open list.

The four coast weeks, two each in Los Angeles and San Francisco, will be augmented by two weeks in Chicago, and a week in Minneapolis, St. Paul, Kansas City and Milwaukee.

Summer routes are now being issued for 11 weeks to be played in 12 with four of the weeks on the west coast.

A sample bill for one of the summer shows contains the names of Fannie Brice, Clayton and Edwards, Mittie and Tillie, Frank McIntyre and Co., Whiting and Burt and others of nearly equal prominence.

Jack Wilson and Co. were signed to an Orpheum summer route last week and Olga Cook opens the tour at San Francisco April 29. Diero, the piano accordionist, opened a four-week tour of the Orpheum coast houses last week; the Duncan Sisters will be held over three weeks at the Orpheum, Los Angeles, instead of two weeks as originally booked. This will bring their Orpheum bookings up to five weeks.

MUNDORF'S EXTENSIVE TRIP

Harry Mundorf returned to New York Saturday last from Europe following a six months' tour of the various countries over there in search of talent for the Keith vaudeville houses.

Durnig the scouting expedition Mundorf covered 65 cities, including most of the capitals of Europe; crossed the borders of different kingdoms, states, etc., some 28 times. He traveled over 21 different countries.

COAST CIRCUIT'S START

Chicago, April 25. The start of a coast circuit has been made by the Western Vaudeville Managers' Association, through the association booking the Finkelstein & Rubin Palace at Minneapolis.

PIANO PLAYING QUARTET

Pete Wendling, Zez Confrey, Vic Arden and Max Kortlander, the Q. R. S. music roll piano playing quartet, are to invade vaudeville as an act.

Stage Braced for Elephants

Power's Elephants will open a week's engagement at the Palace, New York, next Monday. The booking is in the nature of a showing for vaudeville.

The Elephants are from the New York Hippodrome and were booked into the Palace by Jimmy Dunedin. The stage will be braced to support the extra weight and a similar procedure necessary should they continue in vaudeville.

FREEMAN WITH INTERSTATE

Joins Booking Staff in N. Y. Offices—Formerly Association Booker

Karl Hoblitzelle, president of the Interstate Circuit, the Texan chain of big time vaudeville in seven cities, reached an understanding this week with Charles J. Freeman. The latter will join the Interstate's booking staff in its New York offices in the Orpheum's Circuit's suite at the Palace theatre building.

Freeman's engagement immediately went into effect. He may leave New York Saturday and travel the Interstate time to become acquainted with it.

It is understood the agency office operated by Freeman in New York has been disposed of to another agent. Before starting it Freeman was a booker for the Western Vaudeville Managers' Association in Chicago. He erected a creditable record for himself there but was forced out under the former conditions existing.

The Interstate Circuit has been mainly represented in New York by Arthur Denman, who will continue in its New York office.

BAND CRAZE LASTING INTO NEXT SEASON

Booking Men Say More Novelty Must Be Inserted—Some Can Repeat Vaudeville Dates

The band craze will hold over another season in vaudeville circles booking men say, but the musicians will be compelled to produce novelty effects and add more entertainment to be in demand for the best bookings.

Intense rivalry between the 30 or 40 bands and musical turns that have been seen in the New York houses, has put a premium upon "effects" and novelties for next season.

The straight musical act won't attract much attention unless it is up to the standards set by the larger bands.

Some bands will repeat around the big time circuits.

MCGREEVYS STILL AT IT

Wife Secures Injunction Against Husband's Interference

Chicago, April 25. The troubles of Rose Doyle McGreevy, of Doyle and Wristen, and Frank McGreevy, her husband and formerly her partner, continue to bring them notoriety.

The latest is an injunction obtained by the wife to prevent the husband from interfering with her act.

The couple met in a restaurant and McGreevy reviled his wife until ejected by the waiters, which was the foundation of the last legal step.

COLONIAL'S SUMMER POLICY

The Colonial, New York, will switch its policy May 14 when six acts and a feature picture split week will replace the present big time policy. The house will play twice daily.

Johnny Collins will continue to book the Colonial during the summer, in the nature of an experiment to determine how long the Colonial can remain open.

The decision to try the policy followed the success of the six act bill which preceded the Harold Lloyd feature this week. Two acts were dropped to allow for the length and cost of the feature. The house did unusual business the first three days of the week.

Manager With I. A. T. S. E.

San Francisco, April 25. Roy Stevenson, manager of the local Pantages house, has resigned. He will devote his time in the future to organization work for the I. A. T. S. E. (stage hands union).

FRISCO GROSSES

San Francisco, April 25. "The Pepper Box" in which Sophie Tucker is starring at the Century, played to a little better than \$10,000 in eight days.

Koh and Dill at the Columbia, on their two weeks' return engagement drew \$8,000 the first week.

Walter Whiteside in "The Hindu" at the Curran grossed \$10,000 on the week.

DAMAGES FOR ARREST; SPENCER VS. GILLEN

Dancer Accepted Watch From Married Man—Wife Found It Out

Chrystal Spencer, dancer, arrested on the complaint of John J. Gillen, of the Gillen Auto Truck Co., Brooklyn, that she had stolen a diamond and platinum watch from him, (which charge Magistrate Corrigan threw out of court) has instituted an action for damages through Frederick E. Goldsmith, alleging defamation of character, false arrest and malicious libel.

In the West Side Court, Miss Spencer told Magistrate Corrigan that at a luncheon which Gillen gave as a birthday party for her, before witnesses, Gillen presented her the watch, valued at \$450. She knew he was married as he had informed her that he was securing a divorce from his wife. She received a shock six weeks later when Gillen, over the phone, asked her to return the watch as his wife had become aware of the present.

Miss Spencer took the matter under advisement and consulted friends who figured the marital troubles of Gillen in no way altered the fact of the gift. She decided to hold the watch.

A further thrill arrived when Miss Spencer's apartment was captured by the enemy in the guise of Gillen's wife, brother-in-law and several others who forced their way in. They loudly denounced Miss Spencer as a thief, charging she had stolen the watch from Gillen, and which charge Gillen, arriving later with two police officers, asserted was correct.

Miss Spencer was arrested and released on \$500 bail. At the hearing Gillen told the court he had only shown the girl the watch and she had refused on several occasions to return it, although he had asked her almost every day to do so. Gillen had no alibi for the fact that for weeks after the watch incident he had lunched and had late suppers with Miss Spencer and made her several other valuable presents.

Gillen had no witnesses; Miss Spencer had six, none of whom were called as the judge stated after hearing Miss Spencer, dismissed the case. Gillen's attorney objected and asked for a jury trial. Magistrate Corrigan replied a jury would laugh the case out of court.

Miss Spencer had to vacate her apartment owing to the scandal and several embarrassing incidents since are alleged as the result of Gillen's action.

SECRET "KING TUT" BALL

Best in 3,000 Years, at \$10 Per—Ladies Welcome

A secret "King Tut Ball" is to be given tonight (Thursday) by mechanical representatives of the music industry, who expect to throw the nearest thing to an original Egyptian orgy seen in 3,000 years. The place where the affair is to be held is not announced, but will be revealed over the phone to those who mail to the committee in charge the admission fee of \$10.

The circular states "lady friends" are most welcome, but that male guests must be regular fellows, as this is not to be a literary evening and is not likely to be reviewed."

GUS SUN'S NEW BOOKINGS

Chicago, April 25. The Star and Midway theatres here, and Columbia, Detroit, playing vaudeville, are now being booked by Gus Sun.

Butterfield's New Bay City House Chicago, April 25.

W. S. Butterfield and associates have decided to build a new theatre, seating 1,600, in Bay City, Mich., which will be known as the New Orpheum. Ground will be broken July 1.

BIRTHS

Mr. and Mrs. Michael Goldreyer, April 22, at their home in New York, son. The father is one of the "two Mikes" who produced "The Last Warning." Mike Mindin became a daddy for the second time about six weeks ago.

The Irving, Carbondale, Pa., a new 2,000-seat vaudeville picture house, is playing the Keith popular priced bills booked by John Duly. The house opened two weeks ago. It is a split week playing four acts and pictures.

REVIVAL OF "FLASH ACTS" SEEN BY PICTURE HOUSE DEMAND

Girl Turns Disappeared When Bands Replaced Them—Producers See New Field in Film Houses Turning to Vaudeville

Vaudeville producers are to revive the "flash" acts in revue form with girls for next season, on account of the new booking field opened up by the picture houses which are turning to vaudeville for added attractions.

The girl or flash act has practically disappeared from this season's vaudeville bills, replaced by the bands. Last season the "flashes" were as numerous as the bands are now but the producers became discouraged when this type of act became played out.

The production cost of the flash and the difficulty of selling it for a sum which would allow a fair profit to the producer and enable him to get back his initial outlay coupled with the apathy of the bookers after a season of flash acts on nearly every bill kept this type of production out of the field this year. The band craze replaced the former flashes and numerous producers had to send expensive productions to the storehouse.

With the bookers of the picture houses exhibiting an interest in acts of this type has come a demand for the girl act for the picture houses. As a result several of the vaudeville producers have approached the picture bookers on the subject and report enough encouragement to indicate a revival next season for the picture bookings.

SUMMER SALARY 25% CUT STARTS THIS WEEK

Big Time Booking From Week to Week—Houses Are Closing

The summer salary scale which is about 25 per cent, below the standard vaudeville salary, went into effect this week around the vaudeville booking offices.

The Keith office is booking acts from week to week to enable them to cut down the shows and salaries as fast as instructed.

A spell of warm weather will bring the booking offices to a summer policy by increasing the number of houses closing or installing fewer acts and pictures or straight pictures as a summer policy.

The metropolitan Keith houses will follow last season's closing schedule. The Alhambra will be the first to discontinue vaudeville with a stock policy starting May 1. Royal, Bronx, will close about June 1, and the Colonial some time in May. The Palace, Riverside, Orpheum and Bushwick, the other Keith New York big timers, will remain open all summer.

SHUBERTS' POP SHOWS RANK WITH BURLESQUE

Reproduced Winter Garden Pieces Playing With \$3,000 Overhead

Next season's Shubert road musical shows will be limited to a very moderate overhead. Not more than \$3,000 weekly will be allowed by the Messrs Shubert for the assembling of the former "Winter Garden" shows, including original costumes and equipment, according to one of their booking staff.

The average burlesque show costs in the neighborhood of \$3,000 weekly to operate. The burlesque producers are not hampered in any way in approaching an actor except in the matter of salary limitation.

Acts approached by Shubert emissaries with propositions for next season's unit circuit are reported as very coy after the dismantling of the Affiliated Circuit offices which operates the Shubert vaudeville units.

With \$3,000 as the top weekly operating item the unit circuit would be forced to play for \$1 top or very close to that figure due to the absence of "names" in the casts.

Sources close to the Shuberts report doubt if the Shuberts can succeed in lining up enough road attractions for another Stair & Haylin pop priced circuit next season. If forced to go it alone it is said Lee Shubert is undecided what course or policy to pursue.

STAGE HANDS OBLIGE ONE ACT TO LAY OFF

Trouble at Pantages—Booked James, Columbus—Manager Says He'll Sue Union

Columbus, O., April 25. The change from Gus Sun bookings to Pantages circuit by the James theatre here has been the signal for the opening of warfare between the local stage hands' union and the James Building Co., which operates the theatre.

The first Pantages bill of seven acts opened last week, but because the stage hands demanded an extra worker one act was forced to lay off during the week. The stagemen issued an ultimatum announcing a strike unless the theatre employed one stage hand for each act.

The bill was reduced, the show played short and settlement of the issue involved will be left to the courts. William James, president of the James Building Co., says he will sue the union for breach of contract.

The initial suit probably will be for \$400, the amount James was compelled, he said, to pay for the idle act under the terms of his contract. Bookings have been made for seven acts a week with the Pantages offices, for 14 more weeks and the theatre may have to pay the idle act each week during this period.

Prior to this week the James used six acts and pictures with the vaudeville booked through the Gus Sun offices.

CLAYTON AND LENNIE BOOKED

Clayton and Lennie will open their return engagement to the Keith Circuit at Keith's, Louisville, Monday, April 30. The act has been routed through the Western Keith office. They were one of the original Shubert vaudeville combinations, but were reinstated by the Keith people after bringing themselves to the attention of the Keith office through an advertisement in Variety.

Barnes and Stremmel, another Shubert combination, last season with the Joe Galtes unit, have cancelled several weeks of Keith bookings, due to the illness of Gene Barnes. Barnes has been ordered to take a complete rest by his physician, following a nervous breakdown.

HOUSES CLOSING

Columbia (vaudeville) in Davenport, Ia., closed April 22, though road shows are yet to appear there this spring. The Empress, Grand Rapids and Orpheum, Minneapolis, close for the summer April 28.

GOTTLEB'S ADDITIONS

More Booking Placed With Orpheum Man's Routes

Commencing next season, George Gottlieb of the Orpheum Circuit's New York booking staff will have 14 houses on his route sheet. The main additions will be at Kansas City and St. Louis, also added there, while he will be called upon to furnish the feature acts for five of the Orpheum Juniors in the middle west. The Orpheum's Chicago office will fill in the remainder of the Junior's bills.

The Gottlieb list as now lined up will be Palace and State-Lake, Chicago; Orpheum and Rialto, St. Louis; Orpheum and Main Street, Kansas City; Palace, Milwaukee; Orpheum, Memphis; Orpheum, N. Orleans, with the Junior Orpheums at Rockford, Ill.; Madison, Wis.; Terre Haute, Ind.; Champagne, Ill., and Springfield, Ill.

JUANITA HANSEN TAKES BOSTON BY THE EARS

Surprises Clockers and Bookers—Will Break Bowdoin Square Record

Boston, April 25.

Juanita Hansen, exposing the drug traffic, is unquestionably a draw. The flock of clockers and bookers that spent Monday around the Bowdoin Square reluctantly conceded at midnight that the picture star will shortly be in a position to name a price that will put her in Jack Dempsey's class as a novel booking. The Bowdoin Square plays a 50-cent op and is a tough house to play with a serious talking single. The first line started shortly after 8 in the morning and Miss Hansen's forenoon show was jammed to a house of 90 per cent men, the matinee and evening reversing, with an audience mainly women.

This week's gross will unquestionably break the house record, according to Manager Al Somerbee. The bookers and scouts were visibly surprised at the fact that Miss Hansen held a cosmopolitan audience for 23 minutes. And calling it a cosmopolitan audience is putting the matter politely, as a large slice of the Bowdoin patronage is foreign born and too frequently unable to read picture titles. Publicity splurges came strong, starting with the Sunday issues, there being some resentment at first by other papers, who feared they were helping to exploit a Hearst serial, but this quickly wore off when they found the star available for unlimited publicity.

Joseph F. Lee, who is handling Miss Hansen's exploitation, had the town by the ears Monday night on publicity. The Bowdoin Square, which has always paid top prices for freak singles, broke its own top price on Miss Hansen, it was stated by Manager Somerbee, who added that it looked like one of his best buys as regards what the act would probably have cost him later. The special forenoon show for women only, which comes Friday, will probably be a police-line affair, judging from requests for reserved seats, which are not being used and which means a "rush" house.

KEITH'S, B'LYN., BY 1024

After a stoppage of building operations on the new Orpheum, Brooklyn, of four weeks, construction has been resumed. The halt was caused through a delay in the steel construction plans.

The new Orpheum is located at Fulton, Gold and Fleet streets on a triangular plot, about two blocks from Keith's Orpheum. It is expected the new house will be ready for occupancy by Jan. 1, 1924. It will seat 3,000 and will rival if not top Keith's Palace, Cleveland.

A Keith official said this week it was not decided whether the old Orpheum would play small time vaudeville or stock when the big time Keith's shows were transferred to the new Orpheum.

THEATRE ON MILL SITE

Chicago, April 25.

The site of the Green Mill garden, opposite Balaban & Katz's Riviera Theatre on the North Side, has been purchased by that firm and the plan is to build a theatre on it. The expectation is to start construction on the new theatre within six months.

The Riviera may be devoted to vaudeville of the Junior Orpheum brand when the new picture house is opened.

BOOKER AND PRODUCER FINED OVER BOOKING

Rule Infraction Costs McCaffrey One Month—Maddock Out for Two Months

A mix up in the booking of Charles Maddock's "Laces and Ladies" for the first half of the current week resulted in the suspension of William (Bill) McCaffrey, Keith's big time booking man, for one month and Charles Maddock, producer of the act for two months, from the Keith office, following an investigation.

The suspension of McCaffrey is the first time in the Keith Exchange a booker has been similarly disciplined.

The facts concerned followed a verbal booking of the turn between McCaffrey and Maddock for the first half of this week at the Keith booked house, Union Hill. Harold Kemp, one of the bookers in the pop priced Keith's department had put in a confirmation slip for the act following a conversation between Maddock and Brick Taylor of Philadelphia, owner of one of the Kemp booked houses. Maddock, thinking the contemplated booking in the Kemp house was for the last half of the week, didn't notify McCaffrey.

It is a booking rule in the Keith office that a booker must "put a slip in" for an act immediately upon booking it. This McCaffrey failed to do with the result Kemp's slip was recorded when McCaffrey's went through.

This left the act booked for the first half of the week in two different houses. McCaffrey was disciplined for violating the "slip" rule. He is one of the younger bookers in the organization with which he started as an office boy, and his suspension is thought to be an object lesson to all of the Keith's bookers to follow rules prescribed instead of falling back on "custom." Arthur Blondell, Keith's middle western-booker will handle McCaffrey's books during his suspension period.

Following the tangle over the Maddock act the agents and bookers of the Keith organization were ordered to confirm any booking of an act immediately. Agents with assistants representing them on the big and small time floors were instructed to check up frequently on the booking of an act to avoid conflict of a similar nature in the future.

ASSN. RESIGNATIONS

Jack Stratton and Jake Elias Out—Elias Auditor for 15 Years

Chicago, April 25.

Jake Elias, auditor of the Western Vaudeville Managers' Association for 15 years, has resigned. He announces his retirement.

Charles Scherer has replaced Jack Stratton as publicity manager for the association. Stratton also resigned.

L. I.'S MOST ELABORATE

The most elaborate theatre on Long Island will be opened May 14 at Lynbrook, L. I. It is to be named the Lynbrook and seat 2,100.

The Woolworth concern has leased all the stores and office room on the ground floor as well as the basement.

Gustave Kehr is the manager and principal promoter.

William Fox has leased the house for a term of years. The house will play vaudeville the first three days of the week and two two-day splits of pictures the last half.

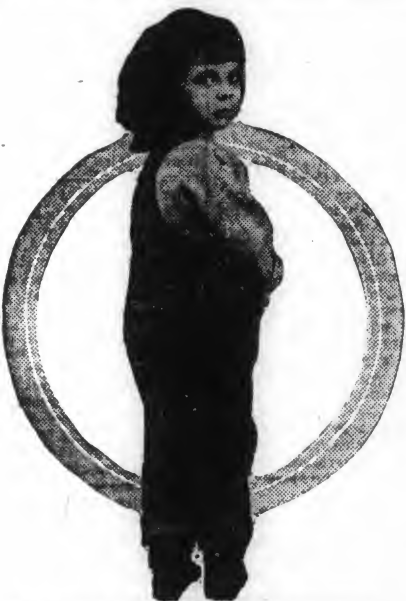
The Central, Cedarhurst, L. I., a newly completed 1,650 seat house opened last week with a straight picture policy under the management of Lloyd L. Craft. The house is owned by the Cedarhurst Construction Co. of which Crafts and Louis N. Moss are officers.

Miss Hansen Booked Independ.

Boston, April 25.

The booking of Juanita Hansen, the former picture star, for the Bowdoin square was handled by an independent local agency and not by C. Wesley Frazer of the Boston Keith's office. The house books independently with the bills supervised by Al Somerbee, its manager.

The Bowdoin square is controlled by the Doc Lathrop interests in conjunction with the Howard, Boston, the Columbia, La Jolla, which stand.



PATRICIA VALENTINE

NOW APPEARING IN PERSON WITH HER MOTHER AND FATHER,
VALENTINE and BELL

AT B. F. KEITH'S RIVERSIDE, NEW YORK (This Week (April 23)

Direction, CHARLES BIERBAUER

STOCK OPPOSISH

Palace, Jamestown, N. Y., Engages
Hodges Musical Company

New Orleans, April 25.

The Jimmy Hodges musical comedy stock will close here at the Tulane Sunday, to open indefinitely at the Palace, Jamestown, N. Y., May 8 under a large guarantee from its management. The latter is paying the company's transportation to that point.

The engagement by the Palace is believed to be an attempt to erect opposition to the Keith-booked vaudeville bills in Jamestown. Variety last week printed that the Palace had been barred from securing Keith-booked acts.

Manager is Mayor of Rock Island, Ill., Chicago, April 25.

Walter Rosenfield, associated with Joseph Hoppe in the operation of the Ft. Armstrong Theatre at Rock Island, Ill., was elected Mayor of that city at the election held last week.

HIGH TRANSFER CHARGE

Acts Complain of Gypping—Talk of Cooperative Transfer

Complaints are made over what vaudeville acts claim to be excessive transfer charges. It costs an act as much to transport one trunk on a Sunday night now from 42nd street and Broadway to 125th street as it did three or four years ago to transfer four or five pieces of baggage, it is said.

The excess charges are claimed to be a general practise among transfer people, with all about the same when it comes to "gypping."

There has been some talk of calling a meeting of acts for the purpose of forming a co-operative transfer organization, but the movement seems to lack some one to take the initiative.

The transfer people generally place the blame for the high prices on the cost of operation, increased labor costs being mainly responsible.

PAUL ALLEN, AGENT, ON THE GYP AGAIN

Complaints in District Attorney's Office—Obtained Funds Through Fraud

Paul Allen, the vaudeville agent, on the gyp again according to complaints registered with the district attorney's office yesterday (Wednesday). Allen is alleged to have borrowed \$200 from the vaudeville act "Loves Caprices," representing the act was booked on one of the independent circuits and other sums from the following acts on the same representations.

Haley and Trebor, \$50; Nolan and Love, \$75; Three Jeannettes, \$25, and probably others. The acts were awarded after applying for bookings through the Al and Ben Dow agency in the Gaiety Theatre building, of which Allen is an employee. The agent in charge has been ill for the past week with Allen in sole charge. His methods said to have been to show the acts contracts for more money than they asked for and to borrow a large part of the difference in salary. The contracts were either phony or real ones filled out by Allen.

He recently attempted to purchase a ring from Satz, the Times Square jeweler, tendering a check for \$600. Inquiries by Satz developed Allen had opened an account in an out of town bank with a deposit of a worthless check for \$1,500. He offered Satz a check drawn against this amount.

JAP SINGER LEAVES NO. 2

San Francisco, April 25. Haru Onuki, the Japanese prima donna, left the bill at the Orpheum matinee after her first number, claiming to be ill. It is stated the real reason was that she had been placed in the second spot.

After that the prima donna declined the Oakland week because of her position on the bill and proceeded to Los Angeles without notifying the management.

Frances Ross (Adler and Ross) filled in for the balance of the Onuki engagement at the local Orpheum.

RETAIN W-B. NAME

Frank Wirth, George Hamid and Phil St. Leon, who recently absorbed the Wirth, Blumenfeld Fair Booking Association, will continue the firm name for the balance of the season. It is necessary to prevent confusion as all of the fair contracts are in the name of the firm.

Hamid owns and equal interest in the agency with Wirth and St. Leon, although it was first reported he held but a third of the stock.

HIPPODROME DEALS

(Continued from Page 1)

Inspection of the house with a view to ascertaining its suitability as a place for the presentation of "The Miracle." During the week it was stated that Gest had proposed renting the house for the presentation there of the Reinhardt production, and from one source the information came that the realty corporation did not want to rent the house, while from another direction it was stated that Gest had practically closed his deal.

Charles Dillingham is also said to be personally trying to arrange a deal whereby the property could be purchased. If he is successful in this it will mean that he will continue to conduct the house. In addition to these bids several outside realty operators are working on the project with the view to taking over the property and leasing it for a period of possibly five years at a rental that would cover the overhead on the building, feeling that in five years' time the property value would practically increase 100 per cent. through the removal of the Sixth avenue elevated road, which would be changed to an underground system of transportation, which would change the entire aspect of the avenue and make it a second Fifth avenue in the matter of traffic.

At present it seems that the realty corporation want to rid themselves of any connection whatever with the Hippodrome and incidentally any association with the amusement business. An annual rental for the house is at this time figured at something like \$250,000. The purchase price that is at present set is \$3,000,000, with the building listed as \$1,000,000 and the site at \$2,000,000. The deal according to a number of people who have been making an investigation of the

proposition could be swung at this time for approximately \$500,000.

Just what plans are in mind of a number of those who are figuring on taking over the house is a question, but seemingly all are pointing toward one means of finance. It looks as though the bill in the future, if the plans of certain people mature, will number about 100,000 people in this country who will hold an interest in the house through a stock flotation in which the shares will be marketed at approximately \$25 each.

It is figured that on this basis \$2,500,000 could be raised and this would enable anyone to take over the house and operate on a basis that would return something like five or six per cent. on the investment.

10 PER CENT FOR AGENCY

(Continued from page 1)

and the meetings since he was appointed general executive of the P. M. A. have been conducted according to rule. Last week's meeting developed discussions which were not in order and it was decided to adjourn. There was no doubt about a sharp cleavage in the comment on cut rates.

Despite the differences the action of the meeting was further assurance that the central ticket agency would actually be created between now and the beginning of next season.

Among managers generally there is no show of confidence that the idea will prove practical or successful and even some of those closest to the central office plan feel the same way. But the managers declare they promised a solution of the ticket problem and will show good faith to the public.

The display of feeling among members is not limited to cut rates. One manager at a recent meeting sharply remarked that the leading producers attended meetings only when something of interest to them was programmed. The members referred to were Lee Shubert and A. L. Erlanger.

Another phase of the ticket situation is the declaration that the P. M. A. and the sponsors of the central ticket agency do not desire to put other agencies out of business. It is stated the brokers will be privileged to lay tickets at the box office price from the central office, but that they must resell them on the same basis of 10 per cent. In other words, the agencies would have to limit premiums to 25 cents for each \$2.50 ticket. The legal basis of premium set by the state is 50 cents, also recognized by the government as a fair premium in its admission tax laws.

It is understood the central office will count on the other agencies for distribution. Broadway ticket brokers declare it is impossible to operate on a 25 cent premium. The McBride Agency, which has been in existence for 50 years, has a cost system worked out, proving an expense of over 29 cents to put each ticket across the counter. The cost of a \$2.50 ticket will be \$3.02 in the central office as against \$3.30 in the 50 cent agencies now. The extra two cents is the government tax on the premium. At present some agencies sell a single ticket for \$3.27 1/2.

There has been no definite plan for the actual promotion of the central office. It is fairly certain, however, that the P. M. A. will not finance it. Joe Leblang is ready to provide the necessary capital, but the venture may be placed on a corporate basis. Profits, if any, will go to stockholders, who are expected to be managers of theatres. Leblang has promised to devote his efforts to putting the new office into service, but will have no salary, he being willing to invest in the office and take chances of making a profit.

Leblang takes the position that the central office aims to improve theatrical business. He declares it will be the first time that Broadway's theatres will be organized from a ticket standpoint and that it is an industry which should be organized. Leblang also believes the cut rate agency must also exist as an aid to the weaker attractions.

The cut rates are regarded as a necessary evil by some managers, while others believe bargain tickets should be done away with entirely. One producer with a current attraction which he claims commands \$5 and \$7 a ticket at the agencies (although the box office price is \$2.50) stated he used the cut rates to dress the theatre in the early weeks and that that method of distribution has some value. Other managers recognize the aid of cut rates in prolonging a run.

On the other side there is a strong group of managers that declare it is impossible to sell balcony



LEDA ERROL

Sister of LEON ERROL (the brilliant star of "SALLY" fame). Miss Errol now featured in C. B. MADDOCK'S production, "THE SON DODGER." BOOKED SOLID.

tickets at the box office, because of the grip the cut rates have on that class of patronage. They insist that cut rates must be thrown out; if business is to be improved. That class of managers refuses to permit attractions to use cut rates. These managers are for cutting the price at the box office as necessary to prevent purchasers turning away.

Leblang states he believes the cut rates a good thing for show business. His theory is that there always will be weak productions which cannot draw and must resort to bargain tickets. He claims if there were no such avenue, houses would be compelled to go dark frequently. He also says he has never asked for tickets from a theatre which the house could sell at its box office.

Leblang has gone on record against "two-for-one" tickets, which is another form of cut rating, whereby cards are distributed and upon presentation at the box office permit the holder to buy two tickets for the price of one. The cut rate king explained such methods did more to degrade theatres than anything. Lee Shubert insists the two-for-one method be continued and discussions along that line have engrossed Leblang and Shubert several times within the last week.

According to the plans worked out thus far, a manager will be able to place the desired number of tickets on sale in cut rates by an order on the central ticket office. That will apply similarly for the two-for-ones. When parties are arranged for by theatres themselves an order to release the tickets from the central agency would work out about the same.

There will be no actual tickets on sale at the box offices and, although the exact mechanism of box office sales has not been worked out, the order system will probably apply. When a patron busy at the box office, the ticket seller will get into touch with the central office and the location then marked on a slip which is delivered the patron. This slip will be presented at the theatre in the same way as the actual tickets.

As yet no location has been secured for the central office. Commodious quarters are conceded necessary, but big crowds are only expected at matinees, as at present is the rule in the cut rates. Branch offices in Long Island, Jersey and north of the city are also to be established.

Sydney Jarvis posed as the real hero of Broadway on Wednesday. Jarvis Wednesday morning possibly saved the Winter Garden from destruction by fire. While he was in the building adjoining the theatre at 51st street and Broadway he happened to glance at the roof of the Winter Garden and saw a blaze. He called help and used the emergency hose of the building that he was in to play on the blaze on the roof and extinguished it. It was sort of heaping coals of fire on the heads of the management of the house, for it was in front of the Winter Garden that Jarvis was arrested for picketing during the actors' strike.

Long Tack Sam has accepted a tour of the Pantages Circuit until Sept. 8. He will then take a troupe which he will finance himself for a tour through China, Japan, Straits Settlements and India, sailing from San Francisco. The trip is figured to extend over a year and the Long Tack Sam act will not return to the United States until 1925.

OBITUARY

BILLY ALLEN

Billy Allen of Allen and Montrose, died at the Atlanta Hospital Atlanta, April 18, following an operation for appendicitis. He had been ailing for sometime, not knowing the source of the trouble. The team was playing the Keith's southern time when Allen was forced to undergo the operation.

ANDREW MacCOLLIN

Andrew MacCollin, actor and stage director, died April 24 in Ridgefield, N. J., in his twenty-fourth year. The deceased had been on the stage over 50 years, retiring two years ago. At the time of his retirement he was stage director of "Pollyanna" and previously had been with Henry W. Savage and several Gilbert and Sullivan operettas.

RUFUS J. CHILDRESS

Rufus J. Childress, the father of Mabel Elaine of Elaine and Marshall, for several seasons with the McIntyre and Heath show and Virginia Elaine of Doyle and Elaine and of the Carl Roberts Trio, died April 17 in Chicago. The deceased was a well-known newspaperman and author.

The Rev. George C. Houghton, rector of the Church of the Transfiguration, known all over as "The Little Church Around the Corner," died at his residence, 1 East 29th street, New York, April 17. His death is a cause for general regret. It is probable he has consoled and married more theatrical people than any other ecclesiastic in the world. In the history of the Little Church dating back to 1870, there have been but two rectors, Rev. George C. and his uncle, Rev. George H. Houghton. It was during the incumbency of the latter the incident from which the Little Church derived its appellation, occurred.

A prominent actor of his period, George Holland, died in 27th street near Madison Square, then an exclusive residential section. A group of his actor friends, headed by Joseph Jefferson, gathered to arrange for services and the funeral. They approached the incumbent of the Marble Collegiate Reformed Church, 1 West 29th street, with the request he officiate. The request was denied owing to the prejudice existing against the profession, but Jefferson was informed "there is a little church around the corner which may accommodate you." Jefferson's reply, which has become theatrical history and repeated wherever actors congregate, was, "God Bless the Little Church Around the Corner," and that church has ever since held a warm spot in the hearts of professional people.

The minister who unwittingly made the Little Church famous, recently passed away, but lived to regret his uncharitable action and frequently expressed his sorrow for it. The Rev. George C. Houghton was a conservative idealist, kindly and of a sympathetic nature eminently fitted to carry out the traditions of the affectionately termed "Little Church Around the Corner."

A crowd on West 46th street Tuesday afternoon was started when a man came flying out of the Goff men's wear shop, got a row of filflaps and a neck fall, got up and ran toward Eighth avenue, with Goff Phillips in pursuit. It appears that Goff was waiting on a customer, who took off his coat to try on another. He laid the coat on a table near the door. The stranger walked in, abstracted the wallet from a pocket and was about to decamp, when Goff, who has not forgotten the manhandling tricks he learned while with the John L. Sullivan show, gave him a flying tackle, recovered the wallet and proceeded to maul the intruder, who, however, got away.

The will of Thomas Grant Springer, who died December 26, was admitted to probate. The estate is valued at \$1,500 and is bequeathed to the mutual aid organization composed of employees of the printing firm of Redfield-Kendrick-Odell, Inc. The deceased has a wife and son whom he had not seen for several years.

The Emery Brothers, owners of three theatres, the Emery, Majestic and Rialto in Providence, will open the Le Roy, Pawtucket, Monday night. It will seat nearly 3,000.

Harry Hanson

Harry Hanson, formerly known as Harry Leopold, of Leopold and Green, died suddenly in a restaurant at 491 Seventh avenue, April 9. He had told the waiter he was feeling badly. After served with a cup of tea, the waiter noticed Hanson was sitting in an unaltered position. He spoke to him and shook him, discovering he was dead. Leopold adopted the name of Hanson when he joined John C. Fields, to perpetuate the team name of Fields and Hanson, (comedy musical act) vaudeville asset 20 years ago. Since Fields died Hanson played in other acts until two years ago when illness overtook him.

Hanson has no near relatives as far as could be ascertained.

Leonard Rubel, for the past 30 years financial secretary of the local stage hands' union, died last week in Washington, two weeks after an operation for cancer at the George Washington Hospital. He was known to every one interested in theatricals in Washington, having held the position of property man in nearly every one of the local houses and through his active work for the interests of the union with which he was so long identified. The deceased was born in New York and was 64. He is survived by his widow, Emma Chase, and a daughter, Eunice Clemmer. The local lodge of Elks conducted the funeral services.

The mother of Mrs. Howard Nelson died of old age ailments at 84, April 4, in St. Louis. Mrs. Nelson

In Fond Memory
of
S. K. HODGDON
H. A. DANIELS

(Carrie B. Lowell) was with the Woodstock stock, Kansas City, also in vaudeville with Charles Hoey (Hoey and Lowell).

The mother of George Oppel, stage manager of Keith's 31st St., New York, attacked with pneumonia April 21, died April 22.

The mother of Charles Lowe (Lowe and Stella) died April 6.

The father of Marcus Helman died April 24 in Syracuse, N. Y.

IN LOVING MEMORY
OF OUR BELOVED
CATHERINE POWELL
Who Died April 26th, 1920.
Our only consolation is as each year
passes our missing our darling is
dearer.
Mother, Brother, Alfred

after ailing for over a year. Mr. Helman is president of the Orpheum Circuit.

The mother of Leone Dupreces (Leone and Dupreces) died in Chicago April 17.

The mother of Nat Leipzig died April 19, in Detroit, Mich., aged 80. Seven sons and a daughter survive.

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ADDRESS

Variety, New York

W. W. COLE'S WIDOW'S ESTATE BEFORE COURT FOR APPRAISAL

Echoes of Circus Man's Death in 1915—Left Over \$2,000,000—Contest Over Widow's Will—Actors' Fund of America Remembered Among Others

Surrogate Foley, of New York, last week appointed Transfer Tax State Appraiser Buckley, of the New York office of the State Tax Commission, as appraiser of the estate left by Mrs. Margaret C. Cole, widow of William Washington Cole, millionaire circus man, for the purpose of assessing whatever taxes may be due to the State under the inheritance tax law.

Mrs. Cole, who was one of the first circus men of this country and the managing director of the Barnum & Bailey circus in 1906, died March 10, 1915, at the age of 66, of pneumonia, at the Hotel Biltmore, New York, leaving a will executed June 5, 1900, directing that his \$2,231,315.71 estate be divided as follows:

Margaret C. Cole, widow, who died May 14, 1920, \$200,000, all of the household goods, clothing, papers, books, pictures and jewelry, and two-eighths of the residue.

George Ernest Cooke, cousin, \$20,000; Henry Cooke, uncle, William Henry Cooke, Victor Cooke, Frederick Cooke, Henry Boswell, James Boswell, Henry Sprake, Leicester Alfred Cooke, Talbot William Cooke, Leon Douglass Cooke, Amy Sprake Ray, Susie Sprake, Clara Sprake, Rebecca Sprake Mengler, Maude Sprake, Harry Sprake, Mrs. H. Linley, Emily Gaudier, to each of the children of the late Harry Welby Cooke, cousins; Florence B. Needham and Louisa Needham, friends, each \$5,000.

The Presbyterian Hospital, \$20,000; the New York Association for

Emma Lee, Mary A. Adams, George H. Adams, Edith Richards Caples, and Etta Adams Clouston, cousins, each a life interest in a \$6,000 trust fund. James E. Cooke and Henry Cooke, each a life interest in a \$5,000 trust fund.

The remaining six-eighths of the residue equally between George Ernest Cooke, Rosina Cooke Adams, John William Cooke, John Henry Cooke, Jessie Richards and William A. Richards.

Mrs. Cole directed that all inheritance taxes be paid out of the residuary estate and also said that if any of the six named residuary legatees died before him, "then I give the share of the one so dying to his or her heirs or next of kin."

Because several of the life-trust fund beneficiaries failed to survive him leaving descendants, the question was raised in the New York Supreme Court in accounting proceedings whether the principal of such fund should go to the descendants of such beneficiary, or to Mrs. Cole. The Supreme Court ruled in Mrs. Cole's favor and an appeal was taken by the descendants to the Appellate Division.

Mrs. Cole, who lived at 449 Park avenue, New York, was laid to rest beside the body of her late husband in Greenwood Cemetery. By her will, over which probate there was a contest before a settlement was made out of court with the contestants, she directed her net estate be divided as follows:

To four brothers and sisters, only

NO "MITT JOINTS" IN CARNIVALS—MAYBE

Legislative Committee's Ambiguous Wording—Fortune Telling Included

Chicago, April 25.

There are to be no "mitt joints" around carnivals this season, according to the decision of the executive board of the Showmen's Legislative Committee of America. The prohibition is worded rather guardedly, but everyone in the outdoor show world knows what it means:

"All Gypsies prohibited from being around, associated or connected with outdoor amusements."

The ruling is meant to bar all fortune telling with carnivals, but owing to the great revenue that this brings to such attractions the wording had to be accomplished in such a way as to leave possible leeway for stunts of this kind with big and important carnivals, which dominate the executive committee, and thus regulate the activities of Tom J. Johnson, dictator of outdoor show business in name if not in fact.

The "mitt joints" have been the source of a great deal of complaint in recent years. It is the easiest money which comes into the coffers of the carnival owners and the activities of the fortune telling squads are directed in such a way as to prevent publicity excepting on rare occasions. If such workers pull down a single come-on in a week for \$1,000 it is a big profit for the overhead is very small. When it is stated that it is nothing unusual for one rich haul like this to be effected every week and often half a dozen big hauls in 24 hours the possibilities of getting coin are made plain.

The carnival owners generally share 50-50 in the takings and only provide transportation and board for the principals and come-ons.

LEGISLATIVE COMMITTEE HAS CHARTER AS ILLINOIS CORP.

Objects Are Mutual Protection, Oppose Unjust Criticism, Eliminate Questionable Shows—Beckman, Lachman and Sheesly Directors

HIGH LICENSE WARNING N. Y. City Ordinance Makes Threat, Then Is Shelved

No new action was taken this week on the proposition before the New York Board of Aldermen to raise the license for carnivals and circuses from \$25 to \$100, and then to \$50 for each stand, and the unexplained shelving of the proposal.

Only a fortnight ago the proposed ordinance was revised to put the fee at \$50 instead of \$100 in a compromise between aldermanic factions, and it was intimated that in the new form it would go through.

Now the view of the showmen is that the ordinance will be permitted to ride along without action indefinitely, but in such a position that it can be revived almost overnight and enacted promptly.

Under the circumstances the ordinance stands as a constant warning to visiting carnival men that they must run clean shows, keep the authorities clear of citizens' complaints, and operate well within the moral and ethical laws. Carnivals are running—there are five now in Brooklyn, on the old circus lot, down in Red Hook section, and two out East New York way—but they are operating under temporary permits.

The interpretation cited is in no way inspired by the authorities, but is the opinion expressed by showmen to explain the odd situation in relation to the proposed ordinance.

The Showmen's Legislative Committee of America was granted a charter in Cook County, Ill. April 20 under which it proposes to function for the purposes outlined in its articles of incorporation. It will be governed by an executive committee of 31 directors serving a year.

Among the committeemen elected for the first year appear the names of Fred Beckman, Walter Lachman, John M. Sheesly and Wilmer Hildreth, the last named reported a representative of the Donaldson interests.

The others are Edward A. Hock, Larry Boyd, Beverly White, James Campbell, Walter Driver, C. F. Eckhart, Z. R. Fisher, Nate Gellman, S. W. Glover, Max Goodman, Rubin Gruberg, Walter Hildreth, E. H. Jones, Johnny J. Jones, W. A. Kelly, Con T. Kennedy, H. G. Melville, Col. F. J. Owens, S. H. Anshell, A. H. Barkley, Milt Morris, N. Shure, E. C. Talbot, H. C. Travers and Walter Lewis Wilson.

In this list there is no surface representation of the Muggivan-Ballard-Bowers interest nor are the Ringlings concerned by name with the movement. It is reported that the French "Licks" circus men are not interested in the scheme. On the Ringling side the only connection is through the Donaldson connection, outdoor showmen having it freshly in mind that Charles Ringling was introduced to the Toronto convention last winter by Donaldson himself and it was Ringling who made the plea before the convention for cleaner shows and for fair dealing with the public by the carnival men.

The objects of the Legislative Committee are set forth as follows in the articles of incorporation:

"The object for which it is formed is to bring together the owners and managers and their employees of all outdoor amusements, as well as the manufacturer, wholesaler, jobber and supply man and their employees doing business with outdoor showmen into one association for mutual benefit, advancement and protection of its members; to promote a feeling of good fellowship among its members; to counteract unjust criticism; to oppose unjust legislation affecting any branch of the outdoor amusements and to bring about a movement for uniform laws governing the outdoor amusement profession and to compel all persons connected with the shows and amusements to give clean, moral and wholesome amusements of every kind and nature, and to keep good faith and fair dealing with the public."

The postoffice address of the committee is 155 North Clark street, Chicago.

SELLS-FLOTO ON ROAD

Ends Entirely Successful Chicago Engagement

Chicago, April 25.

The Sells-Floto ended its 16-day engagement at the Coliseum Sunday going "over the top" in fine style and establishing a record for business which has given encouragement to outdoors people generally. The gross business is said to have reached \$165,000. The show opened its road tour at the Peru, Ind., winter quarters Monday and visited Indianapolis Tuesday for one day.

The engagement at the Coliseum was highly successful in every way. The performance was generally voted as exceptionally pleasing and there was no unpleasant happening during the engagement, directly concerned with the performance. The death of Lillian Lola Palmer, aged 36, wife of "Judge" A. B. Palmer, on April 16, cast a shadow around the big show, as did word of the death of Ralph Young, of the Ringling advance staff, who had many friends with this show. There was an average of one accident a day during the Coliseum engagement, but these were looked after by Dr. M. M. Moore, secured after the opening as physician with the show.

The other two Ballard, Muggavin & Bowers shows open next Saturday—the Hagenbeck-Wallace at Louisville, and the John Robinson at Marion, Ind.

BENTLEY BROTHERS OPEN

Pittsburgh, April 25.

Bentley Bros. Circus, a two-car, two-ring circus with Winter quarters at Johnstown, Pa., opened Monday at Dubois, Pa.

Harry Dunkel is general manager, and Harry Bentley, treasurer. Joe Perry is in charge of concessions and side show, while Jean Schreiber is lot superintendent.

For a small show, a good program is arranged—two riding acts, a dog and pony combination that work three acts, and nine other ground and aerial acts with six clown bits complete the show. H. B. Scott is ringmaster.

The show will play Western Pennsylvania, Ohio and West Virginia.

Walter L. Main

April 26, Kittanning, Pa.; 27, Butler; 28, New Kensington; 30, McKeesport; May 1, Greensburg; 2, Latrobe; 3, Indiana; 4, Windber; 5, Phillipsburg, Pa.

TENT STOCK SHOWS

Good Season Looked For—All Mid-West Companies Going Out

Chicago, April 25.

All of the former tent stock companies traveling mid-west territory are going out again, as far as can be learned, and a few new ones are entering the field.

Robert Sherman and George Sweet, mid-west tent show managers, declare every indication points to a successful season.

Most of the companies open between April 30 and June 15.

CURB ON FAIRS

Bill Would Deprive Offending Societies of Funds

Albany, N. Y., April 25.

Frank H. Lattin has introduced a measure in the Assembly which would exclude any agricultural society or exposition from participating in state moneys for fairs, if, after hearing, complaint that indecent shows, gambling devices and games of chance are being permitted, is found by the commissioner of agriculture to be true.

ABANDONING STAKE RACES

Buffalo, April 25.

Stake races are to be abandoned by over half the county fair associations in Western New York, it was announced at the meeting of the racing secretaries for the fair organizations held here on Thursday. Brockport, Albion, Warsaw, Little Valley and Hornell will abandon their race programs, due to lack of entries. Hamburg, Batavia and Lockport will retain their stake races, a fair number of entries being staged.

BOY WITH "PIG EYES"

The sixteen-year-old boy, who had a major surgical operation performed on his eyes in a Newark eye hospital several weeks ago, the corneas of the eyes of a pig being grafted on the patient's eyes, is an attraction of one of the Surf avenue freak shows at Coney Island.

Circus Man in Jam

Los Angeles, April 25.

Saint Millard, outdoor showman and promoter of the Temple Circus here, has been placed under arrest on a charge of having passed worthless checks.

N. Y. CIRCUS IN ARGENTINE

Chicago, April 25.

The New York Circus, advertised as a "Gran Compania Norte Americana," is touring in Argentina. It has Capt. Schweyer and five lions, four Danubians, Maria Fassio, Marie DeLar and other acts.

OUTDOOR ITEMS

Perry Charles will handle the publicity for the Schenck Brothers' Palisades Park, which opens formally April 28 (Saturday), and not April 26 as previously reported. William Green will be assistant publicity director.

The Campbell Brothers show, a two-car circus, starts out on a tour of the southern cities at Egypt, N. J., April 26.



LILLIAN LEITZEL

On Tour, Season 1923, with Ringling Bros.-Barnum & Bailey Circus.

Improving the condition of the Poor, the Madison Avenue Reformed Church, the St. Vincent's Hospital, the Hospital Guild of the New York Medical College and Hospital for Women, the Bellevue Hospital, and the Calvary Church, each \$10,000.

The Actors' Fund of America, the Charity Organization of the City of New York, the New York Ophthalmic Institute, and the Trinity Church, the latter of Paterson, N. J., each \$5,000.

John Henry Cooke, John William Cooke, Emily Cooke, Clarissa Sprake, Alice Belmont, Rebecca Loyal, Nellie Cattel, Adelaide S. Alexander, Kate Cooke, Jane Camille, Sarah Saunders Cooke, Nellie Cooke Hawley, Maude Cooke Negenbotham, Agnes Cooke Crawley, Lillie Cooke, Ernestine Rosa Cooke, Edina Marion Cooke, George K. Camille, Rosina Cooke Adams, Jessie Richards, William A. Richards, the Rev. Frederick C. Lee, James R. Adams, Tonina Adams and Lillie Adams, each a life interest in a \$10,000 trust fund.

\$1,000 each; Nancy Slife, another sister, a life interest in a \$20,000 trust fund, with the principal at her death to become part of the residuary estate. The Home for the Friendless of New York, \$20,000 with which to render assistance and provide homes for orphans.

Mrs. Freeman Ford Ward, wife of Dr. Freeman Ford Ward, of 6 East 58th street, New York, all of the cut glass, together with the cabinet and the contents within it. What then remained of the property to Dr. Ward. The latter, together with F. Herbert Wadsworth, of 300 Brooklyn avenue, Brooklyn, N. Y., without bonds, were named as the executors, finally qualifying as such Dec. 17, 1920.

In her will, executed May 3, 1919, Mrs. Cole directed that any contestant was to forfeit his or her intended bequest and receive nothing at all, and, "under no circumstances shall my niece, Ellen L. Riley, be allowed to share in my estate."

When the document was filed for

(Continued on page 9)

SPARKS AND W. L. MAIN SHOWS WASTED \$10,000

Circuses Agree on Territory— Battle Was On in West Virginia

The Sparks and Walter L. Main circuses, which have been battling in West Virginia, have agreed to square their differences. The managements of both shows arrived at the conclusion they were spending a lot of money for no good purpose. Both were routed in the same stands and where the Main circus was in first, Sparks' agents rented all the desirable lots. Advance crews were compelled to bill the same stand several times because of covering up of paper.

It was decided to split the territory, with few if any conflicts. Though business is reported good the profits are said to have been used in the useless scrap. It cost the shows about \$10,000 for the 19 days the battle was on.

AUTOS HURT FAIR

Libertyville Event, Held For 58
Years, Abandoned

Chicago, April 25. The Libertyville fair, held for 58 years, losing money in recent years, has been abandoned. The Lake county supervisors refused to grant money for it this year. Autos make it so easy to travel long distances that local fairs are no longer popular, it is claimed.

The indebtedness of the fair is \$12,000, but real estate holdings will cover this.

PA. FAIR CIRCUIT ORGANIZED

Harrisburg, April 25. The Juniata-Susquehanna circuit of county fairs was organized at a meeting here of representatives from each association. The new circuit comprises, Altoona, Lewistown, Milton, Lewisburg, Newport, Port Royal, Grantz, Bloomsburg and Hughesville. M. L. Ritter of Lewisville will head the circuit.

The circuit will open at Altoona Aug. 13-17 and close at Hughesville nine weeks later.

MASONS OF MICHIGAN BAR ALL "AUSPICES"

Grand Master So Rules— Expect Annual Meeting Will Strengthen Order

Detroit, April 25. The Masonic Blue lodges of the state of Michigan have been ordered by Grand Master Clark MacKenzie, of Kalamazoo, not to permit the use of "auspices" by them for any out door attraction or for raffles, fairs or bazaars. It is expected the annual convention of Blue Lodges will strengthen the Grand Master's order and that it will be reflected by associated societies.

DETROIT'S NEW COLISEUM

Detroit, April 25. The new Detroit Coliseum at the Fair Grounds has issued a list of attractions for 1923. It started with an indoor circus last week under the auspices of the Moose.

The Coliseum has a seating capacity of 13,000, with no post or pillar within the vision range. The claim is made it is the largest building of its class, excepting Olympia, London.

30,000 DANCERS

(Continued from page 1)

widely discussed at assemblies of theatre managers is 'this off business, especially Monday and Tuesday, and the general decline in balconies. While the dance halls, which have come to be recognized as an important opposition to theatres, have only half the business on the early nights of the week that they get late in the week they are getting the bulk of the patronage of the laboring classes. It is believed that the advertising in the neighborhood publications and weekly newspapers may contribute to this, while the high admission prices of legitimate theatres is known to be an important factor.

The dance halls are getting \$1.10 admission or \$2.20 for a couple in most instances. The 55 cents admission is practically a thing of the past. The laboring people seem willing to pay this much but balk at \$2.20 or high prices in the legitimate theatres.

The dance halls advertise extensively in the neighborhood publications. Most of the dance halls are located in neighborhood sections on the south side, west side, southwest side and northwest side, out of the sections where the wealthy folk have homes. The legitimate theatres barred this form of advertising in days of prosperity, but it has now about been decided to return to it.

The dance halls of Chicago are important in amusements. The Trianon, on the south side, which cost \$1,500,000, is not located in a part of the city where the society folk center but in a section where working girls and laboring men are in the great majority. Guyan's Paradise, on the northwest side, has a similar location. The Arcadia, on the north side, is not near the gold coast neighborhood.

All of these dance halls go after what is known in showman as the dollar trade and theatre managers see that they will have to compete against it.

Irene Castle has been engaged through William Morris for the Trianon week of May 7.

OBERRAMMIGAN PLAYERS

(Continued from page 1)

Michaelson are to pay the expenses incident to the enterprise and furnish work for about 90 craftsmen living in Oberammergau who are to manufacture and produce the articles necessary for the exhibit. They are also to manage the enterprise and in return for coming to America and for the products that are placed on exhibition Lang and his associates are to receive 25 per cent. of the net profits.

Schindler and Michaelson are trying to raise \$50,000 by subscription for the purpose of financing the project. Their prospectus holds forth that after paying the 25 per cent. to Lang and his associates out of the net profits the subscribers are to receive the balance to dispose of as they wish.

The contract which the two promoters of the project hold was entered into at Oberammergau during the latter part of January of this year. To those that they are soliciting subscriptions from they are stating that if the entire \$50,000 necessary for the successful carrying out of the project is not under-

FAIR DATES

NORTH DAKOTA

(PARTIAL LIST)

Name	Location	Date	Secretary
Stassman	Jamestown	July 2-5	
Ward	Minot	July 2-5	
Inter-State	Fargo	July 2-5	
State Fair	Grand Forks	July 16-20	

The full list numbers about 20 events, but the majority have not yet announced their dates.

MARYLAND

(PARTIAL LIST)

Name	Location	Date	Secretary
Carroll County	Taneytown	Sept. 11-14	C. H. Long
Frederick	Frederick	Oct. 16-19	O. C. Warehime
Inter-State	Farmers	July 21-Aug. 3	E. S. Lake
Timonium-State Fair	Sparks	Sept. 3-8	Wm. B. Kemp
Salisbury	Salisbury	Aug. 21-24	Mgr. D. J. Ward

NORTH PACIFIC FAIR ASSOCIATION

Name	Location	Date	Secretary
Multnomah County Fair	Gresham, Ore.	Aug. 6-11	
Vancouver Exhibition Ass'n	Vancouver, B. C.	Aug. 12-18	
Southwest-Washington Fair	Centralia-Chehalis	Aug. 20-24	
Gray's Harbor County Fair	Elma, Wash.	Week Aug. 27	
Spokane International	Spokane, Wash.	Sept. 3-8	
Corvallis State Fair	Corvallis, Ore.	Sept. 8-13	
New Westminster, B. C.	New Westminster, B. C.	Sept. 10-15	
Lewiston-Clarkston	Lewiston, Ore.	Sept. 10-15	
Walla Walla County Fair	Walla Walla	Sept. 10-15	
Coos Bay, Ore.	Coos Bay, Ore.	Sept. 10-15	
Washington State Fair	Yakima, Wash.	Sept. 17-22	
Eugene, Ore.	Eugene, Ore.	Sept. 17-22	
Corvallis State Fair	Corvallis, Ore.	Sept. 23-29	
Western Washington Fair	Puyallup	Oct. 1-7	
Everett, Wash.	Everett, Wash.	Week Oct. 8	

CALIFORNIA FAIR DATES

Name	Location	Date	Secretary
Burbank Festival	Santa Rosa	May 17-20	H. J. Waters
California Rodero	Salinas	July 17-20	
Eden Farm Show	Hayward	Aug. 9-12	
Stanislaus Co.	Modesto	Aug. 18-22	
Santa Clara Co.	San Jose	Aug. 11-19	
Sanoma Co.	Petaluma	Aug. 25-29	
Inter-Mountain Fair	McArthur	Aug. 24-26	
San Joaquin Co.	Stockton	Aug. 25-29	
Hilmar Community	Hilmar	Aug. 30-31	
California State Fair	Sacramento	Sept. 1-9	
Lake Co.	Upper Lake	Sept. 12-16	
Colusa Co.	Colusa	Sept. 12-16	
Sacramento	Sacramento	Sept. 16-22	
Kings Co.	Hanford	Sept. 17-22	
Glenn Co.	Orland	Sept. 17-22	
Merced Co.	Merced	Sept. 17-22	
Trinity Co.	Hayfork	Sept. 20-22	
Fresno District	Fresno	Sept. 24-29	
Shasta Co.	Anderson	Sept. 27-29	
Santa Ana	Santa Ana	Sept. 25-29	
Tehama Co.	Red Bluff	Oct. 1-7	
Ventura Co.	Ventura	Oct. 3-7	
Southern California Fair	Riverside	Oct. 9-14	
Los Angeles Co.	Pomona	Oct. 16-20	
California Industrial Expos'n	San Francisco	Oct. 1-21	
San Francisco Nat. Live Stock	San Francisco	Oct. 20-22	
Central California Citrus and Olive Show	Lindsay	Dec. 6-15	
Tulare Co.	Tulare	Sept. 10-15	

INCORPORATIONS

New York Charters
Kerman Films, Manhattan; \$10,000; H. & M. D. Kerman. (Attorney, A. S. Goldberg, 1540 Broadway.)
Vanderbilt Play Co., Manhattan; theatrical and pictures, \$10,000; L. Speckner, A. Wright, W. M. Bick. (Attorney, A. J. Wolff, 206 Broadway.)
S. G. Pictures Corp., Manhattan; 1,000 shares common stock, no par value; active capital, \$5,000; S. Michaelman, L. K. Tully, J. Oppenheim. (Attorney, M. Eisner, 17 East 42nd street.)
Biltmore Production Co., Manhattan, theatrical, \$5,000; J. J. Dooling, I. Waldman, I. V. Roudin. (Attorneys, Dooling & Waldman, 141 Broadway.)
Aleu Amuse. Corp., Port Henry, \$10,000; L. Fischer, A. M. Barton, C. V. Dery. (Attorney, W. Bascom, Fort Edward.)
Blyler Enterprises, Manhattan, pictures, \$5,000; J. & J. Blyler, B. Greene.
Louis F. Werba Corp., Manhattan, moving pictures, \$45,000; L. E. Werba, E. S. Goldberg, H. Bryant. (Attorneys Bickerton, Wittenberg & Fleischer, 220 West 42nd street.)
Maurice Frank Grand Opera Co., Manhattan, \$25,000; M. Frank, A. Gussow, L. Freund. (Attorney, S. Rasch, Woolworth Building.)
Arthur West Theatrical Enterprises, Manhattan, pictures, \$50,000; W. G. Lovatt; S. Schwartzman, A. West.
Loew's Star Attractions Bureau, Manhattan, booking agents, \$5,000; M. Loew, Lewis D. Bernstein, N. M. Schenck. (Attorney, L. Friedman, 1540 Broadway.)
Lewis & Gordon, Manhattan, Theatrical, \$5,000; A. Lewis, M. Gordon, W. R. Gulon. (Attorney, A. H. Mittlemann, 300 Madison avenue.)
John E. Coult's Tabloid Circuit, Manhattan, amusement, \$10,000; J. E. Coult, N. Vinegrad, J. Girsandsky. (Attorneys, Kendler & Goldstein, 1540 Broadway.)
Edgar MacGregor, Manhattan, pictures, \$25,000; E. J. & O. W. MacGregor. (Attorney, S. R. Golding, 299 Broadway.)
Byron Gay, Manhattan, music publishers, \$10,000; P. McCartney, R. E. Hall, B. Gay. (Attorney, M. Eisner, 17 East 42nd street.)
Industrial Productions, Manhattan. Make motion pictures; capital, \$15,000; directors, H. J. Curtis, J. J. Sameth and Maurice Knapp.
B. F. Keith Canadian Corp., Manhattan. Theatrical; capital, \$50,000;

directors, Charles Monash, A. L. Robertson and J. A. Hopkins.
Star Players, Inc., Manhattan. Theatrical and motion pictures; capital, \$5,000; directors, S. F. Hartman, W. S. McKay and L. Mohl.
Walter Anderson, Manhattan. Concert management; capital, \$500; directors, Walter and Julia Anderson and F. D. Mitchell.
Westchester Exposition, Yonkers. Amusements; capital, \$25,000; directors, H. Slocumb, Morris Zandel and S. Zundel.
Aleu Amusement Corporation, Port Henry; capital, \$10,000; directors, L. Fischer, A. M. Barton and Charles C. Dery.
Metropolitan Pictures Corporation, Manhattan; capital, \$1,000; directors, L. I. Fink, Ruth Vogel and R. S. Mazzola.

Delaware Charters
Presque Isle Amusement Co., Wilmington, pictures, \$10,000. (Corporation Trust Co. of America.)
Warner Bros. pictures, Wilmington films, \$50,000,000; 500 shares without nominal or par value, or \$50,000,000 for taxation purposes. (Corporation Trust Co. of America.)
All-Theatres Pictures, Philadelphia, \$25,000. (Corporation Guarantee & Trust Co.)

Name Changes
Paul Whiteman, Manhattan, corporate to United Orchestrans.
S. Rankin Drew Post Productions, Manhattan, to Sydney G. Gumpertz Productions.

Connecticut Charters
Grand Amusement Co., Hartford; capital \$50,000. Starts with \$5,000. Incorporators: Philip Smith, Brookline, Mass.; Ray S. Averell, Hartford, and George F. Hanrahan, Unionville. Company has obtained five-year lease on the Grand theatre in Hartford and house opened Saturday with pictures. Formerly operated by Max Spiegel as vaudeville and burlesque theatre.

JUDGMENTS

John Corti, Nat. Printing & Engraving Co.; \$1,868.25.
United Theatre Equipment Corp'n; Cons. Portrait & Frame Co.; \$1,553.34.
Hippodrome Film Co., Inc.; City of New York; \$44.83.
Ernight Amuse. Corp'n; Nat. Surety Co.; \$25.
Major Amuse Corp'n; City of New York; \$44.79.
Luna Amuse. Co., Inc., and Helter Skelter Amuse. Co., Inc.; G. Canary; \$1,125.08.
Larchmont Park, Inc.; City of New York; \$44.79.
Leading Photo Play Exhibitors, Inc.; City of New York; \$44.79.
May Amuse. Co., Inc.; City of New York; \$36.47.

Satisfied Judgment
Bayridge Theatre Corp'n; John Wanamaker, N. Y.; \$326.48; December 27, 1916.

COLE ESTATE APPRAISAL

(Continued from page 3)

probate, seven nieces and nephews, including Mrs. Ellen L. Riley, who resides at 801 North Wells street, Chicago, answered the petition by filing objections. They all charged that their aunt was not of sound mind and memory when the document was executed, and charged Dr. Ward with having brought about the execution of the instrument by fraud and undue influence, which Dr. Ward later denied.

Affidavits made by the contestants and filed in the Surrogate's Court, stated that Mrs. Cole was worth \$1,140,000 in 1915, and that from her husband's estate alone—from May 23, 1916, to Dec. 22, 1919—she had received \$333,000. It was also charged that while riding in an elevator in June, 1908, Mrs. Cole was so badly injured that she became totally paralyzed, except in her ears and sight, and was almost helpless from that time on to her death.

The contestants charged that for a long time after the accident, Mrs. Cole was unable to speak, read, write or make use of her hands, body, limbs or feet, and could only make some sort of a guttural sound through her mouth; that she could not do anything without the aid of nurses or doctors, and for more than 10 years was unable to move the lower part of her body, legs or feet, except to move her feet when she was resting on a stool.

It was further alleged that after her husband's death, Mrs. Cole was kept entirely secluded, and scarcely saw any person, except her nurses and doctors; that she became mentally defective, and for more than six months after the accident could not speak or move her lips, and that it was necessary to teach her how to articulate.

Mrs. Riley charged that after her uncle's death, Dr. Ward, without authority, took full charge of the funeral arrangements, and later the personal and financial affairs of her aunt. She claimed that "In August, 1915, when Samuel H. Kolbe (Mrs. Cole's brother) visited her she (Mrs. Cole) treated him in such a very abusive, cold and cruel manner, told him that he need not come around there bothering about the doctor's (Dr. Ward) business, and told him to get out of there (Mrs. Cole's home) as quick as he could go home—to Cushing, Okla.,—and that she had the doctor (Dr. Ward) to take care of her, and he was all she needed.

"The said Kolbe was about to return to his home in Oklahoma, when I met him and persuaded him to remain in the vicinity for a short time. During his stay Mr. Kolbe consulted various persons with reference to taking her to a sanitarium or hospital, for the care and treatment, and for the purpose of removing her from the vicious influence of Dr. Ward.

"Said facts were discovered by said Dr. Ward, as I am informed and believe, and said Dr. Ward threatened said Kolbe that if he (Kolbe) stayed in New York and interfered with his (Dr. Ward) affairs, he (Kolbe) might get into jail, and thereafter said Kolbe left and returned to his home at Cushing, Okla."

Mrs. Riley also charged that her aunt and Dr. Ward became "infatuated with one another," that Mrs. Cole listened and obeyed him in whatever he said, and that when

Mrs. Cole told him that she did not want to take any more baths, "he would put her on the shoulder gently, caress her forehead and face, tell her that she did not have to bathe if she did not want to," and directed the nurses to discontinue bathing her and "permitted her to remain even in the hot summer months without her bath."

Mrs. Riley said that after Mr. Cole's death she came on from Chicago to look after her aunt's health, and did so for a while until ordered from the premises by Dr. Ward. She said that she had also taken care of her aunt's health after the latter's 1908 accident, "whose physical and mental condition was so bad that she could not eat without being fed by others, and for six weeks could only be fed by a mechanical rectal. I performed for her during a long period the most odious services to her body, which her nurses refused to perform, and which Dr. Ward stated to me was likely to cause infection to my fingers and hands with fatal results."

In July, 1921, Cornelius J. Sullivan, of 61 Broadway, New York, as temporary administrator of Mrs. Cole's estate, he having been appointed such pending the outcome of the litigation, began to overthrow the probate of Mrs. Cole's will, filed an accounting in the Surrogate's Court, which was approved by Surrogate Cohan.

In his accounting he charged himself with \$92,847.19, and this was jewelry, \$6,360; personal effects, etc., \$2,096; an automobile, \$1,600; cash, \$22,500, and the rest in securities.

He credited himself with for funeral and other expenses, \$3,791.66; administration, \$3,546.53; turned over to the executors of Mrs. Cole's estate, \$81,056, and held the balance, \$4,453, for further distribution, subject, however, first to the deductions of his commissions and the expenses of the accounting.

Mr. Sullivan made an affidavit in which he said:

"In making an inquiry for the assets of the estate immediately on my appointment, I learned that the decedent had an alleged substantial interest in the estate of her late husband, William Washington Cole, pursuant to the terms of his will. I found upon investigation that an action was pending in the Supreme Court in the State of New York, in which the Union Trust Company, as executors of the will of William Washington Cole, was plaintiff, and the decedent among others defendant.

"The action was for a construction of the said will, and a decision had been rendered by Mr. Justice Finch favorable to the decedent herein and the judgment entered thereon, from which an appeal had been taken by the guardian ad litem for certain infant defendants. I was informed that the amount of the claimed interest of this defendant under the will of her said husband approximated \$250,000, and I instructed my counsel to thoroughly examine all matters affecting the interests of decedent herein and protect the same to the best of his ability."

In signing the decree Surrogate Cohan directed that Mr. Sullivan, out of the balance of \$4,453 in his hands, take \$1,113.47 for his commission and costs, and turn the balance, \$3,339.53, to the executors of Mrs. Cole's estate and with that done he was discharged and freed from all further responsibilities as such temporary administrator.

THIRD BURLESQUE CIRCUIT WITH I. H. HERK AT HEAD

Will Function West of Chicago for Time Being—
Starts with 20 Weeks—East Tackled Later—E.
Thomas Beatty Associated

A third burlesque circuit with houses west of Chicago is in process of formation by I. H. Herk, until recently of the Affiliated circuit and former president of the American Burlesque Association.

The new circuit will function west of Chicago but present plans are toward an inclusion of the east after the western houses have been lined up and started.

Herk has a burlesque following which he plans to interest and award producers' franchises, while he will devote most of his time to lining up the houses necessary to start the circuit with about 20 weeks. The idea of again entering burlesque has never left Herk since the dissolution of the Affiliated.

Some months ago it was reported that Herk and several mid-western burlesque theatre owners and producers were trying to buy control of the Mutual Burlesque wheel, which has been regarded as a Columbia ally. The deal never was consummated, due to opposition from the Columbia, it was said, with the new circuit as eventual opposition to the Mutual growing out of the entanglement.

E. Thos. Beatty, owner of the Englewood, Chicago, and an ally of Herk, will place the Englewood and one or two other houses on the new wheel in addition to producing several shows.

According to present plans, the headquarters of the new circuit, until the western end is operating, will be in Chicago.

AFTER NEW HOUSES

Columbia Wants to Retrench Up to 38

The Columbia circuit started scouting this week for new houses to replace several off for the past season or longer.

At the beginning of the season now ending the Columbia had a solid route of 38 weeks, but the falling down of several shows and poor business in three or four houses, with a couple dropping out early, resulted in the 38-week solid route breaking down, with lay-offs necessary shortly after the season begins.

TOURING STOCK ENGAGEMENT

The Harry Fields (Hello Jake) principals, including Fields, that made up the personnel of the Fields' Mutual show this season, will play three weeks touring stock engagement at the Folly, Baltimore; Bijou, Philadelphia, and Majestic, Scranton, following the Mutual season closing this week.

The choristers will not go along with the show, the three houses furnishing their own singing ensemble.

REID SHOW IN STOCK

Following the close of the Columbia season last week, Jack Reid moved his "Record Breakers" company into the Gayety, Minneapolis, where it started a summer run Monday. It will be in the nature of a stock engagement, with the bills changed weekly.

The "Record Breakers" billing will not be used, the show probably taking a different title with each change of bill.

BURLESQUE ENGAGEMENTS

The colored revue joining the Cooper "Beauty Revue" this week at the Casino, Brooklyn, will be called "Running Wild," with the following: Daisy Martin, Bobby Lee, Shuffling Four, Joyner and Foster, Charlie Matson's Ten Serenaders, and a colored jazz band.

"It's All in Fun" as Title

The title of the new show Barney Gerard will produce on the Columbia wheel next season in partnership with Sam Scribner will be "It's All in Fun."

This will replace the show entitled "Keep Smiling," playing the past season under the management of the late James E. Cooper.

CUT UP CHORISTER

Teamster, 58, Meets Eva Powell, 32—They Fight

Buffalo, April 25.

Eva Powell, 32, of Columbus, O., a chorister with "Keep Smiling" at the Gayety last week, is in the Columbus Hospital in a critical condition from razor wounds inflicted by John Leins, a teamster, giving his age as 58.

Police, summoned to Baggs Hotel early in the morning by employees who heard sounds of a scuffle in Miss Powell's room, found her in bed with blood streaming from deep slashes in her neck and shoulders.

Leins was also cut about the hands with the same razor. According to his story, Leins, who is married, joined up with Miss Powell at Dayton, O., where they lived as man and wife. In Buffalo, they obtained adjoining rooms, but were said to have quarreled over letters Leins' relatives wrote to Miss Powell.

Held by the police on an open charge, Leins stated he "worshipped the ground she walks on."

ILL AND INJURED

Eddie Milne, in charge of the bookings for the Pantages circuit in New York, entered Dr. Bonine's sanitarium Tuesday for the removal of his tonsils.

Eddie Carr, who has been confined in Dr. J. W. Amey's sanitarium for seven weeks with erysipelas and is just about convalescent, with an abscess which is causing him a great deal of pain. Dr. Amey has promised Carr he will have him in shape to open next Monday at Loew's American for his start over that time.

Pansy Maness (Ziegfeld Follies) has been ill a month, but is recovering.

Madge Merritt (Follies) is again in the show after a long illness.

Marion Coakley, leading woman in "Barnum was Right," was compelled to relinquish the role last week and go to Flower Hospital, New York, where an operation was performed for appendicitis, Friday. Ellis Baker assumed the role. Miss Coakley is on the mend.

John Eckertine, confined to Bellevue Hospital, New York, for six weeks due to a nervous breakdown has been discharged to enter the House of Rest, Inwood, N. Y.

Marion Coakley ("Barnum Was Right") was operated on for appendicitis at Flower Hospital, New York, April 17.

MARRIAGES

Sophie Mazzetti to Laurence L. Cassidy at St. Patrick's Cathedral today (Thursday), April 26. Mr. Cassidy is a theatrical attorney associated with O'Brien, Malevinsky & Driscoll. The bride is the daughter of one of the partners of Maresel-Mazzetti, caterers.

Howard J. Green (Hocky and Green, vaudeville producers) and Irma Heinemann (non-professional), at the St. Regis Hotel on April 25.

Ebba Pierson and William T. Owen, in Hartford, Conn., April 14. The bride has been treasurer of Pol's Palace, Hartford, for two and a half years and the bridegroom has been special policeman in the Palace. They will live in Chicago.

Harry Hall, English actor, to Doris Leslie Reynolds in St. Edmund's Church, New York, April 23. Marjorie Daw, picture actress, to Eddie Sutherland, director, in Los Angeles April 20.

Fanchon Wolf (Fanchon and Marco) yesterday (Wednesday) in San Francisco to William P. Simon, general manager and part owner of the Palais Royal, San Francisco.

Nellie Jordan to James Dutton in Pittsburgh, April 20. The bride is of the Jordan Sisters, wire act, the groom of the Duttons, equestrian turn.

IN AND OUT

Lane and Moran left the bill at Loew's, State, New York, Monday afternoon due to the illness of George Lane. Clayton and Lennie took the vacancy Monday night.

Wells, Virginia and West left the Hamilton, New York, program Wednesday, owing to the necessity for them to reach San Francisco in time to open an added attraction to the Orpheum bill Sunday. Al Herman substituted. Thursday Herman had to leave for Chicago to bring his wife to New York for an operation, she having been suddenly taken ill.

COLUMBIA'S LAST WEEK RAN INTO BASEBALL

Weather, Too, Held Down
Grosses—\$7,500 at Columbia, New York

Baseball and warm weather the last part of last week hit the Columbia wheel shows a hard wallop. "Bubble Bubble" at the Columbia did \$7,500. The show the previous week at the Columbia, Sim Williams "Radio Girls" got \$7,125. The Yorkville with "Let's Go" did \$4,300 last week, and the Bronx, with "Hippity Hop" about the same, \$4,300.

In Brooklyn the shows were up against the same baseball opening condition as in New York. It hit the burlesque houses most through burlesque playing mostly to men. At the Casino the "Radio Girls" did \$5,100, very good considering the baseball opposition. The other baseball openings in Columbia cities interfered with business generally.

The Dave Marlon show at the Gayety, Pittsburgh, had a very good week doing \$8,900. Gerard's "Follies" got \$6,900 at the Palace, Baltimore, and the "Mimic World" did \$4,800 at the Casino, Philadelphia.

The past week was the last of the regular Columbia season, but several shows will play a week or two of extra time.

The Talbot "Wine, Woman and Song" show at the Empire, Newark, did \$6,700 holding up well for the end of the season. "Chuckles of 1923," one of Columbia first five on the season, did \$5,200 at the Gayety, St. Paul, and "The American Girls" did \$3,000 in its closing week at the Colonial, Cleveland.

NEW ACTS

Lomas Troupe, from the New York Hippodrome.

Harry Fox in a "single" turn. Beatrice Curtiss (Mrs. Fox) will not return to the stage until next season.

Bert Wilcox and Josephine La Croix, two-act.

Frank Hunter of the "Big Jam-boree" has formed a tab to play during the lay-off season. In addition to Hunter the cast includes Will Murphy, Virginia Ware, and Theresa Adams. About eight choristers will be carried.

Metropolitan Dancers, six people Leonard and St. John, two-act. Olga Myra and the Plaza Entertainers, band and dancing.

"Ten Days," musical skit, fire people.

"Youth and Melody," with Hap-pyland Five.

Stearns, Balnoe and Sears, musical.

Youthful Syncopators with Milt Britton and Dorothy Spring. Eleven people.

Sonny Thompson's Entertainers, seven people (colored).

Alex Gerber's new act, "Sunbonnets," with Edith Capes from the "Follies," Virginia Roche ("Scandals"), George Griffin and Chas. Chase (M. S. Bentham).

Farce with Katherine Blair, Charles Deland and Teddy Hart.

Edwin Burke has written two new dramatic sketches for vaudeville, "Curiosity" with Mabel McCane, and "Accusation" with Florence Hadley.

Orville Stamm and his Love Pirates (4 girls), athletic.

Mr. and Mrs. Dansoff, Russian dance act.

The Stepping Fools, singing and dancing, five people, featuring Verna Burke.

Four new acts are in rehearsal at Morris, Green and Smith: "Picking a Peach," comedy skit; "Lover's Lane," "Going Straight," and "Four Corners," the last three miniature musical comedies, written by Harry Charles Green, with music by Charles M. Smith.

Charlie Manny, who has just returned from an eight-year stay in England, where he was with his partner, Al Roberts (Manny and Roberts) is rehearsing a new act with Irving Edwards.

Supplementary Season

A supplementary season for "Wine, Women and Song" will be played after the Louis Talbot attraction closes its regular Columbia season May 5 at Providence. The show will continue for four weeks of one-nighters through New England.

The extra routing was framed by Louis Kalisky of the Selwyn office.

DAN DODY LOSES EQUIPMENT

The equipment of Dan Dody's new show, "Pepper Box Revue" was burned in the fire yesterday (Wednesday) morning that also burned out the Peek-Inn restaurant, at Broadway and 47th street.

LEW KELLY IN SUMMER STOCK

Lew Kelly is heading the stock company at the Empire, Cleveland, a Mutual wheel house in the regular season. The show is billed as the Lew Kelly show and is in the Empire for an indefinite run.

Monte Carter Co. Goes to Honolulu

San Francisco, April 25.—The Monte Carter company numbering 20 sailed today for Honolulu on the "Monoa."

They are to appear in the Islands for an extended run.

Harry Fields' Mutual Franchise

In addition to those mentioned last week as having new franchises on the Mutual wheel next season, Harry Fields will also have a show. This season Fields was featured in "Hello, Jake" (Krauses) on the Mutual circuit.

Lahr and Mercedes in Vaudeville

Bert Lahr and Mercedes, whom the death of James Cooper released from a contract which had two years more to run, as features of "Keep Smiling," have had an act written for them by Billy K. Wells and have been booked by M. S. Bentham for a tour of the Keith Circuit.

MUSIC MEN

Ed Moebus has connected with Clarke & Leslie as professional manager.

Harold Dellon has severed connections with the music firm bearing his name, which was actually operated by Abner Greenberg, theatrical attorney. The company is being reorganized under a new name.

The will of Clara Gramm Jacoby, who died Feb. 28, and was the widow of Theodore H. F. Jacoby, violinist with the New York Philharmonic and other orchestras, filed and admitted to probate last week by Surrogate Wingate, in Brooklyn, disposes of estate of about \$36,000. Her husband, who died Jan. 8, 1897, was a native of Stade, Germany. He was born in 1835, and came to this country when he was 17, and at one time was also connected with Thomas' orchestra. He left an estate of about \$2,500 in realty and about \$7,000 in personality, and by his will of April 27, 1886, he named his widow sole legatee and the executrix, he having married her in 1854. Mrs. Jacoby was 77 at death.

A claim of infringement has been filed with E. C. Mills, of the Music Publishers' Protective Association, by Fred Forster, Chicago publisher, against Ted Snyder's ballad, "Who's Sorry Now?" a Waterson number. Forster claims that a number of bars in the chorus are similar to those in his song, "Golden Hours."

The Edward B. Marks Music Co. is to publish a series of popular organ transcriptions by Charles R. Cronham, organist at Dartmouth College.

The widow of A. J. Stasny, who returned from England last week on the Majestic, announces she will continue the Stasny music business.

Billy Stone is back with the professional staff of Remick's after being with Maurice Abrahams for some time. Dick Long, formerly with Witmark, is another addition to the same department.

Tony Swartz, formerly in the Boston office of Marks, is now with the professional department of Shapiro-Bernstein.

Morris Rosen, formerly with Bellin & Horowitz, is now with Goodman & Rose.

Herbert Spencer, composer, has signed with the Edward B. Marks Music Co. He collaborates with his wife, Fieta Jan Brown.

Otto Motzan, son emili, is trying the music publishing business on his own with "Moon Glow," a waltz, featured.

The Fally Markus office has discontinued the booking of the Alva, Belleville, N. J., and Linden, Linden, N. J., under the management of Sam Suckerman.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Fifty-one in This Issue

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A second and final accounting of the estate left by Dr. Joseph Fraenkel, distinguished physician, the second husband of Mme. Ganna Walska, the singer, and who died April 24, 1920, was filed last week in the Surrogate's court, New York. Dr. Fraenkel, by his will of April 19, 1920, which probate was tied up for a while because of the filing of objections by two of his brothers, who charged fraud, undue influence and lack of sound mind and memory, gave his widow his New York residence and two-thirds of his residuary estate. The remaining share of the residue he left to another brother, Louis Fraenkel, who was also given the country home at Cold Springs, N. Y.

Mme. Walska, now the wife of Harold F. McCormick, has been married four times. She came here in 1915, after the death of her first husband, Baron Arcaide d'Engorn, a Russian, who was killed early in the war, and whom she married when but 17 years old.

She met Dr. Fraenkel when singing at the Century theatre in "Mam'selle Nitouche," and her marriage to him in 1916 was a surprise.

Going abroad on the "Aquitania" soon after Dr. Fraenkel's death, Mme. Walska met Alexander Smith Cochran, a millionaire bachelor. They were married Sept. 15, 1920, in the American church at Paris. After charges and counter charges against each other they were divorced in the spring of 1922. Aug. 11, 1922, also in Paris, she became the wife of Mr. McCormick, chairman of the executive committee of the International Harvester Co., he having been divorced from Edith Rockefeller McCormick, daughter of John D. Rockefeller, Dec. 23, 1921.

Peacock & Co. of 35 Albermarle street, London (England), would like to secure the present address of Freeman Bernstein. The firm wrote Variety in New York, asking for it. The Peacock firm is about the best known tailoring establishment in the world. From the Peacock letter it might be inferred that Freeman Bernstein, your old friend from the Putnam building, ordered one or more suits of Peacock clothes. As they were about finished, Freeman wired from Paris to ship them over there to him and immediately. It was a very urgent wire, says the letter, and Peacock's, believing Mr. Bernstein trustworthy, not knowing him, sent the clothes. The Peacocks most likely will never realize how fortunate they were that Freeman did not sell them something besides. But they can't understand why Mr. Bernstein has not answered their letters. It's quite unusual, their communication stated. Variety answered the firm, telling it everything it knew about Freeman, none of which Freeman will deny if the Peacocks ever located him. Variety assured Peacock & Co. they had company among Freeman's creditors; that he had others and in some of the best capitals of the world. Those who knew Freeman well feared for King George when Bernstein sailed for London, but the King may have been saved through being busy the day Freeman called. Freeman with a Peacock suit on will probably become so vain he will reduce and then the suit won't fit him—that's Peacock's only chance for evens.

Frank N. Phelps, resident manager of the Seventh Street, Minneapolis, has been appointed manager of the Palace, St. Paul. It is the former Pantages house which was taken over by the Orpheum Circuit last week.

H. B. Marinelli will sail from New York for the other side June 16 on the "Vaterland."

The roof garden atop Proctor's Fifth Avenue will be formally reopened for the season May 17. The roof is for the convenience of the acts playing the Fifth Avenue during the hot months as in previous seasons.

INSIDE STUFF

ON VAUDEVILLE

A divorce scandal is in the brewing with perjury and other charges involved concerning a vaudeville danseuse. In New York she has a divorce suit pending against her husband. The latter in turn some time ago started an alienation of affections' action against the dancer's vaudeville partner, asking \$100,000 damages, alleging his wife (the danseuse) toured with her partner as man and wife. The latest angle is the danseuse's consultation of a New York attorney, known to Times square as one of the "theatrical attorneys" of questionable repute and standing. This shyster barrister has long been predicted headed for disbarment, if not Sing Sing; reputable lawyers merely letting matters rest on the theory that given enough rope the shyster will hang himself in time. The scandal involved is a reported "frame" to secure an easy divorce in Chicago (the divorce laws of the State of Illinois are much laxer in their grounds for divorce, differing from New York's recognized statutory grounds) through a Chicago corresponding attorney, although the plaintiff has not established the required two years' residence in the State of Illinois. The first lawyer representing the danseuse is greatly incensed at this mispractice, and may take summary action against both former client and the second attorney.

The quarters occupied by the family or small time department of Keith's office, partly in the fifth floor of the Palace building and partly on the fourth floor of the Little Palace adjoining, is to be remodeled, with an architectural plan as near as possible duplicating the lay-out of the offices of the Keith big time department on the sixth floor of the Palace building. As the family department is now arranged the different bookers' offices are partitioned off. The new floor plan will call for the elimination of all but one or two of the partitions, railings, etc., along the sides, and the floor space will be occupied by one enclosure, containing the various Looker's desks, with the floor space around the sides of the enclosure as it is in the big time department on the sixth floor.

The independent bookers of clubs and private affairs have had more of a break this season than in a long while. A condition has come about through which the club agents are enabled to give an entertainment for a dinner or a dance with names ranking any of those big time vaudeville can furnish. Big time vaudeville in New York has had a special club department for years. It has been operated much like the rest of the big time, refusing to allow any of its acts to appear at an affair the big time club did not book.

This has been broken through the current season by the independent club bookers being able to secure people from the musical comedies especially for club work.

Among the leaders of the independent club agents are Al Sanders and Skea & Armstrong. Last week Sanders booked the entertainment for the New York Stock Exchange dinner, an exclusive affair that for years had been booked by the big time, while Skea & Anderson landed the City Athletic Club's affair, another "club" event of importance.

The first competitive buying between the Keith and Loew interests for their New York houses has occurred during the past few weeks. Previously Loew experienced little opposition from Keith's in buying features. Recently Keith's outbid Loew's for "Souls for Sale," and Harold Lloyd's "Safety Last," both first expected in the Loew houses. Another angle concerns the Snow animal picture, and one of a similar nature controlled by Metro. The latter concern has been holding theirs on the shelves for some time, the Snow film having secured the jump by getting into the Lyric, New York. After completing a run at that house it was sold to Universal. The latter concern booked it for all of the Keith New York theatres.

Sybil Vane's name was not mentioned in last week's review of the Palace, New York, due to an oversight by Con. Miss Vane substituted for Santos and Hayes, and was not programmed Monday night. The critic in writing his review, used the program for reference, and although he had seen Miss Vane stop the show with an excellent routine of four numbers, failed to mention her in his review of the bill. The omission was doubly unfortunate through the way Miss Vane went over and that it was her first appearance at the house. Her pianist also deserves credit for his excellent accompanying. His piano solo was one of the features of the act, and brought him up for as much applause as any accompanist has ever received at this Palace.

The vaudeville bookings for the Famous Players houses may be placed in the Keith Exchange, according to current reports, and the present booking system of Famous placed under the Keith banner. The creation of a booking department to supply Loew picture houses and others by Walter Keefe, former Pantages booker, brought his name in as a possible Famous ally, but the situation evolving out of the Sid Grauman coast houses, which are in more or less opposition to Loew, seem to discredit the Keefe connection.

According to insiders, J. J. Murdock of the Keith staff considers the big picture houses with vaudeville leanings as a lucrative field for the placing of vaudeville "names" and high salaried acts, and one that has been practically overlooked by the vaudeville element.

The resources of the Keith organization place them in a position to supply any type of act desired by the picture people, and the addition of the picture houses as an outlet, would help the Keith people in their playing of acts holding long term contracts.

The sale of the Lynch houses in the south to Famous is said to have brought the picture and vaudeville possibilities to their mutual attention. The success of the Grauman string and other film houses with vaudeville headliners as added attractions to the picture programs, has focused the attention of the picture people upon vaudeville, with a strong experienced booking connection as the next logical development in the effort to bolster up the box offices.

The Mrs. Gallagher and Mrs. Shean act now in rehearsal will have several personal references incorporated, more or less "wise stuff." One line reads, "How's your alimony, Mrs. Gallagher?" "Not so good, Mrs. Shean." The lyrics are parodies of the Gallagher-Shean song in the "Follies."

When Fay Bainter was recently suggested to big time vaudeville in a sketch with five people, big time appraised the value of the turn at \$1,500. Miss Bainter, under her recent contract with William Harris, Jr., received \$2,000 a week as a playing star. Her terms under the Belasco agreement are not announced.

At the annual dinner of the Society of Arts and Sciences in New York last week it was unanimously agreed Will Rogers is the "phenomenal humorist of the day" with the most comprehensive grasp of American humor. Dr. Alexander Black, the author, said he would divide humorists into two divisions, those who told all of Mark Twain's discovery of seven original jokes and those who attempted to conceal them. Peter B. Kyne declared that for real humor you had to get together a gang of tough-necks.

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Owing to frequent inquiry as to Variety's cable addresses particularly in England, the code addresses are:

VARIETY NEW YORK.
VARIETY LONDON.

There are registered in the respective cities and no other addressing data is required.

WOMEN AND CLOTHES

The men at the Palace this week are a smartly groomed lot, the clever Van and Schenck being quite impressive in their correct evening clothes, along with Wellington Cross and Paul Byron. Emilie Lea is an acrobatic dancer of charm and grace. She achieved a unique effect in a silver cloth bodice with bloomers covered in the back by rainbow draperies of chiffon.

Lillian Shaw is an Italian peasant girl in her first song, wearing a white waist with rose bodice and maroon skirt, completed by a gay handkerchief about her head. For her vamp number she wraps herself in a clingy black satin with a fish tale train and no back to speak of. As the doubtful bride and disillusioned wife she succeeds in looking amusingly outlandish.

Gretchen Sherman (in "Wives") somehow fell short of smartness in her green straightline evening gown. With her beautifully coiffured white hair, she might have looked better in a rich shade of blue. Helen Baxter, as the vampy Mrs. Brooks, did the part in a scanty black velvet dinner gown draped up on one side. Of the three, Dorothy Milburn, as the sweetly deceitful Estelle, was the most pleasingly arranged, looking quite engaging in her simple white accordion plaited chiffon frock made on Grecian lines.

Aside from Elsie Ferguson, there is no other American actress who succeeds in being exceedingly smart without sacrificing her individuality. It remains for exotic stars like Nazimova, Petrova, Negri and Naldi to dress at once as no one else could dress and as fashionably as the latest caprice of Dame Fashion demands. These latter never look like mere clothes horses. They look as though their clothes were made to express their character and the character of the part they happen to be interpreting.

In the flimsy picture at the Rivoli this week, "You Can't Fool Your Wife," Leatrice Joy is a beautiful woman, luxuriously feminine in a chiffon lounging robe trimmed with that richest of furs—chinchilla. She receives her husband's "hush darling" flowers in a trig white Rostranara crepe simply made and decorated with wide bands of Egyptian color-riots. Pauline Garon, as the wise little flapper, is always fetchingly costumed. All the women are elegantly gowned, but Naldi the handsome leopardess with spots all her own, puts them all in the shade. Her gowns are always snugly fitted to her figure.

Why have a figure if you don't show it? Her traveling suit, with its long coat with deep seal collar and cuffs, is striking, as is her fringed bathing suit. She returns to her husband in a black velvet afternoon gown with a deep lace yoke and a drooping hat, whose brim is graced with a soft encircling feather.

"Prodigal Daughters" is unduly lavish in swimming pools and entertaining fireworks and rather careless as to thousands of dollars expended for beauty treatments, jazz bands and such. This backstage notion of what is reverently known to certain sets as "society" has always been possessed by writing people of a certain school. Some points may be too sharply focused, but, on the whole, the story is an interpretation of an after-the-war reaction that attacked a considerably large portion of our younger set and put the older set to thinking.

Gloria Swanson, as "Swiftie" Forbes, plays the unsuppressed flapper with all the abandon at present popular. She takes a shot at being an angel in a clever wrap around brocade georgette, becomingly trimmed with a wide fence collar that flows down on the side in a panel.

She looks like the fringe of Greenwich Village in a long batik smock with a giddy Deauville handkerchief about her neck and strands of heavy beads. Going broke and rather weary of being "independent of men" she gets out some left-over gaudy rags and dines with an old beau. In this restaurant scene Miss Swanson has a fetching décollete gown with a unique headress, formed of tulle, twisted turban-wise about her head and crossed with strands of crystal. The picture could have well ended when the prodigal daughter returned home at Christmas Eve. Everybody knew her devoted beau would follow. But true to movie tradition, it didn't.

CABARET

Dave Mallen and Billy Bann of the Boardwalk Cafe entertainers have formed a vaudeville partnership.

Grace Busto has filed suit for \$10,000 against the Addison Hotel Co. of Detroit and Mark J. Downey, the manager, alleging Downey injured her physically and professionally when he ejected her from the hotel Jan. 20.

The Revelers will stage their first annual Vanity Fair and Quest for Beauty contest April 23 at the Ritz-Carlton hotel, New York.

Johnny Black is master of ceremonies and manager of the show at the Beaux Arts, Philadelphia. He is giving an act there with his wife, Shirley Sherman.

Bill Warner's Chateau Laurier at City Island (New York) will open May 12, featuring a \$3 table d'hôte meal. Julius Keller is interested in the Chateau. Keller's own road place, Canoe Place Inn at Good Ground, L. I., starts its summer season May 20, with Lopez' band for dancing.

The Arnold Johnson Orchestra at the Brandels restaurant, Omaha, with Johnson in person conducting, is a furore in that city.

Benjamin Frindel has taken over the management of the Trouville, Long Beach, L. I. A Vincent Lopez orchestra will be installed.

The purchase price paid by the Gertner restaurant people for Freeman's restaurant, New York, was \$228,000, and not \$100,000, as previously reported.

Blossom Heath, on the Merriek road, Long Island, has reopened. It again is under the Joe Susskind management. Murray's, in Philadelphia, another Susskind restaurant, has new Sherri revue. Dan Healy, Cynthia Perot, M. Demeaux, Mul-

vin Stokes, Marguerite Conroy and Patricia Gridler are in it.

The Burnett and Miller orchestra opened last week at St. Francis Hotel, San Francisco, for an indefinite run. It went there from the Club Royal, Los Angeles. Earl Burnett is the song writer and was formerly with the Max Fisher orchestra.

Charles Dornberger and his orchestra, who replaced Paul Whiteman in White's "Scandals" after it left the Globe, New York, for its road tour, will be with the new "Scandals" next season.

Fred Blondell and his Broadway Saxo-Sextet are at Le Bal Tabarin, Hartford, Mal Hallett's Roseland Orchestra follows.

Sammy Mann is at the Jerome Hotel, Atlantic City, for four weeks.

A new show is at Terrace Garden in the Morrison hotel, Chicago. It has Ruth Fischer, Frankie Klanssen and others, also Prince 'Ali Shadho and Princess Isis, mind readers.

The Ja-Da Trio is without the services of Stuart Allen, who remained in Chicago. Allen was unable to leave for Canada with the trio, due to his inability to supply a bond guaranteeing his return to the States to appear in court on a bottling charge. Allen was arrested while tending bar for a friend who went to a funeral. Now he says he's going to quit the show business.

A number of novel speak-easies are becoming known in Times square office buildings. One of them started out as a bona-fide shop, but business brooded and the next step led to the proprietor dispensing a swallow and a half in glass vials at a case a copy. It's not uncommon to walk down any street in the square between

(Continued on page 53)

BROADWAY'S "CRYING SEASON" STARTS IN TICKET AGENCIES

Harbinger of Season's End and Bad Business—National Theatre's Production Disappointment—Four Shows Played to Under \$3,000 Last Week

The "crying season" on Broadway in the ticket agencies is on, following last week's tapering business which resulted in some attractions drawing the lowest grosses of the year. Summer warmth several days last week hit the weaker shows hard, and the agencies were forced to dump wholesale into the cut rates. Only the leaders escaped the general decline.

Four attractions played to less than \$3,000 gross last week, and as many were under \$5,000. It is a mystery among showmen how some houses remain lighted, but it is said bookers are grabbing at any attraction for replacement through May, and the termination of the theatre rent period.

The opening of the baseball season was used as an alibi for part of the business drop, but it may be significant none of the shows in since Easter has been able to draw real money, with one exception. The return of normal spring weather this week is an undoubted factor in favor of stretching the season temporarily. That Broadway's list will see a 25 per cent. change by the middle of May is certain.

"As You Like It," the first production of the American National Theatre was the event of the week, opening at the 44th Street Monday

under the sponsorship of the Producing Managers' Association. A majority of critics panned the show in no gentle terms, the opinion reversing that of Washington where the piece opened last week, and where it grossed \$8,000. In the agencies it was claimed there was no call, and a limited stay is foreshadowed. "As You Like It" is rated as the weakest draw in the Sothern and Marlowe repertoire, but when the latter first embarked in Shakespeare, it was one of the most successful. The production cost \$25,000, but with slight modification, can be used for other Shakespearean works.

Last week's new pair of entrants fared very badly. "How Come?" the colored show at the Apollo, got \$4,500, a little more than the sum guaranteed the theatre. Another attraction is being sought for the house. "Within Four Walls" registered no better, and it will be withdrawn at the end of this week. "The Devil's Disciple," a Shavian revival presented by the Theatre Guild Monday, won attention, however, and stands a chance.

The "Follies" is sure of playing a year. The current show has already remained four times the usual Broadway run for the other revues of the series and seats are on sale

(Continued on page 34)

WAYBURN OFFICES

Miniature Theatre Feature of New Circle Home

Ned Wayburn is about to open what is claimed to be the largest and most luxurious theatrical offices in the world at 1841 Broadway, Columbus Circle. Among other things the suite contains four private rehearsal halls, one big rehearsal hall, and a miniature theatre, complete in every respect, from lighting effects to stage settings. The equipment of the offices cost Wayburn \$22,000. They will be finished in about two weeks.

Wayburn's private office is a huge affair. One rehearsal hall is for small companies. Private offices have been provided for his staff, including Leo Morrison, his general manager.

Extensive plans are made for the Wayburn dancing school. Two big dressing rooms are provided, equipped with showers and private lockers. The miniature theatre is lighted by Kleigle and the Lord Electric Company. The theatre can seat 500 people. Here Wayburn expects to give recitals and entertainments by his pupils.

Wayburn's plans include a continuation of his stage work, but he will devote considerable time to his school and to arranging commercial and society entertainments. He has issued a call for chorus girls at 2 and 8 o'clock Friday and is starting casting for two new shows.

"Shuffle Along," \$25,000 in Detroit

"Shuffle Along" closed a two weeks' engagement here at the Detroit opera house at an average pace of \$25,000 weekly, the colored show beating all records for an attraction of its kind. It will open at the Forrest, Philadelphia, May 7 for a four-week engagement, the first colored show to play that theatre.

The sable champ show will sail for London in June. Plans call for the foreign date being limited to 10 weeks. Upon return it is routed to play straight across Canada and down the Western coast.

Marie Bonnal in "The Apache"
"The Apache," which will open at the Puuch and Judy theatre, May 7, will have in a principal character role Marie Bonnal, one of the original Casino Girls.

Stars in Cromwell's "Tarnish"
Fania Marinoff and Tom Powers are to be starred in "Tarnish," a new play by Gilbert Emery, to be produced shortly by John Cromwell.

ARTISTS NOT ASKED

Jos. Cawthorn Would Have Been at Benefit, if Requested

Chicago, April 18.

Editor Variety:

Just to set myself right. In last week's Variety, you had my name in the list of 19 who disappointed at the benefit for the American Theatrical Hospital. In all my years on the stage, I have never broken a promise to appear at any benefit, and I surely would not have done so when the benefit was for my own people.

I was not asked to appear at this benefit, in fact knew nothing about it until some tickets were brought to me by my stage manager, Mr. Charles Mather, the Saturday night before. These I purchased and handed to friends of mine as I could not go myself.

I was surprised to learn afterwards I had been advertised to appear. I have talked to one or two others of the 19 and they tell me they were not asked to appear. So someone must have made a mistake. But had I promised to appear, nothing but severe illness or accident could have kept me away.

Joseph Cawthorn.

48TH ST. SHOWS

Equity Players' Layout With Carnival Abandoned

Equity Players' latest production, "Anathema," not evincing the drawing power anticipated, will be taken off next Saturday, April 28, a week ahead of schedule. Maurice Swartz, responsible for "Anathema," is preparing another Russian translation, "The Inspector General," to fill the otherwise open week. Following this "The School for Scandal" will be the bill at 48th street, for one week only. Then Laurette Taylor will try for a run in "Sweet Nell of Old Drury," herself in the title role, Nell Gwynne.

It is reported that the much touted three weeks' Equity carnival, with elaborate productions, has been abandoned, owing to the difficulty of raising the necessary funds.

Carle Heading Road "Dearie"

"Good Morning Dearie," the Dillingham show, will be sent out next season by Leffler & Bratton on a one-night and split-week stand tour. Richard Carle will head the company.

MARY ANDERSON IN SHAKESPEAREAN TOUR

Stratford Foundation Submits Suggestion to E. F. Albee

A tour of the larger cities of the United States by the Stratford-on-Avon players, headed by Mme. Mary Anderson de Navarro in Shakespearean repertoire, under the direction of E. F. Albee, head of the Keith Circuit, is a possibility for next season.

The players would appear in a few of the larger cities in such houses as the Metropolitan, New York; Boston opera house, Chicago Auditorium, Philadelphia Metropolitan, etc., for the purpose of raising funds for the Stratford-on-Avon foundation, which maintains the Stratford theatre, museum and shrine, the foundation fund of which is exhausted.

Archibald Flower, head of the foundation, cabled the head of the Keith circuit this week suggesting a tour of this nature under Albee's direction and management was urgently required, due to the depleted condition of the fund which may make it necessary to close the Shakespeare theatre, museum, gallery and famous cottages where Shakespeare and Ann Hathaway lived.

A counter proposal suggesting that the presence of Mary Anderson at the head of the players would undoubtedly insure its success and pointing out the magnitude of the Shakespearean revival in this country of last season, will be made by the Keith head.

The performances of John Barrymore, Jane Cowl, Julia Arthur, Walter Hampden, Ethel Barrymore, David Warfield, and Robert Mantell would preclude the possibility of the British players attracting extraordinary attention or profit unless headed by such a personage as Mary Anderson, a loyal American woman and one of our greatest artists.

If the suggestion is acceptable, the tour will be undertaken under the direction of Albee, with men of the standing of Otto H. Kahn, Charles M. Schwab, James M. Beck and others associated.

ALLEGATION AGAINST WIFE

Ball Player Says Zelda Taylor Has Negro Blood

Lynn, Mass., April 25.

George E. Berry of Lynn, professional baseball player, now pitching for a club in the south, has filed a petition in Suffolk Superior Court for annulment of his marriage to Zelda Berry of Chelsea, Mass., on the ground of withholding from him at the time of their marriage the fact that she had Negro blood.

Mrs. Berry, before her marriage, was on the stage under the name of Zelda Taylor, the latter the name of her first husband from whom she was divorced. Her maiden name was Eva Annie Gay. The couple were married Oct. 25, 1919.

GIRL WANTS \$150 WEEKLY

Hazel Wilmont, a show girl in "Wildflower," has started separation proceedings against her husband, George, and asks \$150 weekly alimony, through her attorneys, House, Grossman & Vorhaus.

Andrews Writing Musical Libretto

Charlton Andrews, Jean Schwartz and Billy Jerome are at work on a musical comedy. This is Andrews' first attempt at a musical comedy libretto, he having concentrated chiefly on bedroom farces like "Ladies Night," "Bluebeard's Eighth Wife" et al.

"Sally" Leaving Colonial May 12

Chicago, April 25.

Flo Ziegfeld, Jr., has issued the statement that the current "Follies" will not reach Chicago this time until a year later than usual, next Christmas. He stated that "Sally" will leave the Colonial May 12.

ARBITRATION FOR P.M.A. MANAGER-MEMBERS

Constitutional Amendment Will Be Voted On at Annual Meeting

The Producing Managers' Association has introduced by resolution a constitutional amendment aimed to include its arbitration regulations for all intra-theatre matters, in that way expanding the principle of arbitration to disputes between manager-members. The amendment is to be voted in at the annual meeting of the P.M.A. early in May and it is conceded the measure will be adopted.

Up to now the arbitration arrangement has called for the adjusting of claims between actors and managers. It was suggested that the scope of the P.M.A. could be broadened to such an extent that differences which heretofore have been placed in the courts could more quickly and satisfactorily be disposed of by the association. The by-laws though framed for such results were not inclusive of ways and means to dispose of cases between the two classes of managers, producers and house owner and operators.

Managers state the proposed change will clarify the maze of detail that develops throughout the season. It is the same principle upon which is based the Tribunal of Arbitration, made possible under the new civil practice code of the state of New York.

One of the strongest features of the new field is that the results of arbitrations between managers shall have the same standing as court decisions. That is legal under the act which created the arbitration laws of New York. Where it is agreed by the contesting parties the results of arbitration shall act the same as a court decision, there can be no appeal after the court has accepted the result of the arbitrators, unless it be proved the results were obtained by collusion on the part of the arbitrators.

The plan of the P.M.A. is to enter into agreements or "treaties" with other theatrical organizations with the idea of making the arbitrations final. The difference to date is that some members of the P.M.A. are producers without theatres while others are controllers of houses but rarely produce. The latter are members of the International Theatrical Association with which it is principally desired to affect a working agreement regarding disputes that include booking mix-ups.

The new arbitration idea will also take up the varied matters which confront Broadway managers, almost all of whom are in the P.M.A. One of the most frequent cause of difference is the engaging by one producer of talent in a current attraction. That phase has frequently come up as a factor in the relation of managers, but there was no regulation for disposing of the claims.

KLEIN'S MUSICAL

Acquired Rights to Musicalized Version of "First Is Last"

The playing rights to a musical version of Sam Shipman's "First Is Last" were secured this week by Arthur Klein upon the payment of \$1,000 in advance royalty to Mr. Shipman. The author will give the play a libretto for its musical form, with Klein selecting a composer, probably Louis A. Hirsch.

A production of the musical piece is aimed for the early fall.

Klein has been and is supposed still to be the general vaudeville booking manager for Lee Shubert. He lately tried out a dramatic piece called "Maggie" in Atlantic City. It was unfavorably reported from that point. His further delve into productions is said to be caused through an opinion existing that Shubert vaudeville of the future will be confined to Lee Shubert and his publicity department.

50TH ANNIVERSARY

The Hebrew Actors' Union has secured the lease of the property at 31 East 7th street, New York. A pretentious clubhouse is planned. The proceeds from the concert and ball held at the 71st Regiment Armory Saturday will be employed for that purpose. The festival marked the 50th anniversary of the existence of the Yiddish theatre.

PHILLY IS 'DEAD PLACE,' SAYS GEST, IN DISGUST

Papers Neglect Arrival of Russian Players—Open Under Expectations

Philadelphia, April 25.

Morris Gest isn't at all satisfied with the way his Moscow Art Theatre has been welcomed in this city. He told reporters so when they sought him Monday morning asking for interviews with Stanislavsky and others of the famous Russian troupe. Among other things, Morris declared that Philadelphia is a "h— of a town" and a "dead place."

"In other cities," Gest told a reporter of one of the evening papers, "there was a big corps of photographers present when the train bearing the troupe pulled in, and a young army of reporters trying to get stories. There wasn't anybody here."

The first group of the players to arrive got in Sunday, but the Monday papers didn't give them any amount of space. It wasn't until Monday morning or noon that any effort was made to use the arrival of the Moscow troupe as news copy. Gest also hammered the Philadelphia papers for being niggardly on the space they gave the Russians. He told the same reporter that full pages were given them in other cities, but that here they didn't get a line. He also had some sarcastic remarks to make about the editors whom he visited a week or so previous, declaring only one gave him any sort of encouragement. His attack was aimed at the news desks, but he inferred that he wasn't entirely satisfied with the treatment given him by some of the critics.

He told those seeking interviews with Stanislavsky that such a thing was impossible, saying that only one New York paper had obtained one, and had paid a good price for that. Later he told the same reporter he could see Stanislavsky after the performance Monday night, adding that it was a privilege of which he might well be proud.

Those on the inside here consider that the attitude taken by Gest in being chary of interviews a fine piece of showmanship, and believe that several of the local departments of the dailies will fall for the bait. Frohman's attitude in regard to Maude Adams is recalled as a similar case.

Gest's wallop at the reception of the company here are a different matter. One of his grievances, the fact that when stories are used the name of the theatre is omitted, is an old sore spot with theatrical people of this city. Several papers are notorious in this respect and have had a number of rows on their hands with angry press agents and managers. This standoffishness in regard to anything theatrical is probably responsible for the calmness with which the papers took the arrival of the Moscow Art company.

None of the papers referred to Gest's tirade.

The opening night's business was way under expectations, with only about three-quarters of a house downstairs.

PITTSBURGH CLOSING

Alvin Dark and Nixon Now Playing Picture

Pittsburgh, April 25.

The Alvin is dark this week and may remain in that condition until the new season. No legit bookings have been announced and nothing just now is in sight for the house, although it was expected a spring crop from New York would be sent on.

"The situation at the Nixon is about the same, excepting the Nixon has a picture to play, "Robin Hood."

JOHN E. KELLERD'S REP. CO.

John E. Kellerd opens a three week engagement at the Detroit O. H., Detroit, May 14, in Shakespearean repertoire. Upon the completion of the three weeks devoted to Shakespearean plays the company will appear in "The Passing of the Third Floor Back" and possibly "The Tavern," after which negotiations are on.

AISTON SUES SMITH AND GOLDEN; "LIGHTNIN'" LIFT OF OLD PLAY

Late Frank Bacon's Vehicle Is Alleged to Be Unauthorized Adaptation of "Tennessee's Partner"
Written by Scott Marble in 1894

Arthur Aiston, theatrical manager, has filed a suit in equity in the United States District Court for the Southern District of New York, against Winchell H. Smith and John Golden, producers of "Lightnin'," charging that the world-famous play in which the late Frank Bacon starred in New York at the Gaiety for three years, and for over a year at the Blackstone, Chicago, is an infringement of "Tennessee's Partner," a drama written by Scott Marble in 1894 and now controlled and copyrighted by Aiston. The plaintiff asks for \$100,000 damages in addition to an accounting of the profits of the play which he estimates as "exceeding \$200,000." Smith, the co-defendant, collaborated with the late star in rewriting "Lightnin'" and also was financially interested in the production with Golden.

"Lightnin'" has been the subject of numerous newspaper interviews and accounts in which was always stressed the fact that success and histrionic recognition came to Mr. Bacon after he had passed the half-century mark, although the basic idea of the play had been employed by Bacon for a great number of years in a vaudeville sketch. Aiston in his complaint alleges that Bacon appeared in the leading role of "Tennessee's Partner" in 1901 and had previously played the same part. He continues Bacon later wrote and produced a vaudeville sketch by the title, "Truthful James," which "was similar to and copied from the said character" of "Tennessee's Partner" and that later "the said Frank Ba-

con conceded that he had no right to produce said vaudeville sketch without the consent of your orator (Aiston) and he paid your orator royalties for such production."

Aiston asks for an injunction to restrain Smith and Golden's negotiations for the sale of the film rights of "Lightnin'" until the final adjudication of the issues. His complaint, which is annexed in full, filed through Roger Foster and James A. Timony, sets forth the genesis of "Lightnin'" as allegedly adapted from "Tennessee's Partner." It reads:

Arthur Aiston, who is and who, at the time of the commencement of this suit, and who at all times herein mentioned, was a citizen of the United States and a citizen, resident and inhabitant of the City, County and State of New York, and of the Southern District of New York, brings this, his bill of complaint against Winchell H. Smith and John Golden, who are and each of whom is and who at the time of the commencement of this suit were and each of whom then was a resident and inhabitant and citizen of the City, County and State of New York and an inhabitant of the Southern District of New York.

And thereupon your orator complains and says: 1. Heretofore and at some time prior to January 1, 1894 one Scott Marble who then was a citizen of the United States, composed an original drama entitled "Tennessee's Partner." The principal character in said drama was a man named Geewilliker Hay a (Continued on page 34)

SHOW MAY BUY TICKETS TO AVOID STOP LIMIT

Appellate Judge Indicates Opinion in "Last Warning" Appeal

The temporary injunction issued by Justice Mullan restraining the Klaw theatre from ousting "The Last Warning" was argued before the Appellate Division of the Supreme Court last Friday on appeal of the theatre corporation. Though the decision of the high court was not expected to be handed down until late this week, it was indicated that the injunction would be upheld. If so it will count as an important addition to theatrical law, in establishing the right of a producer to purchase tickets in any amount in order to attain the stop limit.

During the argument Justice Victor Dowling agreed with Justice Mullan's ruling that theatrical contracts of this kind are similar to realty leases and come under the landlord and tenant law. The Klaw theatre's contract with "The Last Warning" provided that the attraction must play \$7,000 gross and if under that figured, notice to vacate would apply. The show management bought several hundred dollars worth of tickets to attain the stop limit, whereupon the theatre management declared the tickets were "not bona fide sales," gave the show two weeks to withdraw and contracted for a succeeding attraction.

Justice Dowling during the argument made the comment to the effect that the stop limit for "The Last Warning" was in substance the rent for the house, and he said so long as the attraction handed in \$7,000 Saturday night, the requirements of the theatre would be fully satisfied even though there had not been a single person in the house during the week. The justice further stated the show management could thereupon demand its share of the money spent at the box office.

If the Mullan decision is upheld as indicated it will probably invalidate clauses in some of the sharing contracts now given out wherein an attraction is not permitted to buy tickets at the box office.

"BARNUM" MOVING

Brian Withdrawing for "Rollin' Home"—Courtney in "The Voice"

Louis F. Werba's production, "Barnum Was Right," will move from the Frazee to the Cohan, New York, succeeding "The Exile" in the latter house May 7. "The Exile" is seeking other quarters. The switch of "Barnum" is expected to give the attraction a good chance to continue into summer. "Barnum" enjoyed strong lower floor trade, but could not draw in the balcony, which is blamed on the Frazee's location.

Donald Brian withdrew from "Barnum" Monday and was succeeded by Walter Regan. Brian has started rehearsals with "Rollin' Home," a comedy by John Hunter Booth, which is being produced by James Shogreen and Carl Reed. Brian will be financially interested in the piece, in which he will be featured and which is aimed for Chicago for the summer.

The Frazee may get a new piece, featuring William Courtney and produced by H. H. Frazee. Courtney has been on tour in "Her Temporary Husband," which closed in New England Saturday. Courtney immediately started rehearsals with the new show, which is tentatively called "The Voice."

PLAY OF EGYPTIAN WOMEN

"Hatusu of Egypt," the play which deals with woman suffrage in the time of the Pharaohs, to be presented at a matinee at the Longacre theatre, May 7, has a cast of 60, directed by Harry Irvine, former director for Walter Hampden. Special scenery is being built and dances arranged by Louis Chalf. Among the cast are Paul Doucet, Rita Romilly, Catherine Brook, Ann Egglestone, Robt. Vivien, Charles Webster and Louis Hallet.

IN STOCK FOR STUDY

Grace Price, said to be a niece of A. H. Woods, has engaged to play in stock over the summer. It is expected the stock course of hard work will qualify Miss Price for honors in one of Woods' plays of next season. This season the girl was one the road in one of her uncle's productions.

COHAN AND GREENWOOD IN "ROMEO AND JULIET"

Pair Play Travesty by Sam Bernard for Newspaper Publishers

George M. Cohan and Charlotte Greenwood played "Romeo and Juliet" at the banquet given to visiting newspaper publishers last night at the Friars. Cohan is the Abbott of the club.

The "Romeo and Juliet" presented by the comedian and comedienne was a travesty written by Sam Bernard. It was first performed by Bernard at a public benefit performance in New York. The travesty was the center of an extraordinarily large entertainment given on the Friars' ballroom stage for the entertainment of the publishers.

EQUITY'S STRAW VOTE

Annual General Meeting To Be Held June 4

The Equity will hold its annual general meeting Monday, June 4, at 2 p. m., at the Hotel Astor, New York. A straw vote or expression of opinion of those present will be taken on the Equity Show.

The present P. M. A.-Equity agreement will at that time enter the final year of its existence.

4 "GINGHAM GIRL" CHANGES

When "The Gingham Girl" moves from the Earl Carroll to the Central Monday there will be at least four cast changes, because of withdrawals of players who refused to accept a salary cut. Rita Miller will replace Louise Allen, Rita Bell succeeds Helen Ford, Bill Frawley will step into the Russell Mack role and Julia Ralph follows Amelia Summerville.

"My Aunt from Ypsilanti" is reported the succeeding attraction at the Carroll.



HOWARD



INA

LANGFORD and FREDRICK In "SHOPPING"

Direction: CHARLES ALLEN, M. S. BENTHAM OFFICE

FIRST HUSBAND NAMED

Florence Hope Is Defendant in Divorce Action

Florence Hope of "The Gingham Girl" is being sued for divorce by Donald Hope, who names Frank Klopp, her first husband, and Harry Newton, an indicted bigamist. Newton some time ago gained considerable notoriety for his involved marriages with several women in and out of the theatre.

Hope is a professional at present with the Keeley chautauqua company. Lyman Hess is attorney of record for him.

Justice Tierney has reserved decision, a usual formality.

PETROVA CUT RATING AT OLYMPIC, CHICAGO

Records Show Managers' Association Voted Away Money When Turning Down Cuts

Chicago, April 25.

Olga Petrova moved from the Selwyn Sunday in order to have a sufficient seating capacity to go in for cut-rate tickets (under the name of block tickets), as it is felt that the large foreign population will be anxious to see "Hurricane" at \$1.10 while the same people would not pay regular prices at the Selwyn. The move is expected to give the show four weeks more in Chicago, at least, and is possible because this is an independently owned show. Fifty per cent. of it belongs to Mme. Petrova, 25 to Jack Welch, general manager for Selwyns, and 25 per cent. to the Selwyns.

The local theatre managers' organization rejected cut-rate tickets at a meeting held a short time ago. "Up the Ladder" is doing from \$6,000 to \$7,000 a week at the Shubert Central and plays to practically nothing but cut-rate tickets. It was a failure at the Playhouse, but at the Shubert-Central upstairs house has been doing enough to show a profit of \$600 or \$700 a week. "The Cat and the Canary" was forced out of the Princess and tackled cut-rate at the La Salle with the Lenten period and did about \$11,000 a week, while business has fallen to about \$8,000 since the order of managers eliminating cut-rate tickets went into effect.

Chicago works the cut-rate differently from New York, making a play for the business at about 400 industrial plants located from five to 11 miles from the heart of the city which have employees numbering from 3,000 up to 20,000 each. These prospective cut-rate customers refuse to pay over \$1 or \$1.50 for shows in most cases.

The first big spectacular cut-rate success in Chicago was in connection with "Tillie" at the Blackstone several years ago. After two weeks that play looked like a failure at that theatre but Bill Gorman and the bunch contended it had winning possibilities and finally persuaded George C. Tyler to let them try cut-rating. As a result the show remained 20 weeks and it was figured that there was not a week when the regular sale of tickets netted over \$500, while the cut-rate and 2-for-1 got about \$7,000 more in the box office.

THE TWO MIKES RESIGN, BUT KEEP PROFIT, CLAIM

Leave Board of Directors of "Last Warning"—Draw \$150 Weekly Each

Mike Mindlin and Mike Goldreyer are out of the board of directors of Mingold, Inc., which owns "The Last Warning," but the youthful producers still control the show, by virtue of a contract with the corporation wherein in return for producing and managing the mystery play they receive 50 per cent. of the profits. The two Mikes never did have much money invested in the production themselves. All they claim to own now are 10 shares of the stock. They did the promotion and producing and then won themselves a smart contract.

There was a stormy stockholders' meeting last Saturday, but before it got under way the Mikes handed in their resignations as directors. Thereupon Willie Kurtz and Dave Schneider, who are theatre treasurers, and George Leffler, booking man for William Harris, were elected as a new board.

There are 28 stockholders in the Mingold corporation, the holdings ranging from one share (\$100) to 48, the total capitalization being \$20,000. "The Last Warning" since it opened in New York has never shown a loss. The stockholders demanded an explanation as to the disposal of \$54,000 in profits reported made to date. The two Mikes declare the books always open for inspection.

There was a cash dividend of 50 per cent. declared about 10 weeks after the show opened, which accounted for \$10,000 of the profits. It is assumed the Mikes got \$27,000, and it is claimed most of the balance went into the production of the Chicago company. The latter show did not fare well in Chicago. On the way East, however, it played to \$14,000 in Pittsburgh, and the stockholders could not see why the tour was not continued. The Mikes say the territory will be more profitable next season.

Dissatisfaction among the stockholders is said to have started when some found out about the 50 per cent. contract held by Mindlin and Goldreyer. Several claim they were unaware of it until recently. Others who bought an original investor's holdings at three and a half times the original cost actually got a dividend much less in proportion to the others. Other grounds for complaint was that the Mikes drew \$150 weekly salary each for managing the show in addition to half the profits.

The largest stockholder is Lawrence Weinberger, who has 43 shares. Edmond and Irving Fain, of the knitting concern of that name, and a Mr. Klausner, also in the Fain company, control 16 shares. Eddie Miller of the Metropolitan Guide and Harry Hirschfeld, the cartoonist, are among the stockholders. Another is said to be a bootlegger known as the "king" of the class, who put in \$1,500 when the show came back after trying out.

The whole mix-up appears to be over the contract giving the Mikes half the profits.

At a directors' meeting Tuesday the differences between the two Mikes and the stockholders were reported settled. It was agreed Mindlin and Goldreyer discontinue drawing salary, but to receive \$150 weekly for office expenses from each show. There are to be three companies of "The Last Warning" sent on tour next season and the new arrangement is said to be satisfactory. The directors on the advice of counsel, appear satisfied that the Mikes' 50 per cent. of the profits contract will stand up in court. It was drawn by Philip Wittenberg, of Bickerton, Wittenberg & Fleisher. At the time he was attorney for the Mikes, though not representing other stockholders. Wittenberg stated he did the very best he could for them when he was their lawyer.

"FOR ALL OF US," 200TH

Chicago, April 25.

"For All of Us" had its 200th performance Monday. By way of celebrating the event William Hodge, the author, gave a Shakespearean dinner party on the stage for the members of the cast and attaches of the house.

INSIDE STUFF

ON LEGIT

President Harding on his visit to New York Tuesday night went to witness a performance of "The Music Box Revue" instead of the "Follies" as he originally intended. The reason it is believed was Will Rogers. Rogers while appearing with the touring "Midnite Follies" played Washington and his good natured gibes at the expense of the administration were supposedly taken to heart by the nation's chief executive. At least that seems to be the construction that the New Amsterdam theatre attaches place upon the refusal of the President to attend the performance at the New Amsterdam theatre after he had practically expressed his willingness to be present, and at the last minute transferred his presence to the Music Box.

The collection in Broadway's legitimate theatres last Friday by the stage women's war relief totaled over \$15,000. That was nearly equal to the drive made during the war, and is considered exceptional. When the tally was made it was found more money was received from the dramatic houses than from musical comedies. For instance, at the Bijou, with admittedly limited attendance, more money was secured than in the Music Box. The collection at the Hudson ("So This Is London") topped the list, \$1,035 being secured there. The success of the drive is to be credited to the appeals made, in each case the address being made by an actor or actress in each company. It was explained that many ex-service men were returning to the government hospitals and that the stage women's war relief was constantly asked to provide entertainment, but that while professionals were anxious to respond, the organization had exhausted its funds. The cost of providing a complete show to the sufferers was stated to be \$40.

Saturday another collection drive was made, it being for the free milk fund managed by Mrs. William Randolph Hearst. It was said the amount collected in the theatres was not equal to the night before, but the milk fund drive included street collections and all public gathering places. One girl collector at Delmonico's is said to have topped the list with a total of \$2,700.

There is a young man back on his job in an office in the lower part of the city instead of being on his way to Sing Sing to do a stretch of anywhere from five to ten years, and he has Ben Atwell to thank that he is free. The young man a little over a week ago met Mrs. Atwell, for whom at one time he acted as accompanist, and accompanied her to her home. He left after a brief stay and took with him a small chamalo bag that contained about \$10,000 worth of jewelry. He was arrested the next day, admitted the crime and stated that he took the jewels so that he might be able to defray the expense of a honeymoon, as he was to be married in the near future. When taken to the magistrate's court he pleaded guilty and was held for the Grand Jury. Tuesday of this week Ben Atwell appeared before that body when the case was called and asked that the young man be given his liberty. The showman's plea was so strong the prisoner was given his freedom. To make it stronger, Atwell sought out the young man's employers and asked that they re-instate him in his former position, which was done.

Eddie Corbett is doing the publicity for "How Come?" the new colored show at the Apollo, New York, though his name does not appear in the program credits. Tuesday's advertisements in the dailies stated the attraction "sold out last night." Monday evening a line from the Apollo stretched from the box office to the curb, but it was sure Eddie had planted a wagon load of paper, for the takings for the first week only amounted to \$4,500. Corbett pulled a novel stunt by selecting the best looking in the chorus and sending her on the round of dramatic editors. The girl explained she was the only colored lady press agent. This week another handsome high brown was picked for the job. She was instructed to say the first gal had been fired.

"How Come," the colored show at the Selwyn, reached there, according to report, in the box for \$60,000 up to that time. The money had been dumped in it is said by Ben Harris, a Newark, N. J., attorney, who also wrote the music for the show. "How Come" had been out only a few weeks before reaching New York. Just where the \$60,000 could have been spent might be intensely illuminating to the "amateur" producers of Broadway's legitimate attractions in white. Any of the colored shows is looked upon as one of those 30-cent producing propositions until it's a hit, and "How Come" is no hit. Their production cost is comparatively nothing, and salary juggling is the easiest thing a colored show can do.

Out in Chicago where "Tangerine" is playing they are trying to figure out just what Carle Carlton is trying to do with the show. During the first week the company was here there was a splendid flash out in front of the Garrick. Julia Sanderson was starred with Frank Crumit and Frank Lalor featured. Carlton was in Chicago and left for New York. The day following his general manager arrived with instructions to take down all the names of the stars. The local Shubert representative refused, and a compromise was affected. The names of Crumit and Lalor were painted out with the result that they both turned in their notice. Then Carlton made Miss Sanderson a proposition for next season on the basis that he would pay her \$1,750 a week. The star retailed with a demand for \$2,000, and a special car which the manager has since accepted. Meantime the two featured players still have their notice in, and the show is just about hanging on waiting for a turn that may change the aspect of things theatrically in Chicago.

Herbert Ward, heavyweight scenic designer of the Law Studios, has reduced 50 pounds through a system of dieting. His schedule calls for getting rid of 16 pounds more, the objective being an even 200. Arrived at that point, Herb expects to doll up in new wardrobe and stick to the double juvenile division.

Will Page is credited with framing a girls' golf match a la strip poker, the yarn getting some attention from the dailies recently. The "event" was held on the course of the Sound View Golf Club at Great Neck, three members of the "Follies" chorus being the contestants. The rules for the match were that whichever girl lost a hole must take off a garment or part of her apparel, and the yarn had it that one show girl went home in a barrel. It was stated this week that Gene Buck and Ring Lardner, writers of the "Follies," were suspended by the club for collaborating with Page in his press stunt.

David Burton, general stage director for the Charles Frohman offices, was reported engaged to marry an actress in "Goodness Knows," a Frohman production which opened in Pittsburgh last week. Burton declared the engagement was news to him and that the report was probably floated to "kid" him. He sails for Europe Saturday to join Gilbert Miller.

Five years ago a production actor, then appearing in vaudeville, decided to resign from Equity following several vain attempts to force him to join the vaudeville branch of the organization. Leaving vaudeville to return to the legit he decided to rejoin Equity. He was notified before he could be placed in good standing it would be necessary to pay a re-instatement fee in addition to the regular dues. Calling at the office he informed the attendant his resignation had been duly sent in several years ago, and that he did not see why the additional fee was necessary. The attendant tried to enlighten him by taking a card from the card index, notifying him it was marked deceased, notification of his death having been received two years before. All records of his resignation.

(Continued on page 32)

LITTLE THEATRES

The latest Little Theatre organization to spring up in Philadelphia calls itself the Stage Repertory and, incidentally, denies some of the accepted characteristics of most little theatre organizations. The Stage Repertory has been in existence about a year, having planned to produce a Russian drama, "Savva." The plan fell through after a campaign of publicity had been started in the newspapers. For several weeks they have been at work on a new program comprising four short plays which were given by the Stage Repertory in the Plays and Players Clubhouse, formerly the Little theatre, evenings of April 19-21.

The plays include: "A Merry Death," styled a "harlequinade," by Nicholas Evreinov, director of the Experimental theatre in Moscow; "The Star," a satire by Hode Bassche; "Earth," a tragedy by Em Jo, and "The Bitter Fantasy," by the same playwright. Em Jo is also the director of the organization. Original settings and costumes have been designed by Mordecai Gorelik, a young Philadelphia artist. One of the playlets by Em Jo is said to be something really novel, showing the action of thoughts in a human brain.

The general public here, and the critics of the dailies, are frankly mystified by the names of the authors of the little plays. The identity of Em Jo, which is a nom de plume, is a particular mystery.

Among the amateurs entering the Little Theatre Tournament the week of May 7 at the Bays are the Players' League, Stockbridge Stocks, East-West Players, Thalian Dramatic Society, Temple Players (Manhattan), Brooklyn Institute Players, Adelphi Dramatic Association, Clark Street Players (Brooklyn), Huguenot Players, New Rochelle, N. Y.; Beechwood Players, Scarborough; Cranford Dramatic Club, Cranford, N. Y.; Gardens Players, Forest Hills, L. I.; Little Theatre League, Bridgeport, Conn.; Club Players, Nyack; Fire-side Players, White Plains, N. Y.; Montclair Players, Montclair, N. Y.; Wayside Players, Scarsdale, N. Y.; Riverside Players, Greenwich, Conn.

Much interest is evidenced in the group of one-act plays to be presented by the drama section of the Arts and Crafts Society at the Women's clubhouse, Portland, Ore., under the direction of Mrs. Dent Mowrey. They will include "The Constant Lover," by St. John Hankins; "Riders of the Sea," by John Synge, and "Noah's Flood," an English miracle play. Special scenery is being painted by Mrs. Lawrence R. Wheeler and Mrs. Ferdinand Smith is designing the costumes.

The Syre Opera company (an amateur organization) presented Victor Herbert's operetta "Sweethearts," at the Metropolitan opera house, Philadelphia, last Wednesday and Thursday, evening performances only. An ensemble of 100, and the cast contained a number of men and women well known in local theatrical and musical circles, including Charles Fox, Dorothy Githens and Elmer Thompson.

Sausalito, a suburb across the bay from San Francisco, has a literary colony and is now to have a Little Theatre. A movement has been started among the writers and artists for its creation. The first program of short plays staged by the Sausalito Players was presented April 17. Wilbur Hall, magazine writer, is one of the guiding spirits.

"AS YOU WERE" CLOSÉS

\$1,500 Jump Back to New York for Company from Duluth

Duluth, Minn., April 25. "As You Were" with Blanche Ring and Charles Winninger closed its season here Saturday. It is said the jump back to New York cost the management (Jennie Jacobs) \$1,500.

The show is reported having been playing around \$200 to \$400 a night in this section, bringing about its finish.

"As You Were" started out this season as a Shubert unit show, leaving the Shubert vaudeville wheel and becoming a popular price road attraction.

WHITE OFF STAGE

"Scandals" Producer Only Producing—Gallagher and Shean Show

George White will not appear in future "Scandals" according to announcement this week, upon his return from Chicago, where this season's revue closed its season Saturday. After the first "Scandals" White was virtually out of the performances, though he danced in one number this season and last. White stated he would produce a musical comedy starring Gallagher and Shean, shortly after putting on the next "Scandals," having retained Aaron Hoffman to write the book. Gallagher and Shean may again go to court about their contract should the "Follies" continue through the summer, Ziegfeld having declared his intention of holding them.

Leon Freidman the "Scandals" publicity hound inserted advertisements in the "want" columns of the dailies this week, seeking new faces for the new revue from among the ranks of models, manicurists and stenographers. The hunt for "lookers" will be held on the stage of the Galety Thursday and Friday afternoons. At least the photographers will be on hand.

PITTSBURGH BUSINESS

New Frohman Play Did \$13,000 Last Week

Pittsburgh, April 25. "Abie's Irish Rose," at the Pitt surprised everybody their fifth week and did capacity, grossing about \$15,000. Present indications are that the piece will last at least six more weeks, and, if it does, will be a record of Pittsburgh. "Goodness Knows," a new Frohman comedy, did about \$13,000 at the Nixon, while "Maggie," at the Alvin, was slightly under with \$11,000.

Gayety, with Dave Marion Show, had one of the best weeks of the season with \$9,500. "Follies of the Day" next week closes the house for the season. Academy, stock burlesque, is holding its own with \$5,900 for last week. If daylight saving does not hurt business the house should stay open until June. "Kara," added attraction, with Marguerite Bryant stock players, at Lyceum, proved attraction and is held over the second week. With very low prices the Players drew slightly in excess of \$5,000 last week.

"DEMI-VIRGIN" IN L. A.

Picture District Not Providing Cast of Show

Los Angeles, April 25. Los Angeles, the heart of the picture industry, is passing up that farcical romance based on Hollywood life which had New York and the censor and police department of the eastern city up in arms 18 months ago. It is "The Demi-Virgin," and the attendance at Egan's is barely sufficient to gross the overhead of the show.

The other legitimate houses are also only doing a fair business. The local leader is "The Bad Man," at the Majestic, with Holbrook Blinn at the head of the house stock organization. At the Mason O. H. Ina Chaire and Bruce McRae in "The Awful Truth" had a fairly good opening night, but the usual picture celebs were missing among the first night audience.

"HELEN" AT SELWYN

The cast of "Helen of Troy, N. Y.," the LeMaire & Jesel musical comedy, has been completed. Roy Atwell having been engaged last week. The others are Helen Ford, Dorothy Mackaye, Edna Louis Frawley (Frawley and Louise), Alice Knowlton, Tom Lewis, Ray Raymond, Frank Gaby, Charles Lawrence, Clyde Honeywell, Charles Adler, Tom Nip.

"Helen" is scheduled as the summer attraction for the Selwyn, New York, where it is due early in June. A. H. Woods is interested in the production.

Bertram Harrison will stage the book and Bert French the dances.

CLAIMS \$400,000 ESTATE

Chicago, April 25. Mrs. Ena Welch, formerly a stage beauty, is making an effort to get the \$400,000 estate left by the late Alderman Charles F. Swigart, and claims that she is his illegitimate child, though her mother (Carah Davis) was later married to Swigart.

Attorneys for Swigart's sister contend that Mrs. Welch is a daughter of Tom M. Davis, once noted as a clog dancer.

GUILD'S DRIVE

Ends Friday—Plays for Next Season

Tomorrow (Friday), the Theatre Guild will conclude its drive to secure \$500,000 in subscriptions for its theatre building fund loan. Tuesday it was stated at the theatre that up to that time there had been subscriptions to the bond issue amounting to \$415,000. The speaker who made the plea for further subscriptions went on to state that without its own theatre the Theatre Guild could not continue, and that the Garrick was an impractical theatre for their purpose.

That the Guild has been at the Garrick since April 14, 1919, and has been able to continue paying the rent and other overhead charges necessary for a successful continuance of its plan were pointed to as an assurance that those who subscribed to the bonds for the new house would be assured of their interest on the amount invested, for the rent paid by the Guild is to be applied to the interest fund. At 6 per cent, the \$500,000 issue would call for \$30,000 a year, and all other profits are to be applied to retiring the bonds at 115.

No mention of the location of the site on which the Guild intends building was made. The house, according to present plans, is to have a seating capacity of at least 1,000, and with this added seating capacity it is figured that the membership can be increased from 6,000 to 12,000.

In the plans for the season of 1923-24 the Guild proposes to present "The Guardsman," by Franz Molnar, with Joseph Schildkraut in the title role; "Masse Mensch," a drama by Ernest Toller, translated by Louis Untermeyer; "The Fallures," by H. Lenormand, with Jacob Ben Ami in the principal role; "King Lear," with Rudolph Schildkraut; "Fata Morgana," a comedy by Ernest Vajda; "Caesar and Cleopatra," by Shaw, and "The Goat Song," by Franz Werfel.

A number of plays by native playwrights are contemplated.

COL. ROCHE BREAKS DOWN

Chicago, April 25.

Col. William Roche, manager of the Harris theatre, is confined to his apartment at the Parkway hotel, suffering from a general breakdown, prompted by an attack of gastritis, which seized him at his desk at the theatre Saturday.

Roche was working on his weekly statement when he toppled over. Dr. Max Thorek was summoned. Removed to his hotel, Roche was further examined, with the decision of the physician keeping the Harris manager in bed for a fortnight.

Roche recently lost a brother by death due to sudden heart trouble, and mingled with the complications registered by Saturday's breakdown on the manager's part was grief over this loss.

SHOWS CLOSING

The Fritz Lieber Shakespearean repertoire company closed Saturday in Dubuque.

May Robson in "Mother's Millions" closed Saturday in Stamford, Conn.

LEGIT ITEMS

George Morely has switched from the Apollo back to the Selwyn, New York, as treasurer. Billy Brown of the latter house moved into the Apollo as assistant to Julian Anhalt.

Julius (Dude) Harris, formerly business manager of the Republic and Fulton, New York, is now treasurer of a boxing club in Detroit.

Charles Lyons, formerly of the Belasco box office and treasurer of the Casino this season, has been appointed treasurer at Madison Square Garden, succeeding "Riv" Bisland. The latter is now assistant at the Bijou. Julius Spector has been transferred to the Casino from the 49th Street. Miss Callahan, who was assistant in the latter house, is now the treasurer.

The Selwyns have placed in rehearsal under the direction of Frank Reicher a new comedy drama entitled "The Fires of Spring."

George Kelly has completed a three-act play called "No Man's Wife." It is a dramatic play and Kelly's first serious effort in playwriting, his previous plays and sketches having been of a comedy nature. French & Stewart will produce the piece this summer.

SAN FRANCISCO, OFFICIALLY, MAY AID COMIC OPERA STOCK

Mayor Appoints Committee to Locate Permanent Home—Ferris Hartman and Paul Steindorf Managers

San Francisco, April 25. Under orders from Mayor James Rolph, a committee of the citizens of San Francisco has been formed for the purpose of seeking a permanent home for the Hartman-Steindorf comic opera stock company at the Rivoli since December. This is the first time in the history of San Francisco the civil officials have become active in a plan to perpetuate any theatrical organization. Mayor Rolph stated that the theatrical organization is a distinct asset to the city and that he wants it to remain as a matter of civic pride.

Ferris Hartman and Paul Steindorf, the managerial heads of the comic opera organization, have been sued for \$2,400 for rent of the Rivoli at the rate of \$800 a week. The complaint alleges that the theatre was rented for three years and eight months by the defendants and that the rental was due month to month in advance. The action is for immediate payment or to vacate the premises.

The committee which the Mayor has formed is to seek the co-operation of the Chamber of Commerce and other civic and commercial bodies with a view to obtaining a theatre for the organization.

STOCKS

The Warfield Players stock from Oklahoma City, so as to give another trial of popular priced stock at the Empress, Kansas City, gave it up after two weeks. "She Walked in Her Sleep" last week, and two performances were given Sunday, but that was the finish as a sign on the door of the theatre Monday stated the house was closed. William J. Mack, director, said that J. L. Adams, manager, had informed him the closing was caused by lack of public support. The company, under the name of the Drama Players, has played in Kansas City for many weeks at different times. Last season it was at the Grand and established quite a reputation. At the commencement of this season the company opened at the Empress, but went to Oklahoma City, where it was thought business would be better. There the name of the organization was changed to the Warfield Stock, in honor of Theodora Warfield, the leading woman, and the name was retained when the company came back here a few weeks ago. The company was playing at 75c. top nights, and mats, 35-50c.

Roy Clair will open his musical comedy stock in Salt Lake City, replacing Monte Carter's Company. Carter has returned to San Francisco.

Violet Leach will have the fat role created by Jobyna Howland in "The Gold Diggers" when that Belasco-released piece for stock opens Monday at the President, Washington, with the Smith & Duffy company playing. Kay Hammond of the same management's Baltimore company will succeed Wanda Lyon as leading woman, playing the Ina Claire role. Anne Sutherland is also leaving after "The Gold Diggers" first week. She starts next week with the George Marshall stock of Washington. George Sweet leaves the President cast this week and Antrim Short will follow next week. Constance Brown, Maude Franklin, Elsie Gray, Zulu White and Helen Eby-Rock (widow of Billy Rock) are the new people engaged. Miss Lyon is going to Rochester, N. Y., with a stock there that will try out new plays for the Erlanger crowd. The Washington stocks are going to a battle, it looks, with Marshall's second company at the Garrick there this week in "The Girl in the Limousine," announcing \$1 top, the same scale the President features.

George Marshall, who has played stock in the New Lyceum, Baltimore, for 42 weeks out of 53, has temporarily closed down, due to lack of patronage. For a while the people here ate the stuff up, devouring "Getting Gertie's Garter," "Ladies' Night" and "Up in Mabel's Room," just as the Algonquin crowd devours the Moscow Art theatre. He got good runs out of all of them, but recently business has been off in both stock houses, and with two going at good speed in Washington Marshall has abandoned Baltimore for the time being. He will return in a few weeks, it is rumored, and establish a company. In the meanwhile, "The Girl in the Limousine" is at the Lyceum for a run.

Babel Brownell in Newark, N. J., got off to fine business Monday with "Madame X." Next week the first of the new Hurlig & Seamon plays will be tried out. It is called "Wit Outwitted." The real title of the play was "Wits That Win," but through a misunderstanding by Hurlig, the former name was given out and has been allowed to stand. This stock is making a play for publicity. Prizes are being offered high school students for the best essay showing whether the play was written by a man or woman, and others open to all to select a better name for the drama. Miss Brownell is also giving readings from station WOR every Monday.

Maude Fealy's stock in Newark has been coming money the past three weeks and she continues to receive offers from those wishing to share her success. The latest comes from Gus Pitou and Anne Nichols who negotiated first for 50 per cent, and then for two-thirds interest. The deal didn't go through as Miss Fealy held out for \$5,000 and they wouldn't bid over \$3,000. Next week Miss Fealy does "Quick-sands," a new play by Jean Archibald, owned by David Belasco. With Belasco's permission Miss Fealy is following her plan of last season of offering prizes for a better name.

William O'Neil representing the Dupont interests will play stock in the Playhouse, Wilmington, Del., May 4, the company appearing for two days in "Wedding Bells" and the following week in "Lawful Larceny." The appearance of the stock in "Wedding Bells" for two days is due to no attraction having been booked for the house for Friday and Saturday of that week, the house ending its regular attraction season Thursday. Ann McDonald will be the leading woman and Jessica Paige, ingenue. O'Neil will direct.

The Hardin Clark repertoire company has returned from a five-month tour through Central America, West Indies and some South American countries. The company presented twelve plays in English, including "The Brat," "The Broken Wing," "Three Wise Fools," "Pollyanna," "Friendly Enemies" and "The Nightcap." The members included Hamilton Cristy, Lillian Shrewsbury, Charles Plazzi, Gladys Klark, Fred Shenkey and Dolly Crawford. The season just completed was the 13th for the Klark company in the same territory.

The Harder-Hall Players with Ruth Saville and Howard Hall playing leads opened Monday at the Stone, Binghamton, N. Y. The company has Louis Russell, Florence Burroughs, Joseph Green, Jack Boyd, Juliet Brenon, Mark Brandon, Mary Trus, Charles Payton, Edith Morris, Claude Lewis. It is playing four matinees at 25 cents with the night scale topped at 75 "Why Men Leave Home," second week.

Two Butterfield houses in Michigan will play stock this summer.

LEGIT BACK IN DULUTH; CITY MAY BUILD HOUSE

Orpheum Taking on Road Shows Next Season on Five-Year Lease

Duluth, April 25. Through a deal consummated this week, Duluth again has a permanent home for the spoken drama. Arthur J. Casey, of New Bedford, Mass., and Edward Furni, of Duluth, operating the Orpheum stock, have taken a five-year lease of the Orpheum and will present stock, vaudeville and road attractions as the conditions demand. This house has been the home of Orpheum vaudeville for the last 12 years with the summers devoted to stock. Mr. Furni announces that the theatre will present stock until next fall, then Orpheum vaudeville if arrangements can be made with the Orpheum circuit, and road attractions. It is planned to connect the local playhouse with the Twin City and Winnipeg houses and give road companies a route from the Twin Cities to the west coast. A few other American and Canadian theatres might be linked up in this chain, making a route of but very few long jumps.

Hal Mordaunt will have the direction of both organizations. The Regent, Kalamazoo, has a company which opened Sunday with Gertrude Dondhill as leading woman and James Carroll, stage director. The company to occupy the Regent, Lansing, will open May 20. Both companies will play two bills a week.

The De Wolf Hopper comic opera company is aimed for second season of consecutive playing. The organization has another week at Newark, after which it has been booked for six weeks at Fountain Ferry Park, Louisville. The attraction will then return to Carlin's Park, Baltimore, where it opened last summer.

Keith stock opens at the Alhambra, New York, under the direction of Clark Brown, May 7, in "Lawful Larceny." The company, organized by Pauline Boyle, has Wilmer Walters, Harvey Hayes, Ralph Sprague, Homer Miles, Ed Redding, Lorraine Ber- (Continued on page 33)

EQUITY BREAKS UP NEW STOCK COMPANY

Issues Order Against Totten, General Manager of Community Players

The Equity through written instructions to Vic Browne, leading man engaged by the Community Players, Inc., for stock in the Lyceum, Columbus, ordered all Equity members of the company to walk out under penalty of receiving disciplinary action from the Council for failure to obey. In issuing the order the Equity is reported as alleging Joseph Byron Totten, general manager of the Community Players, owed Equity members salaries for engagements in "Gabbette," a musical piece which closed April 14 in Scranton, Pa., after two weeks on the road. The musical show was produced by the Community Players with Totten the general manager. The Equity has posted Totten's name in its office as owing the actors salaries for the engagement.

According to a statement from the Community Players' the producers have had no claims filed against them by the members of the "Gabbette" company. According to their statement the members of the company released a cash bond of \$900, posted with the Equity for salaries and accepted one full week's salary for the two weeks on the road and stock in the Community Players for the remaining week, the regular notice having been posted for the closing.

The stock under the management of the Community Players was scheduled to open April 29. The company was placed in rehearsal Monday with the order from Equity calling out its members received Tuesday. The order disrupted the organization and necessitated the management notifying the theatre it would be impossible to fulfill the engagement. The Community Players, Inc., anticipate a law suit with the Lyceum theatre management through non-fulfillment of contract, and is preparing a legal action against Equity through its attorney, Jac W. Wytte, for damages.

The people engaged for the stock had not been placed under contract, but were informed they could report at the office and receive their contracts.

PHILA'S THEATRE GUILD HAS WILLIAM GILLETTE

Opening May 7 With Resident Co. and Guest Stars—Gillette's New Play

Philadelphia, April 25. A very ambitious theatrical project will get under way May 7, planning to make a try for the summer going.

This will be known as the Philadelphia Theatre Guild. It will consist of a resident company, with visiting stars of first magnitude every week or so. The home of the organization will be the Lyric theatre, whose regular season ends when the Moscow Art Theatre players depart, May 5. There will be matinees Wednesday, Thursday and Saturday and a popular scale of prices, 25 cents to \$1.50, will exist.

As proof that this organization will be something more than the various ephemeral schemes of the same sort which have been mentioned in recent months, a schedule of stars and plays is announced that would carry the company almost entirely through the summer.

The first attraction will be Clara Kummer's "A Successful Calamity" (at this same house several seasons ago), with William Gillette and Lola Fisher as guest stars. The second week will be devoted to a new play written by Mr. Gillette, entitled "Winnie of the Wolves," adapted from a magazine story by Bertram Atkey. Gillette will play the leading role.

The third and fourth weeks will have Francine Larrimore in "Nice People" and "Scandal," respectively (the first named played at the Broad in the fall), and the fifth week will bring Grace George in Shaw's "Captain Brassbrass's Conversion." The same star will remain for a second week, her vehicle to be either "A Woman's Way" or "The New York Idea." The fourth star to appear will be Nance O'Neill, first in "The Passion Flower" and later in a new play.

The director will be William H. Gilmore. The Philadelphia Theatre Guild is under the direction of Milton Shubert and is said, according to the wording of the publicity, to "have the material resources if not the actual financial backing of one of the great producing firms of the country."

It is the general belief here that Lee Shubert is interested in the venture. On the other hand, Shubert Lawrence, who was reported about to try a summer stock in the Adelphi, is said to be out of the present plan. That some real money is behind the move is seen in the workmanlike and thorough way in which the plan is being breached. Big two column ads were inserted in the Saturday and Sunday papers announcing "A Successful Calamity" with Gillette and Lola Fisher.

The publicity sent to the dailies emphasized the fact that this is a "resident company of production players" and not "stock players." It is claimed that the personnel of the company will contain many big names, which will make the company somewhat different from any now in existence.

Emphasis is also laid on the fact that the Philadelphia Theatre Guild does not intend to attempt highbrow plays—at least at the present—but established successes and important new plays will be presented, all the offerings being under the general category of "artistic." Claim is made that the organization will work on much the same basis as the New York Theatre Guild, although no mention is made of subscription or stock features of the plan.

This plan, coming on top of the "Shuffle Along" try for the summer at the Forrest, the Gaites revue at the Walnut in June and the possibility that both the Chestnut and the Garrick will be open well into the same months, combines to make this the liveliest early summer Philly has had in years.

ILLINOIS MAY BE DARK

Chicago, April 25. George White's "Scandals" closed at the Illinois Saturday and the chances are that that house will remain dark for the rest of the season.

Paul Whiteman's "Cafe De Paris" orchestra went to Milwaukee this week and comes back to the Palace next week for a three-week stay. The Temple Trio accepted some engagements dates over in Michigan on their way east.



HERMAN L. DIECK
DRAMATIC, MUSIC AND MOTION PICTURE EDITOR,
PHILADELPHIA "RECORD"

Mr. Dieck is a Philadelphian. Prior to taking over the editorship of things theatrical on the "Record" he did general newspaper work on that publication and the "Public Ledger." That is all the information obtainable about Mr. Dieck, but if Morris Gest should happen to give another party for Philadelphia dramatic editors in New York, it might be possible to find out a few additional facts regarding the gentleman from "The Record."

(The 15th of the photographs and brief sketches of the dramatic editors of the country.)

SUMMER DARKNESS FOR LOOP; FEW HOUSES TO REMAIN OPEN

Nothing Currently Strong Enough to Last Through Hot Spell—"All of Us" Leading Dramas at \$13,000—Howard Bros.' "Passing Show's" Whirlwind Start with \$4,000 Sunday Night at Apollo

Chicago, April 25.

It's a foregone conclusion that the end of the season will be reached before the legit situation here steadies itself. As the surprising incidents of the unequaled erratic season continue to pile up, guess-work pops up as regards the identity of the theatres which will be dark by June 1. There isn't a summer show possibility in town at this date. Several shows now playing, far from being classed as "smash-hits," may be operated cleverly enough to hold into July, but the established fact of Chicago having shortened all theatrical runs this season makes the belief strong that the middle of June at the very latest will find more theatres closed in the loop than ever before checked at that period of the season.

When it is considered that "For All of Us" is leading the dramatic shows in town, grossing under \$13,000, the strength of the dramatic pull can be estimated. All hope for "Sally" ripping off an unusual Chicago record was dented with the visit of Flo Ziegfeld, who picked May 12 as the farewell date for the Colonial attraction. "Sally" will have 18 weeks to its credit when it departs. This is a substantial record for Ziegfeld, considering the high price charged, but it proves the sharp statisticians had the right slant on the prevailing conditions of Chicago's theatricals, judgment of producing managers notwithstanding. "Sally" went all to pieces last week, but it is expected the announcement of the final three weeks will hold up business until the departure.

Chicago is "shot to pieces." The situation is a serious one for the producing manager not able to withstand shocks. White's "Scandals" departed from the Illinois Saturday, leaving the house dark. The Olympic was dark last week, but reopened to allow Mme. Petrova to continue her "Hurricane" propaganda. No attraction is sighted for the Olympic after "Hurricane" and it is a safe prediction that no new attraction will be forthcoming until the house receives its usual August baptism with Flske O'Hara.

Despite the great start made by the Howard Brothers' "Passing Show," at the Apollo, this Shubert attraction will not be held as a summer attraction. It has been limited to six weeks.

The Apollo will be kept open during the summer, however. So will the Garrick, but signs don't point to "Tangerine" being the summer show. The Twins (Selwyn-Harris) have a fight on their hands to keep open because of scarcity of attractions.

"Peter Weston" has run the spell of its big business and will be ready to depart before Memorial Day. Unless the stop clause of \$12,000 is changed for "Light Wines and Beer," at the Selwyn, the Woods offering won't last many weeks. There's no matinee pull from "Light Wines and Beer." Only the opening up of independent attractions in New York will save the Twins for bookings.

The only thing between an early closing for the Powers and the sad fate of "Loyalties" is the announcement that "Why Not?" will get a chance at the Randolph street house. "Blossom Time" will be the last attraction of the year at the Great Northern. The present indications are that the only houses sure to be protected for summer runs will be the Apollo, Garrick, La Salle, Cohan's Grand, Cort and Studebaker. Hodge's play won't keep open the Studebaker all summer, but it will make a desperate attempt to do so, for it is known Hodge is after an unusual record to add to those he's already captured here. It's all a most unusual state of affairs easily to depict, unless everything is turned topsy-turvy, and local theatricals given a series of surprises that are not on the horizon after studying what Broadway could possibly send here for summer entertainment.

While some of the statisticians were handling the probable summer lay-out of the local theatrical calendar, others were still combatting the cut-rate ticket rumpus during the chatter of last week. It develops that "Up the Ladder" is carrying the hurrah flag of those who contend that cut-rates are a necessity in Chicago if properly handled. The management of "Up the Ladder" has swung the Brady piece into terrific success with the aid of the cut-rates. Nobody can stop "Up the

Ladder" using the cut-rates, as the attraction rents the theatre and is conducting the engagement on an independent basis. Managers in favor of cut-rates are pointing to "Up the Ladder." The Central theatre is packed at every performance, and where the attraction probably would be doing around \$3,500 of the week without the cut-rates, it is grossing close to \$8,000 (big profit money) with the help of the split-price tickets. As far as can be checked, the cut-rates have been taboed at all the other houses, but in some instances there is a tendency to overrule the agreement against the cut-rates by some of the managers adopting a so-called "block ticket" sale arrangement with the Katherine Curley offices, operated in the Garrick theatre building.

Monday night's business, in general, was much smaller over the previous week, due to the disappearance of the cut-rates. The big crowds that the Cubs have drawn hurt to some extent, particularly Tuesday night, the opening date of the baseball season.

It's quite interesting to catch the chatter of the "stars" and other cast members in ascertaining causes for the general low business. This chatter is registered around the tables. The fundamental reasons are usually overlooked, and the usual fall-back complaint on lack of billing and press work is made. In Chicago no show today is bettering the other in press work. In other words, the newspapers have sharpened their policies to the degree of even distribution of space for all shows. Some shows are billing while others are not. The only individual who has the right angle of the whole situation is the statistician, who is baffled over the findings, and who merely states the facts, which are disputed until they are checked up and found to furnish substantial reasons why Chicago's legit conditions are far out of the form class in trying to "dope," so-called.

"R. U. R." at the Cort, and "Steve" at the Princess were the two new attractions of the week. Frazee's attraction drew the good newspaper notices that were fully deserved. Ordinarily a play that received such notable attention on Broadway such as "R. U. R." the fact is higher figures on a premiere week in Chicago than did the new Cort attraction, but this is a season of oddities in Chicago. While profitable business is assured for "R. U. R." at the Cort for at least six weeks, the "punch" the show was expected to have here is missing. What's going to help the week's business at the Cort for the new attraction will be the success that Manager Hodge's man encounters in selling outright the Monday night performances.

"Steve" is attracting the flappers by the wholesale to the Princess. Eugene O'Brien's play is a great treat for the local flapper. It was necessary to "paper" the opening night, but as the week crept onward the demand improved, with the matinee trade particularly strong. Steve went begging for a house for nearly two months, but the present indications are that the Princess has picked a likely profitable show for well into the really hot weather.

Three attractions moved out of the houses originally billed yet remained in town. "Blossom Time" surrendered the Apollo in order that the Howard Brothers would be able to exhibit the latest edition of Shubert's "Passing Show." It was a whale of an opening that the "Passing Show" drew Sunday night, grossing over \$4,000. It's been some time since the local populace raved over a "Passing Show" presentation like it did Sunday.

"Blossom Time" moved down to the Great Northern, left vacated by the exit of the Moscow Art Theatre two months, but the present averaged around \$2,000 in its stay at the Apollo, and if it can maintain anywhere near this pace at the Great Northern, it will be doing something that is not in the cards of the present hour.

Mme. Petrova is disgusted over the way the local critics handled "Hurricane," at the Selwyn, so, after personal manager moves, she is needed in "Hurricane" at the darkened Olympic. It is doubted if "Hurricane" reached \$15,000 in its three weeks' stay at the Selwyn. There's only one Petrova in advancing a personal campaign, for here's a star who buys her own advertisements in the newspapers to bring home a "point" she evidently is seeking. Just what "the point" may be it's

hard to say, but Petrova's campaigning with "The White Peacock" is readily recalled, emphatically so after recollecting the piece is reported to have been purchased for moving picture rights, following a New York, Boston, Chicago and Philadelphia flop. It's possible "Hurricane" will be handled equally as smart by Petrova as was "The White Peacock." At the Olympic "Hurricane" will attract a clientele which has yet to become acquainted with the high-toned Selwyn, and because of this "Hurricane" promises a slight increase over the Selwyn trade.

"Light Wines and Beer" switched from the Woods to the Selwyn after five weeks at the Woods at a widely advertised campaign for \$2 prices. The regular Selwyn prices of \$2.50 top now governs the Woods presentation. The price incident is the only item which threatens to interfere with big success for "Light Wines and Beer." "The Tribune" slammed the Woods offices for switching back to a higher price, offering comment that will probably hurt the balcony business at the Selwyn more than downstairs. This was visible Sunday night, when the exclusive Selwyn first-nighters turned out for the orchestra, but the balcony was off.

"Peter Weston" commences to show the weakness that all attractions have encountered after playing eight weeks in the loop this season. For eight weeks the Frank Keenan piece has held an even average, surprising several of the critics for the manner in which it jumped into big favor. What business "Peter Weston" gets from now on will have to be fought for if the signs at the hotel stands are a sensible criterion. It is reported that the Sam H. Harris offices have carded "Peter Weston" for a fall premiere on Broadway and holds intact the present cast New Yorkers will witness a good melodrama well played. It's the cast alone that brought success here.

"Loyalties" checks up the same fate which has come to all English plays in Chicago for the last few years. Instead of benefiting by the New York success "Loyalties" never got started at the Powers despite good notices. The attraction goes out Saturday, being followed by "Why Not?" Count up the good English plays that have fallen by the wayside in the loop in the last two years and you'd have quite a list, indicating it is another oddity for Chi's strangeness toward certain phases of theatrical entertainment. As "Two Fellows and a Girl" continues in big favor at Cohan's Grand greater becomes the substantiation of the report that the historic Clark street theatrical landmark will not be torn down for at least another year. It is a certainty that this summer won't see Geo. M. Cohan extinguishing for once and for all the fame of the famous Cohan's Grand. Plenty of inside reasons are heard why the new theatre won't be started this summer, but the playgoers are just as well satisfied, regardless of the beauty of a new Cohan theatre, the Clark street site of Cohan's Grand won't ever look the same with a change of the present atmosphere. "Two Fellows and a Girl" isn't striking sensational figures, yet it is a pronounced hit and will draw even business for many weeks to come. It's a presentation that should strike Broadway right even if it did have a premiere in Chicago.

The strangeness of the audiences applauding "For All of Us" convinces the checker-up that the Studebaker is drawing a most unusual clientele of playgoers. It's not the general run of playgoers who are making history for William Hodge's visit to Chicago. A mysterious wave of prosperity and popularity swept over "For All of Us" the moment it arrived at the Studebaker following the sudden La Salle leave. The Studebaker management has yet to be given cause to seek a new attraction.

"Tangerine" needs plenty of nursing at the Garrick to hold as long as expected. Unlike musical plays that played the Garrick before the house catered to vaudeville, "Tangerine" is not talked about in town, and only the location of the theatre is saving it from a terrific flop. If the Carlton offices are satisfied with an average business of \$15,000 the piece can stick, waiting for all the other musical shows in town to be driven out either by existing contracts or by the hot weather. "Cat and Canary" feels lonesome without the cut rates, and irrespective of the moment it arrives at the Studebaker it is quite likely the cut-rate situation has the Shubert offices guessing relative to the advantages derived therefrom.

"Bristol Glass" has its only chance at the Blackstone via the low operating expenses. It's a play that is getting support only from the established conservative Blackstone clientele.

When the time comes shortly for the newspaper critics to summarize

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 less. 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 (49th week). Still going strong. Around \$12,000 last week. Pittsburgh show got \$13,000.

"Athens," 48th St. (3d week). Off Saturday. Adaptation from Yiddish "failure," which added one more to flop crop at this house since taken over by Equity Players, \$4,000 or less. "Inspector General," also from Yiddish, for one week starting Monday.

"As You Like It," 44th St. (1st week). First presentation of American National Theatre, which opened at Washington last week. Premiere scale \$5 top; regular admission price \$2.50 top. Panned by reviewers.

"Barnum Was Right," Frazee (7th week). If this well gaited melodramatic farce was able to draw in the balcony, it would be in for run. House blamed for weakness. Lower floor always good since opening. Around \$7,000. Will move to Cohan May 7.

"Better Times," Hippodrome (34th week). Final week for big house. No decision yet on future. Several amusement ventures reported for next season.

"Caroline," Ambassador (13th week). Unless attendance come-back is registered, May departure will likely include this adapted operetta. Business dropped to \$8,500 and under after Easter.

"Cat and Canary," National (1st week). Mystery play success of last season played same house. Returned Monday for short second try, counting on cut rates to carry it along profitably for time.

"Chauve-Souris," Century Roof (64th week). One more week to go for remarkable imported novelty. Scheduled to leave May 8 for Paris and due back in September for limited stay before

touring. Average pace while show was \$5 top was \$17,000. Cut to \$3 top last month.

"Cinderella," Dresden (4th week). Stops Saturday. Management considered moving it from roof house, but goes to storage instead. Failed to pick up over opening gait of \$3,500. House likely to be dark until next season.

"Elsie," Vanderbilt (4th week). Another house dickered for, but it was decided to remain here under guarantee arrangement. Length of run indicated to be brief. Last week's total about \$7,000.

"Follies," New Amsterdam (47th week). Ziegfeld revue may be run into hot weather; present plans date possible new "Follies" not earlier than late June or July. Present show still leads list with about \$33,000.

"Give and Take," 49th St. (15th week). Pace is now under \$7,000. May leave slight margin of profit, east having two wealthy salaries. Might move to larger house for cut rating. Louis Mann changed from salary to percentage of gross.

"Go Go," Daly's 33d St. (7th week). Steady climb in business here encouraging, as house is out of beaten path. Getting some cut-rate aid, principally upstairs, but gross of about \$13,000 very good here.

"How Come?" Apollo (2d week). Colored show started poorly and developed no strength during week. Lucky to get \$4,500. Due to be withdrawn after another week. House guarantee \$4,000 weekly up to that time.

"Icebound," Sam Harris (11th week). While under normal gait last week, about \$8,100 drawn. Will be continued as long as it (Continued on page 17)

this season's happenings in the legit field for Chicago, the outstanding features of the erraticness of the whole season plainly told in the weekly box-office reports will have to be dwelled upon extensively for the accuracy to be properly revealed. It has been the most worrisome season the loop managers have ever experienced, and at this writing there seems to be no end to the depths to which business can drop even for shows that ordinarily would attract better business if the prevailing situation didn't have the town in its grasp. The local playgoer has ruled the situation in Chicago the entire season.

The producing managers will have to admit the Chicago playgoer has been smart this season. The "send-it-out-to-Chicago" spirit which formerly seized the producer who had a Broadway flop on his hands doesn't work any more. And usually when a premiere show meets with a sad fate in Chicago it doesn't get very far in New York, where the owners take it to "prove Chicago was wrong." New York and Chicago are closer together now in theatrical tastes than the two leading cities ever were, and that's why the producing managers should be as careful with their Chicago productions as they are with their New York premieres. Study—not long-distance study, but study gained by personal visits here—and care are the two facts which will make better the Chicago situation which is most pleasing to the Broadway managers than any group of words in this report can infer or emphasize.

Last week's estimates:

"Steve" (Princess, 1st week). Appealing tremendously to flapper colony. Matinee especially heavy. Regarded as having chance to furnish best spring surprise. Close to \$11,000.

"R. U. R." (Cort, 1st week). Will have to pick up considerably to show response to good newspaper notices. Not tabbed as style of show catered to vaudeville. "Tangerine" will hold until this house receives usual farce play for summer. Around \$5,500.

"Moscow Art Theatre" (Great Northern, 3d and final week). While at no time reaching general capacity heights, final accomplishments noteworthy. Got stronger play from the middle classes than society. Tallied close to \$39,000 on farewell. Rousing Morris Gest triumph.

"Sally" (Colonial, 15th week). Decision to close record engagement in three weeks result of persons visit here of Flo Ziegfeld. Held around \$27,000, considered close to figure organization must do in order to break. Surprise bookings expected to follow "Sally."

"Peter Weston" (Harris, 8th week). At point now where Harris office will probably decide piece, after big profits, has spent time here. Slipped to around \$11,000.

"Scandals" (Illinois, 6th and final week). House went dark with exit

of White's organization, which held profitable average for whole engagement, but would have been higher if original four weeks only had been played. Little over \$17,000 in final week.

"Hurricane" (Selwyn, 3d and final week). Despite extraordinarily big advertisements, which newspaper offices claimed, Mme. Petrova paid for herself, trade remained low. Again reported around \$5,000. Switched to Olympic—house that draws clientele appropriate of style play, only remaining chance for advisability of switch.

"Cat and Canary" (La Salle, 33d week). With cut-rates taboed, future problematical, although company can show profits with gross averaging \$8,000. Decision expected this week as to how long engagement will last.

"For All of Us" (Studebaker, 23d week). Hops along without ceremony to best dramatic business in town. Study of make-up of audiences at this play most interesting. Little short of \$13,000.

"Blossom Time" (Apollo, 6th week). Moved to Great Northern Sunday, where it is doubtful average done at Apollo will be maintained. Stuck close to \$20,000 average last six weeks at this house. "Passing Show" opened limited stay of six weeks Sunday night, following "Blossom Time."

"Up the Ladder" (Central, 3d week). Playing absolutely to packed houses, wholly gained by cut-rate tickets. Rental proposition of theatre makes it possible for the cut-rates to be used. Registered \$8,000.

"Peter and Paula" (Playhouse, 3d week). Prices raised to \$2.50 after \$2 campaign, proving O. P. Heggie has means following here. Engagement approaching solid profitable business. Grossed \$3,000.

"Loyalties" (Powers, 3d week). Add another disappointment to list of New York winners that went wrong here this season. Departs Saturday, with "Why Not?" to follow. "Loyalties" failed to better \$9,700 last week.

"Two Fellows and Girl" (Cohan's Grand, 6th week). Now assured of continuing through May if Geo. M. is satisfied with slightly under \$11,000 average. Joe Speers is "back" with this company, with Harry Ridings doing press work.

"Light Wines and Beer" (Woods, 5th week). Kept slightly over \$10,000 by Saturday-Sunday trade. Switched to Selwyn Sunday, tilting prices back to \$2.50. Reported four weeks' limited engagement at Selwyn.

"Tangerine" (Garrick, 3d week). Moderate in appeal, holding around \$14,800. Nothing prevalent to indicate piece will last through summer, as planned.

"Bristol Glass" (Blackstone, 2d week). Getting extra plugging from the hotel stands, with low operating expenses again indicating piece will stick. Grossed \$3,000.

TALKING OF SUMMER RUNS ON PHILADELPHIA'S RIALTO

Continued Good Business Buoy's Hopes—Moscow Art's Disappointing Start—Henry Miller's "The Changelings" Catches On

Philadelphia, April 25. It's little wonder that managers here are contemplating early summer continuance. Last week, instead of showing the usual falling off following the Easter peak, a number of theatres here did corks big business, and the average was considerably higher than the preceding week.

The theatres cutting the melon most generously were the Broad and the Shubert, with the Garrick and Chestnut coming along not so far behind. Even "The Cat and the Canary" braced up in its final week at the Adelphi and just missed \$7,000.

"The Changelings," with its remarkable array of stars and near-stars, gave an awful black eye to the recent slump at the Broad. Although missing capacity the first couple of nights by considerable, due to hesitancy of local theatregoers to take a chance on new plays, it caught up in fine style, and seats were scarce at the end of the week. Society turned out in mass for the Miller play, and theatre parties were numerous, while, on the other hand, the balcony play was large throughout the week. The notices, while not without adverse criticism, were in the main highly laudatory, and it is understood that Miller and those connected with the show believe they have a humdinger.

"The Greenwich Village Follies" fell a great way from capacity at the Shubert and turned in a very uneven record of business, with only half a house Wednesday matinee, but with big grosses at the end of the week it picked up, and management claims \$25,000 as a gross. The notices for this review were extravagant in their praise, and the second thought columns were just as unanimous in the kind things they said. The weaknesses that developed were a surprise to all concerned, and this week's business is being closely watched. The house can do about \$35,000 at this top (\$3,500).

The Walnut had just a fair week with Fluke O'Hara, though, due to a very large opera house, the gross was higher than some expected. There was also a big matinee business. This Irish star is in for only two weeks and ought to clear a small profit on the engagement.

The Garrick continued to prosper with "Captain Applejack," although a very natural and normal decline from the previous high grosses developed. Even at that "Applejack" cleared \$14,000 by a good margin, and is now definitely set for an extra week.

"Blossom Time" had a poor week, reported as the worst of its long engagement, the same thing that was said of the preceding week. With this fortnight of bad business, the announcement of the end of its local run has been expected, but instead it is now stated that this Schubert opera will stay on indefinitely at the Adelphi, to which house it moved Monday night to make way for the Russians at the Lyric. It's hard to see how "Blossom Time" is making any profit at its recent figures, and it seems likely that it had failed to break even, at least for a couple of weeks, but from present indications it will apparently ride into May, thus passing the 30-week mark and setting a figure for shows to aim at in Philly.

"Spice of 1922" apparently has an inexhaustible puking power in this city; and last week, its second in a fourth engagement here, it pulled a gross of about \$10,000. Wiseacres figure that no better play could have been picked to put the Chestnut in the running again as a legit house. This is its final week, with Eddie Cantor's "Make It Snappy" to follow. The latter is slated for a fortnight, with a possibility of a third week if business warrants.

This week's only opening was the Moscow Art Theatre, at the Lyric. The Monday night attraction was "Tsar Fyodor," and a jammed house was looked for but did not materialize. The entire sale is not so large as expected. "Tsar Fyodor" runs until Friday, when "The Lower Depths" is the attraction. The latter runs until next Wednesday, when "The Cherry Orchard" is shown, and the fourth performance will be "The Three Sisters," Friday, May 4.

Morris Gest is reported as much disappointed in the reception given the Moscow troupe in the news columns of the dailies. He told a reporter of one of the evening papers that Philadelphia was the only city in the country which hadn't sent a big corps of photographers and reporters to welcome the Russians when they train arrived.

Every day results, in a new announcement on the subject of summer shows here. General amazement is expressed at the prospect, with many pessimistic at the outcome. However, no matter what the

success of the several ventures running throughout the summer, it is pretty definitely settled that the local theatrical season won't come to a close until June, except possibly in one or two houses. Last year there was just one house—the Walnut—open the last week in May.

The most startling announcement of the week was that of the Philadelphia Theatre Guild, a stock company scheme, which starts at the Lyric May 7, following the Moscow Art. William Gillette and Lola Fisher are announced as the first visiting stars, the play to be "A Successful Calamity." Eight weeks are announced already, with Grace George, Francine Larrimore and Nance O'Neill as the other stars. A low scale, with a \$1.50 top is to be used, with plays changing weekly. This is an offshoot of the plan to have summer stock at the Adelphi, with Milton Shubert instead of Shubert Lawrence.

"The other houses definitely set to ride late are the Forrest, with "Shuffle Along," being primed to stay for four weeks anyway; the Walnut with the new Gaites revue, which will not open until June, and the Chestnut, with Shubert musical shows.

This does not take into account the Garrick, which has Verba's musical comedy, "Adrienne," for at least two weeks beginning May 14, and which may have something to follow; nor does it include the Shubert, which will run the "Greenwich Village Follies" as long as possible, and may have a successor also. The Broad will keep "The Changelings" three weeks and is almost certain to close directly following the departure of this all-star cast play. This house depends largely on a society draw which is beginning to leave town already, and there are a number of amateur organizations booked for single weeks at the Broad during May and June. The length of "Blossom Time's" engagement at the Adelphi is problematic.

It is also reported that "Lady Butterfly," the Morosco musical comedy, is coming here this spring, though no house is mentioned. Immediate bookings have "Make It Snappy" at the Chestnut and "Happy" in a return engagement at the Walnut, both opening Monday. The latter may stay four weeks, though it is generally mentioned for a fortnight. A surprise was the booking of "Liza" into the Dunbar, the Negro theatre in South Philly, instead of a legitimate house, as was done with "Shuffle Along." "Liza" is in for only two weeks, and so will not conflict with "Shuffle Along."

Estimates for last week: "The Changelings" (Broad, 2d week). Bang up business, growing as week went along until it reached capacity. Stays three weeks instead of the expected two and should clear up big money at \$3 top. Last week gross about \$18,000.

"Greenwich Village Follies" (Shubert, 2d week). Received by critics with enthusiasm and generally called best revue ever played here. Developed weaknesses, however, especially at Wednesday matinee, when there wasn't half a house downstairs. Gross of \$25,000, good word from capacity, but expected to climb this week.

"Hunting Big Game" (Forrest, 3d week). Snow animal film did fairly good business in second week, showing effects of much good publicity. Last fortnight, with "Shuffle Along" to follow, May 7.

"Captain Applejack" (Garrick, 5th week). Length of stay extended by changing booking in Washington; efforts being made to get another week bringing it up to opening of new musical comedy, "Adrienne." "Applejack's" business off, but still big, beating \$14,000.

"Spice of 1922" (Chestnut, 3d week). Final week for this revue in its fourth engagement here, and still pulling strong. "Make It Snappy" to follow. Few hundred under \$10,000.

"Land o' Romance" (Walnut, 2d week). Upstairs draw pulled this Fluke O'Hara play up to gross of \$8,500. Matinee trade big, but some nights orchestra business pitifully small. Two weeks only, with "Kempy" returning next Monday.

Moscow Art Theatre (Lyric, first week). Opening not as big as expected, with no opposition. Sale for two weeks stay not up to expectations, either, but still big for this time of year. Can do around \$44,000 at this house. "Blossom Time" had poorest week of stay last week, hitting under \$7,000.

"Blossom Time" (Adelphi, first week). Moved here after 26 weeks at the Lyric, and may stay through into May, though it is hard to see

SHOWS IN NEW YORK

(Continued from page 16)

can make little money. Listed for Boston this summer, but will probably not be sent out until fall. "If Winter Comes," Gaiety (4th week). Started off with rush, but first week proved flash. May remain few weeks more, but business much under figure expected. Last week about \$3,500.

"Jack and Jill," Globe (6th week). This class musical held up fairly well last week, takings over \$17,000. At \$2.50 top, house can do over \$29,000.

"Kiki," Belasco (74th week). Run leader will close for season after another week, but probably could run into summer. "The Comedian" will shift from Lyceum. Announcement of run's end lifted business to nearly \$14,000 last week.

"Lady Butterfly," Astor (14th week). One of low gross musicals. Business here has been better than final weeks at Globe, though cutting figured. Little under \$3,500 last week.

"Last Warning," Klaw (27th week). Though down to the stop limit of \$7,000, mystery piece will probably run through May, with any profit made in that month counted found for house. Show can make money under the stop gross.

"Laughing Lady," Longacre (11th week). Pretty sure to end season before May passes. Attraction is best of trio in which Ethel Barrymore was star at Longacre this season. Around \$8,000 last week.

"Little Nellie Kelly," Liberty (24th week). Sudden descent of winter weather last week for a few days. Business around \$22,000, which place Cohan musical will carry into summer going.

"Mary the Third," 39th St. (12th week). After running along at \$7,500 gait for two months, this comedy jumped \$1,500 Holy Week and has partly held that increase. Last week little under \$8,000.

"Merton of the Movies," Cort (24th week). Tyler hit is counted on to stick right through summer and has good chance of lasting into new season. Business around \$16,000 weekly.

"Morphia," Eltinge (4th week). Drama with short cast. Permits profit on moderate gross. About \$7,000. Another three weeks or more.

"Music Box Revue," Music Box (27th week). First week on \$4 scale provided a big draw, with excellent attendance only slightly affected by Saturday afternoon's heat. Gross over \$24,500.

"Papa Joe," Lyric (9th week). Going along at small business in Princess; gross between \$1,500 and as high as \$3,000 claimed. Some of cast interested in piece. Moved Monday for better rating, netting \$2,500 a week.

"Peer Gynt," Shubert (12th week). Theatre Guild musical maker aimed for continuance through May. Will likely be succeeded by "In the Moonlight," one of the new Shubert musicals. Held normal gross of little over \$11,000 last week.

"Polly Preferred," Little (15th week). Counts with non-musical hits and has been close to capacity from ending of income tax period. Gross better than \$11,000 weekly. House only holds 520 persons.

"Rain," Maxine Elliott (25th week). Sam M. Harris' dramatic smash; tops entire field in demand and all performances draw standee attendance. Business carries only in number of admissions sold. \$15,200 weekly.

"Romeo and Juliet," Henry Miller (14th week). Holding pace. Last week \$11,200 again, which counts very good in this house. Should stay another month and may last longer.

"Sally, Irene and Mary," Century (34th week). Moved here from 44th Street Monday. Pace there dipped under \$10,000, but average of over \$12,000 should attain here with two to one tickets counting. About one month more.

"Secrets," Fulton (18th week). Climbed bit last week, when business just beat \$10,000. Cut rates did trick. Engagement not figured to last more than three or four weeks. English play pleased and figures to score on tour next season.

"Seventh Heaven," Booth (26th week). Hits only able to go clean Saturday afternoon when July warmth ruled. This was one, and gross again was around \$15,000. Only "Rain" has better demand.

"So This is London," Hudson (35th week). Playing to excellent house, though edge has been off recently. Last week takings were \$13,500, which indicates this comedy has some distance to go yet.

"The Adding Machine," Comedy (6th week). Guild moved Elmer Rice's impressionistic drama up from Garrick Monday. Had been getting around \$6,000. Doubtful if it beats that figure here.

"The Clinging Vine," Knickerbocker (18th week). Savage musical was bit under average pace last week, when takings were about \$13,000. Good chance to last into June.

"The Comedian," Lyceum (7th week). Belasco will move Gaiety drama over to Belasco May 7 how present business justifies this. "Cat and Canary" did about \$6,900 in final week in city.

JOLSON GETS RUNNING START; BOSTON'S BREAK LAST WEEK

Holiday and Weather Makes Legit Situation Look Decidedly Optimistic—Mitzi's New Show Got \$22,000 at \$2.50 Without Extra Matinee

Boston, April 25. With a good break in the weather and a holiday the theatrical business in this city took on a decidedly optimistic aspect last week. All over the lot the business was decided to be above normal for this time of the season. At the finish of the week the weather was exceptionally warm, a couple of days of record-breaking heat, and if it had not been for the fact that there is a consistent advance sale for the houses for the Friday and Saturday shows this weather condition might have cut into them somewhat. As it was the advance sales took care of

keeping that house open after "Kiki's" long run. Lyceum will get "The Mountebank," "Comedian" about \$10,000 last week.

"The Dancing Girl," Winter Garden (14th week). Two weeks more to go. Show started out to great business, but tapered off quickly. Al Jolson will make return engagement starting May 14. House will have \$100,000 for summer attraction instead of a "Passing Show."

"The Devil's Disciple," Garrick (1st week). G. B. Shaw again has attention of Theatre Guild, which presented his play Monday. Final production of season here. About five weeks counted on.

"The Enchanted Cottage," Ritz (4th week). Business improved bit here last week. Agencies did better and cut-rate tickets provided strong attendance late in week. Little under \$7,500.

"The Exile," Cohan (3d week). Attraction guaranteed house four weeks. Its chances are not good, but investment might be worth it by securing rights about \$7,000. Seeking another house after next week; "Barnum" moving over from Frazee.

"The Fool," Times Square (27th week). General falling off in Broadway attendance slightly reflected here. Last week gross \$16,000, still top money among non-musicals.

"The Gingham Girl," Earl Carroll (35th week). Moving to the Central next week, cast changes occurring with the switch. Has had successful run here; considerably under \$10,000. Change in houses hoped to better chances for summer stay.

"The Love Habit," Princess (7th week). Was to have been taken off, but management decided to continue it, cast taking salary cut. Pace of \$4,500 at Bijou, where "Habit" played six weeks, would have been profitable here. Last week considerably under average.

"The Old Soak," Plymouth (36th week). If this comedy success can outlast some of other attractions now getting mediocre trade it stands good chance of staying in warm weather. Last week's business about same; under \$8,500.

"The Wasp," Morosco (5th week). Nearly \$3,000 last week. Improvement, part of which was cut rates, encouraged management to continue, and Selwyn has been secured, show moving there Monday. Olver Morosco will open "Pride" here as successor next week.

"Up she Goes," Playhouse (25th week). Management's plan is for run extending another eight weeks. Pace has been between \$7,500 and \$8,000 since first of year. Should be musical money getter on tour next season.

"Uptown West," Bijou (1st week). Special matinee attraction at Earl Carroll. Moved in for regular presentation here, succeeding "The Love Habit." Not guaranteeing. Low stop limit gives show a chance.

"Whispering Wires," Broadhurst (36th week). Mystery play has best run of this season's output of such dramas, but due to fold up in few weeks. Last week \$1,500 better than week before; over \$7,500.

"Wildflower," Casino (12th week). Hammerstein's musical now solid hit. More than held its own last week, going well over \$18,500. Now figured for all summer.

"Within Four Walls," Selwyn (2d week). Disappointment. First week's gross about \$4,500 (opened Tuesday), and little call. Will be taken off Saturday and "The Wasp" moves over from Morosco.

"You and I," Belmont (10th week). B. G. Herndon has class hit in Harvard play plan. Call so good on lower floor top was boosted to \$3 after opening. Business well over \$8,000 weekly. House is of small size.

"Zander the Great," Empire (3d week). Broadway's spring success. Second week about \$12,500. Business steadily improving, and management looking to house remaining open well into summer. New stuff for Empire.

everything in splendid shape, and business finished up strong.

Al Jolson in "Bombo" did the biggest business in town last week. Always a strong drawing card here, he came in without opposition to mention, the Mitzi show being of a decidedly different type, and that the only other musical attraction playing the city. Starting off strong, Jolson packed them in right through the week, and it was reported the house record for this season had gone by the boards by Saturday. He has three more weeks to go, and in that period will probably repeat the business of the opening week and capacity houses should prevail. Jolson has here, as in other cities, his own following, and with the record behind him of being about the only single performer who ever put a capacity crowd into the Boston Opera House, strong showing is expected.

"Lightnin'" at the Hollis displayed considerable strength last week when it is figured the show is now on the 18th week. With an extra matinee on Patriots' Day, the house cleaned \$15,000 for the week. This is below what was done the week before without an extra matinee, but it is figured by those connected with the show that the shading should be greater than was the case last week if the attraction is losing strength to any extent. If it can gross \$14,000 on a week an attraction such as "Lightnin'" is well come to remain at the Hollis for an indefinite period. As it is, there isn't a chance in the world for anything else to be booked into this house before the end of the season, and all pins have been made with that idea in view.

"The Fool," playing the Selwyn, had another fair week. While the box office receipts have never reached the capacity peak, they are strong enough to keep the show on here. It is credited with just a bit under \$10,000 for last week. The ads are still of the splash type and are now carrying a strong line to the effect that the show is endorsed by women's organizations.

In the first week at the Colonial Mitzi, in her new show, "Minnie and Me," did a very pretty business. Although all those on the inside say the present show isn't by any means as good as those that she has had of late years, there seems to be a strong public demand for her, just the same. She grossed \$22,000 for the first week, without any extra matinee. Playing at a \$2.50 top, this is fine going, and it is now freely stated by those connected with the show and the house that with an even break she should do as big a business in numbers if not in money, that she has done in other seasons played here. The show is of the type that should attract entire families, something that Cohan's shows do when they play the city, and already buys of that character have been noted at the Colonial. The first week also showed considerable business from the commuters, with the young people going very strong for her.

This is the final week of Helen Hayes in "To the Ladies" at the Wilbur. It is currently reported that the actress, who was so widely touted here as the successor to Maude Adams when she played last season at the Hollis, has not been a very big drawing card. Just why is hard to fathom, for the Wilbur is the perfect house of the Shubert string as far as a show of that type is concerned.

The Plymouth this week is housing an amateur performance following the long run there off "Just Married." The Monster is due there next week, and "Sun Showers" will replace "To the Ladies" at the Wilbur.

Estimates for last week: "Lightnin'" (Hollis, 18th week). \$15,000; considered strong and paying business.

"Minnie and Me" (Colonial, 2nd week). Playing eight performances without extra matinee, but getting benefit of holiday, grossed \$22,000 first week.

"Six-Cylinder Love" (Tremont, 3rd week). Bettered business of week before by \$2,000, turning in gross of \$14,000. Looks good for couple of weeks more at least.

"The Fool" (Selwyn, 10th week). Just under \$10,000.

"To the Ladies" (Wilbur, 4th week). \$6,900; no extra performance.

"Gaieties of 1923" (Majestic). This Shubert-owned unit put in extra performance for holiday and just fell under \$7,500 (\$7,430).

Al Jolson ("Bombo") (Shubert, 2nd week). Jolson waived an extra performance that would have materially increased gross, but got big figure of \$22,000 without it.

BROADWAY REVIEWS

AS YOU LIKE IT

Rosalind, daughter to banished Duke
 Celia, daughter to Frederick
 Touchstone, a clown
 Le Beau, courtier
 Frederick, the usurping Duke
 Amiens, lord attending banished Duke
 Jaques, attending banished Duke
 The Duke, banished by his brother
 A Lord, attending banished Duke
 Corin, an old shepherd
 Audrey, a country wench
 Phoebe, a shepherdess
 William, a country fellow
 First Page
 Second Page
 Jacques de Bois
 Hymen
 Adam, servant to Oliver
 Oliver, elder brother of Orlando
 Denia, servant to Oliver
 Charles, Frederick's valet
 Pages attending Frederick
 Ladies of the Court
 Guardsmen
 Lord at Court
 John, Anthony Carr, A. H. Hill
 Lords in the Forest
 Gregory, a servant
 George Kendall, William Fiebert, Richard Mason

This is the premiere presentation of the American National Theatre, the organization founded recently in what appears to be a truly high-minded and altruistic purpose—the elevation of our stage. The elevation not into highbrow exploitation of foreign alley slum, but the worth-while plays in the English language. Surely no one will question a Shakespearean comedy as a representative selection.

Augustus Thomas, the "Landis" of the Producing Managers' Association, is the father of the thought. The association is financial sponsor for the production, which plays 44th Street as a traveling attraction like any other. Nothing is donated and it is no "benefit" in any sense save that it is a benefit to the theatre as an institution. The actors are fully recompensed, the theatre gets its usual share; any losses will be paid by the association and any profits will go into future presentations.

It may be said full-heartedly that "As You Like It" was every sense a credit to the theory and an accomplishment of the purpose. The pick of Marjorie Rambeau to play Rosalind, her first known Shakespearean role, is, despite the snarling and sneering of several local critics (even a New York critic can be local) an astonishingly and gratifyingly happy one. Miss Rambeau is as American as the Nebraska prairie. So is Katherine Gillmore, Orlando. So is Margalo Gillmore, and even Ernest Lawford and A. E. Anson are Americans as far as the theatre is concerned.

And these Americans gave a performance of "As You Like It" that must have made Shakespeare's ghost sing "The Star-Spangled Banner." It wasn't flawless—it was better than that. Only Sothorn and Marlowe ever gave perfect Shakespearean performances in this country from American lips in this generation. Miss Cowl's Juliet would perhaps not have passed muster in 1600. But it is thrilling entertainment now. And so is Miss Rambeau's Rosalind.

More ravishing in appearance than at any earlier time of her striking career, she gave to Rosalind its first essential—feminine beauty; her diction was not the syllable-for-syllable enunciation of the Shakespearean stylist, but it did justice to the long-dreaded bard and to the living audience; her acting, of course, was superb; Miss Rambeau is a superb actress, an artist in every hair and molecule, and she couldn't be anything less in a masterpiece by Shakespeare than she has been in a pot-boiler by Willard Mack.

The critic who wrote that she didn't understand half she spoke was a rotter or just a fool. Miss Rambeau, though she comes from Salt Lake City or Seattle or somewhere out that way, not only understands Shakespeare, but feels him. She feels him and understands him well enough to interpret him as well as pol-parrot his immortal nifties. The New York critics, with their Anglomaniac predilections and their snarl over "If Winter Comes" and "A Bill of Divorcement" and other London questionable successes that are New York flops, would have gone into ecstasies had Marie Tempest murdered Rosalind or had some superannuated English ham tottered through Orlando. And maybe there was some bitter theatrical "politics" behind it.

Miss Rambeau's Rosalind is good enough for America and good enough for Americans. Mr. Thomas may be proud of her. Every famous actress must have her Shakespearean fling once. Barrymore had hers, Laurette Taylor had hers. Miss

Cowl is having hers. And Miss Rambeau's will rank with the best. (Salt Lake City, Seattle and London papers please copy.)

If it was the crowning opus of her artistic life, it was more than that for Ian Keith. This young man, who recently revealed himself with a promise of something big when he did the courtly French minister to Doris Keane's Czarina, fulfilled that promise much sooner than his admirers could hope. He stands forth as the surest and finest young lover since John Barrymore. He seems, from the parts he accepts and the manner of his playing them, to be more wrapped up in his art than in his checkbook. But he is a potential gold-mine to some commercial producer who will exploit his Orlando as really a good part—it is all sighs and "straight" work after his opening scene. But even here, and in the dazzling light of Miss Rambeau's dominance and prominence and excellence, Ian Keith stood forth brilliantly.

He is tall, slender, handsome, almost too beautiful, manly and virile, temperamental and romantic. This blending of priceless stage qualities would be terrific in a modern play and would react at the window quickly and substantially.

Miss Gillmore, as Celia, was charming and physically beautiful, as always. Perhaps a brunet might have been a better contrast for the many scenes in which she had to play against Miss Rambeau's auburn aura . . . or were there no brunets except Lady Macbeth in Shakespeare's plays? Count them up—Desdemona, Ophelia, Juliet (Miss Barrymore played Juliet with a yellow wig), Rosalind, Katharine—all blondes. Portia, perhaps, one brunet. But Shakespeare ran to blondes, like Ziegfeld.

Lee Simonson, art director for the Theatre Guild, designed the sets and the costumes. They were rich and splendid and true to thought and touched with batik and other modernity. Robert Milton directed the play and he, too, shares the triumph.

Maybe it will be only that consummation too often ironically praised up the sleeve as "an artistic triumph." In this instance the quotation marks can be omitted—"As You Like It" is exactly that. This comedy has always been the financial lame duck of the Shakespearean repertory, and the probability is that it will not pay for one-third of itself at the 44th Street, where two well-dressed "ladies" entered the lobby while this reviewer was awaiting the curtain and expressed their chagrin at finding that Eddie Dowling in "Sally, Irene and Mary" had moved out and Shakespeare had moved in. The doorman tried to lure them. "This here is a greasy old place," he urged. "Is it comical?" asked one of the women. "Well, it's more like poetry, kind o'," confessed the doorman. "Aw," said the other woman, "come on, Pearl—let's beat it up to the Winter Garden."

THE DEVIL'S DISCIPLE

The sixth production of the Fifth Subscription Season of the Theatre Guild. Presented at the Garrick theatre April 23, 1923. A revival of the Bernard Shaw play originally done in this country by Richard Mansfield.

Mrs. Annie Primrose Dudgeon
 Beverly Stigmeaves
 Emma
 Martha Bryan Allen
 Anthony
 Moffat Johnston
 Judith Anderson
 Lotus Robb
 Lawrence Hawkins
 Alvin MacKee
 William Dudgeon
 Kathryn Wilson
 Mrs. William Dudgeon
 Lawrence Cecil
 Dudgeon
 Basil Sydney
 The Sergeant
 Lawrence Cecil
 Dudgeon
 General Burgoyne
 Roland Young
 Mr. Brudenell
 Byron Russell

Going to the Garrick to witness a performance presented by the Theatre Guild is like going to some small town anywhere within a 100 miles or so of New York and witnessing a performance there that is part amateur in its presentation. At least that was the distinct impression gathered at the second night (Tuesday) of the revival of Bernard Shaw's "The Devil's Disciple."

The audience in the majority are the subscribers to the Guild performances, and they undoubtedly feel they have sufficient interest in the general management and conduct of the theatre to do just about as they please.

But that as it may, the performance is the thing of the greatest importance. Of course, Shaw is Shaw, no matter if he is presented in a cellar by candle light, and you can't get away from that. In "The Devil's Disciple" he is Shaw with a vengeance, who pokes fun without reservations at both sides of the fence—the British and the colonists alike. Of our revolutionary war period. At that the Irish will slams the English a little harder than he does the Americans, but one could not expect him to do otherwise. That and that only is what makes his melodrama a play for Americans to laugh at.

Just why this piece is billed as a melodrama is going to be one of life's mysteries. It's a comedy, and

as played at the Garrick almost a farce.

The casting was much to blame for the performance not registering with the effect that it should have. When one visualizes what Arnold Daly of ten years ago could have done with the part of Richard Dudgeon (and Daly is immediately conjured up by the first scene which that character has, one cannot present Basil Sydney with any laurel wreath for his contribution to the performance. He did not catch the spirit, and Lotus Robb, as delightful as she has been in the past, failed to register as she should have as Judith Anderson. With the exception of her work in the first scene of the third act she was not in accord with the role vocally at any time in the performance. Her failure to strike the note in the second act was really deplorable.

There was but one outstanding figure—Roland Young as General Burgoyne. Young was delightful and handled himself at the first scoring again and again in the last two acts, the only two in which he appears. If the company was gathered to lend a brighter light to Mr. Young's artistry by contrast, then those who selected the cast did their work well. He so far overshadowed everyone else that the company there was no comparison.

Beverly Stigmeaves as Mrs. Annie Primrose Dudgeon did not suggest the crabbed New England type the author intended, nor did the Essie of Martha Bryan Allen strike true. She was somewhat too mature for the little beaten wail.

Moffat Johnston as the Rev. Anthony Anderson, the preacher who turns soldier, came closest to giving Young support of quality. Reginald Goode as Major Swinton was not so good. As a half-witted boy Gerald Hamer came as near contributing a good piece of work as was possible. The play is what is described as "early Shaw." But no matter how early it was, if Roland Young remains in the cast it will move up town sooner or later and provide laughs through Young's delightful performance.

Incidentally in the audience Tuesday night was Lottie Briscoe, the original Essie when Richard Mansfield first produced "The Devil's Disciple."

UPTOWN, WEST

Earl Carroll presents the Matinee Players' production of "Uptown, West," a three-act drama by Lincoln Osborne, originally produced by matinee at the Earl Carroll. Regular presentation started April 23 at the Bijou.

Lincoln Osborne, the author of "Uptown, West," has devoted the greater portion of his efforts to play doctoring, this being his first attempt with a Broadway production for which he is entirely responsible. The piece was selected as the first production of the Matinee Players, a newly formed group presenting special matinees at the Earl Carroll. Having been presented at matinees successfully for the past three weeks it was decided to bring the production into the Bijou as a regular attraction.

The general tone of "Uptown, West" is bringing the piece to Broadway. It is based upon a difficult subject deftly handled by the author. He has produced strong dramatic effects, developed a story which grips and provided a generally worth-while play.

The marriage of an American girl to a Japanese is the basis upon which the story is founded. The couple live on the upper west side in a typical apartment of that section. They have a child less than a year old when the story opens. The child is distinctly of the Japanese type. The wife is shunned by the other tenants of the house with the exception of a Jewish woman, who displays a rare friendship. A former sweetheart of the girl's returns from Panama. He visits her at the apartment. He learns his father was responsible for not continuing to write to her and indirectly responsible for her marrying the Japanese, which was also brought about to a large extent due to the lack of funds and the fact a shiftless sister had married a man of the same race previously. With the reappearance of the boy from home the bonds of friendship between the two are revived. They meet secretly but help the sister, who has become a drug fiend.

The Japanese husband learns of the visits of the other man, and, regardless of the love he bears for his wife, paramount in his life, begins to realize he possesses something that does not rightfully belong to him. A few months later their child is killed by an accident. He believes that breaks the bond between them. Shortly after he brings the story to an end by putting the wanton sister to death and then killing himself, the final curtain descending as he is committing hara-kiri in the center of the stage.

The dramatic piece absorbs an abundance of interest. The author has studied the Japanese subject intensely and develops it with telling effect. In its three leading players the production displays great strength.

Henry Herbert as the Japanese husband takes first honors. His work is the outstanding feature of the production, which was also staged under his direction. As a character actor he reaches a high average in this vehicle. Florence Mason as the wife lends charm. Distinctly of the American type, she gives all of the grace and feeling the part calls for. Carlton Brickert, recently released from "Kiki" to appear in this production, was admirably cast as the sweetheart from the middle west. The part is said to have been written with Brickert in mind. It could not have been outlined to better advantage for him. Angela Jacobs plays the Hebrew role effectively, being used for comedy relief at various times. Frances Victory as the child is convincing.

"Uptown, West" is played in one set. The production cost has been placed at a minimum, with the present set employed apparently used before. It suffices, as an audience witnessing the piece will have little time to notice stage settings while the action is so gripping from start to finish.

The production, which was also staged under his direction. As a character actor he reaches a high average in this vehicle. Florence Mason as the wife lends charm. Distinctly of the American type, she gives all of the grace and feeling the part calls for. Carlton Brickert, recently released from "Kiki" to appear in this production, was admirably cast as the sweetheart from the middle west. The part is said to have been written with Brickert in mind. It could not have been outlined to better advantage for him. Angela Jacobs plays the Hebrew role effectively, being used for comedy relief at various times. Frances Victory as the child is convincing.

THE FIRST THRILL

Reulah Poynter is author of this "Dramatic farce" sponsored by Howler, Inc. The play is staged at the Montauk, Brooklyn, week April 23.

Arthur Bowyer
 Gloria Austin
 Patricia Ormsby
 Catherine Dale Owen
 Wallace
 Henry Sherwood
 Larry Donovan
 Philip Lord
 Lucky Lane
 Eddie Miller
 Stephen Conyer
 Bruce Elmore
 R. J. Ormsby
 Mitchell Harris
 Joseph Allen
 Teddy Carver

"The First Thrill" on its second lap of a break-in tour folds up at the Montauk this week and will not be sent out again until fall. The mechanics of this dramatic farce are that creaky and fragilely conceived that Miss Poynter will be engrossed for many a day in reconstructing it.

"The First Thrill," despite its striking reminiscence in spots of proven bits and ideas seen in other farces and dramatic comedies of last year is at best an unskilful, implausible concoction. It revolves about the prank of Mrs. Gloria Austin to have her married chum, Patricia Ormsby, prove the means of thrilling her (Gloria's) thrill-proof, female-proof brother, Stephen Conyer. The action takes place in Conyer's country place, a small place in New York, the night before Christmas. Gloria and Patricia decide to precede Conyer to his home, the latter constantly fearing that her jealous husband might happen in most unwelcome on this compromising, though perfectly innocent, situation. True to farce tradition this very thing happens, complicated by the entrance of a thief, a thief-servant girl and further involved with the report that Allen Scarsdale, known for his wild escapades, had been picked up in a serious condition further down the road, wounded by a gun shot.

Jaqueline Grey, Patricia's flapper sister, was last seen in Scarsdale's company, and to save her embarrassment the reputed female-immune Stephen Conyer declares she is his bride of a day, which accounts for her presence in the house (the police as yet did not suspect her). The wounded rose fortunately recovers and other obvious tangles that could have been solved by a moron under ordinary circumstances unravelled themselves in time for a 10.35 curtain. As a metropolitan "colymist" has it, "it all seemed so absurd."

Bruce Elmore is a manly and modest hero, and Mitchell Harris threatens blusteringly as the aggrieved and jealous husband. Catherine Dale Owen looked fetching in semi-underdressed as Patricia, who becomes involved in several of the repeated episodes. Minna Gombell of all the characters was most sincerely created and impressed as real. Eleanor Griffith, heretofore in musical shows, was a surprise as the flapper ingenue, reading lines with distinction. The support is adequate and elevates the rather thin vehicle to an extent that camouflages its true fragility.

OUT OF TOWN

Atlantic City, April 25.

James Barton is here again in the new musical proceeding, called "In the Moonlight," at the Apollo Monday. The piece is going to be one of those perpetual motion events that give pleasure largely because of their everlasting nature.

The plot is based on "The Pink Slip," a comedy with music that was the final vehicle for the late Bert Williams. This production serves mostly to allow Barton to appear in blackface and to do some of the best things Williams did. Most of the rest of the original story has been deleted for a fill in with music, romance, and some comedy. Barton occupies the stage alone several times and holds the audience with his various styles of dancing.

The music offered "It Is Love" and "Cloister of My Heart" as favorites, and the cast gained much from the delightful acting of Eva Clark and Robert Hamilton, both of whom possessed voice and acting ability of a plane best related with the operetta stage.

Spencer Charters played a detective, which was just a bit out of his best line, and Mary Robson made a fortune teller interesting. Evelyn Cavanaugh and others danced, and altogether it was a rather splendid

FOREIGN REVIEWS

LOVE IN PAWN

London, April 2.

Lewis Sloden presented Saturday afternoon (March 31) at the Kingsway a play in four acts by Roy Horniman, based upon an old-fashioned premise and places before us for solution the stereotyped problem of the feasibility of intermarriage between Christian and Jew. That old friend, the eccentric will, has been utilized, by the terms of which the girl must marry the Jew, her late father's business associate, or forfeit a large fortune. In her mind's eye she pictures him as vulgar and bewhiskered, but when he is presented looks pretty good to her. If she refuses the money goes to the Jew, and if, in turn, the Jew declines to marry the girl he cannot claim the fortune.

The Jew is in love with Rachel, one of his own people, but the temptation is so great he betrays himself to the Christian girl, who admires his many qualities. He reminds her he will be master of the household and his friends must be her friends. They encounter no serious discussions until the subject of the religion of prospective offspring comes up. On this they split.

The Christian girl rushes off and Rachel enters. The Jew comes to a realization of Rachel's love for him, and sits down and writes a letter forfeiting all right to the money. The Christian girl returns and has something to say; the Jew replies he also has something to remark and will speak first; whereupon Rachel places her hand upon his arm and says: "Let the woman speak first, Samuel." This permits the Christian girl to waive all right to the money, but Samuel insists they should marry.

You will see at once there is no solution to the problem, but the author has provided an excellent entertainment by twisting and turning the plot in its progression, so it is impossible to forecast the ending. Generally well played, with Arthur Wontner giving an intelligent, well-thought-out characterization of the dignified, ambitious Jew.

It will be any general interest in play founded upon so familiar a premise. Jolo.

ISABEL, EDWARD AND ANNE

London, April 2.

Gertrude E. Jennings has written another sparkling comedy, a domestic life, produced by Frederick Harrison at the Haymarket March 31. It is witty, amusing, clean, but lacks sufficient suspenseful interest to sustain it for two and a half hours without becoming more or less tiresome.

Isabel is the wife, Edward the husband and Anne the 20-year-old daughter. Anne goes to a fancy dress ball and is brought home in the small hours by a good-looking young artist attired as Hamlet. The artist has lost the keys to his studio. As it would be difficult for him to go to a hotel in fancy dress, Anne invites him to occupy the spare room. Father is shocked, but mother takes a common sense view of the situation.

It develops the visiting seamstress is the mother of the artist, who conceals her identity, slaving to give the boy opportunity to develop his talent. She is a cheap cockney woman, while the boy has all the manners of a gentleman. The young folks fall in love. To make certain there will be no objection on the part of the girl's family the seamstress ransacks father's desk in search of a possible hidden skeleton. She discovers a compromising letter and intends to use it as a bring pressure upon the father to consent to the marriage, but the boy will not hear of it.

There is never any question of the outcome, but it is wholly unlikely that type of scheming low-class woman would have a son with such fine ideals.

Much of whatever success the piece may possibly enjoy will be due to the timing. The artist's father plays the father, Lillian Brathwaite the wife and Margaret Bannerman the daughter. They could not possibly be in better hands. Athene Seyler has the role of the cockney mother of the artist, the fattest kind of a character part, and hence is the recipient of most of the applause, but it is the sort of role any experienced character woman could have handled with equal effect.

It is difficult to hazard an opinion as to the ultimate fate of the play. Jolo.

two-act musical comedy certain to succeed beyond the average. The finale is given as an animated tableau, with a panorama chase of a trolley car by automobile, accomplished in the usual manner on the drop, and ending with the girl springing from the trolley to the auto and singing the love motif song as the curtain falls. Scheuer.

FEDERAL TRADE INQUIRY

COVERED WAGON ABROAD; NEW YORK ADVANCE \$12,000

Exploiters Off for London—Sets Record Over "Birth of Nation"—Gilbert Miller Sponsoring British Presentation

"The Covered Wagon" is to roll into London town in the near future. Gilbert Miller is to be the sponsor of the American picture epic in the English capital and Hugo Riesenfeld and the international manager are now on their way abroad to arrange the preliminary details of the London presentation.

Famous Players are also planning to send John C. Flinn abroad to exploit the production. Flinn handled the advance for the New York opening in a highly dignified manner, even though the temptation to circus the picture was strong. His exploitation method, both in New York and Chicago, where the picture is now doing runaway business, proved itself.

In New York at this time there is an advance sale of more than \$12,000 for the picture. This is the biggest in history for any screen production, for the best advance sale that "The Birth of a Nation" could boast of, at any time during its tremendous run at the Liberty theatre, New York, was in the neighborhood of \$2,000.

ANNULMENT ACTION

Hiram Abrams' Daughter Under Age When Marrying July 21, 1922

Hiram Abrams, president of the United Artists Corporation, is plaintiff in an action to secure the annulment of the marriage of his daughter, Grace A. Friede, from Donald Sergey Friede. Mrs. Friede, still under 18, is legally a minor, which accounts for her father suing for her. She married Friede in Maine, July 21, 1922. The annulment is sought on the grounds of being under legal age.

At the trial in the New York Supreme Court unusual efforts were made by the firm man to keep his identity a secret, with the result none of the daily newspapers got wind of it.

The court has technically reserved decision to secure further evidence of proper service on the defendant.

MANAGER OSTRICHER A VAMP

Chicago, April 25.

Morris Ostricher, manager of a picture theatre in Logan square, is charged with vamping a woman patron, Mrs. Seena Schultz, who, with her husband, were jailed on charges of assault preferred by the manager.

The vamping occurred over a year ago. The woman claims to have absented herself from her husband and incurred a doctor bill of \$469. When Ostricher refused to pay this bill, she is quoted as saying, she decided to tell her husband all.

P. W. PICTURES SETTLEMENT

The creditors of the Cinema Plays, Inc., and the P. W. Pictures, Inc., having agreed upon a 20 per cent. settlement, have consented to the dismissal of the bankruptcy petitions filed against both corporations, located at 8 Bridge street, New York.

"Syncopation Week" in Middle West

Chicago, April 25.

"Syncopation Week" is the order of the day in picture houses in mid-western and smaller cities. The Virginia in Champaign, Ill., and the Lincoln Square at Decatur, Ill., had it last week. The Capitol at Davenport, Iowa, has it this week, also the Bijou-Arcade at Battle Creek, Mich.

LUBIN DYING

One of Pictures' Pioneers Passing Away at Home

Atlantic City, April 25.

S. Lubin, one-time famous as a picture producer, is dying at his home here, 27 North Vassar square. His left side is paralyzed and he has virtually lost all power of speech. Mr. Lubin has been ill for four months, confined to his bed. He is 68 years of age.

Lubin was of the "Big Six" in the pioneer days of the picture industry, and at the time he was the most popular personality in the field. His gradual retirement from pictures dates from the dissolving of the Motion Picture Patents Co.

SUNDAY APPEAL LOST

Ohio's Supreme Court Rules Against Theatre

Columbus, O., April 25.

A moving picture theatre conducts a "theatrical performance" and therefore may be regarded as a theatre so far as Sunday closing laws are concerned, the Supreme Court ruled this week in affirming the decision of the Hancock County Court of Appeals, that the City of Findlay had the right to force Walter K. Richards to close his moving picture house in Findlay on Sunday. Richards was one of the Findlay picture house operators whose places were closed during a "blue law" campaign. He appealed on the ground movie houses did not present theatrical or dramatic performances and therefore did not come under the Sunday closing law.

Findlay, O., April 25.

Ruling of the Ohio Supreme Court on Sunday movies was followed by announcement of managers of movie houses here this week that they would keep their places of business closed on Sundays hereafter.

Interest here now is centered in what action the next grand jury will take in cases from mayor's court against other violators of the Sunday labor law, moving managers recently having filed such charges in retaliation for their efforts to close movies on Sundays.

GOLDWYN HAS SCHILDKRAUT

Goldwyn has engaged Joseph Schildkraut, who is now playing in "Peer Gynt," to go to the Coast in June and make a multiple-reeler entitled "Masters of Men."

The same firm has contracted Edmund Lowe as lead in their next production, "In the Palace of The King."

MAKE "BEN-HUR" IN U. S.

Los Angeles, April 25.

Frank J. Godsol has arrived here from New York and has stated that the screen production of "Ben-Hur" will in all probability be made in this country instead of in Italy as first considered.

Michigan's Finance Plan Adopted

Chicago, April 25.

The board of directors of the Motion Picture Theatre Owners of America held a meeting at the Hotel Sherman last Friday at which the plan proposed by the Michigan state organization to finance the national organization was adopted.

Mrs. Crandall Liked Good Times

Chicago, April 25.

R. D. Crandall, auditor for the Acme Motion Picture Company, has asked the police to search for his wife. He says she liked a good time and he has been too busy lately to show her sufficient attention.

FAMOUS CONTROLS INDUSTRY, SAY INDEPENDENTS

Two Investigators Eliminated by Illness, Hampering Probers — Officials Angered by Reports, Sting Is Out of Quiz—Hodkinson and Lichtman Testify to Conditions

OTTO KAHN CALLED

Three sessions of the Federal Trade Commission's trial of charges that Famous Players-Lasky Corp. controls the picture business to the detriment of independent producers, exhibitors and the public including yesterday's brought out these developments:

1. Al Lichtman, independent distributor, former official of the company, gave evidence designed to show that from the beginning Adolph Zukor sought to merge the functions of producer, exhibitor and distributor and to indicate that the character of Famous Players' business was interstate.

2. W. W. Hodkinson gave testimony indicating that independent producers had difficulty in approaching the U. S. market via important Broadway showings which were under domination of the principal companies, Famous Players, First National and Goldwyn.

3. It was learned that the two investigators who worked up the case for the Trade commission during more than two years of preparation had been eliminated from the examination by serious illness. Their absence will handicap the investigators seriously, but the commission's representatives expressed indignation at reports which had come to their ears and which had been generally circulated in the trade to the effect that "the sting had been taken out of the inquiry," and that Will H. Hays might have had something to do with the "squearing."

4. In Lichtman's testimony the story of how Hodkinson, who was voted out of Paramount, was told in detail for the first time.

The elimination of the two investigators did not come out in the proceedings, but has been a matter of feverish trade gossip for a week. The evidence was collected by Holland Hudson, attached to the commission's New York office, and by William E. Clark, in charge of the New York establishment. Two weeks ago Hudson broke down, principally, it was declared, by overwork on the case. His physicians told him he was threatened with lung trouble, and it was a matter of life and death that he go immediately to another climate. He is now in Saranac, N. Y., in the Adirondack mountains, where his friends say he is making a fight for life. Clark has been advised by physicians that he has a heart affection and must confine himself to desk work, so that the job of running around is barred.

Trade Gossip

The knowledge that Hudson and Clark had been invalidated circulated rapidly in the film trade and gossip freely intimated that "the sting had been taken out of the trial." This sort of talk reached the ears of the Commission representatives and they were indignant. The gossip had hinted that perhaps Will H. Hays had brought some influence to bear in governmental quarters. These matters were brought to the attention of Gaylord Hawkins, assistant to Chief Counsel Fuller. He said:

"Any inferences that the illness of Messrs. Hudson and Clark has been maneuvered for an ulterior purpose is utterly false, malicious and manifestly unfair, not only to those un-

CENSORSHIP REPEAL SURE AS EASTMAN WINS REPUBLICANS

G. O. P. Opposition Broken to Help Rochester's Main Industry—Westchester Votes for Walker—Assembly Deadlock Off on Measure

Albany, April 25.

The fight waged throughout the legislative season by Senator "Jimmie" Walker, Democrat, majority leader of the upper house, for the repeal of the motion-picture censorship law will be won this week, it is believed.

The Senator's efforts to erase the Clayton-Lusk law from the statute books will be crowned with victory by reason of winning over to his side the legislators from Westchester and Monroe counties. The votes of these members, together with the solid line of Democrats, assure the passage of the Walker repealer in the Assembly, where for a time the Republicans, under the whip of Speaker H. Edmund Macchold, threatened to defeat it.

When the legislators returned to Albany this week the chief gossip at the capital was the change in the minds of the Westchester and Monroe Republican members over the week-end relative to the censorship repealer.

The credit of lining up the majority necessary to the passage of the repealer goes to George Eastman, president of the Eastman Kodak Co. of Rochester, and William L. Ward, veteran Republican leader of Westchester county, according to gossip at the Capitol.

When Senator Walker put the bill through the Senate the two Republican Senators from Rochester—Dick and Whitely—voted for it. The Democrats will present a solid front, 69 strong, when the bill comes up in the Assembly. It is an administration measure, recommended by Governor Smith in his initial message to the Legislature at the opening of the present session.

The nine Republican votes from Westchester and Monroe would be sufficient to pass the bill even if the New York city Republicans voted against it.

Samuel Koenig, Republican leader of Manhattan, is said to favor repeal of the censorship law, but Samuel Levinson, one of Mr. Koenig's principal lieutenants, is a member of the Censorship Commission.

According to reports brought from Rochester, Republican leaders there called the Assemblymen together during the week-end, and the meeting decided that the repealer would be supported because Rochester's principal industry is tied up with the photoplay. Similar action is said to have been taken in Westchester.

THREE ANIMAL FILMS

New Orleans Gets One More Than Other Towns

New Orleans, April 25.

Other cities have had to suffer with two wild animal pictures—New Orleans is getting a dose of three. Rainey's African Pictures have been added to the Snow film and Johnson's feature.

The town is being billed wildly by all of the animal picture promoters, with the public seemingly unconcerned about any of them or their internal battle.

The Tudor has the Paul Rainey film, the Liberty has the Johnson picture, and the Orpheum reopens today with the Snow picture that started all of the animal trouble.

Petition Against Arden Photoplays

An involuntary petition in bankruptcy has been filed in the U. S. District Court against the Arden Photoplays, Inc., 1493 Broadway, New York, by Zena Keefe, picture actress; Warren Cook and the Commercial Debenture Co.

Miss Keefe has an unsatisfied judgment for \$4,153.70 for services rendered against the corporation and the other two petitioning creditors have small commercial bills due.

(Continued on page 35)

STATE DIVISIONS DIVIDED ON MANY NATIONAL ORGANIZATION POLICIES

Cohen Regime Approved in Chicago, Criticized in Minnesota and Michigan—Ritter Enters Presidential Field—Steffes Crowd Seek Co-operation with Hays

The annual convention of the M. P. T. O. A. at the Coliseum, Chicago, May 19-26, is to be an open convention. Every theatre owner in the country will be welcomed to the floor and will likewise be welcome to the discussion on all the matters pertaining to constructive work on the part of the meeting. Organization matters will be restricted to the voice of all the state and regional units that are affiliated with the M. P. T. O. A. All the state and regional bodies through their accredited delegates will have the voice of the votes that are allotted to their territory or regional district.

That was the sense of the resolution framed at the meeting of the executive committee of the M. P. T. O. A. at their meeting in Chicago last week. Under the constitution adopted in Washington last year an arrangement for an open convention of this sort is possible. The Chicago convention will be held under the constitution which when presented at Washington caused considerable of a battle, but which nevertheless was adopted despite the opposition that was offered to the measure.

Incidentally during the last week the native son element in the matter candidates for the presidency took on a wider scope. There is going to be something of a clash between Minnesota and Michigan because of the fact that within the last week the latter state announced that it was placing A. J. Ritter in the field, after they had virtually pledged themselves as a state unit to support the candidacy of Al Steffes of Minnesota. F. J. McWilliams, of Madison, Wis., is to be the candidate of Wisconsin while Missouri will try to elect Joe Mogler.

Mike Commerford of Pennsylvania is out of the running. He stated positively that under no circumstances would he be a candidate for the position at the head of the organization.

New York state is to be represented by the Western N. Y. unit of the M. P. T. O. A., the Bronx unit and the Greater New York unit, the three according to Sydney Cohen holding a greater membership than New York state has ever had.

The insurgent group of New York will undoubtedly be present at the convention. This is the original New York state unit of the M. P. T. O. A. which headed by Charles O'Reilly, bolted the convention in Washington last year and which has been since going along on its own. Just what part it may take in the Chicago conference is not decided as yet, but there undoubtedly will be a representation present from this body. There will be no New York state convention by the insurgents, although one was slated for Syracuse early next month. The fact that the N. Y. state Legislature will not adjourn until about May 4 will make it impossible for the necessary advance detail to be laid out prior to the convention to be and as the Chicago convention of the M. P. T. O. A. takes place the following week, the New York state organization will not get together until after the Chicago session. It is possible that a convention of sorts will then take place at which it may possibly be that the insurgents will return to the national organization, perhaps through the existing units now in the state, or through the formation of a new organization which will embrace those units and the insurgents as well.

Charles O'Reilly stated this week that he was not going to the convention and that the insurgent element would not be represented, according to the advice received at certain sources. Through another channel it was stated at least two car loads of New York exhibitors, possibly headed by O'Reilly, would make the journey to Chicago.

If the insurgents do go west, it will not be with any idea of stampeding the convention, but rather to look on and note what the progress is that the convention makes dur-

ing the first few days of its session and then possibly swinging into line, if they think matters are moving in a favorable direction for them to rejoin the national body.

Chicago, April 25.

The most important business transacted at the fifth annual convention of the Illinois Motion Picture Theatre Owners' Association, held at the Hotel Sherman on Wednesday and Thursday of last week, was the amendment of the by-laws by which the owners of circuits have one vote for every theatre for which they elect to pay dues. This gives the owners of circuits a larger voice than the exhibitor with a single house.

The new officers elected are: Glenn Reynolds, of DeKalb, president; Sam Abraham, of Chicago, vice-president; Ludwig Siegel, of Chicago, secretary, and Sidney Selig, of Chicago, treasurer. J. J. Rubens, of Aurora, was named as chairman of the finance committee. The first president of the Illinois association was Joseph Hoppe, of Rock Island, who served two years, and the second was L. M. Rubens, of Joliet, the retiring president. The directors are: Ben Berve, of Rochelle; W. D. Burford, of Aurora; Adam Dernback, of Wheaton; J. F. Dittman, of Freeport; Kenneth Fitzpatrick, of Chicago; Felix Greenberg, of Peoria; Joseph Hoppe, of Rock Island; Charles Lamb, of Rockford; J. C. Miller, of Woodstock; W. Olson, of Galesburg; William Pearl, of Highland Park; Charles C. Pyle, of Champaign; Glenn Reynolds, of DeKalb; Dee Robinson, of Peoria, and W. W. Watts, of Springfield, for out of Chicago, and Sam Abraham, C. E. Beck, Leo Brunhild, G. D. Hopkinson, Andrew Herzas, V. Lynch, H. C. Newell, Ludwig Siegel, Mike Siegel, John Sibla and Sidney Selig for Chicago. The directors were named as delegates to the fourth national convention, which is to be held in Chicago, opening May 19.

The get-together banquet held on Wednesday night was a highly enjoyable occasion and Jules J. Rubins, who acted as toastmaster, covered himself with glory. Governor Len W. Small, Lieut. Governor Fred E. Sterling (a friend of picture men), United States Senator Medill McCormick and Mayor William E. Dever, of Chicago, sent letters of regret which were of a tenor that increased the enthusiasm.

Speakers were Sidney Cohen, of New York, the president of the national association; L. M. Rubins, the retiring president; W. D. Burford, the member of the national board of directors from Illinois; Leo Brunhild, a Chicago attorney who is also an exhibitor; Congressman Frank J. Reed, of Aurora; Mike O'Toole, head of the public service department of the national association; Pete Woodell, president of the New Jersey exhibitors; Edward Silverman, president of the Film Board of Trade; Al Steffes, a national director from Minnesota, and Theodore Hays, of the Finkelstein & Rubin interests of Minneapolis and St. Paul. Vaudeville entertainment was provided by Maynard Swartz, of the Educational Film Company, through the Billy Diamond agency, and "Poor Men's Wives" closed the show through the courtesy of Joseph Friedman, of Celebrated Players.

Congressman Reed advocated playing up on the screen the saying of Robert Louis Stevenson, "I Have Only Myself to Reform." He said he would fight for the amendment to the copyright laws and would work for the elimination of the admission tax, which he thinks is unjust.

The hope is to have 1,000 members of the Illinois association by next year. Especial interest will be directed in lining up southern Illinois. Plans are under way for new quarters and club rooms.

A number of important features were associated with the pre-convention meeting of the National Board of Directors and other officers of the Motion Picture Theatre Owners

of America, held in Hotel Sherman Friday, April 20.

President Sydney S. Cohen presented a report on the convention which showed a constructive program with many distinguished men and women in official, professional, industrial and commercial life to take part in the sessions.

President Cohen's report on organization detailed the work of the national organization for the year. He told of the organization of the theatre owners of New York state in conformity with a resolution adopted at the meeting of the national directors immediately following the Washington convention. He showed the progress made in that state in organization and the response of independent theatre owners.

The advance made by "Movie Chats" and the general and widespread use of this reel was commended. He also made reports on the music tax situation, the uniform contract conference held in New York, national legislative matters and the work done on the same and the preparation of a budget for the Motion Picture Theatre Owners of America for the fiscal year. A number of other important matters were discussed in detail in his report.

J. J. Rubens, Chicago manager for the Motion Picture Palace of Progress, reported that gratifying progress was being made in connection with the exposition. Every state and regional organization affiliated with the theatre owners will be entitled to representation in the Chicago convention in number equal to the number of Congressmen from such states. An invitation has been extended to every independent theatre owner in the United States to attend the convention and participate.

Minneapolis, April 25.

Criticism of President Cohen's music tax policy and a disposition to look to the Hays organization for co-operation were conspicuous features of the convention of the Minnesota division of the Theatre Owners as reflected in records of the session made available this week. The meeting was in Minneapolis ten days ago.

The sentiment expressed in various resolutions may be for political purposes, in the opinion of eastern men, Minnesota having a candidate for the Theatre Owners' presidency in the field, and the state convention probably was much occupied in advancing his chances by assuming a "trading position" with the Cohen forces.

If Steffes' friends can "start something" before the national convention, they immediately get themselves set to make terms favorable to their candidate as part of a compromise.

Following are some of the significant resolutions boiled down to their gist:

Music Tax

The Minnesota division is about to take steps to effect a compromise of the matters in dispute between its members and the American Society of Composers, Authors and Publishers. Inasmuch as the compromise can be handled more advantageously exclusively through the association, all matters of difference are to be handled entirely by the association. The resolution calls upon the association to retain counsel to defend all music tax actions brought against theatre owners and provides that the officers of the association be empowered to negotiate with the society.

It is charged that the officers of the national association have treated the music question with "procrastination and apparent indifference" and the Chicago convention is called upon to take definite and constructive action on the question. Still another paragraph expresses the desire of the Minnesota exhibitors to "request the active co-operation and support of Will H. Hays and the producers and distributors whom he represents in the action to be taken to combat this evil."

There is also a political flavor in an open resolution adopted by the Minnesota men unanimously. Its substance is: "Resolved, That we urge upon the board of directors of the national body and those others who are to shape up the rules and regulations for the conduct of the forthcoming convention that no attempt be made to make the same a 'closed convention,' but that any independent theatre owner in America be given an opportunity to attend and to have a voice in the lack of payment either in part or in whole of the national

Exhibitors and Organization

Is history going to repeat itself as far as exhibitor organizations are concerned with the forthcoming Convention of the M. P. T. O. A. in Chicago next month? Is this convention to mark the final passing of the M. P. T. O. A.?

Those are vital questions! Perhaps some people have hope history will repeat itself?

It's up to the exhibitors of the country whether or not their wish is to be gratified!

It's up to the exhibitor to save his own life at Chicago. There is only one way he can do it, and that is through organization.

Organization is the biggest word in the picture industry today from the exhibitor viewpoint. Constructive organization is the matter of moment, and the one thing that should be uppermost in the exhibitor's mind. Petty politics and personal promotion are matters that should be forced into the background by the realization on the part of the exhibitors they are standing with their back to the wall in a sense, and that they have got to adopt the slogan "All for one and one for all," if they hope to retain identity in the industry and assume the crown of leadership. For without theatres except those that are controlled by the producing elements where is the industry heading for? The graveyard, yes, but the independent producers and the individual exhibitors will be there in advance of the industry itself.

If you are an exhibitor and have any red blood in your veins, you will shout "No" in answer to both of the questions at the top of this article. And after shouting your answer you will act and make that answer a fact.

Chicago is the place to act! Chicago is the place to make yourself felt!

It is up to yourself to show whether you are a live one, and ready to do battle, or if you are already a dead one and on your way to the graveyard of the show business.

Speaking of producer-owned theatres, the chances are the majority of those controlling those theatres are willing to get together with you, if you organize and present a united front to them. Not only will they be willing to get together with you; they'll have to for their own protection. You are going to be the strongest factor in the industry, you are today the strongest factor collectively, but you are disorganized. Get together with everyone in the industry that you can help and who can help you. Get the entire industry organized, exhibitors on one side, producers and distributors on the other, and then both factors get together for the good of the industry.

Don't let history repeat itself and compel those who would play politics to discard them and work for the good of the M. P. T. O. A. first, last and always.

THREE CORNERED LINE-UP TO FIGHT AUTHORS AND COMPOSERS

Producing Managers, M. P. Theatre Owners and Radio Interests Combining to Break Society's Copyright Licensing Plan

quota past due shall not be taken as a reason to bar such 'state unit' from representation."

The nomination of W. A. Steffes is frankly set forth in a special resolution and specifies "that the delegates to the national convention be instructed to use all honorable means to secure the election of W. A. Steffes to the national presidency should he desire to become a candidate for that position."

Other resolutions called upon the exhibitors to exercise more care in booking only such pictures as they could reasonably expect to play within a short time. This is to correct the evil of surplus booking. The usual document expressing dissatisfaction with high rentals was recorded, and the usual objection was made to the exhibition quota placed on the Minnesota district by national distributors and producers. This is based on depression in prices for farm products, upon which the district gets its income. The plea is addressed specifically to the Hays organization.

The convention went on record as opposed to features of seven and eight reels, on the ground that the public is averse to pictures longer than five reels. The usual admission tax, call for short subjects and warning of non-theatrical competition were spread on the minutes.

Detroit, April 25.

If the exhibitors of the United States are successful in providing adequate finances to carry out a sound business plan for national organization, Michigan offers as a candidate for national president James C. Ritter, of Detroit, the first president of the Michigan association and the man to whom Michigan gives credit for its efficient organization, past national treasurer, past national board of directors and present director of the Michigan association. Such is the announcement given out today by H. M. Richey, general manager of the Michigan organization.

Mr. Ritter's platform is a simple one. It is based solely on the record Michigan has made in organization work and on the conviction that a non-political business administration of the affairs of the national organization, carried on by a board of directors, a paid organizer and a business manager and adequately financed will bring the national organization to the goal that

A three cornered line-up comprising the Motion Picture Theatre Owners of America, the Producing Managers Association and the Radio Interests is in the progress of formation to battle the American Society of Composers, Authors and Publishers, who under the copyright law are licensing the picture theatres and the radio broadcasting stations to use the compositions of the membership of the society.

Yesterday (Wednesday) Arthur Hammerstein as representative of the P. M. A., and William Klein as counsel on the copyright question made overtures to Sydney S. Cohen, president of the M. P. T. O. A., who is personally making a fight against the society, and arranged for a conference to take place today.

Some months ago the P. M. A. let it be known it did not believe that under the law the society could continue to collect licensing fees and retain them without giving the producer of the works a share of the proceeds. The M. P. T. O. A. takes the stand that the organization can be beaten in the courts on the question of any fees whatever. The combination of these two elements seems hardly reconcilable, but it seems as though the P. M. A. feels that if they can't get any of the licensing cake no one else should have any of it.

Yesterday in Chicago there was a meeting and conference between representatives of the radio interests and the Society of Authors, Composers and Publishers with a view to drawing up a contractual agreement whereby the radio broadcasting stations were to pay a licensing fee to the society.

The P. M. A. Tuesday, over the long distance telephone, engaged Weymouth Kirkland, attorney for the Chicago "Tribune" to represent it at the conference and to protest any contract between the radio interest and the society on the grounds that the society did not have the right to dispose of property in which the producing manager held an interest. The P. M. A. in regard to the radio say that those organizations would under the licensing arrangement broadcast the music of current hits on Broadway and thus hurt business.

(Continued on page 24)

'SOULS FOR SALE' AT CAPITOL

GROSSED \$104,000 IN TWO WEEKS

"Bella Donna's" First Week on B'way, \$29,400—
Jackie Coogan's "Daddy" Last Week, \$28,000—
"Covered Wagon," Sell Out Daily

Broadway waited for Pola Negri to come to the street in her first American-made picture, "Bella Donna." That was brought out by the Rivoli, doing a gross of \$29,000 on the first week the picture was there, the production being the biggest draw of the week on the street. The second week of "Souls for Sale" at the Capitol proved somewhat better than the average week's business at that house with an ordinary feature, the gross going to \$4,000, which brought the two weeks' run to a total of, almost, \$193,000.

The Strand last week with the Jackie Coogan picture, "Daddy," was just slightly under the Rivoli, getting \$28,400, below the pulling power that "Oliver Twist" had there.

At the Rialto "Prodigal Daughters" drew almost \$20,000 on the week.

The smaller houses, with the exception of the Criterion, where "The Covered Wagon" is running, all felt a slight slump. The "Wagon" show got \$10,800. At the Central last week "Enemies of Women" did in the neighborhood of \$9,500, which is considerable drop. The picture is now in its fourth and final week at the house. At the Cameo "Down to the Sea in Ships" slumped off considerably and dropped to \$6,400, which, when all things are taken into consideration, is a good week's business for the 10th week at this house for this picture.

The current week does not find the business around town any too good. "Bella Donna" is holding over at the Rivoli. "You Can't Fool Your Wife" came into the Rialto, and may possibly do the top business of the two Famous Players houses. The Strand got "The Bright Shawl," and the Capitol is playing the Metro feature, "The Famous Fair," generally pronounced as a corking picture, but suffering with a weak box office title.

Estimate of last week's business: Cameo—"Down to the Sea in Ships." (Hodkinson. Seats 539. Scale, 50-35; 10th week.) Dropped off little last week. Just over \$6,400.

Capitol—"Souls for Sale." (Goldwyn. Seats 530. Scale, 55-35-11.10.) Remained at Capitol for two weeks and grossed almost \$103,000 on fortnight. First week, \$55,900; second week, near \$44,000.

Central—"Enemies of Women." (Cosmopolitan-Goldwyn. Seats 803. Scale: Mats, 50-31; evs, \$1-15; 5th week.) Final week of Cosmopolitan feature on Broadway. Gross last week around \$9,000.

Criterion—"The Covered Wagon." (Paramount. Seats 608. Scale: Mats, \$1; evs, \$1.50; 5th week.) Still hitting on all six with seats at premium. Last week in neighborhood of \$10,850.

Rialto—"Prodigal Daughters." (Paramount. Seats 1,960. Scale, 55-35-11.10-99.) Business very good, considering house leaped about \$3,000 over previous week. Gross almost \$20,000.

Rivoli—"Bella Donna." (Paramount. Seats 2,200. Scale, 55-35-99.) Pola Negri's first American-made. Pulled business on strength of this and heavy exploitation campaign worked out. Week showed \$29,000. Held over this week.

Strand—"Daddy." (First National. Seats 2,900. Scale, 35-50-35.) Did fairly strong opening on first Sunday, but did not hold up alongside of business kid star did in "Oliver Twist"; \$28,400.

\$100,000 IN SELZNICK

Harrisburg, Pa., April 25. It is estimated by the Chamber of Commerce that upwards of \$100,000 was invested here in the defunct Selznick Picture Corporation, which proposed to establish a studio in this section.

The Chamber is now seeking the names of the stock buyers that they may be put on record and what ever sum obtained from the receivership be returned.

INVESTORS AS SAILORS

San Francisco, April 25. The Intrepid Company, a new picture organization, has established offices here and announce that plans are under way for equipping a large sailing vessel for a trip around the world. During the tour picture plays will be made by a company that is to be carried. The passengers and crew will number 25 persons and each will own \$1,500 worth of stock.

BUFFALO'S HIP, \$15,000; LOEW'S STATE, \$14,500

Buffalo Houses Neck and Neck Last Week—Animal Pictures Draw Small

Buffalo, April 25. "Business as usual" was the box office slogan at local picture houses last week. Trade reserved an even level. A gradual moderation of the weather with several warm days probably kept the grosses from top figures, but all theatres reported satisfactory takings.

Competition between the Snow hunt pictures and Metro's Wild Animal film was perhaps the outstanding feature. The Olympic, which had the Snow film booked for the current week, rushed its showing a week ahead after a. of its billing was up throughout the city for another program. The result was a scramble, with both features trying to grab the foremost newspaper positions. To advertise the Metro's hunt film Loew's State ran a trailer boosting the Johnson picture, which was in at the Criterion. The Olympic stuck to the wheel and devoted double amounts of newspaper space to the Snow film, with the result it got the edge decidedly over its competitor and is being held over for a second week on the strength of an official indorsement of city officials and of the school authorities. A special bid is being made this week by the picture for school trade.

Last week's estimates:
Hip—"Bella Donna." Semon comedy and concert features. (Capacity, 2,400. Scale: Nights, 35-50.) Negri film started week with rush Sunday; almost equaled record day of "Robin Hood," preceding week. Film drew varied comments, but well liked in main. David Pesetaki with Duo-Art as added feature obtained large amount of extra advertising for the bill. Over \$15,000.

Loew's State—"White Flower" and vaudeville. (Capacity, 3,400. Nights, 30-50.) Continued along this week on an even keel with little variation from last fortnight's business. Seems to be drawing a steady clientele with little variation on the film end, but the vaudeville ran scarcely up to house standard; \$14,500.

Lafayette Square—"Little Church Around the Corner" and vaudeville. (Capacity, 3,400. Nights, 35-55.) Vaudeville bill appeared to be drawing card on this week's program. Business reported strong, with regular evening shows sell-out. Estimated at \$15,500.

Olympic—"Hunting Big Game in Africa." (Capacity, 1,500. Nights, 25-35.) Show feature did satisfactory business. House increased its usual scale and drew considerable trade outside of regular channels. Indorsed by civic officials and held for second week; \$15,500.

Criterion—"Trailing African Wild Animals." (Capacity, 950. Nights, 20-40.) Johnson feature booked in on short notice and opened almost cold Sunday. Reported excellent film and free from plants, but did not seem to arouse any interest on part of public. Business interest on both matinees and night. Probably touched low-water mark for house. Between \$1,000 and \$1,500.

MATRIMONIAL FINNEGANS

Los Angeles, April 25. The real matrimonial "out again, in again" game here is being played by the Lederman family. Marcella Lederman, a picture actress, has again parted from, and then forgiven her husband, Deross Lederman, a picture director. This is the fourth time that the duo have undergone the process of parting and reuniting.

SUTHERLAND—DAW

Los Angeles, April 25. Albert (Eddie) Sutherland, son of Julie Ring and the late Al Sutherland, who was a well-known vaudeville agent ten years ago, and Marjorie Daw, the screen actress, were married at the Fairbanks-Pickford home in Beverly Hills. Mary Pickford was matron of honor and Charles Chaplin best man. Sutherland is director for Chaplin.

SWITCH CAUSES FLOP FOR 'GRUMPY' IN FRISCO

Imperial Reopens with 'Knight-hood' Pulling Big—Strand Resumes Pictures

San Francisco, April 25. Adorned with new furnishings and spruced up with new tinting and painting, the Imperial Theatre, one of the Herbert L. Rothchild Entertainment, Inc., houses reopened its doors last week with "When Knighthood Was in Flower." This feature was shown here for a six weeks run at the Curran some months ago, and despite this fact the Imperial showing netted big returns. The house has been reduced in seating capacity to 1,400 to make the loges more roomy.

"Glimpses of the Moon," the Granada attraction, fell a few thousand below the receipts of last week, when "Grumpy" was the feature, but in spite of this drop business is above normal.

The Warfield offers "The Second Fiddle" as a feature, in conjunction with "Rob 'Em Good." Bull Montana's burlesque version of Robin Hood. Business was only fair, believed to be the result of a poor-drawing title hung on the stellar attraction.

"Grumpy" was moved direct from the Granada, where it hung up a record box office business, to the New Portola, and promptly flopped. The moving of features from one house to another does not seem to meet with the likes of the picture-going public.

The Tivoli held over "The Isle of Lost Ships," and business fell away materially. Except in the case of unusually big films, second week runs in this theatre do not seem profitable.

The Strand is back to a picture policy again, and last week offered Charles Chaplin's "The Pilgrim." Business fair.

California—"Are You a Failure?" (Paramount). (Seats 2,700; scale, 55-30.) Drew \$14,000.

Granada—"Glimpses of the Moon" (Paramount). (Seats 2,840; scale, 55-30.) Did better than average business, but few thousands under last week's gross, \$17,000.

Imperial—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). (Seats 1,400; scale, 30-40 matinees, 55-75 nights.) This house opened Tuesday after being dark for several weeks. The feature at popular prices combined with the attractive new decorations drew well, \$6,000, in four days.

Loew's Warfield—"Second Fiddle" (Hodkinson). (Seats 2,800; scale 55-75.) A Bull Montana comedy, "Rob 'Em Good" was also extensively advertised. Got \$18,000.

Tivoli—"The Isle of Lost Ships" (First National). (Seats 1,800; scale, 40-75.) Suffered the usual holdover slump (second week). Down to \$9,000.

Frolic—"Nobody's Bride" (Universal). (Seats 1,000; scale, 10-30.) Got \$2,300.

Portola—"Grumpy" (Paramount). (Seats 1,100; scale, 50-75.) Moved to this smaller house after one week at the Granada and met the usual fate; only \$3,000. Got \$21,000 at the Granada previous week.

TWO HELD UP

Last Week in Washington About Normal

Washington, April 25. The sheer merit of the attractions offered at the movie houses last week forced them out of a previous week unexplainable slump. The Chaplin "Pilgrim" attracted the greatest business of the week, although the Pola Negri film held up remarkably well on its second week.

There was nothing exceptional throughout the week, the houses running about true to form according to the prominence of the picture. Estimates for last week:

Crandall's Metropolitan—(Seats 1,700; 35-50 nights.) "The Pilgrim" (First National). Over \$15,000.

Loew's Columbia—(Seats 1,200; 35-50 nights.) Pola Negri in "Bella Donna" (Paramount), second week. Held up remarkably well, possibly dropping \$1,000 below opening week. About \$12,000.

Loew's Palace—(Seats 2,500; 35-50.) Mabel Normand in "Suzanna" (Sennett). Return of this star after a lengthy absence left public in rather of a "wait and let's hear how the others like it" attitude, with result business went up toward end of week. Looks to have registered under \$10,000.

Moore's Rialto—(Seats 1,900; 50 nights.) "Brass" (Warner Brothers). Another picture extremely hard to judge, seemingly having done a consistent business but not reaching high water mark by any means. Possibly \$8,500.

Alimony Note

Los Angeles, April 25. Francesco Ferullo, orchestra leader, has been ordered by the courts to pay his wife \$1,500 a month alimony.

THREE SPECIALS IN CHICAGO

LIVENING UP TOWN THIS WEEK

McVicker's Did \$31,000 Last Week With Frances White Added—"Big Hunt" Ballyhoo—Mrs. Couthouli Buys Ad Space Plugging "Covered Wagon"

LOS ANGELES "MET" GETS TOP MONEY

Biggest Draw, However, Is "The Covered Wagon" in Hollywood

Los Angeles, April 25. Although Grauman's New Metropolitan here got top money last week as far as gross was concerned with "The Rustle of Silk," which has Conway Tearle and Betty Compson featured, the biggest hit here is "The Covered Wagon" at Grauman's Hollywood, where seats have been at a premium since the opening, with the house doing capacity.

At the Rialto "Enemies of Women" got away to a big spurge on Tuesday night of last week, and because of the length of the picture all other usual short features on the program had to be eliminated. The lobby had a strong battery of lights and a number of cameras grinding on the notables of the screen as they arrived.

There was nothing outstanding at any of the other houses in the way of box office receipts during the week. An estimate of the business done is:

California—"Vanity Fair" (Goldwyn; seats 2,000; 25-75.) Hugo Ballin directed with Mabel Ballin featured. Claire Forbes Crane, soloist, and Elinor's orchestra also featured. Took \$11,950.

Kinema—"Mighty Lak a Rose" (A. F. N.; seats 1,800; 25-75.) An Edwin Carewe Production. Carrie Jacobs Bond, composer, specially engaged. Grossed \$9,140.

Grauman's—"Trimmed in Scarlet" (Independent; seats 2,200; 25-55.) Roy Stewart featured; usual Grauman extras. Took \$9,000.

Metropolitan—"Rustle of Silk" (Paramount; seats 3,700; 35-65.) Betty Compson and Conway Tearle featured. Herbert Brenon credited with production. Easter and Hazelton, Henry Murtagh, and Yerkes Flotilla orchestra, with Creators, eccentric conductor, played up. Got \$29,000.

Grauman's Rialto—"Enemies of Women" (Cosmopolitan; seats 800; 35-55.) Opened Tuesday night. Lionel Barrymore and Alma Rubens featured. Receipts \$13,500.

Grauman's Hollywood—"The Covered Wagon" (Paramount; seats 1,800; 50-150.) Prologue, "Pioneer Days," with 25 Indian chiefs and a like number of 49ers. \$21,500 on week.

Mission—"The Girl I Loved" (United Artists; seats 900; 35-110.) Charles Ray starred. "Main Street" announced. Grossed \$6,750.

Loew's State—"Thorns and Orange Blossoms" (B. P. Schubert; seats 2,200; 25-55.) Kenneth Harlan featured. Added attractions: Dorothy Jardon, accompanied by 15 artists, in "Tulip Time in Holland." Sketch introduces Victor Schertzinger song, "Adoley." Reel showing prize babies also featured. Receipts, \$14,000.

MORE ANIMALS

Denver Gave Light Returns to Competing Films

Denver, April 25. Last week was "wild animal" week in Denver, pictorially speaking. Two theatres—Rialto (Paramount) and America (Bishop-Cass)—advertised wild animal films for the week. The Johnson film at the Rialto did fair business. "Hunting Big Game" was at the America. Neither house had to hang out the S. R. O. sign during the week.

Unusually fine spring thus far has helped pictures here. The weather has been just mild enough, with virtually no rain or snow.

Last week's estimates:
Rialto (Paramount). (Seats 1,050. Prices, nights, 40.) Johnson's animal film, also "Toll of the Sea." Around \$5,500.

Princess (Paramount). (Seats 1,250. Prices, nights, 40.) Return of "Knighthood." Approximately \$5,850.

Colorado (Bishop-Cass). (Seats 2,447. Prices, nights, 40.) "Souls for Sale" packed them in most of week. Extra attractions, \$7,200.

America (Bishop-Cass). (Seats 1,530. Prices, nights, 40.) "Hunting Big Game" forced to divide with another African animal picture at Rialto. Neighborhood of \$2,900.

Chicago, April 25. The big thing in Chicago picture circles last week was the combination of Frances White in person and Gloria Swanson in "Prodigal Daughters" at McVicker's. The billing in front of the house and in newspapers gave the impression of a "double bill" with Miss White getting the feature position where it was necessary to give one a shade better than the other in the advertising. That "big names" are the thing was established with Miss White's opening when she drew \$105 more Monday night than Nora Bayes had drawn previously. Business throughout the week was good, and it is estimated that Miss White besides attracting extra business established the house as the place where the biggest stars are to be seen in connection with photoplays. The success of Miss White during the week led to special advertising of her engagement this week at Rainbo Garden, directly following McVicker's, which may have kept some North Side folks at home who otherwise might have come down to the loop to see her.

The Chicago theatre had Richard Barthelmess and Dorothy Gish in "The Bright Shawl" with usual presentation features and had a fair week. The Roosevelt had Griffith's "One Exciting Night," which terminated its week Saturday instead of Sunday, that "Enemies of Women" might open there at the same time "The Covered Wagon" started its run at the Woods and "Hunting Big Game in Africa" began its run at the Randolph.

The Randolph had "The Abysmal Brute" for a second week to only fair business. "Robin Hood" was at the Riviera, Tivoli and Senate, and the length of the film interfered to some extent with the usual program, Jackie Coogan in "Daddy" was at Barbee's Loop theatre, Pola Negri in "Bella Donna" at the Orpheum, and "Adam's Rib" at the Stratford, Pantheon and Woodlawn.

Estimates for last week with weather conditions bad Saturday:
Chicago—"The Bright Shawl"; \$37,000.

McVicker's—Frances White in person and Gloria Swanson in "Prodigal Daughters" (Paramount); \$31,500.

Roosevelt—David Work Griffith's "One Exciting Night"; up to Saturday, \$11,000. There was \$2,500 paid for taking off Sunday from the run.

Randolph—Jack London's "The Abysmal Brute" (Universal); \$5,000. For this week three big openings are being watched—"The Covered Wagon" (Paramount) at the Woods, "Enemies of Women" (Cosmopolitan) at the Roosevelt, and "Hunting Big Game in Africa" at the Randolph.

All got a good start Sunday with nice weather; Monday and Tuesday business at all houses was encouraging. The "Covered Wagon" has been making a good showing and getting a fine break in the Hearst newspapers, which reach over a million people a day. Louis Maclean came on from New York to look after the publicity of "Enemies of Women." It is understood the Roosevelt engagement is for four weeks and that Cosmopolitan is guaranteed \$16,000 on the four weeks. As it costs between \$11,000 and \$12,000 a week to operate the Roosevelt and the profits are split between Babin & Kahn and Ascher Brothers, it looks like about \$3,000 a week to each of these firms if the picture does \$21,000 this week, which is a fair estimate of the house.

"The Covered Wagon" looked so good to the brokers Mrs. Couthouli bought space in every newspaper to call attention to the fact that her agencies would have tickets for the picture on sale. The opening was a full dress affair.

"Hunting Big Game" had the jump at the opening on the masses through trick advertising which is especially ingenious. Large elephants, 16 by 10, are in front of each of the two Randolph lobbies, which are decorated as jungles, and every downtown store has small clay elephants which direct attention to this engagement. The picture was given its first public screening in Chicago at the Hamilton club Friday night, when 1,250 people witnessed it.

"GRUMPY" FEATURE JUMPED IN TO PHILLY'S LEAD LAST WEEK

All Business Up in Local Film Houses—Good Weather Breaks and Generally Good Programs the Cause—Charles Ray's Popularity Waning

Philadelphia, April 25. Business in the film houses here last week took a sudden jump upward, with no apparent good reason, except possibly better weather breaks and the fact that the pictures, while not highly touted, were well liked.

The biggest surprise of the week was the fine business done by "Grumpy" at the Stanley. Here was a picture not expected to be a world-beater for pulling crowds and which had been bolstered with special program features, but it went with a bang. Not this winter has there been such an enthusiastic batch of notices in the dailies; in fact they were so good that the Stanley company used excerpts from all in their daily ads later in the week. This praise from the press, however, has not meant box office success in a great many cases this winter, but the fans liked this one, and showed it by flocking to the Stanley all week. Roberts is increasingly popular here and is referred to as the one character man who can draw them in as the young stars do. Applause was a regular thing at the end of the feature at evening shows—in itself an unusual and astonishing thing at the Stanley.

The extra features were well liked, but probably wouldn't have been necessary, "Grumpy" having enough drawing power by itself. They consisted of the Williamson undersea pictures, "Wonders of the Sea," and the appearance of the University of Pennsylvania orchestra and glee club, the former at matinees, the latter in the evenings. The Stanton, with the third week of "Adam's Rib," also held up nicely, although toward the end of the week the crowds started to dwindle a bit for this DeMille picture. Nevertheless, the determination to hold it over a fourth week was adhered to, and its successor, "Bella Donna," will open Saturday, with big advance advertising displays.

The Aldine had a picture that received universal commendation, but didn't do the business. This was Charles Ray's "The Girl I Loved." It received pleasant notices, but seemed to lack the big clientele Ray used to have here. At any rate, it suffered at this house, which needs right now splashing big features. However, last week's business was well above the recent average.

The Karilton had a fair week's gross with "Temptation," curiosity at the title probably being the cause, as no players were prominently featured.

Saturday it was taken off, and this week's attraction, "Down to the Sea in Ships," substituted. This change of bill on Saturday has become a regular thing at this house. "Down to the Sea" is for an indefinite run.

The Victoria and Palace, Market street houses east of the City Hall, had big business with Chaplin's "Pilgrim," which has proved a better drawing card here than several of Charlie's recent pictures. The Arcadia had a fairly good week with "A Bill of Divorcement," but not as big as the laudatory notices would have led one to expect.

This week's lay-out, in addition to the Karilton, and the final week of "Adam's Rib" at the Stanton, includes "Prodigal Daughters" at the Stanley. More important is the presence on the bill to-night only of the Philadelphia Orchestra, with Leopold Stokowski leading in several numbers. This single concert is expected to be a bigger advertisement of the house and company than it is a money-maker, although jams are expected this evening. It is being highly featured and is something of a unique event. The Einstein Theory pictures are also being shown and getting their share of the big advertising done by the house. "Brass" is at the Stanley next week.

The Aldine has "What a Wife Learned" this week, and will show "The Trail of the Lonesome Pine" next week, following its policy of using program pictures of various companies.

Estimates for last week: Stanley—"Grumpy" (Paramount). One of the most popular pictures house has had in months. Critics loud in their enthusiastic praise. Bill also contained University of Pennsylvania Glee Club and Orchestra and Williamson "undersea" pictures. Gross rose to around \$25,000. (Capacity, 4,000; 50-75, evenings).

Stanton—"Adam's Rib" (Paramount). Last week, third, saw falling off, but continued popular and grossed almost \$12,000. Stays till Friday and then "Bella Donna." (Capacity, 1,700; 50-75, evenings).

Aldine—"The Girl I Loved" (United Artists). Praised by critics and attracted mild business, but not as much as deserved. Around \$7,000. (Capacity, 1,500; 50).

Karilton—"Temptation." Did not catch on very well, though attracting some curious ones early in week. Taken off Friday to make way for "Down to the Sea," this week's attraction, booked for a "limited run"; \$4,500. (Capacity, 1,100; 50).

HOT IN DETROIT

Weather Last Week's End Dented Grosses

Detroit, April 25. The sudden change to ideal summer weather shot a solar plexus blow to the business at the big downtown picture houses, the only one able to survive being "Safety Last" at the Adams, in its third week. It was the first warm spell Detroit has had since September. It turned cooler Sunday and business immediately improved.

Adams—"Safety Last." Held for fourth week and should go two more. Certain it will be held fifth week, record run in Detroit this season. Matinees fell off some, but evening business almost as good as ever. Getting around \$15,000 every week. Distributors (Pathe) certain of \$20,000 for their share.

Capitol—"Brass." Interest in this story had great deal to do in drawing business. First part of week above normal, but weather hit last part. Around \$21,000.

Broadway-Strand—"Are You a Failure?" Good picture; people liked it, but failed to draw. Around \$4,500.

Madison—"The Go-Getter." Corking good. Held close to normal, with receipts around \$9,000.

BAD FOR BILLBOARDS

President of Chamber of Commerce Tears Them Down in Lynn

Lynn, Mass., April 25. Ralph S. Bauer, president of Lynn Chamber of Commerce, which is opposed to billboards of any sort, tore down posters advertising "The Third Alarm" and demanded that the mayor's office advise him as to the authority given for their posting.

The management of the Strand had been given permission to post the picture posters by the commission which has authority over billboards. Bauer declared the commission exceeded its authority when it granted permission for posters displayed in such a way as to obstruct sidewalks.

War has been declared on billboards in Lynn and vicinity, and it is said that action to suppress them is pending in Lynn and that an ordinance will be adopted banning all displays.

NEW BABY FILM LAW

Albany, N. Y., April 25. The Assembly tonight passed the Steingut bill amending the general city law relative to motion picture apparatus by taking out provision excepting miniature apparatus—apparatus so constructed that films ordinarily used on full-sized commercial picture apparatus cannot be used therewith—and providing for approval by national board of fire underwriters.

The lower chamber also passed the Steingut bill amending section 214, General Business Law, relative to exemptions for miniature cinematograph machines. Box must be constructed so it will be entirely closed. Machine must be approved by the national board of fire underwriters.

ANGER QUITTING SCHENCK?

Los Angeles, April 25. The rumor that Lou Anger is to desert the Schenck forces here persists despite strenuous denials. The rumor is to the effect that John Considine is to succeed him, with Considine now considered as the closest man to Schenck in the organization.

Anger, who is said to have attained an income that has made him independently wealthy since he came to the coast less than five years ago, is reported as about to embark in the oil business.

MILDRED HARRIS TO WED

Los Angeles, April 25. Mildred Harris, former wife of Charlie Chaplin, announced her engagement to Byron Munson, also in pictures.

She said she regarded the talk about the marriage of Charlie Chaplin and Pola Negri as only a publicity stunt. The statement caused much comment in Hollywood.

Chaplin would not say anything about his former wife's outbursts, while Pola laughed at the press statement. Miss Harris and Munson have known each other for about a year.

Pinney Earle Injured

Los Angeles, April 25. Ferdinand Pinney Earle, artist and film producer, is confined to his home with an injured spine. It came about when the artist-producer tried to lift a stone in his tennis court, which caused a vertebra of his spine to slip out of joint.

RESIDENTIAL HOUSES DOING WELL IN K. C.

Big Pictures at Lower Prices Than Downtown—"Safety Last" vs. "Robin Hood"

Kansas City, April 25. It was an interesting race for the money between Harold Lloyd at the Liberty and Douglas Fairbanks at the Royal last week. The former had a little the best of things, as it was the first week for "Safety Last," the theatre has a larger capacity and was giving eight shows daily against six "Robin Hood" entertainment. The latter show got 55-75, while the scale for the Lloyd film was 40-50. Business was steady through the week for both houses and both films were retained, making the third week for the Fairbanks special.

In the residential district business is holding up well, especially at the big houses, where the big pictures are being shown at prices greatly reduced from those charged at the downtown houses.

Last week's estimates: Liberty—"Safety Last" (Pathe). Seats, 1,100; scale, 40-50. Harold Lloyd—"The Official Display Advertising" read, "Four other attractions—but why mention them?" In spite of the seven reels of the feature and the other offerings eight shows were given daily, and most to capacity. Gross close to \$18,000.

Newman—"Prodigal Fathers" (Paramount). Seats, 1,980; scale, 50-75 nights. Gloria Swanson. Also vaudeville acts. Business close to \$16,000.

Twelfth St.—"The Trail of the Lonesome Pine" (Paramount). Seats, 1,100; price, 30¢. Antonio Moreno and Mary Miles Minter. "When Winter Comes" (Sennett) furnished the laughs. There was a time here when the names of these two artists would have meant a big week at most any of the downtown houses, but at the Twelfth St. they did not mean very much to the drop in business, which looks at the pictures on the outside for the desired information. Critics divided on stars and pictures. Business about the same as last week, around \$22,000.

Royal—"Robin Hood" (United Artists). Seats, 800; scale, 55-75. The second week started off Sunday like an initial performance, but dropped a little, especially the early shows, during the week. Gross around \$16,000.

Opposition first runs at the vaude houses: "The Town That Forgot God," Mainstreet; "The Town Scandal," Globe.

EDUCATIONAL CENSOR

Ohio's Rearrangement of Its Censoring Board

Columbus, Ohio, April 25. Vernon M. Riegel, director of education of Ohio, has virtually been named chief of the Ohio division of film censorship as a result of a change in the appropriations for that department by the last Legislature.

The position of chief censor is abolished. No appropriation is made for the office, which formerly carried a salary of \$3,600 a year. Two assistant chiefs are provided for but instead of drawing salaries of \$1,800 a year as formerly, they have been boosted to \$2,400. When there is a difference of opinion as to whether or not a picture shall be passed the matter will be decided by the director of education.

The position of chief censor has been vacant since the resignation of Mrs. Evelyn Snow a year ago. Director Riegel has been the deciding factor when there has been a question about the approval of pictures since that time.

SCREEN ACTRESS JILTED

Los Angeles, April 25. Dorothy Dean, picture actress, entered a suit for \$25,000 against Henry Hill Slaughter, whom she claims jilted her. The actress states that she became engaged to Slaughter Dec. 7, last, and arrangements were made for the wedding ceremony to take place on Jan. 5.

When the time came Slaughter requested that the wedding be postponed for two days. Again he postponed the date and at length refused to consider anything more about the wedding.

FISHER, AN INDEPENDENT

Los Angeles, April 25. Victor B. Fisher is the latest to join the ranks of the independent producers. The Victor B. Fisher Productions will be made under his supervision. Mary Anderson who has been absent from the screen for a year will make her reappearance in the first of these pictures entitled "Youth Triumphant."

BALTIMORE HAD TWO

Big Money Last Week Gotten by Regular Films

Baltimore, April 25. Movie business in Baltimore last week was up in good shape all around with the Rivoli, playing "Safety Last," and the Century, playing "Grumpy," getting the big money.

The Lloyd picture got superlative reviews and started the week off big, capacity and standing room only for the main performances, and continued it all week to the extent that the film is being held over.

"Grumpy," featuring Theodore Roberts, played to excellent business at the Century and a special prolog, put on by Thomas D. Soriero, general manager of the Whitehurst theatres, drew much comment. This week, however, in presenting "Hearts Aflame" he has staged a thrilling prolog which includes an engine race through a burning forest—all of which he claims is great stuff. This picture has received great exploitation down this way in connection with national and state proclamation of a forest fire prevention week.

"Hunting African Wild Animals," which played in the New last week, is the Martin Johnson picture which figures as opposition to the Snow pictures which the Universal people are showing. These pictures received good notices. Business, considering the little time allowed for exploitation, was good.

Estimates for last week: Century—(Capacity, 3,800; 25-50-75c). "Grumpy" did well here, getting good draw from all classes. Excellent musical program helped. Gross, \$15,000.

New—(Capacity, 1,800; 25-50c.) Fair week with "Hunting African Wild Animals," booked in suddenly. Got a big play from the school kids and parents. About \$8,000.

Parkway—(Capacity, 1,200; 25-44c.) With "Jazzmania," moved up town from New theatre after two week run, this house turned in fair business. About \$3,750 on the week. Isn't big money.

SCHENCK SEES STRUGGLE

Predicts Quality Battle Between Independents and Big Interests

Los Angeles, April 25. A quality picture battle between the independent producers and the organized film interests is the prediction of Jos. M. Schenck on his return here from the East. Schenck states that it will be a real war in which the public is to be the deciding factor, and the producer is firm in his belief that it will extend over a period of years and mean the survival of the fittest in the producing world. He feels it won't be a battle of finances, but of production resources.

Schenck, as far as it is known here at this time, hasn't anything new in production tricks under cover—in fact, no one out here seems to have.

SPEEDING UP "RED ROBE"

The Cosmopolitan is working on the production of "Under the Red Robe," in which Robert B. Mantell, John Charles Thomas and Alma Rubens are the featured players. For the last two weeks the 104th Field Artillery armory at 68th street and Broadway has been utilized for shooting a number of the big street scenes for the production, being directed by Alan Crosland.

The original shooting scheduled for the picture was 85 days, since cut to 55 days, so rapidly has the work on the production progressed.

"YOUNG MAN MARRIED"

Los Angeles, April 25. Should a leading juvenile in the films have a wife? Carl Von Schiller, who is known professionally on the screen as Jerome Sheldon, says that a wife is a hindrance on the road to success, at least that is what his wife alleges that he told her.

Mrs. Ethlyn Von Schiller is suing for divorce and charging that her husband deserted her.

KANSAS ELECTS OFFICERS

Kansas City, April 25. At the fifth semi-annual convention of the Kansas Motion Picture Owners association, at Wichita, the following officers were chosen for the current year: President, R. G. Liggett, (Kansas City, Kan.) re-elected; secretary, Charles Smith, (Kansas City) re-elected; treasurer, Fred Meyn, (Kansas City). This gives the town across the line all the officers.

"Pretty Tootsie" Weds

Los Angeles, April 25. Andree Lafayette, known in the films as "the girl with the most beautiful feet," has been married to Arthur Max Constant, an actor.

MOTION PICTURE EXHIBITORS:

Are You Going to Chicago to the Convention of the M. P. T. O. A.

Do You Know Where You Are Going to Stop?

If You Don't, the Chicago office of VARIETY can be your headquarters for mail, telegrams and appointments until you locate.

The Chicago office of VARIETY is in the State-Lake Theatre Building.

When You Arrive in Chicago go to that office, and those there will be glad to help you in any way they can. Let them know what hotel you finally locate at and your mail and telegrams will be sent there each day.

Yes, VARIETY is going to issue a DAILY PAPER in Chicago during the convention. It will also be delivered to you wherever you are, if you will advise the Chicago office of your address.

The date is May 19-26.

The place, Chicago, at the Coliseum.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

FRANCES WHITE (1)
Songs
McVicker's, Chicago

Chicago, April 25.

That movie fans of the present day were at one time devotees of the entertainment offered at musical comedy and legitimate shows is attested by the success encountered by Frances White at McVicker's, where on the Monday night of her appearance she drew \$105 more than Nora Bayes did on her successful engagement there a few weeks before. The popularity of Miss White was evidenced in many ways. The reception accorded her and the applause for numbers and at the conclusion of the act testified to the regard in which the former star of "Jimmy" and "The Hotel Mouse" is held in Chicago. Even the piano section (a medley) rendered by the male pianist who handled her accompaniment was enthusiastically applauded.

Miss White's act is divided into two parts, with the piano solo separating them. The first is devoted to kid numbers in kid costume and the latter to more mature numbers in womanly dress. "I'd Like to Be a Monkey in the Zoo" introduced her, which was followed by a second number for which the pianist lifted her to a seat atop the white grand piano, and a third, her highly popular "Riddle" song, "Ohio." "Beautiful Moon" opened the second part and was followed by a little dance gracefully executed.

The finish song, "The Village Sheik," is rubbish yet smart, and was directed specially at picture fans, having a mention of Valentino in it. Loop.

"THE GLOW WORM" (a)
"A SILHOUETTE" (b)
Vocal and Dance
Capitol, New York

A very attractive sight and sound interlude is placed as the third number this week in Sam Rothafel's program or presentation at the Capitol, New York. It may be a repeat bit, since the program mentions "by request." It is well worth repeating.

Seldom has a picture house audience applauded a dance and vocal number more heartily than did the Sunday night crowd when Lincke's "Glow Worm" was sung by Betsy Ayres as the accompaniment to Mlle. Gambarelli, the ballerina, who perfectly kept to the rather slow tempo of the melody on her toes. "The Glow Worm" is an evergreen among melodies and the combination of dance to it with singer hidden was striking.

Following for the second portion of the scene was "A Silhouette" to Arndt's "Nola," with the silhouette so prettily accomplished that as a sight picture with just a tinge of comedy in the effect obtained it is decidedly worth while duplicating by any house. No doubt a detailed description may be secured from Mr. Rothafel. Sam is a nice and generous fellow with a secretary, two or three stenographers and a house staff that can buck the world for attention, so why shouldn't he slip the exhibitor of Laemmle's home town in Wisconsin, as long as Laemmle can't, or any other exhib who has the stage but not an idea.

Before a back transparency reaching from stage to flies is a light blend from the rear that gives a deepening orange shade to the drop, the shade the heaviest about two-thirds down, just about high enough to take in the three figures before it. First the two girls appear. They are Doris Niles and Thalia Zanon. Just what they intend doing or what they are there for is beyond anyone who hasn't read the program, which suggests the scheme through its caption for the bit. Then the man, Alexander Oumarsky, enters. He places his top hat on his head and as they

align in trio formation for dance with profiles to audience, the three people give a perfect simulation of silhouettes. For the effect the girls have knotted bows on their hair, while the man in black grows to be more of a silhouette as the short dance proceeds. Of course only slender persons are eligible.

This presentation had no bearing upon the feature picture which followed it. But as a bit or number the two portions in one are diverting and most entertaining, not forgetting the splendid aid of the large orchestra. Sime.

"SYNCOPIATING VERDI"
Songs; Special; Full Stage.
8 Mins.
Missouri, St. Louis.

St. Louis, April 25.

Charles Dahl, director of arts and productions, is worthy of the highest praise. His scenic effects and excellent stage management put this act over at the Missouri.

The scene has sort of a stage upon stage effect. The back ground is in green and gold. The act has six people, three men and three women.

As the curtains part a woman enters at (L) comes down step to stage general, syncoating one of Verdi's melodies. When finished she takes a position at the extreme left. Four other members enter in like manner and all assemble at left. From this position they put over a dandy harmony number.

The soprano steps down front for solo (Verdi's) the others remain in position and add the jazz effects (Special) the "Syncoating of Verdi" begins. It brought down the house. At the conclusion the lights were lowered; there was the whistling of wind, the roar of thunder, a loud crash of lightning, and against the green velvet drop "Verdi" was seen arising from his tomb. The other characters registered fright as Verdi, pointing an accusing finger at them, comes down stage a few steps. He stops near a table on which he supports himself; and in a tenor solo pleads with the syncoater to stop jazzing his beloved melodies.

At first the others appear speechless, but at the conclusion of solo, one musters up enough courage to tell him his pleading is in vain and in correct order, the others join, the result another harmony number, excellently done. Verdi becomes dramatic and in solo, reaching high C for finish, he denounces them as he disappears amid flashes of lightning, roaring thunder and whistling wind. The others, through fear, re-live to stop syncoating Verdi. However, the resolution was short lived as they could not resist the strains of jazz by the orchestra which has by this time a jazz melody well under way.

They exit in syncoating Verdi which seemingly had the approval of every one in the house. Ross.

STUART BARRIE
"The Wonder Organist"
Popular Number.
8 Mins.; Pit.
Missouri, St. Louis.

St. Louis, April 25.

Stuart Barrie is the featured organist at the Missouri. The billing "The Wonder Organist" was wished on him by a local dramatic critic shortly after he arrived at the Missouri.

This week Mr. Barrie is in a popular number "You Tell Her—I Stutter." It would do the writers of this song a world of good to make a trip to St. Louis just to hear Barrie put over their number—as it should be.

On a special screen a slide of the key-board of the giant organ is first shown, then a slide of Barrie which receives hearty applause from his many admirers. The words of the song and comic cartoons in color follow as Barrie starts the organ on its stuttering mission. There is a hidden spot that plays on the key board or organ for the benefit of those that want to watch his hand speed over the huge board as it mechanically driven.

Mr. Barrie played the verse, chorus then went into "Katie" and "Damsel I Love You" then back to chorus of "You Tell Her," all stuttering songs. The way that boy made that organ stutter was a real wow. Barrie carried off the applause honors taking four bows and

encored with one of his own numbers. Barrie knows what the public wants from his organ and has the knack of selling it to them while still remaining the crackerjack organist-musician that he is.

Ross.

"LIGHTS and SHADOWS"
Dancing with Boris Petroff
and Marjorie Linken
10 Mins.; Full Stage (Special Set)
McVicker's, Chicago

Chicago, April 25.

"Lights and Shadows" is but a working out of the jumping over the lamp idea, used in repertoire companies where specialties are short for many years.

This is a clever presentation and deserves to be recorded among the brilliant ideas in picture houses productions.

A slide announces the theme. A girl is frightened at her shadow. The moral is that the worries of life amount to little when one is unafraid.

The curtains part and Miss Linken appears in spot with black curtain behind her in one doing a dance which presents the idea of being frightened at her shadow. After a moment or two of this the black curtains part and three scenes are displayed by a shadow arrangement. In the center the girl harpist from the orchestra plays and at each side in panels two girls dance. The arrangement is such that the harpist is shown

larger than the dancing girls. The lights used show through some which is the only defect. Back into "one" and the girl dances again, wearing light colored costume as before, while at her side and rear is another dancer (possible Boris Petroff) dressed in black who conveys the impression of her shadow. This scene gives way to another full stage set, very pretty, in which four girls do a balloon dance with gaily colored balloons decorating the stage and Miss Linken dancing at times in center.

The "lights and shadows" idea is carried through the four scenes and cleverly emphasized to the looker on in the way that it is coupled up.

Loop.

BETTY BAXTER and ART KAHN'S ORCHESTRA
Song with overture
10 Mins.; one and pit
Senate, Chicago

Chicago, April 25.

Theatre managers, who have presentation ideas, are insisting on the playing of Dekoven's "Robin Hood" music in connection with the picture "Robin Hood" and there is a demand for Betty Baxter, who played "Alan-a-dale" in the opera when it last toured out of Chicago. Whether many of the theatregoers know what it is all about is a mooted question, but when thoughts of prolonging the Fairbanks picture bob up there is a scramble for "Robin Hood" features.

The Senate presentation is interesting. Art Kahn has a jazz orchestra, a feature at that theatre this season, and has frequently contributed "numbers" to the entertainment. The men are a part of the big orchestra.

For "Robin Hood" the management announced that owing to the length of the picture all stage entertainment was eliminated excepting an overture from the opera including the song "O Promise Me." The slide announcement had it "Betty Baxter, soprano and Art Kahn, directing." The overture had "O Promise Me" as a violin solo and when it had continued seven minutes, the curtains on stage parted and Miss Baxter appeared in black tights, the stage costume for the part in the opera, and did song in a rich contralto voice, singing the verses and choruses and talking a special verse written for the use of the late Jessie Bartlett Davis.

Loop.

"YOLANDA" NEXT

"Yolanda" is the title of the novel on which the next Marion Davies production is to be based, following that star's completion of "Little Old New York." Robert G. Vignola, the director, who has been making a five months' tour of the world, is due to return to New York tomorrow (Friday) and will immediately start work on preparation for the production, which he will direct.

Capacity Everywhere!

IN the three cities where it has been shown "Enemies of Women" has played absolute capacity and broken records.

In all of these cities it has played against the strongest opposition picture in the field today.

IN NEW YORK

Absolute capacity at Two Dollar top at the Central Theatre, Broadway, for four weeks.

IN CHICAGO

Opened last Sunday for a run at the Roosevelt Theatre, to turn-away business. On Monday the business was the biggest in the history of the theatre.

IN LOS ANGELES

Playing absolute capacity at Grauman's Rialto, after the most tremendous opening in the history of the theatre. From present indications it will set new records for this house.

All of the critics, in all of these cities, as well as all the trade papers, unite in proclaiming it an unparalleled box office attraction.

Harrison's Reports says:

"The last word in film art!"

Watch It Sweep the Country!

ENEMIES of WOMEN

By Vicente Blasco Ibanez
with Lionel Barrymore
and Alma Rubens

Directed by Alan Crosland

Settings by Joseph Urban

Scenario by John Lynch

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

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MANAGERS CALL 'CALL'; 'CENSURE' OR 'CENSOR'?

Newark Delegation Doesn't Care for Reprint of Va- riety's Story

Newark, N. J., April 25. So much talk of censor and censoring in picture circles evidently confused the Newark Managers' Association at its meeting, following the Newark "Sunday Call" reprinting from Variety the story of the Fabians. As the story concerned the "Call" as well, that paper foolishly believed it might print something about itself once in a while being threatened with libel.

Following the "Call's" publication came the meeting of the managers. D. J. Shepherd is the president of the association, also managing director for the Fabians.

However, the Association voted to "censure" the "Call." Some of the members claim the motion was to "censor" the "Call." What was this censure, they wanted to know. "Censor," they said is the featured word of the picture business. Why try to coin a new word on it, the public couldn't be fooled that way.

However, "censure" it was and away went the committee, headed by Shepherd. They called at the "Call's" office to call the "Call." When they got there they censored everything in sight and the "Call" people, always polite, invited them downstairs to censure the presses.

However, the committee marched back again but by that time the argument over "censure" and

"censor" had been dissipated through a report reaching the meeting of an independent film producer who was broke had gotten into town and had offered to sell his feature for next week for next to nothing. He got next to nothing, according to report.

The story Variety printed was that the Fabians, when reading in the "Call" that the Maude Fealy stock would still be running when the Fabian's stock at the Fabians' Strand, also in Newark, had folded up, just for that remark censored or censured the "Call" by removing their advertising, under the impression when the "Call" next appeared without it they would see a blank space in white instead. After the Strand's stock folded up with Miss Fealy continuing, the Fabians restored their advertising to the "Call," not because the "Call" had it right but because the "Call" is the best advertising medium in Newark and the only paper the managers don't like to see anything in print that is not nice about themselves. As one manager once upon a time said to a Variety representative in New York: "I don't care what Variety says about me, that's only a show paper and doesn't hurt me in Newark, but 'The Call' might print it."

Last night it was reported in the city that the "Call" had survived the censoring, with the hope the Fabian will start a guessing contest with essays from high school students on "Censure Censor," and if yes, why, and why not if not? using the "Call" to reach the pupils.

However—

W. A. Healy, of Schenectady, N. Y., has been appointed exploitation manager of the Capitol, Pittsfield, Mass.

VALENTINO RAZZED

But Drew Crowd of 5,000 in Newark

Newark, N. J., April 25.

Valentino was razzed on his appearance Saturday night at the armory. About 5,000 came to see him and they greeted him with great enthusiasm. His dances with Mrs. Valentino were applauded politely, but when he began his speech the crowd grew restless. As he denounced the "movie trust" some in the throng yelled at him and the hall became very noisy. Finally the shank lost his temper, and without even mentioning the beauty clay he advertised, he rushed off the stage and broke his way through the crowd to his dressing room. There he later apologized to the reporters for not finishing his talk, but refused to return.

VIGILANTES COMMITTEE

Syracuse Managers Form One
When Day Alliance Complains

Syracuse, N. Y., April 25.

The downtown theatre managers have organized a vigilante committee to report to Chief of Police Cadin any violation of the Sunday law by a local theatre. Accompanying the information will be a request the offending theatre's license be revoked.

Francis V. P. Martin, manager of the Robbins-Eckel, is the chairman of the committee. It was formed following charges by members of the Lord's Day Alliance that Syracuse exhibitors are constant violators of the Sunday laws.

J. D. WILLIAMS AT 6 W. 48TH

J. D. Williams is going to move back home. He has a lease on the eighth floor of the building at 6 West 48th street, at present occupied as the executive home office of First National. The latter organization is to leave May 1 and move to Madison avenue and 46th street.

Williams has been moving quietly for the last two months. Reports are he has an organization fairly well completed and will be in a position to start forth in September on a basis that will surprise some of the organizations already in the field.

Heller, Met's Musical Director

San Francisco, April 25.

Herman Heller, formerly musical director at the California, here, and now at the Palace Hotel, has been appointed musical conductor for Grauman's Metropolitan, Los Angeles, and will open there April 28.

PRE-CONVENTION TALK

(Continued from page 20)

has long been sought but which to date has never been realized.

The announcement of Mr. Ritter's name came after a meeting of the Michigan board at Jackson, Mich., last week and followed the move made by Michigan to devise a plan to adequately finance the national organization.

Louisville, April 25.

The Motion Picture Theatre Owners of Kentucky held a well attended state convention here last Friday. Resolutions were passed endorsing the activities of the Motion Picture Theatre Owners of America during the present fiscal year, approving of the official acts of National President Cohen, endorsing the action of the National Board of Directors in repudiating the "uniform" contract presented as unfair and inequitable.

The delegates selected to attend the Chicago convention of the Motion Picture Theatre Owners of America, May 21 to 26, were confirmed by the convention.

Pittsburgh, April 25.

Election of officers, proposal of resolutions affecting the motion picture industry and appointment of 38 delegates to the national convention at Chicago next May ended official business of the third annual convention of Motion Picture Theatre Owners of Western Pennsylvania at the General Forbes hotel April 18. The convention, which had been in session three days concluded that with a ball in Duquesne Garden, which more than 400 delegates and their wives attended.

Jerome Casper, of the Rowland & Clark interests, was re-elected president. He was opposed by Michael Rosenbloom, of Charleston. Other officers elected were: John Newman, vice-president; H. Goldberg, treasurer, and P. J. Herrington, secretary. Harry Davis, of the Davis Enterprises Co., and John Alderice were elected new members of the board of managers and C. E. Gable was re-elected.

Among resolutions presented was one favoring a referendum on the daylight saving question. Other resolutions concerning the regulation of film rental cost and recommending co-operation with state authorities in the showing of films which educate the public were adopted.

Opposition to opening of picture theatres on Sundays was voiced by Jacob Silverman, of Altoona, one of the principal speakers April 18. Mr. Silverman contended that the exhibitor is entitled to one holiday a week, and claimed that some of his theatres in places where Sunday opening is permissible had shown loss rather than gain. The speaker said the only one who profits from Sunday showing is the producer.

Rochester, April 25.

Representatives of the Western New York Motion Picture Theatre

Owners, Rochester Motion Picture Exhibitors League, Northern New York Motion Picture Theatre Owners and the Greater New York Division of the Motion Picture Theatre Owners of America held an animated state meeting in the large assembly room of the Elks building here Monday.

In his address President Cohen told of the advances made by the national organization during the present fiscal year and the constructive plans laid out for the Chicago convention next month. He reported that the national board of directors, at the meeting in Chicago on Friday approved of the organization work carried on in New York state and endorsed all moves of the National officers in this connection.

Resolutions were adopted providing for the naming of committees on state affairs by all regional bodies to co-ordinate the theatre owners' efforts in this relation; approving the action of the national board of directors in rejecting the Hays contract and approving of the work of the national organization during the fiscal year and endorsing the official activities of National President Cohen and a resolution urging the repeal of censorship.

Washington, April 25.

Protests against the proposed music tax to be levied by the music publishers on theatres using copyrighted music are being made by the theatres in and around Washington. This tax was protested against in a resolution adopted yesterday by the Motion Picture Theatre Owners of Virginia during a meeting held here at the Arlington Hotel.

At the national convention of theatre owners to be held in Chicago next month it is the purpose of the Virginia body to request opposition to the music tax.

PARAMOUNT HOLDS BACK TWO

Famous Players-Lasky has come to a decision to withhold "Hollywood" and "Bluebeard's Eighth Wife" from its releasing schedule until September. The reason as given is that if the two pictures were released as scheduled during the summer months there is a possibility that the exhibitors would lose money on showing them.

"Hollywood" just now would follow closely on the heels of Goldwyn's "Souls For Sale."



BIG FIRST NATIONAL PICTURES FOR SUMMER

First National is giving you just as big productions during June, July and August as at any other time of year. It is not holding the big ones up for Fall, because it has plenty of big ones for all the time. Look over the list.

"THE GIRL OF THE GOLDEN WEST"

Edwin Carewe's Stupendous Production
of David Belasco's Great
Masterpiece

An epic of the days when men struggled, laughed, cursed, gambled, killed, loved and worked out their strange destinies—a big heart drama.

"CHILDREN OF DUST"

A Frank Borzage Production

A human interest drama that is a page of life—a picturization of Trixram Trupper's "Terwilliger," which was one of the big serials in the Metropolitan Magazine.

JACKIE COOGAN

in "Toby Tyler"

The story of a small boy who runs away from home to join a circus. Presented by Sol Lesser, produced under the personal supervision of Jack Coogan, Sr.

"THE WANTERS"

A John M. Stahl Production

A sparkling comedy-drama with New York society life as the background. Presented by Louis H. Mayer. Written by Lella Burton Wells.

"HER REPUTATION"

A Thomas H. Ince Production

Another drama with the Ince Punch. Directed by John Griffith Wray under the personal supervision of Thomas H. Ince. Adapted from the novel, "The Devil's Own," by Talbot Mundy and Bradley King.

Katherine MacDonald

in "The Scarlet Lily"

One of the American Beauty's best pictures. Adapted by Lois Zellner from the story by Fred Sittenham. Directed by Victor Schertzinger.

"THE BRASS BOTTLE"

A Maurice Tourneur Production

A fascinating comedy-drama taken from the novel and play. Directed by Maurice Tourneur.

"TRILBY"

A Richard Walton Tully
Production

This wonderful photoplay is Mr. Tully's interpretation of George du Maurier's great classic. Directed by James Young.

Richard Barthelmess

in "The Fighting Blade"

A thrilling period drama from the pen of Beulah Dix. Presented by Inspiration Pictures, Inc., Charles H. Duell, president.

"A MAN OF ACTION"

A Thomas H. Ince Production

Starring Douglas MacLean
One of the greatest mystery comedy dramas ever offered. By Bradley King; directed by James Horne.

"PENROD AND SAM"

A Booth Tarkington Story

The Author of "Penrod"
One of his famous stories of American boy life. Directed by William Beaudine.

Constance Talmadge

in "Dulcy"

An uproarious comedy by George Kaufman and Marx Connelly. Directed by Sidney Franklin; presented by Joseph M. Schenck; continuity by John Emerson and Anita Loos.

"The Isle of Lost Ships"

A Maurice Tourneur Production

The year's greatest novelty; presented by M. C. Levee; written by Crittenden Marriott; personally directed by Maurice Tourneur.

"SLIPPY McGEE"

Oliver Morosco's Stage Success

The story of America's most celebrated creole, a priest and Mary Virginia. From Marie Conway Oemler's book. With Colleen Moore and Wheeler Oakman.

Katherine MacDonald

in "Refuge"

A thrilling story, starring the American beauty. Presented by B. P. Schulberg. By Lois Zellner. Directed by Victor Schertzinger.

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NOTICE!

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"SEALED LIPS"

"FOR VALUE RECEIVED"

"THE MARRIAGE MARKET"

"RESTLESS WIVES"

"WHAT FOOLS WOMEN ARE"

"STOLEN LOVE"

"I OWN THIS MAN"

"A MAN'S PROPERTY"

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1600 BROADWAY, NEW YORK

THE BRIGHT SHAWL

Inspiration Pictures, Inc., presents Richard Barthelmess, with Dorothy Gish, in the story by Joseph Hergesheimer, adapted by Edmund Goulding, directed by John S. Robertson and distributed by First National. Projection time, 84 minutes. At the New York Strand, April 21.

Charles Abbott.....Richard Barthelmess
 Andrea Escobar.....Andre de Beranger
 Dominga Escobar.....E. G. Robinson
 Carmenita Escobar.....Margaret Seddon
 Narcisca Escobar.....Mary Astor
 Vincente Escobar.....Luis Alberni
 Cesar Y Santacilla.....Anders Randolf
 Casper De Yaca.....William Powell
 La Clavel.....Dorothy Gish
 La Pilar.....Jetta Gonda
 Jaime Quijano.....George Humbert

Here is an all-round fine contribution to the screen, especially fine in its production rather than in the subject matter of the story. It is an atmosphere and costume play done in a splendid, artistic style. It gives Richard Barthelmess the best romantic role probably he has ever had, and it furnishes a picturesque character type for Dorothy Gish which displays that charming young woman in an entirely new aspect as a dark-eyed Cuban dancing girl.

The picture was taken in Cuba, and the atmosphere is conspicuously convincing. Instead of obviously phoney studio sets they have picked out odd native corners and fronts of buildings that make especially satisfactory backgrounds. One shot shows the heroine and hero entering a church. Almost any church entrance would have done, but this one is eloquent in its appearance of age. Another incidental scene takes place on a parapet overlooking Havana Bay, with Morro Castle in the background. A few scenes in the country have the tropic landscape and vegetation, and the mob scenes have authentic people.

On its romantic side the picture is excellent. It takes place in Havana in the 70's or thereabouts. Barthelmess wears the stovepipe silk hat, stock and tight trousers of the period and makes a strikingly handsome figure. The women are equally picturesque in their crinolines and tight waists. The costuming has been most cleverly handled, with designs that carry the force of actuality and, the whole picture carries an air of authority that ordinarily is missing from attempts at costume effect. Ancient dress is usually makeshift and awkward. One usually thinks, "How silly these people look!" Here one gets the feeling that one is viewing a beautiful painting or print of another generation.

The one defect in the picture is that its story is a little gumbled, especially at the beginning, when the characters are being introduced and the situation is being "planted." This state of affairs seems to be almost inseparable from the adapting of a novel. There is so much material that it becomes an embarrassment in the economical technique of stage or screen. Here it becomes necessary to set the stage for a complicated story of plot and counter plot, shifting intrigue and political maneuvering, and the story requires so many characters that it becomes unwieldy.

It deals with intrigue in Cuba under the Spanish rule, when the natives were oppressed by arrogant Spanish officials and crushed under the oppression of a tyrant overseas. It is a splendid subject, especially for the American audience. Into the intricate political situation is introduced a rich young American (Barthelmess), who, out of sympathy for the oppressed people of Cuba, acts as the agent of the revolutionaries.

He learns the moves of the Spanish colonial rulers through La Clavel, the dancing girl, who is their plaything, and communicates the tyrants' moves to the insurgents.

La Clavel falls in love with the American, while he falls in love with the sister of one of the revolutionists. There is a wealth of movement and dramatic action to a satisfactory romantic ending. The picture will have an especially strong appeal to women.

Rush.

FAMOUS MRS. FAIR

Louis B. Mayer production with Fred Niblo, its director, starred. No player featured. From play by James Forbes, produced on stage by Henry Miller. Adapted for screen by Frances Marion. Distributed by Metro. At Capitol, New York, week April 22.

Mrs. Fair.....Myrtle Steadman
 Jeffrey Fair.....Huntley Gordon
 Sylvia Fair.....Marguerite De La Motte
 Alan Fair.....Cullen Landis
 Dudley Gillette.....Ward Crane
 Andy Brice.....Carmel Myers
 Peggy.....Helen Ferguson
 Buddies.....Lydia Yeamans Titus, Dorcas
 Matthews, Frankie Bailey, Josephine Kirk
 Sullivan, Beresford, Eva Mudge, Kathleen Chambers, Peggy Blackwood.
 Soldiers from Coast Artillery Corps, Fort McArthur.

"The Famous Mrs. Fair" on the screen, is a very nice and polite feature picture. Its strength for the box office lies in a new twist given to an old story, with this one dating from war times to shortly after peace. It's one of those dependables for the exhibitor and does not appear to suggest that Fred Niblo, director, believed he had more than that in the material.

James Forbes when writing this piece that Henry Miller stage-presented, did it with a Broadway slant. It might hold true of New York or Chicago (and Sid now says that 'Chi is the widest open town on the U. S. map. The kid should know). It is this very slant with its decorous handling that grips the attention. The something big that may be waited for won't arrive—it isn't there, never was.

The Fair family is wealthy and healthy with the wife the pivot of it. Father, mother, son and daughter. And war arrives. And the boy goes. And the mother, to look after the boys over there while the father becomes a Dollar Man for the government. That left the daughter alone but then she was growing up. Still she was alone at that time and it is important in a way.

With the armistice back came the wife and mother, now as the Famous Mrs. Fair, decorated in uniform, for she did everything a woman could do over there, from nursing in a hospital to driving an ambulance under fire.

The father and son also came back. Although the town turned out to greet the famous one, she just wanted to be home with her folks. And the folks wanted her, for she was a dandy wife and mother, a great one the way Mr. Forbes wrote her, the kind you find in every 1,000,000 women—once.

Then the interviewers and the film news men, also a lecture bureau and for the latter Mrs. Fair succumbed to a tour at \$30,000 gross, despite her husband's objections and for the purpose of turning the money over to an orphan fund.

When the mother left to lecture, the family went all to pieces. Either any or all could have made the jump to be with her on a week-end but

they didn't, nor did she return home for over two months. Had the natural course been followed there would have been no story, and the Laura Jeanlyish tale of no mother to guide her could not have been hung onto the daughter.

The son was a minor. He only fell into gambling and love with a phone switchboard operator who finally landed him through making him promise to quit playing cards at 10 p. m. to take her home. So he was harmless, any 10 p. m. gambler is.

The husband and father, perhaps through pique, but also perhaps through loneliness, started to step. A neighborhood lady, Mrs. Angie Brice, grew attentive—a lively blonde, and very good-looking, too. Mr. Fair held his evenings open for her. That left Sylvia Fair, the daughter, looking at the pictures on the wall for pastime in the hotel suite.

Then the daughter commenced to slip. An oily booking agent for lectures, the one who got the contract for her mother, started to escort Sylvia around until "Chicago" was the only tune she wanted to dance and die by.

Mother ran into an open week and decided to spend it at home. When she got home nobody was there. But they came in and started the busiest day the Fair family ever will have. The son married the operator, bringing her home; the daughter eloped with the lecture agent, and father confessed to mother about his relations with Angie, almost before mother got off her hat.

It's a very fine bit of educational work for husbands Mr. Niblo devised about that confession. It should be great for the male picture patrons. In effect it says, "Don't talk too much." Mrs. Fair got a slight hunch her hubby, Jeff, had been stalling around with Mrs. Brice. Angie had taken a chance, calling up the apartment for him, with Mrs. Fair answering the phone. Angie gave her right name and that was a tip off.

While Mr. and Mrs. Fair were on the sofa Mrs. Fair, out of uniform and again a woman, sort of snuggled up to Jeff, and, trying to be cutey, wanted to know if she wasn't doing as well as Mrs. Brice, only for a flip remark. And Jeff, the big slab, said he had just fixed Mrs. Brice, and so he had, as a previous flash had him giving her a check in settlement.

Then the famous Mrs. Fair again disclosed she was a woman by mentioning a divorce. On that remark Sylvia based her elopement, but the son, after a very phoney race between auto and train, got her before the deceiver did, brought his sister back, and there was a family reunion on mother's promise to waive the divorce proceeding.

It's the manner in which the different incidents are visualized that helps the picture. A laugh or so is held by the titling, but that is not exceptional in whole by any means.

"The Buddies," as programmed, are funny for a moment, with Niblo giving Lydia Yeamans Titus, Frankie Bailey and Eva Mudge, among the others, a chance in it. Which shows that even a director has a memory.

Myrtle Steadman played Mrs. Fair in an understanding way; she was snappy in khaki and lovable in skirts; while Marguerite De La Motte (despite her name) nicely did the daughter, although, perhaps, the Capitol's orchestra played "Chicago" as well as anything else connected with the picture.

An evenly balanced, well-produced picture, without a punch. *Time.*

YOU CAN'T FOOL YOUR WIFE

George Melford production presented by Jesse Lasky. Story and script by Waldemar Young. Directed by George Melford. Leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon featured. Released through Paramount. At Rialto, New York, week of April 22. Time, 84 minutes.

Edith McBride.....Leatrice Joy
 Ardrita Saneck.....Nita Naldi
 Garth McBride.....Lewis Stone
 Vera Redell.....Pauline Garon
 Dr. Konrad Saneck.....Paul McAllister
 Jackson Redell.....John Daly Murphy
 William Redell.....Julia Swayze Gordon
 Russell Fenton.....Tom Carrigan
 John Yates.....Dan Penning

This isn't a special, but a mighty good program picture as pictures go. It is built to order by the author for the picture houses, has all of the elements that the various types of film fans want, with the heavy vamp stuff played as the ace from beginning to end. Incidentally, seeing Nita Naldi "do her stuff" in this picture one wonders somewhat why the heavy hand on Pola Negri. Pola can't have everything on Nita when it comes to making 'em fall, for Nita is "there" 150 per cent. on flopping them over.

The story first and foremost has a society atmosphere with its scenes laid in New York, Miami and Nassau. Secondly, it feeds the fans what they like to believe New York society is like, every one out grabbing every one else's wife. It feeds it to them in a dressing of bathing girls, a midnight bathing pool, an airship ride to the British West Indies, a bootleggers' ball at the source of the hard stuff supply, and finally gives them a thrill in the last minutes before the final happy ending.

It must be said, however, that Waldemar Young managed to "borrow" the situation that he utilized for his thrill. It is the situation where the noted surgeon has an operating table before him the man whom he believes is his wife's lover. That was done in Paris in a play a couple of years ago, and also in this country not that far back. In this picture, however, it places the punch in the spot where it is most needed, right in the final reel.

From a title standpoint this picture has a wallop. "You Can't Fool Your Wife" sounds intriguing enough to pull money out of where. Lewis Stone, a successful Wall Street operator, playing the husband doesn't put it over on Leatrice Joy as his wife. Miss Naldi is the vamp that fascinates him. She is the wife of the noted foreign surgeon who goes out with the preconceived plan that she is going to interest the Wall Street man first in herself and then in her husband's work. The latter is carrying on costly experimental work, and his wife conceives the idea that if she moves in the right set she might receive subscriptions that would assist her husband.

The McBrides (Mr. Stone and Miss Joy) and Ardrita Saneck (Miss Naldi) have mutual friends in New York through whom they meet, and a party is arranged for a month in Florida during the season. Garth McBride immediately falls for Ardrita, and as the days in Florida pass there is considerable of a flirtation progressing between the two. One morning on the sands the vamp expresses a desire for a ride in the flying ship. McBride consents. They are compelled to make the trip across to the British Islands. Missing the return trip, they stay on the island over night, and while away the hours at the bootleggers' ball. Returning in the

moonlight over the small transgressions of his son in the manner of a fussy mamma we are disposed to utter, "Oh, sugar!" and let it go. The drama here is that kind. It's the strained and forced fiction kind. People do things that couldn't happen except in the mind of an amateur dramatist and then suffer through hours of celluloid. For example, two reels of the picture deal with the father's fruitless search for the son after the son has been released from prison. Father didn't know where son was for the simple reason that father didn't write to the boy during the three years he was in the cooler. If the old man was such a fool he didn't keep track of his beloved son's record in the hoosegow he deserved to suffer.

That's a minor sample of the twisting of human action to suit the purpose of a movie scenario. All the people all the time act on impulses that couldn't exist outside yellow covers or in an open market picture studio. It's just six reels of juvenile moonshine, without a relieving gleam of humor.

Rush.

FOR YOU, MY BOY

Open market feature by Rubicon Pictures in about six reels. William L. Roubert, director and producer. Projection time, 70 minutes. Trade showing April 19.

Grant Melford.....Louis Dean
 His Wife.....Jean Armour
 Jack Melford.....Matty Reubert
 John Austin.....Ben Lewis
 Jack Austin.....Schuyler White
 The Girl.....Glady Grainger
 The Girl's Father.....Franklin Hanna
 George Harvey.....Scott Hinchner

A picture of hokum sentiment, with the sob stuff laid on thick. Attractive enough in its photography and exterior backgrounds, but revealing extreme economy in its interior sets. Apparently a cheap production for the daily change houses. For this clientele it ought to be fairly satisfactory. But its appeal is pretty well limited to the class of patronage to which the smaller, low admission establishments cater.

The story is written in the heavily emotional style of "Over the Hill," except that the hero is a father instead of a mother. It is scarcely necessary to point out that dealing with father in a moist and tearful way is dangerous. It is conceivable that a genius of the screen could sneak the Old Man across in a sentimental attitude, but it would have to be done with delicate shadings of comedy. The attempt to do it in a strictly emotional way is perilous. A sentimental papa is too easy to Josh. The Old Man has his sentimental side, of course, but it can't be dramatized in terms of stilted theatrical emotion. It's just a costly experimental labor.

Thus, when we have an old man morning, McBride finds that his wife has decided to return to New York, leaving him flat and refusing to listen to his explanation.

McBride follows his wife north, and in turn the vamp follows him. Back in the city one of the enemies of McBride arranges he shall have an "accident" in front of the house of the husband of the vamp, he having already disclosed to the surgeon the reports that he has received from a private detective agency which has been watching the Florida romance for him.

Then comes the big moment when the doctor is informed whom he has on the operating table. He brings his wife into the room to look upon the man she was supposed to be in love with, and although she protests the accusations are false and

RECORDS!!!

MISS

FRANCES WHITE

BREAKS ALL

IN

CHICAGO

McVICKER'S THEATRE

CHICAGO, ILL.

Direction of WILLIAM MORRIS



pleads for his life, the surgeon seems certain to carry through his plan to wreak vengeance on the man whom he believes despoiled his home. Then there arrives a nurse, hurriedly summoned from a registry. It is none other than McBride's wife. When she states she believes the protestations of the vamp the doctor is also convinced and a happy ending all round ensues.

Paul McAllister plays the surgeon with a clever touch of characterization and a makeup that reminds of old Bill Brill, the A. P. war correspondent. A comedy touch is contributed through the Redells—mother, father and daughter, played by Julia Swayne Gordon, John Daly Murphy and Pauline Garon. This trio, especially Miss Garon, lent the lighter tone to the more somber shades of the picture.

In direction Mr. Melford left naught to be desired. Fred.

ARE YOU A FAILURE?

A Preferred Pictures production, presented by Ben Schulberg. Story by Larry Evans, adapted by Eve Unnell. Directed by Tom Forman. Released by Al. Lichtman Corp. Shown at Loew's Circle, N. Y., double feature bill April 23, 1935. Time, 64 minutes.

Phyllis Thorp.....Madge Bellamy
Oliver Wendell Blaine.....Lloyd Hughes
Killed by Brennon.....Tom Santschi
Gregory Thorp.....Hardee Kirkland
Aunt Emily.....Jane Keckley
Aunt Charlotte.....Myrtle Vane
Emmet Graves.....Hallam Cooley
Thaddeus Crane.....Samuel Allen

The outstanding fact about this production from a producer's angle is that in Lloyd Hughes there seems to have been uncovered another Charles Ray. From an exhibitor's angle this is a picture that audiences are sure to like. It has a human note that registers, and for a thrill has a corking log jam that is sure to get over incidentally, the picture has Madge Bellamy, who is a good bet on looks and ability both. It is a picture that can go in anywhere and stand up with any program production no matter of what brand.

Lloyd Hughes plays the role of Oliver Wendell Blaine, the last of a long line of river lumber men, but far from being a follower in their

rough-shod footsteps in the early portion of the story. He has been reared by his two aunts, who have made a mollycoddle of the boy, and instead of permitting him to follow the drifting logs for a living he is forced to clerk in the village general store. Madge Bellamy, as the daughter of the lumber king, is the heroine of the story, and she is the only one that looks upon the last of the Blaines as anything other than what he appears to be on the surface.

She has just returned to the little town from a finishing school and brought an admirer from the city with her. This admirer and the river boss of her father's camp are rivals for her favor, but she in turn would rather have the mollycoddle, providing he can prove himself to be what she really believes him.

Then comes a period where self-suggestion works a miracle for the youth. He sees an ad of the mail order variety that asks the question, "Are You a Failure?" and he subscribes to the course that is to set him on the right path. The lessons, all four of them, arrive one at a time. The first comes at a moment when he needs its advice to the effect we are to conquer the thing that we are most in fear of. It looks for a moment as though the youth were on his way to lick the bully of the town, the river boss. But he doesn't get that far. That at least was good direction, for most directors would have made the lightweight kid the victor in a scrap with a heavyweight. Later, however, he does mix it with the bruiser, and except for the interference of others he would have been in for a beating.

The kid does finally come through and assert himself in a pinch and thereby steps into the job of river boss and wins the girl.

It's a mighty interesting and entertaining story that is well told on the screen. The cast is good and both Lloyd Hughes and Madge Bellamy score. Tom Santschi puts over the heavy river boss in great shape and the two character bits of the boy's aunts are also capably handled. It's a picture that has everything, romance, comedy, drama and a thrill. Fred.

THE DRUG TRAFFIC

An Irving Cummings production, presented by Sol Lesser. Story by Harvey Gates. State Rights. Starring Gladys Brockwell and Barbara Tennent. Shown at the Tivoli, N. Y., April 25-26. Time, 56 minutes.

George Wallace.....
Dr. Steve Mason.....
Myrtle Vane.....
Edna Moore.....
Willie Shade.....

This was a rush order in production to beat all the other drug pictures to the market. It isn't anything extraordinary from a production standpoint, but on the strength of the title and the foreword regarding the traffic in narcotics it looks as though it would be a money getter in the neighborhood houses. Right now when all the dailies and the magazines are going after the drug evil there is no doubt that the picture-going public in the houses where there is a policy of changing every few days will give a strong box office drag to this picture. At the Tivoli, which is a neighborhood house on Eighth avenue, New York, charging 30 cents top there were standees at the back of the house for the final show on the first night the picture was shown.

The biggest part of the drug traffic is in the foreword. The action of the picture itself details the story of a successful surgeon, who, trying to burn the candle at both ends through keeping up his professional activities and also keeping abreast of his social obligations to please his fiancée, resorts to a drug to stimulate him as he is about to perform an operation. This leads to a shot now and again, and soon he is an addict, giving up his profession and sinking to the slums, until he is thrown into jail. He escapes and returns to his humble abode, burglarizes the hospital where he was formerly an attaché to obtain a supply of drug, and then when he is brought to a realization of the uselessness of it all he puts up a fight to get away from his habit, but although he spends a night of terror fighting off his desire his victory against the drug brings death.

In reality there is naught of the drug traffic shown, although the title might imply that the picture was to be an expose of the methods employed to gain recruits. It is nothing of that sort, however. There is a moral, "The wages of drugs is death."

The cast fall to make any impression because there is nothing for them to do. There is one set that looks like anything at all. Otherwise the scenes are shot against a black drop or in little sets that amount to nothing.

With a strong show around this and some strong exploitation it will get money in certain neighborhoods. Fred.

IS MONEY EVERYTHING?

A Lee-Bradford production, starring Marjorie Lane. Written and directed by Glen Lyon.

John Brand.....Norman Kerry
His Wife.....Marjorie Lane
Sam Black.....Andrew Hick
Rev. John Brooks.....John Sylvester
Mrs. Justine Peabody.....Martha Mansfield
Roy Peabody.....William Bailey
Phil Graham.....Lawrence Brooke

"Is Money Everything?" is one of those titles pulled out of the ether for box office purposes. There is an attempt at a preachment to the effect that money is not everything, but, on the contrary, the pursuit of the almighty dollar leads but to discord and unhappiness. In that respect the story is consistent, but it is one of the most wearisome and long-drawn out screen affairs of some time. As a feature it is strong enough in the matter of title, and with the playing of the couple of worth-while rames in the cast to play the houses where there are two or three changes of program a week.

The action of the story leads from a small country town to New York, and in the latter place has Wall street and a society angle for its big punch scenes. The usual line of society stuff, week-end parties at a country place, with a phoney hunt scene; a reception with a dance bit, etc. The earlier section rings far more true in the matter of screen atmosphere than do the later reels.

John Grand (Norman Kerry) is a farmer with hopes that he may eventually reach the pulpit. A local merchant convinces him he would be a greater success commercially, and he becomes his partner. Everything predicted in regard to commercial life comes to pass, with the result that in gathering the coin John Grand is the greatest ever. He comes to New York to take a try at the stock market, and within less than six months has the powers of the street practically begging for mercy. Meantime his wife sees, a change in him that worries her. His quest for money has blunted his senses to the righteous things in the world, and finally she plans with his financial enemies to bring about his ruin in Wall street in order that his soul may be saved.

Marjorie Lane plays the wife effectively, while Martha Mansfield handles the role of a vamp, wife of one of Brand's rivals, who want her to entangle the new financial power so that she can obtain his secrets and disclose them to her husband and his associates. Instead, she falls for Brand. In handling the role Miss Mansfield acquitted herself quite well. The others of the cast mean little or nothing to the story.

Direction has been handled with a view to getting in every little detail that can be utilized to use up footage, and it seems that of this time at least 15 minutes could be edited out of the picture to the enhancement of its value with the average exhibitor. Fred.

THE CUSTARD CUP

A William Fox production, starring Mary Carr. Story by Florence Bingham Livingston, adapted by G. Marion Burton. Directed by Herbert Brenon. Shown at Fox's Academy April 9-11, 1935. Time, 81 minutes.

Mrs. Penfield.....Mary Carr
Lettie.....Miriam Bonillas
Lettie.....Miriam Bonillas
Crank.....Jerry Devine
Had.....Ernest McKee
Lorene Perry.....Peggy Shaw
Mrs. Percy.....Lettie Leigh
Jerry Winston.....Frederick Easton
Frank Winsley.....Henry Sedley

Here is a cross between "Mrs. Wiggs of the Cabbage Patch" and "Over the Hill," dealing with the theme of mother love. However, as a picture it doesn't come within a mile of "Over the Hill" and as a story it cannot be considered with "Mrs. Wiggs." It is just a fair melodrama that will do in the neighborhood houses, but that is about all. Herbert Brenon is far from living up to his reputation as a producing director. It is in seven reels running a little more than 6,100 feet. In the house where they want a lot of footage and a few names and don't care much about story as long as there is some action this one will get by.

It seems rather too bad that a man of Brenon's undoubted talents should have been wasted on the direction of a story as mediocre as this. Brenon has had the reputation of being able to turn out a picture of real box office proportions with a camera, raw stock and a bank roll. "The Custard Cup" refers to a group of tenements that have been built in an oval. Mary Carr as Mrs. Penfield, who lost her husband and children during the flu epidemic, is in charge of the houses, getting her living quarters in a remodeled barn in payment for her service. There she lives with three adopted children, taken by her to soften the loss of her own.

There is a melodramatic element in the story dealing with a gang of counterfeiters who are working in the neighborhood, showing the queer and using the unsuspecting caretaker of a story as mediocre as this. The big thrill is supposed to be supplied by a burning excursion steamer (a la "The Regeneration," another Fox production several years ago, but not so well done), at which all the inhabitants of the "Custard Cup" are the guests of the alderman. The boat is set afire by one of the gang leaders in destroying the phoney money he has on his person when he thinks he is about to be captured. As the finish there is a round-up of crooks, and the little caretaker is arrested with them, only to be cleared by the advent of a U. S. secret service man who has

posed through the picture as one of the crooks.

Mary Carr delivers everything in the way of a real performance that is asked of her, as does also little Miriam Battista, but the balance of the cast failed to contribute much. The heavy of Harry Sedley was far from impressive and somewhat overacted. The picture could easily have been a four and a half reeler. Fred.

THE STORM GIRL

Anchor production, presented by Morris Schrank. Directed by Francis Ford. Peggy O'Day starred.

Francis Ford, the film original of the Valentine sideburns, is the director-lead of this film feature which has Peggy O'Day as its star. The feature is just one of the ordinary cheap type of melodramas that has no particular punch, but which will serve as a filler-in in the smallest type of houses.

There was an attempt to get a real idea into the tale, but it wasn't planted in the earlier part of the story and when it did develop as the real reason for the plot and the title of the feature there was not a bit of wallow to it. Peggy O'Day plays the role of a scullery maid in a cheap lodging house and through a good palron has a Cinderella rise to the position of prima donna at the head of a stock burlesque company.

Whoever titled the story failed in so far as their knowledge of the stage is concerned and it is the titling that is about the faultiest portion of the picture. There was enough action on the screen to have been worked into a fairly logical melodrama that would have gotten by somewhat more effectively than this one does in its present shape, but the editing and titling only added making something that was bad worse.

Miss O'Day does not seem to impress to any extraordinary extent, nor does Francis Ford in the role of her leading man make any particular impression. Seemingly Ford would have better been cast for the heavy with the young man playing that role (who incidentally looks as though he might be a younger brother or even a son of Ford's) cast in the lead. It would have been more consistent at any rate for youth to fall for youth.

In direction Mr. Ford also failed to distinguish himself and as a matter of fact was decidedly off in matters of detail throughout the picture. Some of the scenes were handled so over-melodramatically as to bring a laugh instead of a thrill. Fred.

MAN'S SIZE

William Fox five-reel feature starring William Russell. Story by Wm. McLeod Raine; scenario by Joe F. Poland; direction by Howard Mitchell.

Tom Morse.....William Russell
Jessie McRae.....Alma Bennett
Bully West.....Stanton Heck
Angus McRae.....Charles K. French
Carl Morse.....James Gordon
Whaley.....Carl Stockdale

Another of those red-blooded-man melodramas in the familiar vein of William Russell, this time with the locale among the splendid pine forests of the northwest. Scenically the picture is a beauty, dramatically it has plenty of action

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and melodramatic punch with a climax in a hand-to-hand fist fight between hero and heavy that delivers.

One agreeable circumstance in these Russell-Fox productions is that you never are in doubt of what it's all about. It's plain candid blood-and-thunder and malice no pretense beyond that appeal. It's much better than those cheap melodramas that introduce philosophical stuff via the stilted titles in a transparent effort to give the picture class and tone, but which cheapens rather than elevates. This is a simple thriller and lets it go at that.

But it has one novelty. It is placed in the Canadian Rockies and not a single mounted Police constable appears, although the force is mentioned. They pack a lot of story into these five reels, but it is well handled and is always plain and understandable.

There are practically no interiors, as commonly happens in the Russell series, which serves two purposes—the natural settings help the illusion and the outlay by Mr. Fox is materially reduced. Russell is an attractive homely hero and he has as his leading woman a raving beauty in the dark Alma Bennett. Action starts early and keeps up at a fair gait to the finish, although the final climax is somewhat delayed after the principal line of action has run to its climax.

Tom is the young nephew of a northwest trading magnate, off on his first trip to learn the business. Jessie, the ward of an old Scotch trapper, steals upon the expedition and shoots holes in their barrels of whiskey being carried into the wilderness to bribe the Indians. She is pursued to the trapper's home. A fade-back shows how the Scotchman kidnapped the girl in babyhood to revenge her father for his supposed theft of the Scot's wife, and has treated her cruelly for years.

She tells Tom of the wickedness of giving whiskey to the Indians, and Tom decides to stop the practice of the trading companies. When he returns after a trip to the

trading company's headquarters, he is made post manager and discharges Billy West, the boss. West, about to leave the country, buys the girl from the Scotchman and departs. Tom learns of the old trapper's cruelty and sets off to rescue the girl and punish West. They come together in the deep forest for the big fight and the picture's climax. Then it turns out that Jessie is really the old Scotchman's own daughter and not his enemy, as he supposed. This prepares for the final embrace and wedding bells.

Good average melodrama for the daily change houses. *Rush.*

THE DEVIL'S BOWL

William Steiner Western, starring Neal Hart. Story by Phil Le Noir; script and direction by Neal Hart. Stanley, New York, April 20, 1923. Time, 54 minutes. Helen Harkness.....W. J. Allen Jim Sands.....W. J. Allen His Wife.....Fonda Holt Sam Ramsey.....Neal Hart Sergt. Jerry O'Neil.....William McLaughlin Andy Walker.....John Beck Mary Walker.....Gertrude Ryan

Of all the hoak, slow, wearisome and entirely slipshod Westerns, this one takes the palm. It is the worst bit of screen material that has come along the pike in a couple of years, at least.

Perhaps there was a story when Phil Le Noir wrote "The Man Who Wouldn't Take Off His Hat," but when the star, director and script-writer combination represented by Neal Hart got through with it it wasn't anything. The feature as a picture isn't even suited to the nickel houses, if there are any of them left. How the Stanley, right off of Broadway and 42nd street, where they get a 25-cent admission, ever played it is a question. The house has a great drop in play that comes no matter what is on the screen, and that may account for it.

There is one bet in the picture, however—Catherine Bennett. At present she can't act, but if there is some one looking for a different type of blonde who screens well and will have the patience to teach her something, she should develop.

The reason for the draggy tempo is the same as with every produc-

tion where the star is permitted to direct himself. All stars like themselves, and Neal Hart isn't any exception, so he figures that in any picture that he makes he will give the public just as much as possible of himself. He does it in this picture until one wearies of seeing a great big hulk of a man trying to emote all over the lot.

Hart plays a ranch foreman engaged to a girl visiting the owner. She has a jealous disposition, and when he receives a letter in a woman's handwriting she becomes furious and leaves. He quits his job and starts out in response to the letter. This letter and the mission he undertakes are counted on for the suspense. In the end it is disclosed the girl who wrote it was his sister. Hart starts out to rescue her from the Mexican bad lands, where her husband, a horse thief, has taken her. The husband gets the drop on brother, compels him to change clothes, and then brother is grabbed and branded as the thief.

Later, when he is getting out of the country with his sister, the husband picks the girl off from the brush, and brother is held by the Mexican authorities and accused of the crime. But he gets his man and squares it with the girl.

The titling is particularly bad. The phrases, "can't understand," "won't understand" and "wouldn't understand," are used a score of times. *Fred.*

Halls Part

Los Angeles, April 25.

Anna Darling Hall, well-known actress and charity worker, has been granted a divorce from J. Robertson Hall.

THE TOWN SCANDAL

Universal starring Gladys Walton. Story by Frederick Arnold Kummer, script by Hugh Hoffman. Directed by King Baggot. At Loew's New York, New York, on double feature till April 28. Time 37 minutes. Jean Crosby.....Gladys Walton Toby Caswell.....Edward Hearne Avery Crawford.....Edward McWade Bill Ramsey.....Charles Hill Mailes Samuel Grimes.....William Welsh Lyander Sprowl.....William Francy Mrs. Crawford.....Anna Hernandez Mrs. Sprowl.....Virginia Bordenman Mrs. Grimes.....Nadine Beresford Mrs. Ramsey.....Louise Reming Barnes Ernie Strong.....Rosa Gore Tricie.....Margaret Morris

Corking little light comedy drama that should send the average film audience away pleased. Almost any exhibitor of the smaller towns and houses can play it for it ridicules the small town busy bodies always legislating for blue laws. Even though the little production contains this propaganda it is mighty good entertainment that has any number of laughs.

A chorus girl goes back to her home town for a summer vacation. After there for a short time rehearsals are called and she returns to the city. All of the "big men" of the town drift down to the city from time to time and all try to "date her up." When she goes back again to the home town the following summer and tries to get a job, they're all off of her, until she does go to work on a small paper that has been started by an enterprising young man and begins to write the "Life of a Chorus Girl." It is veiled blackmail in the eyes of the old boys and they try to buy her off, but she refuses a bankroll and tells them that the second installment of the story will give them all something to really talk about.

They band together and try to Klut

Klux the young editor but the girl bursts in at the right minute and saves the day and her script, tearing the latter into shreds when they all promise there will be no more blue laws in the town.

Gladys Walton, who is getting to look more like Alice Brady on the screen is a charming and vivacious heroine and makes a corking little number leader with a cute shimmy dance in the musical comedy stuff. Edward Hearne with little to do does more than well as the editor hero. The balance of the roles are in the majority exaggerated characterizations built for laughs and get them. It's a worth while little program feature. *Fred.*

NEW COAST FILM DAILY

Los Angeles, April 25.

"The Morning Filmograph" a new film daily made its appearance April 11. The initial edition contained eight pages. Delbert Davenport is editor; C. Neil Lykke, studio editor; Al. Martin, business manager and Gene Woolway advertising manager.

Tully in Auto Suit

Los Angeles, April 25.

Richard Walton Tully, here in charge of production for First National at the United Studios, has been sued for \$15,000 as the result of an automobile accident.

The complaint charges that Tully was negligent in the operation of a car, which caused the accident.

HAL ROACH presents

HAROLD LLOYD

in

'SAFETY LAST'

A TRUE WRECKER OF RECORDS EVERYWHERE

We pick the following from just one issue of Variety:

STRAND, N. Y.—"Safety Last" came within an ace of breaking the record of the Strand last week. It would have done it had it not been that the opening day fell a little below the figures established by Chaplin's "Kid." The balance of the week went a little above Chaplin's figures. On the week, the picture grossed \$13,500.00, the top business of the week. . . . This second week the business is holding up to such an extent that it is possible the production may hold over for a third week."

DENVER.—"The management of the two local houses—Rialto and Princess, declares that 'Safety Last' broke all Curtis St. records last week. . . . Certainly the comedy-thriller outdrew anything else in town. It was shown at both houses simultaneously. The demand for a holdover was so great that the management had to publish an explanation and apology, promising to bring the picture back for another week's run."

DETROIT.—"There have been a great many so-called specials offered at first run houses this year. They have been heavily advertised and exploited, but few pictures created any stir among movie fans until 'Safety Last' came along at the Adams Theatre. It broke the Sunday house record and also the attendance record for the week. It is due to remain for at least three weeks, and judging from the way it opened the second Sunday—as big as the first—it ought to remain at least six weeks."

PATHECOMEDY

The Biggest Opening Chicago Ever Had!

Never in the history of motion pictures has a production opened to such enormous crowds and tremendous enthusiasm as greeted "THE COVERED WAGON," when it started what will undoubtedly be a record-smashing run at the Woods Theatre on April 22.

Hundreds were turned away. (Ask the Chicago Police Department!)

The capacity audience applauded the picture throughout its length and at the finish stayed to cheer.

The Critics Said:

"A living dream of the glorious past has come to us, a piece complete in the craftsmanship of the cinema, sounding the glory of men and women from whom we sprung."

—Rob Reel, Chicago American.

"James Cruze, director of 'The Covered Wagon,' has done a compelling piece of work. He gets to the heart and spirit. The picture should be Paramount's pride."

—Virginia Dale, Chicago Journal.

"'The Covered Wagon' imparts a fine dignity to the book from which it sprung and truly glorifies the film art. A monumental movie."

—Chicago Journal of Commerce.

In Chicago, New York and Los Angeles

"THE COVERED WAGON"

is the

FILM SENSATION OF THE HOUR!

A James Cruze Production.

Adapted by Jack Cunningham from Emerson Hough's novel

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



THE BEST BAL WHO'S SORRY

÷ KALMAR-RUBY
WHO'S SORRY



Double
Versions
Recitation
Conversation
Chorus

Quartette And
Harmony Arrangements
by FRED E. AHLERT

Voice

You smiled when we part-ed, It hurt me some-how, I thought there was
Al - tho' I for - give you, I can - not for - get, How you shut - tered

noth - ing worth while. The tab - les are turn - ing, And
all my i - deals. You smiled when I told you, That

you're cry - ing now, While I am just learn - ing to smile.
you would re - gret, And now you know just how it feels.

Chorus

Who's sor - ry now? Who's sor - ry now? Who's heart is ach - ing for
break - ing each vow? Who's sad and blue? Who's cry - ing, too?

Just like I cried o - ver you. Right to the end, Just like a
friend, I tried to warn you, some - how. You had your way,

Now you must pay, I'm glad that you're sor - ry now.

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Watch This
Baby Grow

THE BEST BLUE SONG
BEALE STREET

By TURK and ROBINSON

Waterson, Berlin &

FRANK CLARK
81 W. Randolph St., Chicago

DON RAMSAY
24 Tremont Street
BOSTON, MASS.

MURRAY WHITEMAN
381 Main Street
BUFFALO, N. Y.

HARRIS FRIEDMAN
36 East Fifth Street
CINCINNATI, OHIO

LAD IN YEARS RY NOW?

& SNYDER ÷

RY NOW?

Optional ending into Fox Trot Chorus

Who's sor - ry now? —

Who's sor - ry now? — Who's heart is ach - ing for

break - ing each vow? — Who's sad and blue? —

Who's cry - ing, too? — Just like I cried o - ver you.

Right to the end, —

Just like a friend, — I tried to warn you, some.

how. — You had your way

Now you must pay. —

I'm glad that you're sor - ry now. —

derj Co., Strand Theatre Bldg., N. Y. C.



You'll be
SORRY LATER
If you
don't sing
WHO'S SORRY
NOW ?

IN YEARS

MAMMA

Successor to
"AGGRAVATING PAPA"

Snyder Co.

JOE HILLER, Prof. Mgr.
Strand Theatre Bldg., NEW YORK

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318 Superba Theatre Bldg.
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MORT HARRIS
602 Pantages Theatre Bldg.
SAN FRANCISCO, CALIF.

FRANK WATERSON
Globe Theatre Bldg.
PHILADELPHIA, PA.

BEN FIELDS
304 Fifth Avenue
PITTSBURGH, PA.

HOWARD KYLE and CO. (4)
"The House at the Crossroads"
 18 Min.; Full Stage
 Jefferson

Paul Gerard Smith authored this playlet, which Howard Kyle is using for his return to vaudeville. Smith has devoted himself to the lighter form of writing and material principally for vaudeville usage, and he is best at that, judging from "The House at the Crossroads." The idea is akin to that in "The Dover Road," a light English comedy by A. A. Milne. The latter treated his subject entirely as comedy, whereas the playlet is serious, somewhat of a symbolic sermon.

At the curtain there is a storm, with a man and his would-be mistress knocking on the door for admittance. A bit of mystery is injected, the door opening without visible aid and the lights going up on their own. The relation of the couple is conveyed by the woman's expression of fear and the man's assurance that on the morrow they will be safely aboard ship. A thief escaping from the police enters for shelter. Shortly afterward the host enters, the door automatically opening for him. He is garbed in a cloak, but his white, flowing hair is unprotected. After he has hidden the guests welcome another visitor comes in from the storm. This time it is a woman of the streets.

The host introduces the crook and the gentleman and asks which is the greater sinner. The erring wife and the woman of the streets are also shown to be near sisters in their present plight. There is a flareup when the wandering girl implores the woman to remain with her husband. The host departs to wish them well on their journey from the crossroads. The message has its effect, the eloping couple deciding to go home and the other pair to go straight.

Without the dignity given the character of the host by Mr. Kyle the playlet would stand little chance. It is a question if it is strong enough for the big houses. Mr. Kyle is well supported.

Ibce.

FELIX FERNANDO BAND (12)
 14 Mins.; Full Stage (Special Set)
 Colonial

This latest jazz band combination consists of 12 male musicians, including the leader, Felix Fernando. The act opens in a special set with a back drop of a moonlight river scene. A ship passing across the drop was out of proportion. The other effect is a prop fountain with real water on which colored lights played intermittently.

The repertoire includes "Havana," "Lovelorn," "Cuban One Step" and the inevitable "Wooden Soldiers."

The arrangements are all wrong for vaudeville and the musicians in evident need of much rehearsing, according to the changeable tempo heard at this house. The band is "oom pah" in several spots, seemingly having too much brass.

Fernando leads and plays violin. The musicians are in tuxedos, with red sash vests, making a neat appearance. The act in its present shape can't do it unless booked solely as a reception committee for acts on the bill to walk into and clown. Direction, new arrangements and the injection of a couple of specialty dancers may help it to consecutive bookings.

Con.

BLOCK and DUNLAP
 Singing and Dancing Skit
 15 Mins.; One (Special)
 Alhambra

Man and woman in flirtation skit, with cross talk following. Specialties interpolated at strategic spots. There is a bench in act, as customary, and action is supposed to take place in hotel lobby.

Man is good dancer, with legman ability. Girl is pretty and dances well. Singing averages with usual two-act combination. Skit has thread of story, which removes it from conventional. Turn shapes nicely for No. 2, in big timers, with plenty of promise for development as it goes along.

Bell.

DORA MAUGHAN
 Songs.
 12 Mins.; One.
 American Roof.

A good singing voice, good looks and a personality that gets over, are assets that will send Dora Maughan ahead speedily. Starting with a pop jazz number with a "Brook" number second, a production number with a lilting waltz melody third. Miss Maughan does it splendidly. It brought her back for a fourth song, a Dixie entry. The act pleased the Roof audience. It can do that and more in any type of house.

Bell.

WILL MARION COOK and the CLEF CLUB ORCHESTRA (27)
 21 Mins.; Full Stage
 58th St.

The Will Marion Cook Clef Club Orchestra will have to be reckoned with among the bands of vaudeville. It has Mr. Cook, who is not without his attraction as the conductor; 17 musicians, a shimmy dancer, quartet of singers and a dancing ensemble of another four that send this turn through in 21 minutes to "an act."

It's a colored assemblage, with a few of the musicians from among those Cook took over to London some years ago. The majority have remained over there.

In music the Clef Club (a name for colored musical organizations in New York for some years) bunch does very well with the "hot" melodies, but when they edge off what is rightfully theirs, they don't sound at home. It's the levee stuff that aids the color and atmosphere of this orchestra. That's all they need—they can play it, and that sax soloist is there.

The shimmy is merely a bit, the quartet singing could be replaced by a double dance, but the single and ensemble dancing at the finish—oh! boy, that is some "hot!" There are two boys and two girls stepping at the conclusion, riding along to the fast strains of a booming band. The first boy is a stepper from the start; the other boy is tricky and acrobatic on his feet, while one of the girls makes you think she is better and faster than she is through the swinging use of her arms. Together they spell hit.

And Mr. Cook as a leader—he's doing something different, a term that also distinguishes the entire turn. Cook carries no baton, no musical instrument and has no stand—he just ambles back and forth, slightly moves his head or hands, and seems to be counting up the boys to see if they are playing or faking—it's all brand new in leading and a feature alone.

It's a good vaudeville act, out only four days when caught and even then good. It will be better with work.

Here you are, Orpheum Circuit, built to order for yours or any other time.

Sime.

HOIER and AYLOFF
 Skit
 14 Mins.; Two (Special)
 23d St. (April 23)

Tom Hoier has been around in various acts, from single to sketch. Miss Ayloff being in his support in one. Then she was known as Sasha Ayloff. The action here transpires aboard ship, with Hoier badly affected by the ship's rolling. An opening song about being "seasick" introduces mildly. A variation on the flirtation opening is employed upon Miss Ayloff's entrance. The cross talk is spotty, sometimes good, mostly below par. Too much recourse for comedy is made to the seasick episode, such as her pleading that he should give up this or that for her sake, and he quipping, "Lady, you don't know how much I've given up for you," and making a dive for the ship's rail. That idea soon becomes tiresome.

A song about "fish" closed in "one," done as an audience number with points that the gallery patrons are "sharks," the box seat holders are "sardines," because they're in a box," etc. Fair getaway. No. 2 of the try-out turns. Delivered fairly well.

Abel.

LOUIS LONDON
 Songs
 8 Mins.; One
 State

Louis London is breezy looking, very presentable in Tux topped off with a wide sombrero in keeping with his western sub-billing. London is an energetic songster and whips his routine over in a fast eight minutes. Opening with a song about John Barleycorn, he follows with a restricted comedy song, "At the Motion Picture Show." The third number is introduced as having had its lyric written by the late Jack London, proving a vigorously written and masterfully constructed lyric which London, the singer, puts over in great style.

The vocalist is possessed of considerable personality and an ingratiating tenor. His encore, a fox trot song, had him sporting a prop dummy as a dance partner. It was a neat comedy finish.

London has possibilities if properly handled. Also, if any relation to the novelist, London, mention thereof wouldn't hurt. In the mammoth Loew's State he was roundly appreciated.

Abel.

"GEORGIA MINSTRELS" (25)
 58 Mins.; First Part Special Set
 Pantages, Kansas City
 Kansas City, April 25.

After a break-in week in Denver followed by a week of one-nighters en route to this city, the "Georgia Minstrels" opened as a regular act on the Pantages circuit, closing the bill at the local house.

A regulation minstrel first part circle setting is used and the black-faced entertainers made a flashy showing when the curtain disclosed the opening number. The six end men were clad in startling green suits lavishly trimmed in red; the vocalists were in purple and the interlocutor in brilliant red, while the orchestra wore modest green uniforms.

A snappy minstrel opening chorus was introduced and brought on the entire company. Harry Nay sang a number and followed it with a fast bit of hoofing and negro strutting. He is a better dancer than singer, but got by "Pal o' Mine" by Charles Wood was much better and introduced a capable quartet to assist on the chorus. Al Coleman put over a few gags and was followed by Arthur Malone with a song. Then more "jokes" and another song by Coleman, who knows his stuff and stopped the show. J. R. Johnson, who occupied the center chair, sang "Big Bass Viol" and had to repeat. Chick Beaman offered "Down in Arkansas" and had the whole house stepping, only to be quieted by "Silver Threads Among the Gold" by Bob Edmonds, a really fine tenor. More gags and cross-fire and then a comic song by Harry Nay, another better dancer than vocalist.

Ed Wood rendered a solo and was followed by the real wow of the act, Thomas Harris, who not only knows how to put his end stuff across but who is a real comedian as well as singer and dancer.

The act is a sure enough flash here and proved a draw. A funny angle in connection with the engagement is that the house does not admit colored people to any of the performances and consequently stood to lose several thousand dollars which could have been picked up by admitting the colored amusement seekers.

Hughes.

BIRDIE KRAMER
 Novelty Vocal.
 14 Mins.; One.
 American Roof.

Birdie Kramer is a sweet looking girl with an excellent routine of musical instrument imitations introduced consistently through the medium of a lyrical history of her musical family.

The imitations include violin, sweet potato, Hawaiian guitar and saxophone. Her violin imitation is about the best heard around. Her pizzicato picking of the imaginary strings was a flawless reproduction.

The others were of an equally high standard and coupled with her easy stage presence and winsome personality clinched it for her in fourth position on the Roof, where she was one of the evenings' hits.

The act is a strong spot holder for the intermediate bills and can step into an early position in the two-a-day houses.

Con.

"FANTASY DANCERS" (4)
 12 Mins.; Three (Special)
 State.

Three men and a woman in a dance routine, although the act seemingly consists of an equally divided quartet until one of the males discloses himself a female impersonator. The disclosure did not mean much to the act and enhanced it but little.

The quartet may be an offshoot of a "Fantasy Revue" dance act. A female snake dancer, also in the Revue act, suggests this. The "fantasy" appellation is derived from the fantastic costuming effected. The routine includes an idol-worship dance with a prop idol in the background, snake and other impressionistic stepping concluding with the inevitable Russe squat dancing.

Fair closers for the small time.

Abel.

JACK KRAUS.
 Xylophone.
 10 Mins.; One.
 American Roof.

Jack Kraus does a regulation xylophone turn, opening with a flash of operatic stuff, pop material following. A slow tempo harmonized selection played with four hammers next; jazzy stuff rounded out the routine.

Typical small time opening turn, with a good brand of music making it an agreeable specialty.

Bell.

JAMES DOYLE and EILEEN CHRISTIE
"The Lobby" (skit)
 14 Mins.; Three (Special Set)
 Hamilton

James Doyle of the former Doyle and Dixon turn has a new partner in his two-act, Eileen Christie, a pretty girl and a pretty dancer of the graceful sort. Mr. Doyle has had other feminine partners, with Evelyn Cavanaugh his first in this two-act. They may have appeared in same turn, called "The Lobby," but it's doubtful if any could excel Miss Christie in dancing. It's almost a certainty none has her carriage upon the stage. The girl owns a physical besides a facial personality. That with her good work and looks should single her out for distinctiveness and production engagements. She may have been in a production, not being recalled as having previously appeared in vaudeville.

Mr. Doyle, of course, is Doyle, doing the light comedian work in handling the dialog and songs, two of the latter and also only two dances. The remainder is talk, with Miss Christie allowed but a minor portion of it, although equally dividing the singing and dancing numbers with her partner.

It's an attractive turn of the entertaining kind and pleased the Hamilton audience. It does seem, though, that at least another dance number might be inserted, especially since the team appears to have arranged no encore.

And it likewise seems that Miss Christie is being held back in her dancing range. The young woman suggests in the straight stepping Doyle confines the act to that she is one of those swirling whirling dancers if given the opportunity, for even in the limitations of almost hard shoe work Miss Christie manages to get in some of those graceful sweeps that denote a finished dancer of the lighter class.

A couple of new bits lend additional interest to the turn while it is running. One is where Doyle, asking the orchestra to play subdued for his dance, dances while the musicians, going through the motions of playing, do not play. The other is a breakaway drop. Mr. Doyle is flirting with Miss Christie upon a bench about the center of the act. He has asked her to marry him and attempts to fondle her. They are before an apartment house front. Miss Christie replies the street is no place for that, and when Doyle questions where is the proper place, she answers a parlor. Whereupon Doyle blows a whistle with the drop turning over and the half fold falling over the lower part of the building's front, the entire scene then represents a parlor.

Usually when a man in vaudeville often changes partners he is said to be unfortunate. With Doyle it is the reverse, for he has been fortunate through his losses in securing Miss Christie.

Sime.

MEYER DAVIS' LE PARADIS BAND
 Full Stage
 Keith's, Washington

Washington, April 25. Meyer Davis' Le Paradis Band's second appearance in the big time vaudeville house Monday brought forth an aggregation of players that scored individually and collectively, and with musical arrangements that have not been equalled by any of the bands appearing locally. Spencer Tupman, leader; Samuel Kerman, Ben Franklin, Frank Edson, Bob Foster, Charles Williams and Joe Smith make up the personnel. With an entire absence of brass, which wasn't missed, they earned four encores and innumerable calls.

A production has been built around the band opening with a film of the individual members. Upon raising the screen, disclosing the band, this is followed by some splendid numbers, "By the Waters of Minnetonka" combined with the sky blue water, is made a special bit with a transparent drop lowered, upon which is thrown an effective moving cloud effect. "When Hearts Are Young" as it would have been come by the several composers followed and closed the act. Among the encores was a new arrangement of "The Song of India," which stopped the proceedings.

This band will prove agreeable wherever it appears. It is named after the local dance cabaret in which it plays.

Meakin.

The inmates of San Quentin Prison, in California, wish to thank the music publishers who furnished their orchestra and band with music through the efforts of George Allen and Prof. B. G. Gallur.

LEHR and KENNEDY
 Comedy Songs, Dance, Talk.
 14 Mins.; One.
 American Roof.

Lehr and Kennedy are a man and woman, the former wearing an exaggerated cap and doing "nut" comedy. The girl is a cute cutie of the soubrette type. The act opens when she puts over a pop number getting results through a corking jazz delivery. The number is repeated with the male "interrupting." Crossfire follows, the material being familiar gags.

While she is changing he says he will roll a cigaret one hand. After some quick motions he sticks a cigar in his mouth. This was good for a laugh.

Upon her return in above the knee dress they duet a pop number, he aiming for comedy with "mugging" and nut stuff. Crossfire about "marriage" let the act down considerably. The girl's impression of Marion Harris in a jazz blues number was good for a reward while he changes to eccentric "dame" get up for some falsetto singing and travesty on classical dancing.

The finish saved the turn from a flop. The comedy stuff that precedes drags, due to the man's limitations. This portion should be cut down considerably and the "dame" finish injected sooner. The act was next to closing on the Roof bill but didn't belong lower than third.

Con.

COLVIN and WOOD
 Skit
 14 Mins.; One (Special Drop)
 Jefferson

The drop gives a touch of atmosphere to represent the interior of an author's studio. Wood, playing the writer and Miss Colvin a seeker for material. His entrance is in a smock plus an old Panama lid. He is armed with a fat bologna sausage and a loaf of bread.

Some of the punch lines in the dialogue were aimed for laughs. The girl says she isn't an actress; she pays for her meals and "I've been in New York long enough to get a couple of fur coats and a limousine." But the house was amused by the man's frequent handling of the sausage, with which he threatened to wallop the girl.

The going was better when they duetted with a special lyric, and Miss Colvin displayed exceptional grace in her stepping. There is a kissing bit that included a flask, the container holding milk instead of booze. The act is probably new and ought to improve with working, while the girl's dancing looked good enough for soloing. For the three-a-day it is quite safe.

Ibce.

SIMON MEYERS (2)
 Comedy Talk, Songs, Dance
 13 Mins.; One
 American Roof

A mixed two act. The man in blackface walks on after the girl has sung an offstage song, the idea aiming at a comedy double-voiced opening which he reveals later when introducing his partner. It missed on the Roof due to the faint offstage voice. The balance consists of cross-fire with the girl, who straightens in brownskin make-up. She has an excellent singing voice, getting her numbers across strong.

The male member needs experience and direction before he will get results handling the comedy portion. The material, a mixture of old and new gags, would suffice in more capable hands.

The act in its present shape just about passes as a small time No. 2 turn. The monolog should be delivered further back of the footlights. The position in front of the apron kills all facial expression.

Con.

K. T. KUMA and CO. (3)
 Japanese Illusions
 12 Mins.; Full Stage (Special Drops)
 58th St.

The name of Kuma has been before the vaudeville fans for a decade. This man apparently is an offshoot from the old family of that name. He has strung together an indifferent routine of cabinet tricks with a variation of levitation for the finish.

Some of the cabinet tricks are transparent, especially the first one, of transferring a girl from one set of boxes to another, and another in which a man assistant disappears from a mummy case. The levitation affair has a good detail in the final disappearance of the girl in midair. The subject is covered by a limp covering that hangs about two feet all around, and when it is snatched away nothing is left.

The mechanism is well concealed, although the Cooper boom treatment as used in the Ona Illusion suggests itself.

Rush.

PALACE

Another 11:30 show which would be better if chiseled down half an hour. Some time ago there was an announcement that the Palace had put thumbs down on "curtains," but nothing was said about "bows." This is probably the bowing, and show ever assembled, and led by none other than the king of bows, Eddie Leonard, and his right and left bowers, Mabel Russell and Edward of Stewart and Olive. Between Mabel and Ida, Eddie scooped up plenty of apple cider and apple sauce, and was dripping when he reluctantly bent his final bend and clasped his final one-man handshake and said for the last time that he loved the audience.

Eddie gave the audience a series of bulletins on how he felt about loving his old friends and his old friends loving him. Most of the act was devoted to this sentimental exchange of affections. At the end it was established beyond shadow of a doubt that:

Eddie loved his old friends.
Old friends were the best after all.
Nothing like old friends.
Nothing else mattered but old friends.

Next to old friends, the greatest thing was old songs.

"Roly Boly Eyes" was an old song.

No old song like "Roly Boly Eyes."

Of Eddah won't be with you vera long, ol' friends.

And Eddie loved his old friends, and Eddie's old friends loved him.

And it was great to know that Eddie loved his old friends.

And Eddie was glad his old friends loved him.

After all, nothing like old friends.

For instance, "Roly Boly Eyes."

He had sung it for thirty years, and—

So it went along. He sang it again—for old time's sake.

He brought back Mabel and smeared blackface all over her whiteface.

And brought back her partner, Will Hallen, and had him slapstick from behind the olio, and he clowned with his own leader and asked him what Will and Mabel meant by coming out again, and then he said he loved his old friends and he was glad his old friends loved his old friends because after all nothing like old friends, for instance, "Roly Boly Eyes"—and at last he sang it; then he made a speech or three again and finally let up, all hands by then worn out.

Leonard is the mystery of all times. He packs theatres, he gets receptions that would make a monarch blush, he uses the most transparent tricks of theatrical thimble-rigging for applause, he overstates his time—but rarely his welcome.

For sheer egotism there isn't anything as colossal in Christendom as his speeches, and for sheer bunk they have never been approached.

During the war he announced he had enlisted, and now each year he announces he has had a new operation—this time he has just had his tonsils cut out.

What all that has to do with the business of "entertaining" is aside from the purpose. The wisest mob that gathers in the most sophisticated acreage under the dark blue heavens not only takes it but loves it. This reviewer is nobody's yokel, even though he is from the west, and he couldn't help the tears coursing down his cheeks at Eddie's touching references to mellow old friendships and mellow old songs and Hammerstein's sanctified corners, where all the crooks, sharpers and craphooters of a better era hung out.

One would say that Leonard might do it everywhere but New York. One might; but New York is his softest picking. His fame is chiefly as a minstrel, though most folks have forgotten his origin entirely. And minstrel shows in New York are and for decades have been extinct. Yet Leonard is a hero, a lion, a wandering son come home and a long-lost buddy back from dangers afar, right in the heart of Times square. Figure it out yourself, but don't doubt it. He gets sentiment out of lyrics that don't make sense and have become national classics; he gets paths out of being wretched on the Orpheum Circuit; he has his supporting actors do bum imitations of him so he can show them up and he gets salvos for doing better imitations of himself than his hired hoofers and singers can; he is a song-and-dance man who is by profession mainly an orator. Nothing can follow him but intermission.

Send your solution to the puzzle's editor.

Emilie Lea, with a dainty three-act card to open the second half, was sent in to close, following Van and Schenck and entering at 11:10.

It is a fine act that might have been discreetly cut for the unusual circumstances—and left that way for the future. It has enough without the feeble efforts at comedy, and they hurt it and clog it up.

Her dancer and her pianist, both unusually excellent at their specialties, have some very pleasing, and in one spot rather disconcerting, passages at humor. Otherwise Miss Lea's effortless kicks and high soprano songs, the pianist's masterly solo and the male dancer's nifty number did nobly and held in

an incredibly large percentage of the audience.

Wellington Cross in his delightful "Wives" scored, though there was coughing during the first three minutes. The talk there could be elided into one minute easily and to advantage. Van and Schenck did their usual routine—no Leonarding here. These, beloved boys, radiant with talent and personality, for their course and never beg or fight for more time and they could have plenty without trying for it. Dignity isn't always appreciated in the booking office, but here and there one grateful individual cannot refrain from appreciation of its welcome visitation.

Lillian Shaw, with two new numbers at the start and her veteran marriage and carriage scenes to close, did strikingly well in laughs and honest applause. The Levitan band, a Whiteman managed and Burnside produced ensemble of 14 uniformed men, had a ballyhoo in front, with a gangplank trimmed with Lillian's life-preservers as an entrance to the house. The music was broken up by angle and foursome singing and a comedy Hawaiian dance. The Gallagher-Shean burlesque is a poor choice to close, since it was done so often and so well by the Lopez men, and so often by other contemporaneous bands in vaudeville. However, the tactful and interesting production and the really splendid playing and the tang of the band over its fine style, though the finish is not compare with several other bands at the Palace in outburst.

R. and W. Roberts, evening-dressed equilibrists, opened and did it well, going along at high until they felt they had to fumblingly repeat on their purple-lined opera capes for an exit. What capes have to do with balancers goes with what, paths has to do with Leonard; however, in this world it seems no one wants to stick to his last or be himself.

Dave Roth, by the same token, put in most of his time singing. Dave is a good pianist and does a snappy dummy dance. But his own billing, "the most versatile comic," seems to have deceived him. He is not the most versatile comic by at least several. He does a brisk, big-time act, "went" very strong Monday night, and is a talented young man. This attempt at "versatility" is one of the most dangerous false guides in show business, especially vaudeville. The great stars have all become so by doing one thing well, and Sylvester Schaefer and the Rigoletto Brothers, who were versatile enough to feature their versatility, never amounted to a really great deal.

The public doesn't care how many things another person can do; the public cares what anyone can do that the public wants to see and hear. For every Elsie Janis who becomes famous for many talents there are thousands held back by attempting to do many things when they might perfect one thing. This seems a long sermon to preach on one No. 2 turn, but it is a good No. 2 turn and can be made better by more dancing—the thing Dave really does do very well—and may, therefore, be worth the space.

Left.

COLONIAL

Due to the length and cost of the Harold Lloyd feature, "Safety Last," the bill at the Colonial this week contained but six vaudeville acts. A jammed house stuck for both.

Mae West is again assisted by Harry Richman. It remains the same so far as the routine of material is concerned, but Miss West is flashing some new wardrobe.

A silver decollete gown for a ballad was a knockout beneath the blonde hair. A black velvet train-gown, with aigrette and silver head-dress were another creation. Miss West's suppressed sophistication, her mastery of the last trick of jazz delivery and her delicious portrayal of a temperamental French prima donna tickled about 'steen bows and a speech out of the Colonial gathering. A police dog was carried on by the colored maid in the French number, another new bit.

Richman is an excellent foil for Miss West and a cooing pianist. Spotted fourth, they took the hit of the bill.

Next and close up was Bill Robinson, probably the greatest colored tap dancer of history. Robinson, formerly of the Cooper and Robinson team, is a master of hard shoe stepping, second to none of the colored exponents of terpsichore. He has rearranged the earlier part of his routine since his recent showing at the Fifth Ave. and is now set for the biggest and best of the bills.

The step dance is now executed on the stage proper instead of the orchestra steps and is a big improvement. The opening song and dance get him on easily and the two stories told following leave a decided impression. At dancing Robinson does waltz, clog, buck and wing with no faking, real winks and rolls and a triple time tapping that is a treat to watch. He was a riot, following the headliner.

Another bit of the evening went to Thos. J. Ryan and Co. In "Ahead of the Times," an Edgar Allan Woolf skit that suits Ryan's old character splendidly. Hazel Bond as the widowed daughter, who

is fooled into cancelling her second marriage by her pop's simulation of youthful follies, was beautiful and convincing. The third member was passable in a bit as the Ryan chauffeur. A tap dance, announced as a reproduction of one done while a member of the old team of Kelly and Ryan, closed the act in "one." It placed Ryan right up in the front ranks of elderly youngsters. They are to turn up as the Colonial's "Sultan," a trained pony with an attractive blonde girl trainer, opened the bill interestingly, followed by Montana, a male banjoist picturesquely garbed in white cowboy outfit. The musician ran through some trick stuff, finishing with a medley of popular numbers that landed solidly. He was spotted just right, second.

Felix Fernandez Band (New Acts) closed the vaudeville portion. The act was saved by the entrance of Mae West in street clothes to sing a popular jazz number and Bill Robinson inserting a pip of a jazz dance.

It was a wow of a show, one that will help business at the Colonial for weeks and postpone the summer closing until real hot weather arrives.

Con.

JEFFERSON

Business generally in the 14th street Keith split-week house is reported to be very good.

William Cook and his Cluff Club orchestra outdistanced the field in applause honors. The tancolored musicians were spotted sixth, and the returns were strong and continued. Cook explained he would be glad to offer an extra number but that the band had to appear in another house. Cook is a really among leaders, conducting without a baton, his pose being quiet and subdued. The drummer drew most attention with the syncopated numbers, but the concluding song-and-dance specialties really caught the house.

A trio of singers with Eddie Cantor while-rimmed specs worked rather good harmony. A tabled with some fancy steps went over for the individual hit of the routine. A colored girl with clog hoofing was a novelty.

Gracie Deagon and Jack Mack took up the running after the band, which, on a bill like the Jefferson's, would normally be assigned the closing spot. The two-act held the position nicely, with Miss Deagon's "nut" baby chatter always productive of giggling. The turn is much like the former Dickinson and Deagon routine, and all of Miss Deagon's business bits are retained. Mack works well with her, his ready smile an asset.

Jessie Reed was an early hit. She drew recognition on entrance, and the first of her blues numbers, which are her best, established her firmly. Miss Reed is wisely changing pace, a slang lyric and a ladies' poker number working in well. The latter, bit is cleverly descriptive of that game where the joker and deuces round out the big loss on the evening run up to as much as a dime. Some chatter between verses made the lyric a feature.

Howard Kyle, who was in vaudeville a dozen years ago, is back in a Paul Gerard Smith act, the author trying dramatic matter for a change (New Acts) Colvin and Wood (New Acts) fifth, appeared in the place of Ben Smith, who was billed.

Lexey and O'Connor furnished a lively number two, the dancing at the close taking the team over to excellent returns. For the stepping they used "Parade of the Wooden Soldiers," speeding the usual tempo. Nora Jane and Karl closed, working hard to fair results. Williams and Daisy opened.

16c.

ALHAMBRA

This is next to getaway week for vaudeville at the Alhambra, the house switching to stock for the summer May 7. Tuesday night business was good, cool weather helping an average show. The first half was a pretty slow moving affair.

The second half was a real closing act. The Gygi-Vadie offering, but if not placed right it appears to drag. Gygi's violin solos are masterly examples of technique—vaudeville seldom hears such precise renditions of the classics—but every house doesn't go in strong for the classics, and the Alhambra seems to be one of them. The Grecian dances done by the four dancing girls are capably executed. The Gygi act, however, would gain much if speeded up.

Marion Harris was the hit of the show and the only one of the show to start anything important in the way of applause. Miss Harris apparently is a favorite at the Alhambra. She received a reception on entrance and they were ready for more. A perfect enunciation and

pleasant voice, explaining readily Miss Harris' popularity as a record maker, couples well with a personable stage presence for vaudeville. She was next to closing and put real value into the show.

Willie Hale and Brother opened with juggling against the usual handicap of the house getting settled. One of the team, the younger, is developing as a comic, but shouldn't ask for applause so frequently. Block and Dunlap (New Acts) second.

Meehan's leaping dogs third. The brown and white and dark greyhounds take the finishing bows with the trainer. Several of the leaps are remarkably high, but the dogs never hesitate, seeming more than anxious to make a new record at every show.

Harry Burns and Co., with likable "wop" business, including "I think you touch a balloon," mandolin and clarinet playing and a girl harpist, entertained with their usual success, No. 4. The turn hung up its full quota of laughs and the music required regular score.

Herbert Clifton opening the second half got the show going nicely again after intermission. A flock of gowns and Clifton's travesty method of taking the curse off the impersonation thing made for an entertaining specialty. A comedy announcer captured a neat percentage of laughs on his own. Elsie Ryan and Co. in a tanistry. Little Miss Ryan a chance to put over a legitimate characterization of an Irish girl, held the house to attention throughout. It's a trifle overdrawn and stagey, but Miss Ryan makes it plausible by good acting and her ability as a comedienne. The man playing opposite gives a competent performance of a contributory role.

Fiddlin', Jr., and Rhoda in a dancing turn had to face a retreat of spectators. It was a shame to waste a good dancing turn like this on the closing position.

Bill.

ORPHEUM

Adelaide and Hughes shared bill topping honors this week with Olsen and Johnson the latter playing a return, engagement within a few weeks. In addition to their regular work the latter staged an afterpiece with a number of artists from the preceding acts appearing. The impromptu idea registered strongly. The Orpheum has not resorted to it often with Olsen and Johnson holding the honors for the big downtown house. Several of the neighborhood theatres have been using afterpieces and amateur attractions for some time.

Monday evening business was close to capacity with Kim and Kitty O'Meara getting the show underway with dance work. The first section held a large portion of dancing with the O'Mearas doing the introductory and Adelaide and Hughes closing the section. The opening dancing couple did nicely with their standardized work with Ropy LaRocca programmed for a second half position.

Clayton and Lennie, English Johnnie and American wise-cracker, registered their usual hit. The act has been changed materially since last seen. They work in an easy manner and both sustain their respective characters well. They achieved results that must have satisfied them.

J. Rosamund Johnson and Co. (colored), was started by Mr. Johnson, who sang excerpts from the songs Cole and Johnson wrote and made famous. This in "one," showed a special curio. As Axel and Johnson at the piano, sang a duet with the girl immediately followed by a banjo duet to which the girl did a jazz dance. Then a Negro spiritual, "Everbody Talks About Heaven, Ain't Goin' There," a violin solo well executed, and a song by the girl "Hold Me Closer," led up to the real strength of the act, the

with the comedy climax having Chio Johnson ride a comedy horse down the aisle. Brooklyn put the O. K. on the afterpiece idea Monday night. The Osborne Trio programmed to close the show did not appear.

Har.

AMERICAN ROOF

The present Roof orchestra is a dab. They play with real team work, the accompaniments are subdued and perfectly blended with the acts.

The first-half show had eight, instead of nine acts. A song plugging turn filled in for the ninth act. The bill ran pleasantly without any great hits or explosions, Bert Hanlon next to closing proving the class of the show, getting laughs with every song he offered and displaying a flock of new songs and nifties.

Hubert Dyer and Co. closing with a comedy knockabout turn held the customers intact—unusual on the Roof, even though the picture follows the vaudeville. There's comedy and tumbling in the Dyer turn—the funniest knockabout stuff seen around in a long time. The acrobatics are also strictly big time. A standard act with the goods and a complete understanding of how to sell 'em.

Jack Kraus (New Acts) opened with a xylophone turn, and Dora Maughan (New Acts) was second. Vine and Temple, third with singing and comedy. They ran along nicely, punching out a resounding laugh at strategic points in the routine and keeping the giggles bubbling throughout the rest of the act. Vine stands in the footlight trough. Bad idea, showing lack of ease; that is a general small time fault and might well be dropped to advantage.

"Let's Go," tab, closed the first half. The five people in it all play with an exceptional touch, handling the burlesque comedy in a way that gets it over surely.

Following an illustrated song session, something about the leaves tumbling down, an idea incidentally that was overdone in pop songland 25 years ago, the second half got under way with Anderson and Goines, colored singing and talking team. They worked up the ghost stuff for laughs and landed safely with several standard Ethiopian ditties.

Leroy and Lytton's "Neighbors," a novelty in the line of talking turns, scored. "Grumpy," the feature picture.

Business off Monday night.

Bill.

STATE

The big time atmosphere, splendid orchestra and excellent lighting effects in this house materially embellish the presentation of any act on its stage, marked in reviewing acts which have been seen in other houses.

Loew's news reel, and a comedy picture ("Mud and Sand"), a burlesque on Rudolph Valentino in "Blood and Sand," were followed by a novelty in the way of overtures. It was entitled "Say It With—"

and introduced a medley of "Say It" songs with a girl in the audience and a man in the orchestra pit singing a verse and chorus with inevitable results. A new and effective way of plugging a song, and a packed house ate it up.

Johannes Josefson, the Icelander, four men, started the show proper with an interesting exhibition of Jiu Jitsu, Josefson handling his assistants singly, in pairs and en masse with ease. "Hidden Voices," a man and woman only (on the stage), seems capable of development. The pair open with a piano and violin duet, the man using a stand which leaves both hands free to manipulate the violin. It's a classy novelty musical act, which with development may aim higher.

Cecilia Weston character songs and incidental dialog, reminiscent of her clever brother, Willie, put over a hit of goodly proportions. Her pianist showed as many styles of manipulation and execution as Mike Bernard himself flashes. And she knows how to sell her ability too.

Toomer and Day have a somewhat familiar theme in their domestic squabble sketch, in which the wife, an over-solicitous help-mate, almost talks her husband into believing he is sick. The talk is for the most part of the first order, but funny, and the situations are amusing. Both are capable players, and the act is a very good one for the small time.

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jazz band, composed of sax, violin, clarinet, drums (drummer very clever with the traps) and piano, which closed the turn to tremendous applause. This is emphasized because of what appeared to be Johnson's disregard of it in failing to respond with another band number instead of jockeying for bows, which efforts were successful, and then having his company do a sort of walkround for an encore, when he could not have mistaken the still insistent applause for anything but a desire for more of the jazz band. The act is good entertainment, but in houses the size of the State, should be made a little more vociferous. "Grumpy" feature, closed a very satisfactory show.

BROADWAY

The apathetic reception that greeted the seven acts at the Broadway Tuesday night was the tip-off that most of the crowd was enduring the vaudeville portion, waiting for the feature, "Safety Last," which closed the show. Only two of the seven turns could be credited with arousing any kind of enthusiasm. They were the Runaway Four, spot, and Moran and Mack, next to shut. The four boys hooked them, as usual, with their sure-fire ground tumbling and rough hokum comedy prelude. They wisely cut right down to the meat and left them gasping for more, without pressing an encore.

Moran and Mack blackfaced and crossfired their way to sure returns. The slow delivery of the tall boy and the excellent material made them quick favorites. A slow movement of the "Red" Simon, the bandit, reported in the locality. The heavy enters, and the comedy is derived from Miss Hardy's out-talking the hold-up man.

Kellam and O'Dare took the comedy hit, with the elongated Kellam's antics and Miss O'Dare's faithful foiling. The Barrys and the Wolfords, a two-generation frameup of the old-time Barry and Wolford team, supported by their son and daughter, closed, and scored. The hick actor-son, if really Barry's offspring, looks almost as mature as his father, his baldness supporting the illusion. Strangely, the "old boy" can still patronize the barber for an occasional haircut, much more so than the young man. The elder couple, with their son, especially, have a framework for unlimited development, that of telling familiar gags in rhyme and to a musical meter. That's all the Gallagher and Shean song, or Lewis and Dody's "Hello" ditty is. Somehow an audience takes to that idea. Were the same points attempted to be made, "straight" they would flop; lyrically they click. This is followed up with a parody on "Auld Lang Syne," starting off "You've heard the joke," etc., and reeling off a medley of comedy points. There's the framework of a whole act in those two numbers. For the rest, Miss Wolford looks charming in her very becoming sartorial get-up, and the younger Wolford shakes a lumber hoof in the hard-shoe stepping.

Abel.

Margaret Severn, assisted by Antonio and Ceco Cansino, the male dancing pair, and Ruben Beckwith as the piano and singing, the introduction songs for the dancers, did as well as could be expected in the spot. Miss Severn is a versatile dancer, doing toe work, ballet and classical equally well. A novel touch was a Benda masque series of dances, one framed for comedy with a comedy false face for a classical travesty. The Cansinos have two beauties, both much alike on Spanish heels, but with the boy announces Beckwith sings and announces the numbers, also handling the piano throughout. His Liszt, Chopin, Berlin solo was much more smoothly sold than executed.

An economical bill and received as such by the capacity attendance Tuesday night.

FIFTH AVE.

"Safety Last" was safety first for the Fifth Avenue Monday night. The Lloyd picture played to over capacity. It should keep up all week with a weather break. From the Monday's attendance it looked as though the season's house record might be broken. That immediately decided Bill Quid to give four performances Saturday and Sunday. It was announced the same evening in connection with a popularity contest for next week.

"Safety Last" at \$3,000 for the week as a first run in New York and in the vaudeville houses sounds like a good buy. Firstly it cut down the acts' bill to six turns (saving two); all the short films were out, and the expense saving on those items must have brought the net cost of "Safety Last" for the theatre to around \$2,000 for the full week. Besides, it gives the 5th Ave. an uplift right at the commencement of the summer season, and that does no harm.

What there was of the vaudeville served fairly well. No cheating on the six acts, although the crowd was so expectant of the feature it seemed to shy off the turns. Quid had had a ballyhoo all day in front of the theatre, a young man impersonating Lloyd hanging off a set clock (marquee). It mobbed the street. Although the police did not interfere Monday, the theatre bunch were trusting they would try to start some publicity for the stunt on Tuesday.

A couple of former acts with new people were on the bill. The first was "One on the Aisle," an intermediate turn, once around enough for that time, but with present people and never a great deal to the act since the idea poorly worked out, it's now only fit for small time. James Tenbrooke is the present fat man on the aisle.

The other was Billy Hughes and His Lady Friends, first led by Sammy Lee and later by Donald Kerr. In its revived form the singing is terrible, even worse, and it needs more than a good acrobatic dancer like Hughes to stand off his own vocal efforts as well as the four girls. The young women dance nicely enough, one especially, but their singing! The only relief moment is the finale introduction bit

with Hughes talking better than he sings. This act can't make the big time as it is without being all gone over, and then some.

Closing the show was Trilix Friganza, who perhaps didn't relish the position. She didn't acknowledge the encore easily here. Miss Friganza has an opening song that started her off quickly, and the others followed in rapid succession, but she may have gotten the feel of that crowd for the comic picture.

No. 4 held Donovan and Lee, who failed to get their usual rousing ending, so the word may have passed back stage there was a picture audience out front. Dezzo Retter opened and Kovace and Goldner were No. 2.

Next week the 5th Ave. installs a new orchestra of nine pieces, with its leader, Jerry Pluso, formerly at the 23d Street. To acts knowing the 5th Ave. that should be good news.

Sime.

58TH ST.

A model comedy bill for the immediate small time was the first up for the first half. It started with a low comedy knockabout laugh and ran in an unbroken succession of laughing right to Mr. and Mrs. Jimmie Barry. A little more dancing would have given the show added speed and a strong musical number might have improved it, but as it stood it made splendid entertainment for the type of house. The answer was a sell-out by 8 Monday.

On paper it might look like a surplus of talk, and there was a lot of chatter, but it had variety and, above all things, the laughs were there—laughs for everybody with tastes from humor that responded to neck falls to a keener sense of caricature in Jimmie Barry's deftly drawn rube. This Barry role stands alongside the notable bits of vaudeville. It has that smooth compromise between exaggeration and verity that holds the essence of truth.

Gordon and Germaine make red-nosed tramps funny, helped out Monday night by a hysterical woman down front. Their antics are funny and the trempoline somersaults and twisters and the odd turns from spring mat to floor are striking. The pair talk like acrobats, but their pantomime is amusing and different. Maybe they'd be even better if they put the muffer on the talk and worked it out in gestures.

Nell O'Connell is a personable young woman with a fresh girlish parlor voice, but she makes a mistake when she goes in for kidding business with the men in the orchestra. In appearance she suggests the well-bred high school girl, and the methods of a robust, good fellow, breezy soubrette are out of the character. For the same reason her change to tights for a capital Irish number, which was a whale for applause at the 58th Street, seemed a misstep. A trim colleen whose frock would be more appropriate and prettier. She plays a sure enough Irish harp, one of the few in vaudeville. This is the big moment of her song cycle and should be built up.

"Indoor Sports" hit Third avenue on the funny bone. The sketch is a novelty in its double setting and has a skilful flavoring of ginger. The two spooning couples have a quantity of intimate "sofa stuff" and the bit where one pair appear from another room with the girl saying indignantly, "I didn't think you were that kind of a fellow!" got a deep chested guffaw. The sketch has a first-rate comedy twist in the girl doing all the heavy love making and the boy offering only feeble resistance, and the lines are crisp and neatly turned.

Paramount Four have only fair voices and their comedy is the familiar hokum type for the quartet frameup, but they offer a varied range with moments of good stepping and an especially enjoyable quartet on the banjos. This banjo number was the hit of the act and deservedly so. The four young men look well in Tuxedos and straw hats and their appearance makes a good introduction.

Then came the Barry sketch and for the finish the Japanese illusion act of K. T. Kuma (New Acts).

Rush.

An officious elevator operator in the Loew building, New York, last Friday decided to inflict corporal punishment on one of his passengers for some fancied grievance. He started to swing wildly, but his opponent held him off with one hand. The lift chauffeur eventually was informed his vis-a-vis was Bill Brennan, the pugilist.

Morris De Wolf, father of Capitola and Georgia De Wolf, has brought into the H. B. Production corporation to present "For Value Received," scheduled to open at Stamford, Conn., today (Thursday). The other members of the corporation are Harold Berg (H. B.) and Chas. Cline.

A benefit performance was staged by Nat Sobel Tuesday night for the inmates of Welfare Island.

INSIDE STUFF LEGIT

(Continued from page 14)

tion were missing. The death matter was finally straightened out, but the matter is not yet wholly settled.

Hiram Abrams backed Mack Hilliard in the latter's production of "Within Four Walls," the Glen MacDonough play which opened at the Selwyn last week, but which will be withdrawn Saturday. In script form the piece is said to have looked like a cinch hit. It was not until the play was ready to debut that it was realized that continuity was needed. MacDonough had presented various portions of the play in the form of playlets, which were given in Lambs Gambola. The first production of "Within Four Walls" was destroyed by fire, but insurance covered the loss. Its sponsors, however, stand to drop about \$25,000 on the try. Hilliard will continue production activities next season.

A young actor, generally credited with being fresh, approached Frank Keenan, who is at the Selwyn, Chicago, with the greeting "Hello Frank." "Boy," said the star of "Peter Weston," "I only permit three classes of people to address me as 'Frank'—good actors, men nearly my own age, and good fellows. Is it necessary for me to state that you are a bad actor?"

The arrangement by which Hurlig & Seamon assume the management of "Sun Showers" calls for the firm to invest about \$10,000. Part of this is to pay outstanding claims against the show, and the bank-rolling of the piece for reopening. Lew Cantor and Harry Delf retain a 50 per cent. interest in "Sun Showers" between them, under the new arrangement, but are not to be declared in for any profits until the \$10,000 advance has been taken in by Hurlig & Seamon. The show will play a break-in at Worcester before going into the Wilbur, Boston. It is scheduled to start at the Wilbur Monday next, with the date possibly being postponed until the following Monday.

The writer of the intimate life of Sarah Bernhardt, Madame Berton, is the widow of Pierre Berton, who wrote "Zaza" and other famous plays. The Berton story is being printed as a special feature by dailies in the United States and England. It attempts to excuse the writer by stating Madame Bernhardt requested Madame Berton "as one of her nearest and dearest friends" to give the world the sordid details the story includes. The first instalment that aroused resentment in England, although passed by over here without comment, stated Bernhardt had been born out of wedlock, that her mother became a prostitute, that Bernhardt had two sisters, one of whom died of consumption and the other followed in her mother's path, while the story also mentioned many lovers of Bernhardt's, among them Pierre Berton, his widow having known of her husband's relations with Bernhardt when marrying him. A report from London ancient the history says, "Judging from the first instalment, the recital is likely to be a narrative of gutter sweepings." The story says Bernhardt would have been immensely wealthy had it not been for the support she was called upon to provide for her family. A picture concern paid her 10,000 francs to take her in bed as she was dying, and against her physician's protest, Bernhardt, explaining she had to have the money. The day before she died her son, Maurice, probably the only real love of her life, removed all the valuable art objects from the house to prevent Bernhardt's creditors seizing them the day she died, which they attempted to do.

Keneth McKenna has replaced Geoffrey Kerr in the cast of "You and I" at the Belmont, the latter having joined the Henry Miller company playing "The Changelings" in Philadelphia. McKenna's role is that of a son to Lucille Watson. They played similar characters in "The Nest" last season.

The agreement to place "Sun Showers" out again, opening at the Wilbur, Boston, April 30, is a joint one between its producer, Lew Cantor, and Jules Hurlig of Hurlig & Seamon.

Alan Dale will take to his annual summer pilgrimage abroad, starting in May for the vacation. During his absence Jack Lait will do the dramatic reviews on the New York "American."

Fiske O'Hara will close his season at the end of the month in "Land O'Romance," the final date being two weeks at the Walnut street, Philadelphia. It was reported the attraction would be brought to Broadway next month, but this week that idea was abandoned.

An entire new House Committee of the Friars was appointed at the meeting of the club's board of governors last week, which, at the same meeting requested the resignations of all of the members of the current committee. The action was not a surprise to the Friars, though it was felt unjust that the entire House Committee was asked to resign through the officious actions of a couple of its members.

In his sermon Sunday in the Free Synagogue in Carnegie Hall, New York, Rabbi Stephen S. Wise scored obscene literature and stage productions, but held no brief for restrictions or censorship of either, and put in a good word for the theatre, stating that the season now drawing to a close has been one of the "cleanest and finest in the history of the American theatre." This, despite the general criticism of "The God of Vengeance" which Dr. Wise said he regarded as highly moral. "I want to see it with a prejudice against the author," he said, "but I confess that I believe 'The God of Vengeance' to be one of the most deeply moral plays I have seen, although it depicts the horrors of the brothel. Many plays of subtle character, which are not generally regarded as immoral, lead people to the brothel, but the effect of this play would be to lead people away from such places." Admitting that this has been an "open season" for obscene and immoral books he suggested the whipping post as a remedy, but at the same time is against any censorship of printed matter, so much so that he wouldn't even raise any objections against Henry Ford's "Dearborn Independent" and its former anti-Semitic propaganda.

When the Howard Brothers' "Passing Show" (Shuberts) played Pittsburgh it was reported they had drawn for the two weeks \$18,000 each week. It is claimed that the Howards, at \$2.50 top in Pittsburgh, did \$46,000 on the two weeks. Their show opened Sunday at the Apollo, Chicago, announced for four weeks, though it is likely they will remain six weeks in the Loop.

There is a different psychology in the presentation of colored shows from that of regular presentations. "How Come" opened at the Apollo last week, the nightly takings, including a Wednesday midnight show, being \$600 or less and the gross for the week not over \$5,500. The managers, however, figure the show a hit. They say nobody in the cast is known, but as audience liked the performance business is bound to get better. Comment generally does not favor "How Come" chances. It opened with a production "nut" as high as many musical comedies and is guaranteeing the house \$4,000 weekly.

The Ed L. Bloom show, "Spice of 1922," booked to the coast, will make its Western trip's start June 24, when going into Milwaukee (from Detroit) and close the tour upon returning to Chicago Nov. 4 (although continuing in that city and the Middle West). There will be 58 people traveling in two baggage cars, two coaches and two Pullmans. The route arranged is a favorable one, and takes in the summer special rate round trip ticket from Chicago to the coast and return with stop-overs, \$104 per person, averaging about \$5 each person weekly for transportation, since the company will travel West for 20 weeks within the prescribed dates. It's a remarkably low railroading average for the Far Western territory.

23rd STREET

S. R. O. by 7.30 Monday evening, with the boxes jammed a half hour later. "Safety Last" was the lode-stone, and a comedy riot. The photography, which discloses Lloyd's scaling from all angles, belies the idea of trick photography. If it is it's the trickiest yet seen. The Lloyd people deny any such subterfuge. The five-reel tops anything Lloyd has ever done.

In addition to the comedy there were the Monday night tryouts and a screening of the amateur picture acting taken by Edwin August the week preceding. Of the three tryouts two have been around with their present routine and one with several other acts. Sunshine and Young Deer, opening, are an Indian couple, with too much stressing on their genuineness and needless exposition that their linguistic fluency should be credited to teaching at the Carlisle Indian School. The woman chatters for comedy, and misses. The man does some effective contortive tumbling, and features the Australian bull whip and lariat spinning for the latter-season. As when seen over a year ago, just a small-time opener. Holier and Ayl-off (New Acts). Tommy Holier has been around in other vehicles for years.

Charles Martin and Co., the latter a pianist in western regalia, as is Martin, connected with a quartet of songs. Martin has a fetching baritone, which he exercises to advan-

BEDSIDE CHATS

By NELLIE REVELL

Palm Beach tan on a hospital patient sounds rather paradoxical, but it is the truth in my case. At least, I got the tan in the hospital yard the other morning, while I was reading a letter from Palm Beach. Probably if I had not been so intent on the missive I would have thought to protect my complexion from the ravages of the spring sun.

Only one who has been cooped up in a one-room and private washstand apartment can appreciate the thrills I have been receiving these balmy vernal mornings, for they have been taking me in my Buick to the roof and to the yard. The yard, of course, is having a terrific struggle to escape the clutches of the winter desolation, bricks are still piled in the summer house, the grass is still brown and dry and the climbing vines do not show a great deal of life as yet, but it is pleasant at least to sit in the sunlight and feel the touch of the April wind.

Sunday morning I had myself piloted to the roof, where I could glimpse all the tall buildings around Times square, and there, surrounded by nuns, I thought of all those who shared the joys of that bustling district with me for so many years. It was such a beautiful day that I knew as many of you as could get away would be scouting along country roads. And I hoped that you would wish a good morning for me to every blossoming tree and hedge you saw.

Perhaps you think that sitting calmly in a hospital yard is one of the world's least hazardous occupations, but the contrary was proved last week by one of my callers. In order to read my mail I had taken with me my "see-looks," the very descriptive appellation bestowed by my little granddaughter upon the magnifying glass I use for reading. Presently I had a caller, and, seeing my lap burdened with newspapers, letters, magazines and the "see-looks," he very gallantly relieved me of them. We had become very interested in our discussion when suddenly I smelled the odor of burning woolen and precisely at the same moment my friend jumped from his seat with an exclamation of pained surprise. He had unconsciously focused the rays of the sun through the reading glass at a spot just above his knee, and the result was a hole in the leg of his trousers and a scorched patch upon his knee. Hereafter I shall be very careful how I hold that reading glass when I am outside, for it would be quite a bother for me to have to run to the corner and turn in an alarm.

One of my pet superstitions failed me last week, and I am beginning to lose my faith in the power of jinxes. Formerly, every time I had my name and address inserted in a telephone directory or acquired a large supply of stationery imprinted with the same legend, I immediately moved to some other address. I have had no opportunity of testing the telephone directory jinx, but I did get a lot of nice correspondence cards and note paper with my "John Hancock" and my present location engraved at the top, yet to all outward appearance, I am not going to change domiciles for at least a couple of months. And by that time all the stationery will be used up.

Page Ken Landis! Word has just come to me that a real baseball team, anxious and willing to get into the pennant fight, has found an owner. I won't have to write a play about "Nine Ball Players in Search of an Owner," and produce it in the Czechoslovakian tongue in order to make enough money to satisfy the boy who wrote me that:

"We have a baseball team on our park, or as some people call it, a playground. We want to get hold of some actor who wants to back a good baseball team. If he would furnish the uniforms either he or ourselves would have his name lettered on them, and we would play all season under his name."

Our director is always talking about you and says you know a lot of actors who come to see you. I wish our baseball team was in New York, so we could come, too. If you know of any actor who wants us to be his baseball team, please let me know and I will send you all our pictures."

The letter was signed by the whole team, and after one glance at the line-up, which sounded like the roll call of the Irish Fusiliers, I respectfully submitted the proposition to Fiske O'Hara, telling him that he could toss for the honors with the Dooleys, the Rooneys and John McCormack. But he did not wait to do that, and now there is a happy bunch of young Cleveland ball players with the name of Fiske O'Hara upon their uniforms. And Mr. O'Hara has just posted a challenge for Harry Frazee.

There were three things bunched into one day recently, just to prove even more conclusively than ever that life is worth living and that the world is full of love and kindness. The first bobbed up in the morning in the shape of flowers from Charles W. Fraser, who had been transferred from the Boston Keith office to the New York office. His note said that he had found the flowers on his desk to welcome him when he arrived and that a short while later he discovered that the desk once had been mine.

"I couldn't conceive," he continued, "that flowers on any desk that ever belonged to you could possibly be for any other than yourself."

And we had never met.

In the noon mail there came a letter from Billy Grady with a request for a picture of me that might be used in the program of the National Vaudeville Artists' Sick Benefit Fund. I was greatly touched, not at the thought of seeing my picture in print, but by the kindness that prompted the action.

Then, at 8 that evening, my nurse came in to tell me that R. H. Burnside was on the telephone with the message that the curtain was rising at the Hippodrome on the last anniversary performance that house will ever see. He was thinking of me, he had asked the nurse to say, and wishing that I had recovered enough to be with them that night. It was a big thing and a kind thing for a man in Mr. Burnside's position to have slipped away to a telephone at his very busiest moment to get a message of cheer to an ailing and lonely fellow-craftsman.

All this came on the very day when I most needed bucking-up, for I was despondent as I ever allow myself to be, and was ill enough to have all the nurses falling over one another to take my pulse and give me medicine. It's no wonder that the doctors have a tough time killing me when friends like these are pulling for me.

AN-TRI-PHONY

I get tired of the same old house and the same four walls, I grow weary of familiar halls and of plodding down known stairs. I'd like to change my quarters now and then. I like to change my aspect and my clothes.

And feel foreign to myself and hard for my friends to recognize. But if you will inquire for my soul you will find it always at the same address.

—Robert J. Roe, in "The Bookman."

Mr. Roe has nothing on me. I'm tired of this apartment And the same old furniture and the same old faces in the elevator. I'd like to change my quarters and my telephone number. So that strangers wouldn't be asking me all day long, "Is this Milgrims?" And, believe me, if my soul were the only thing to be moved I'd have a new address tomorrow.

—Baird Leonard, in "Morning Telegraph."

Those two are six laps behind me when it comes to being tired of things. I'm tired of hospital walls, halls and ceilings, fracture-boards, plaster-

JOYS AND GLOOMS OF B'WAY

Murray Hulbert was talking. Murray is president of the Board of Aldermen, Mayor of New York when Mayor Hylan is away, "regular fellow," and knows more people in theatricals than any other man in politics.

"I've always had an idea for the movies," said Mr. Hulbert, "which looks so good to me that I can't understand why the big producers don't do it. I come from a small town of 4,000 population where a real show never appears. Why not film Broadway stage successes, while they are still running, with the original casts and send them through the country to the small towns? It seems to me it would be tremendously popular."

Mr. Hulbert fails to consider that a film version, for example, of "The Circle," a Broadway success, with John Drew and all the other stars, would bore a small town audience to death. They would demand a well made picture of any kind with stars they have learned to know. The plan is used to a slight extent. Several companies make one reel a week showing bits of stage hits and the private lives of the stage stars, which should be even more popular than they are. They need only proper exploitation on the part of the theatre man to make them a real drawing card.

Eddie Dowling, Irishman, broke into society last Saturday. As guest of Mr. and Mrs. Hulbert he attended a social function where practically all of the other guests were the "younger set" in society, debutantes and college boys for the most part. He was introduced to one of the chaperones, a lady whose name means much socially. In the course of the conversation Eddie, in his blunt intentionally devoid of finesse speech told the lady what he thought of the young men at the party.

"They're all useless to themselves and posterity," said Eddie. "They do no good in the world. The other week a few chorus girls got together and raised \$4,000 for another chorus girl sick in Saranac. None of these people could ever raise \$4. Every Sunday night I play a benefit for some charitable cause, and so does everyone else in show business when asked. What do these people do? Nothing. I'm surprised at you or anyone else wasting time on them when you might be doing something worth while in life." And the lady took it, liked it, and agreed with Eddie.

Later, at supper, Eddie had a problem on his hands. "Every Saturday night," he told Murray Hulbert, "in our little suite at the Astor my wife, Rae Dooley, cooks pork and beans over a little electric stove so you can smell it all over the hotel. Now if I eat this ice cream I can't do justice to the pork and beans. But I'd better wait for if I don't eat her beans Rae will crown me with a frying pan." Eddie will leave for Europe early in July for a vacation, and on his return will send "Sally, Irene and Mary" on tour. Tarassoff, famous dance instructor, calls Louise Brown of "Sally, Irene and Mary," "the American Pavlova."

It looks as if two chorus girls, Hazel Webb of the "Follies" and Babe Stanton of "The Gingham Girl," are set for pictures. C. C. Burr, who produces comedies at his Glendale studios, is arranging for both to become screen comedienettes when their present shows close. The two have been making their pals in theatricals laugh for years, and now they'll have the chance to cash in on their comic ability.

The entertainment season on Long Island is about to open. Allan Dwan is looking for a country home for the summer. Anyone who has ever been to one of Allan's parties will be interested in knowing where to spend their week-ends this season. Allan is sometimes the victim of his own popularity. On several occasions last year his home contained so many guests he had to sleep in the garage. And a picture director too, "Souls for Sale" overlooked that one.

Genevieve Tobin seems an ideal star for pictures, yet has never appeared on the screen. She is negotiating with Fox and Paramount for a contract, but is waiting to get the right terms and conditions. The Fox organization recently sent a staff of electricians, camera men, and directors to the Little Theatre and filmed her in scenes in "Polly Preferred," which it is said, increased their interest in the little star. Miss Tobin is ambitious to do the play on the screen.

Harry Reichenbach, press agent extraordinary, who promoted one of the season's prize flops, "The Queen of Sin," claims he has sold out his interest in "Blendarmor," a sort of cream which acts as a reducer, and has a new one. It's a shaving brush, which costs one-sixteenth of a cent to make. Harry claims he has already secured enough orders from the Putnam company and the Statler Hotels to start a factory on Long Island. Harry brought the sky writing aviator to America, and his theatrical plans include the importation next fall of the Swedish ballet which ran 28 weeks in the Folies Marigny in Paris. Harry says the Swedes will offer an evening's entertainment which will make Gest's "Chauve Souris" look like a lot of amateurs. As is always the case with Harry, he is permitting someone else to invest cash against his brains. He can't lose.

Motion picture producers are constantly looking for "new faces" on the screen, yet make no efforts to get them. The public is tired of most of the old stars and wants new ones. Yet the producers fail to give an adequate chance to even the prospective stars they do see. Some time ago a prominent producer had a few scouts looking for pretty girls with brains and gave them screen tests. Not one in ten would do, but the test did not do them justice. The studio manager for a big western company came east recently and said that he was looking for 10 girls who combined brains and beauty to take to the Coast with him under contract, as most of the girls on the Coast were too careless and lacking in ambition to become star material. He didn't find one. An example of how easy it is to create a new star is shown in the case of Eleanor Boardman, a big hit as the lead in "Souls for Sale." She walked into the lot as an extra, and was picked, and made good in the star part. There are scores of others who could do the same under similar conditions, if they also had beauty and brains, a combination the stage looked for before there was a screen.

It is understood that Chicorrito, Spain's greatest pleader, hero of the bull ring, is in New York incognito, and will soon be launched as the star of a "Spanish Fiesta" in Madison Square Garden, and later as a picture star. Chicorrito, is over 40, but a magnificent physical specimen, weighing over 200 pounds. Those who have met him claim he'll make a great screen hero, with his actual accomplishments in the bull ring to lend color to his work. He has been wounded 17 times.

Gallagher and Shean are going to appear as Frenchmen when they join George White's new show—which will be after they settle their affairs with Ziegfeld.

of-paris and spinach;
I'd like to ride on any elevator again and have a telephone number old or new.
And if I never wear a flannel nightgown again it will be four years too soon.
I'm not worrying about my soul, but when I'm able to move my feet I'm going to have a new address every day.

—Nellie Revell, in "The Red."

Didn't I have a grouch last week? I had to do it, just to prove to the world that I'm not that correctly-despised thing, a Pollyanna. I'm sorry now, because my creed is never to knock, always boost, but all the same I'm glad I got that off my chest.

STOCKS

(Continued from page 16)
nard, Flora Gada. Thomas Coffin Cook, director.

With the presentation of "Her Temporary Husband" this week the Poli Players at the Hyperion in New Haven, Conn., will close their 34 weeks' season. Many of the players will become members of Poli stocks in Springfield and Worcester, Mass., and Hartford, Conn., this summer.

The Kehrleins of Fresno have acquired the White theatre in Fresno, Cal., for the summer. This house plays Orpheum vaudeville in season. When Kehrleins took over the house it was upon the understanding, according to report, that they would use it to play pictures. This stipulation was not contained in the lease, however, and they now announce they will use it for musical comedy stock.

The Princess Players, after 41 weeks of dramatic stock at the Howland, Pontiac, Mich., close May 6, and the summer policy of the house will be musical comedy. It is a record stock run for a city the size of Pontiac.

A woman dramatic agent who has been in the business but a short while is attempting to sell an interest in her office. A stock manager was offered a half interest for \$1,000. While considering the offer he was informed the same proposition had been made to an actor for \$750.

The stock policy at the Crescent, Brooklyn, which followed a season of Shubert vaudeville units in the house, has caught on in the section. Henry Duffy will follow the current engagement of "The Demi-Virgin" for two weeks, with "The Gold Diggers" for four weeks. Business picked up immediately the house switched from the Shubert units to stock.

M. J. Ryan and Gertrude Dion McGill, proprietors of the Ryma Stock Co., are recruiting a company to travel over a circuit of 12 towns, with a repertoire from the stock libraries. The company will open May 7th in Provincetown, Mass.

The Adolph Winninger stock will remain out until June 3 when it closes at Oshkosh, Wis. The Frank Winninger how ends its season at Waukesha, Wis., April 28. The John Winninger company closed Sunday at Winona, Minn.

Charles Cahill Wilson and Ione Magrane, leading man and woman of Loew's Alhambra stock, Brooklyn, have left the company. Eveta Nudson will play the lead in "Lawful Larceny," opening April 30.

Corse Payton will return to Brooklyn, N. Y., to play stock in the Liberty, a Brownsville section house. The Payton company opens May 7, the house having terminated its Yiddish stock policy.

Lorraine Bernard will leave the Blaney stock at the Fifth Avenue, Brooklyn, to join the Keith company at the Alhambra, New York, May 7. Miss Bernard is the only member of last season's Alhambra company to be re-engaged.

Eleanor Brent of several stocks in the east has recovered from her recent serious illness in Des Moines. She will remain in the west, being engaged to marry a wealthy Des Moines man.

C. W. Secrest and Rose McDonald, who recently left the Alhambra company, Brooklyn, have entered vaudeville in a skit entitled "The Beehive."

Arthur Vinton states he has retired from the stage to open a dance and dining place on the south side, Kansas City. He was formerly leading man with the Drama Players in stock here.

The Lyceum, Memphis, is considering dramatic stock for the summer instead of musical stock as in previous summer seasons.

The opening of the Joe Payton stock at the Lyceum, Elmira, N. Y., has been postponed from April 30 until May 14.

Frank E. Camp, with the Orpheum Players, Duluth, will leave for the east, and Carl Jackson will take his place.

The Jessie Bonstelle stock opens May 7 at the Harlem O. H., New York.

"LIGHTNIN'" IN COURT

(Continued from page 13)

former soldier addicted to drink, who always appeared more or less under the influence of drink, kindly in disposition with a certain native shrewdness, who was lazy, hated work, moved and spoke with exaggerated slowness, told humorous and exaggerated stories manifestly false, of which he was the hero. Among other characters was this man's wife who objected to his drink, tried with little success to make him work, herself supported the family by her work keeping a hotel, threatened to turn him out if he did not change his ways, scolded him and tried to keep the hero and heroine apart. The heroine and ingenue lived at the hotel kept by said Mrs. Hay under their protection and was called their adopted daughter. The scenes of the play were in a cabin in a mining district and a hotel both in Nevada.

2. Prior to July 24, 1894, all rights in said play and in the production thereof were duly assigned and transferred for a valuable and sufficient consideration by said Marble to Cora Van Tassel and William B. Beebe, and said Cora Van Tassel produced said play playing the part of said heroine of ingenue with the consent of said author.

3. On or about July 24, 1894, the said Cora Van Tassel duly assigned the manuscript of said play and the right to copyright and produce the said play and all rights therein to one William B. Beebe, a citizen of the United States. On or about July 31, 1896, the said William B. Beebe duly assigned to your orator the manuscript, the right to copyright the same and all rights therein. Upon information and belief that on or about the 17th day of September, 1896, the said Cora Van Tassel delivered for valuable consideration to one Charles Cummings the copy of said play which she had received from the said Scott Marble, the same being the only copy thereof in existence and the one which was described by said Marble and said Cora and said Cummings as the manuscript thereof. The word "manuscript" being the technical term in theatrical phraseology for the original copy of the play. According to the customs of theatrical managers and authors and the theatrical profession such a copy represents the ownership thereof and by its delivery transfers the title thereto.

On or about July 30, 1896, said Cummings delivered said manuscript to your orator and for a valuable consideration assigned to your orator all the rights of said Cummings in said play.

4. Said play of "Tennessee's Pardner" has never been published nor printed nor offered for sale. The said play was duly copyrighted by your orator in his own name on or about August 24, 1915. On said August 24, 1915, your orator duly deposited in the office of the register of copyrights at the City of Washington and District of Columbia a copy of said play and also a copy of the title thereof namely "Tennessee's Pardner" by Scott Marble of the United States.

5. One Frank Bacon, was employed by a licensee of complainant to perform the part of Geewilliker Hay in said play during the year 1901. Upon information and belief that previously thereto said Bacon played said part with Cora Van Tassel.

6. Subsequently thereto said Bacon wrote or caused to be written and produced a dramatic composition consisting of a short vaudeville sketch by the name of "Truthful James." The leading part and character in this was similar to and copied from the said character of Geewilliker Hay and performed with the same business and byplay and acted in a similar manner. Said part was taken and played by said Bacon. The said Frank Bacon conceded that he had no right to produce said vaudeville sketch without the consent of your orator and he paid your orator royalties for such production.

7. Subsequently in and about the year 1918 the defendants Smith and Golden entered into a combination with said Bacon to produce the said character and other characters and incidents of said "Tennessee's Pardner" in a more elaborate production. The result was the production by the defendants Smith and Golden and said Bacon in the year 1919 and continuously thereafter of a play called "Lightnin'" in which said Bacon performed the principal part entitled "Lightnin'" with great success throughout the United States. The said "Lightnin'" in said last named play is otherwise called "Bill Jones." He is a former soldier addicted to drink,

who always appears more or less under the influence of drink, kindly in disposition with a certain native shrewdness, lazy and hating work, moving and speaking with exaggerated slowness, telling humorous and exaggerated stories, manifestly false, of which he is the hero. He is the same as Geewilliker Hay. He has the same character. He acts in the same manner. His by-play is the same. He walks and talks with the same exaggerated slowness. He tells stories in the same manner. He is made up in the same manner and wears a similar costume. Some of the incidents in which he takes part and much of his business on the stage are the same as those in "Tennessee's Pardner," amongst others a scene where he tries to hide from his wife a bottle of whiskey. Other characters in "Lightnin'" are this man's wife, who objects to his drinking, supports the family by her work, tries with little success to make him work, threatens to turn him out if he does not change his ways, scolds him and tries to keep the hero and heroine apart. The heroine and ingenue of this play live at the hotel kept by "Lightnin'" wife under their protection and is called their adopted daughter. All but one of the scenes of this play are in a cabin in a lumber district and in a hotel, both in Nevada, the hotel, however, partly crossing the line of California. The said characters, the business and by-play, costume and some of the language used by said "Lightnin'", the said incidents and the conspicuous features of said play of "Lightnin'" were copied from said play "Tennessee's Pardner." Since said combination was formed the said Bacon has admitted to your orator and others upon several occasions that said vaudeville sketch "Truthful James" was copied in whole or in part from said "Tennessee's Pardner"; that said play "Lightnin'" was an amplification of said vaudeville sketch and that said character "Lightnin'" in said play of that name was the same character as Geewilliker Hay in "Tennessee's Pardner."

8. By the production of said play "Lightnin'" the said defendants have made large profits exceeding \$200,000. By the production of said play "Lightnin'" and the performance of the character Geewilliker Hay, under the name of Bill Jones or "Lightnin'" said defendants have damaged and injured the orator's rights in said "Tennessee's Pardner" and have prevented the successful production thereof, and have prevented the production of any play in which said Geewilliker Hay under the same or any other name is a character.

Several managers of theatres have refused to produce a play under a different name from "Tennessee's Pardner" and from "Lightnin'" which contained the character of Geewilliker Hay under another name who used similar language and performed in incidents similar to those in "Tennessee's Pardner" and have stated as a reason for such refusal, that said character, if played, would be an infringement of the rights of the owners of "Lightnin'" and moreover because of its similarity to "Lightnin'" would probably not be successful in producing pecuniary returns.

9. On or about Nov. 19, 1922, the said Bacon died, leaving his last will and testament wherein he appointed as his executors certain citizens of the State of California who are not subject to the jurisdiction of this Honorable Court. Said Bacon was a resident of California at the time of his death. No letters testamentary or of administration of or upon his estate have been issued by or from any Court in the State of New York.

10. Since the death of said Bacon the defendants have continued the production of said play called "Lightnin'" and have caused the character of "Lightnin'" to be played in the same manner and in the same costume and with the same business and byplay which were used by said Bacon in the performance of said part. Said part called "Lightnin'" has been performed since the death of said Bacon by one Percy Pollock who, upon information and belief, formerly played the part of Geewilliker Hay in "Tennessee's Pardner" in a stock company in New Orleans.

11. All this has been done by the said defendants without the consent and against the protest of your orator and without the payment to your orator of any royalties or other compensation. The consequent damage to your orator is in excess of \$100,000.

12. The said defendants threaten and are about to sell the right to produce said play of "Lightnin'" with said character "Lightnin'" played

as aforesaid in moving pictures and they have begun negotiations for such a sale. In consideration whereof, in as much as your orator is without adequate remedy at common law your orator prays this Honorable Court to issue its writ of subpoena in due form of law directed to the said Winchell H. Smith and John Golden, commanding them and each of them at a certain day and under a certain penalty to be therein specified to appear before this Honorable Court and answer all singular the matters and things hereinbefore set forth and complained of; but not under that, and answer under oath being expressly waived, and your orator prays that defendants may be restrained by injunction preliminary until the final hearing and perpetual thereafter from the further performance of the said play in which the said character described by them as "Lightnin'" and described in "Tennessee's Pardner" as Geewilliker Hay plays any part and from the sale and the license of the moving picture rights of said play or any similar play and from producing any of said incidents and characters as a moving picture. And that said defendants and each of them be decreed to account for and to pay to your orator for all profits which they and which any one or more of them have derived from the production of the said play "Lightnin'." And to pay to your orator the further sum of \$100,000 damages in addition to said profits and that your orator may have such other and further relief in the premises as may be just including costs.

BROADWAY STORY

(Continued from page 15)

until late June. Business of the Ziegfeld show is better than \$33,000 weekly. The "Music Box" remains second to the musical leader, and last week grossed \$24,400, although now playing at \$4 top. "Little Nellie Kelly" holds up excellently with \$22,000 the normal gain.

The hit among the other musicals is "Wildflower," which climbed to \$18,500 at the Casino last week, when most attractions were dropping. The piece has risen steadily from the \$14,000 mark, and at its \$25.00 scale is now counted one of the most successful offerings on the list.

"Rain," "The Fool," "Merton of the Movies," "Seventh Heaven," "Polly Preferred" and "So This Is London" continue to top the dramatic list. The latter show has been off a bit lately, but still making big money.

"Zander the Great" is the new contender among the non-musicals. It drew \$12,500 for its second week at the Empire. "Able's Irish Rose" with \$12,000 is maintaining its remarkable gain at the Republic.

Withdrawals and switches at the end of this week equal those of last. "Clinders" will stop at the Dresden, the new roof (Amsterdam) house probably going dark until fall. "Anathema" will be withdrawn from the 48th Street, and "The Inspector General" (also from the Yiddish) will be offered for one week at that house. It will be followed by "The Rivals" and "Neil of Old Drury." "The Gingham Girl" will move to the Central from the Earl Carroll, which will get "My Aunt from Ypsanti" (reported having been done here some years ago unsuccessfully under another title). "The Wasp" will move from the Morosco to the Selwyn, succeeding "Within Four Walls," the Morosco getting a new show called "Pride." The Punch and Judy will relight for the nth time Monday with "The Apache," while Johnson's gets the Russian grand opera company in "A Night of Love."

"Kiki" will end at the Belasco after one week more, with a run of 75 weeks to its credit. The show is closing strongly and nearly \$14,000 was claimed for it last week. "The Comedian" will replace "Kiki" at the Belasco, but the Lyceum will remain open, getting "The Mountebank." "The Exile" will either withdraw from the Cohan or find a new house at the end of next week also, "Barnum Was Right" moving from the Frazee to the Cohan.

This Saturday the circus season at Madison Square Garden ends and the Hippodrome goes dark.

The road company of the "Greenwich Village Follies" topped the subway circuit again last week, drawing \$18,400 at the Majestic, Brooklyn. At the Montauk "The Guilty One" went to about \$5,000, which was better than its average on Broadway. "The Masked Woman" got a little over \$5,500 at the Bronx opera house, and the Broad Street, Newark, registered the lowest takings of the season

last week, getting less than \$5,000 with "It Is the Law."

Cut Rates at High Mark
The cut rate market hit the high mark this week with 31 attractions, more than 50 per cent. of all the shows now playing on Broadway, which at this time number 57. In the advance buy agencies were 21 attractions the week not being a good one for them and they have been "dumping" into the cut rates almost every night.

None of the week's new attractions drew a buy, the agencies passing up the American National Theatre production "As You Like It."

The attraction held as buys are "Caroline" (Ambassador), "Kiki" (Belaasco), "Seventh Heaven" (Dooth), "Wildflower" (Casino), "Merton of the Movies" (Cort), "Clinders" (Dresden), "Rain" (Elliot), "Zander the Great" (Empire), "If Winter Comes" (Gaiety), "Jack and Jill" (Globe), "So This Is London" (Hudson), "Clinging Vine" (Knickerbocker), "Polly Preferred" (Littie), "The Comedian" (Lyceum), "Music Box Revue" (Music Box), "Ziegfeld Follies" (New Amsterdam), "The Old Soak" (Plymouth), "Mary the 3d" (39th Street), "The Fool" (Times Square), and "The Dancing Girl" (Winter Garden).

In the cut rates were "Wildflower" (Casino), "Sally, Irene and Mary" (Century), "Up She Goes" (Playhouse), "Caroline" (Ambassador), "Lady Butterflies" (Astor), "Go Go" (Daily's), "Elsie" (Vanderbilt), "Dancing Girl" (Winter Garden), "Clinging Vine" (Knickerbocker), "Laughing Lady" (Longacre), "Papa Joe" (Lyric), "Barnum Was Right" (Frazee), "You and I" (Belmont), "The Exile" (Cohan), "Mary the 3d" (39th Street), "The Enchanted Cottage" (Ritz), "The Love Habit" (Princess), "Uptown West" (Bijou), "Secrets" (Fulton), "The Adding Machine" (Comedy), "Whispering Wires" (Broadhurst), "Icebound" (Harris), "Anathema" (48th Street), "The Old Soak" (Plymouth), "The Wasp" (Morosco), "Morphia" (Eltinge), "The Cat and the Canary" (National), "Peer Gynt" (Shubert), "The Last Warning" (Klaw), "Within Four Walls" (Selwyn).

GOLDWYN EXCHANGE

(Continued from page 3)

much. In any event, if the conversion goes through and the dividend is voted on the reduced issue the stock ought to have a brisk move. There was nothing in the behavior of the stock on the tape this week to give a hint of the proposal, but a few men inside the film trade had heard of the proposal.

Voting Trust Agreement

The revision could be put through without a stockholders' vote, in the opinion of men familiar with such matters, who base their view on the voting trust agreement. This agreement, as set forth in the company's application for listing on the Stock exchange "provides that title to all shares of stock deposited shall be vested in the Voting Trustees, who shall, with respect to all stock deposited under the Agreement, be entitled to exercise all rights of stockholders of every kind and character, including the right to vote such stock and to take part in or consent in writing or otherwise to any corporate or stockholders' action; to authorize at any time any increase or increases of capital stock and/or authorize the classification of the existing stock and/or increase stock into preferred stock and common stock or other classes... and to do or perform any other act or thing which the stockholders of the Corporation are now or may hereafter be entitled to do or perform."

The application further sets forth that its notes amounting to \$1,437,000, held by the Chase National Bank, had by agreement been converted into voting trust certificates at the rate of \$6.25 a share, and since that fact became public knowledge the stock has stood relatively close to that figure. It stood at \$6 flat yesterday (Wednesday).

Famous Players

Famous Players get into new low ground Monday at \$14. The only thing that could explain this dip was the opening of the Federal Trade Commission's investigation of the company. In the film trade the authorities affect to regard the proceeding lightly, but so sensitive is the speculative market that the mere beginning of the trial had its effect. It might have been inspired by a bear desire to "feel out" sentiment on the subject. Almost any development of this kind can be made into bear ammunition and generally has some effect. Everything just now seems to be against an advance in Famous. There is the inquiry and the newly introduced Lynch holdings acts to discourage bullish sentiment. It is generally believed that at the first

signs that the Federal investigation has lost its sting something in the way of a forward move will take place, and the climb will start that ultimately is expected to carry the issue past its old top at 107.

Loew Dividend Talk

For the first time this week rumblings began to be heard concerning the probable action of the Loew directorate on the June rate, and a feeling manifested itself that the payment would be passed again. It was all very well to attribute the stock's break below the established bottom of 19 by the statement that speculative buyers were disappointed over the failure of the Pacific coast theatre sale. There seems to be no doubt that that was true. This week defenders of Loew even went so far as to identify the sellers of about 2,000 shares of Loew as clients of Loughmeh & Minton, whose Hotel Astor branch, and also identify the buyers of the block as Danforth & Co., which is represented on the Loew directorate.

That explained the break through 19, but if the sale was done and the stock taken up promptly by interests near the company, there should have been an immediate rally. The failure of the stock to recover this week, therefore, was taken as an indication that an actual move was on to discount another passed dividend in June. This throws the expectation of constructive action over into October, the next dividend period. If there is any forecast in the behavior of Loew, which has stood between 18½ and 19½ for a week back.

Triangle Statement

Triangle's financial statement was out this week. It shows all the old debts of the Aitken regime cleared away under the management of P. L. Waters and an actual cash balance in the treasury of \$30,619. Of course the favorable aspect of this situation is spoiled by the fact that Triangle has lost its appeal from a judgment of \$39,000 secured by the Kessel people, which becomes a subject for negotiation or payment in full. While this development is discouraging, it in no way affects the remarkable achievement of the present management, which has salvaged what was regarded as a hopeless wreck, paying off more than \$2,500,000 in old debts. The Kessel claim came into being before Waters took charge, and he inherited it together with other undesirable things.

Griffith continued its slow improvement, getting up to 47. Technicolor did not come out.

The summary of transactions April 19 to 25 inclusive:

STOCK EXCHANGE				
Thursday—	Sales	High	Low	Last
Fam. Play-L...	1,400	88½	87½	87½
Goldwyn.....	6,600	61½	60½	60½
Loew, Inc.....	900	18½	18½	18½
Orpheum.....	800	19½	19½	19½
Friday—				
Fam. Play-L...	1,700	87½	86½	86½
Goldwyn.....	1,300	60½	60½	60½
Loew, Inc.....	700	18½	18½	18½
Orpheum.....	1,000	19½	19½	19½
Saturday—				
Fam. Play-L...	1,100	86½	86½	86½
Lo. p. d.....	100	94	94	94
Goldwyn.....	1,300	60½	60½	60½
Loew, Inc.....	200	18½	18½	18½
Orpheum.....	500	19½	19½	19½
Monday—				
Fam. Play-L...	3,000	84½	84½	84½
Lo. p. d.....	100	94½	94½	94½
Goldwyn.....	800	60½	60½	60½
Loew, Inc.....	500	18½	18½	18½
Orpheum.....	700	19½	19½	19½
Tuesday—				
Fam. Play-L...	2,600	85½	85½	85½
Goldwyn.....	3,800	60½	60½	60½
Loew, Inc.....	2,000	18½	18½	18½
Orpheum.....	1,000	19½	19½	19½
Wednesday—				
Fam. Play-L...	1,200	86½	86½	86½
Lo. p. d.....	100	95	95	95
Goldwyn.....	1,800	60½	60½	60½
Loew, Inc.....	800	18½	18½	18½
Orpheum.....	1,500	19½	19½	19½

THE CURB

Thursday—	Sales	High	Low	Last
Griffith.....	400	4½	4½	4½
Saturday—				
Griffith.....	300	4½	4½	4½
Monday—				
Triangle.....	1,000	24	24	24
Tuesday—				
Griffith.....	200	5	5	5
Triangle.....	1,000	34	34	34
Wednesday—				
Triangle.....	1,000	34	34	34

* Quoted cents a share.

A Columbus daily reported Walter P. Mayer, who described himself as an actor, had been held up and robbed of \$75 as he was leaving Keith's Theatre Columbus Friday night. Frank Van Hoven, who confirms Mayer was robbed, says Mayer is his valet and the \$75 was Van Hoven's.

Low Preston, who has been managing the Hill Theatre in Newark, will leave for Europe the third week in June on a vacation.

The Lopez band will headline the Brighton's (Beach) opening bill for the summer, May 14.

The Patchogue Theatre, Patchogue, Long Island, erected by Mike Glynn, opens May 23 with a vaudeville and road show policy.

FEDERAL TRADE INQUIRY

(Continued from page 19).

at the same time. Hodkinson based this view on his experience with the General Film Co.

While Zukor was in California Lichtman wired him for a conference. Zukor agreed to meet Lichtman in Chicago on the way back, but Lichtman said he wanted to see Zukor alone and not while he was accompanied by Samuel Goldwyn (now Goldwyn). For this reason the appointment was made for New York.

Seek Majority Vote

Zukor, Abrams, Greene and Lichtman then held a conference at Zukor's house on Riverside drive lasting most of an afternoon in April, 1916, at which the whole tangle was canvassed, and Abrams agreed to approach as many directors as necessary to get a majority that would vote Hodkinson out of the board. Subsequently, about 10 days later, this was accomplished, Abrams voting with Steele and Sherry for a majority. From that on the consolidation of Paramount and its three producing units progressed rapidly, Lichtman said.

Lichtman said one of the first moves of Zukor was to acquire an interest in Progressive (later Paramount). A number of territorial operators headed by Hodkinson had been brought together and it was proposed that they contribute \$250,000 cash to the formation of a distributing machine, Famous Players Film Co. contributing a like sum, made up of credits in the form of pictures to be delivered. This scheme was called off because the territorial men did not like the idea of producer control, and Paramount was formed as a substitute.

The Zukor idea in engaging in distribution grew out of the difficulty of gauging picture values before the pictures had been presented to the public. A producer-distributor combination could handle releases on a contingent basis, so that returns to the producer would be commensurate with popular value and the consequent profit and thus the successful producer would be able to finance bigger and better pictures in a growing degree as he made good releases. It was on this conflict of ideas that Zukor and Hodkinson locked horns. Subsequently, when the proposition came up to merge the producing units with Paramount, Lasky was in accord with Famous Players and Mr. Zukor.

Interstate Trade

Getting down to a line of examination calculated to establish the interstate nature of the company's business, Lichtman testified to certain practices during his activity as Paramount sales manager. The interstate Commerce Commission has established rules for the shipping of films in a specific kind of metal containers and Famous Players bought and paid for such approved containers. Films were shipped by parcel post. The company hired traveling salesmen to solicit business from exhibitors, all working from the branch offices. It was the custom to make contracts with exhibitors in triplicate. One copy was sent by mail to the home office in New York for approval. The branch retained two copies and one was returned to the exhibitor. The procedure in the case of the Atlanta exchange, for example, was gone into in detail to show the interstate procedure.

Finally Mr. Lichtman was asked to identify the prospectus gotten up by the Famous Players advertising and publicity department in connection with the flotation of the \$10,000,000 issue of preferred stock, portions of which were read into the record designed to indicate the scope of the company's operations and the interstate character of its business. This reading occupied a large part of yesterday afternoon's session.

Monday Session

The inquiry got under way Monday, when all the respondents declared themselves ready to proceed. By consent they appointed Robert T. Swain partner in Cravath Henderson, Leffingwell & DeGersdorff, counsel for Adolph Zukor and Jesse L. Lasky, as their spokesman. The same firm represents Kuhn, Loeb & Co. and Otto H. Kahn.

Mr. Fuller started briskly by calling W. W. Hodkinson to testify. He outlined his position in the trade as to his present status as an independent distributor and as the former president of Paramount when it was only a distributing company, before the merger of the exchange system and Famous Players. He said also he was with the General Film Co., predecessor of Famous

Players as the leading concern of the industry.

What Mr. Fuller wanted from him developed later in the afternoon. Hodkinson brought a list of all the pictures released by his company during the year from Sept. 1, 1922, to date, which in his opinion were of a quality to merit exhibition in a first class first run theatre on Broadway and excluding all features which he did not think measured up to that grade. Hodkinson had previously testified that there were only five first class run theatres in New York—Capitol, Strand, Rivoli, Rialto and Criterion—owned or controlled respectively by Goldwyn, First National and Famous Players.

It here became apparent that the Commission's counsel wanted to show that although these pictures deserved first run they had been blocked from that desirable privilege because of the producer-distributor ownership of the principal Broadway houses. However, adjournment was taken before he had got to that point.

Earlier in the afternoon Mr. Hodkinson went through an examination as to the early history of Paramount covering the time of his presidency, which ended in 1916. He had prepared, at the suggestion of Mr. Fuller, two charts, one showing the territory covered by each of the five franchise holders of Paramount and another chart covering the lineup of the producers, three in number, whose product was handled by the Paramount chain.

Accompanied by a mild barrage of objections, most of which were overruled by Examiner Alvord, Mr. Hodkinson went into certain conversations he had had with Adolph Zukor, head of the Famous Players producing unit, relative to the merging of the three producing companies allied with Paramount and the distributing end of the arrangement.

As he pictured it Hodkinson was opposed to the consolidation, while Zukor favored a single organization covering both the producing and distribution ends, and later they were opposed to each other on the proposition of making it a three-cornered merger, taking in also theatre ownership. Hodkinson was anxious to get on the record his reasons for opposing producer-distributor combinations, although counsel for the respondents objected repeatedly and several times to effect.

The witness' idea, based on his experience with Paramount and with the General Film Co., was that such combinations of the producer and the distributor elements were against the progress of the industry. Progress was best served by having producers compete through separate distributors, he said. It required large capital and mass production to support a distributing chain, and a producer-dominated situation brought many difficulties. He stated his experience with the General Film demonstrated that quality suffered when producers had their own releasing agency and could impose their own ideas of values upon the exhibitor instead of having to compete for a market through a concern in the distribution business exclusively. He said that situation was true then and is still true and he could prove it from facts in his possession. The last phrase was ordered stricken from the record.

There was some testimony covering conversations with Zukor over the proposition of entering the exhibiting business and they made a trip to Buffalo to talk with bankers and with the late Mitchell Mark to take up that proposition. Lamberg & Talman were the bankers. No details of the conference came out.

Much of the examination bore on the effect of a first run on Broadway on the attitude of exhibitors throughout the country toward a given picture. The witness testified that a run of a week or more at one of the first class houses had a very great effect on the views of exhibitors toward a picture.

As to the production line up during his presidency, Mr. Hodkinson said there were three main units, the Famous Players in New York and the Lasky and Bosworth interests on the Coast. Samuel Goldwyn was allied with Lasky. Bosworth had two "subsidiaries," in the Palace Co. and the Morosco concern, while Famous Players had "subsidiaries" in the Mary Pickford, Marguerite Clark and Henry W. Savage companies. Counsel for the respondents objected to the use of the word "subsidiaries" and the witness withdrew the legal term, declaring that the producers "had some

arrangement" with the smaller organizations mentioned.

There were five principal territorial distributing franchises, such as those of Abram in Boston, Warren in New England, Sherry in New York and Steele in Pittsburgh, and the rest of the country was under sub-franchise to the nearest principal territory such as the Lynch control of the South. Throughout the session the respondents' attorneys objected to the use of the word "control."

As to the quota of each producer, he said 104 pictures were released by Paramount—36 made by Famous Players, 24 by Lasky, 20 by Bosworth and the remaining 24 were taken from various outside producers. This system was changed later to the extent that no more outside pictures were taken in and the 24 productions were distributed among the three principal producers. He described generally the formation of the Select Film Booking Agency to distribute specials such as "The Eternal City," which because of its length was outside of the contract between Lasky and Paramount. Another company was formed to handle Pickford pictures also and Artcraft was created to handle still another type of pictures.

The sum total of the day was that Mr. Fuller wanted to get at the fact that Famous Players controlled New York first runs and engaged in production, distribution and exhibiting, while the independents such as Hodkinson did not.

The sessions start at 10 and run until 5 o'clock with a two-hour recess at noon.

Tuesday Session

Mr. Hodkinson still on the stand. Continuing the discussion of placing independent features in first class first run houses, Hodkinson testified his picture "Down to the Sea in Ships" had been offered to all the Broadway houses and declined. It was running at the Cameo, a house that met all the requirements of a first class first run house except in two respects, it had not the capacity and it had not the established clientele necessary to establish that status in the degree possessed by the Rivoli, Rialto, Criterion, Capitol and Strand.

The Cameo seats only 530 and its status was damaged by the fact that makers of cheap pictures had many times in the past used the house to clear their pictures to the market and this had discouraged the upbuilding of a substantial clientele. This was in denial of the respondents' question whether the Cameo was not of about the same size as the Criterion (seating 650), which Hodkinson had described as a first class first run house.

In an effort to clarify this seeming contradiction Hodkinson went into a discussion of what constitutes a first class first run house. The factors entering into the classification are clientele established by a succession of good pictures, location, scale of prices and capacity. The Criterion had enjoyed a long series of high quality pictures which gave it standing while the same thing was not true of the Cameo. He admitted under questions by Mr. Swain that "Down to the Sea" was a good picture and its exhibition put the Cameo in the way of getting into the first class group.

Mr. Swain wanted to know if a producer, any producer, could not take any of a score of theatres around Times square and build it into a first class, first run house by supplying it with high quality pictures. Hodkinson's opinion was that he could, but in that case he would be "usurping the function of the exhibitor." Respondents' counsel insisted that "usurping" be stricken from the record.

There were numerous jocular passages between Mr. Swain and Mr. Hodkinson over "Down to the Sea" and its being characterized by the distributor and humorously conceded by the defense to be "the best picture in New York." There were also grins among the spectators when Mr. Swain asked the witness if he was familiar with the Arena, Times, Chalon and other houses on 8th and 9th avenues. Mr. Hodkinson had to confess he was not familiar with the theatres of that neighborhood.

The respondents were trying to show that the field of first class first runs was a wide open one; that anybody with the skill and ability could turn available theatres into establishments of that calibre. To this end he cited these houses: Arena, Sentinel, George M. Cohan, 14th Street, Central, Astor, Lyric, Broadway and Cosmopolitan, which has lately been taken over by the William Randolph Hearst interests for picture purposes.

FEDERAL TRADE HEARING PERSONNEL

It's an interesting group engaged in the little conference room of the Engineering Building on the Federal Trade Commission's investigation into charges of unfair business practices against Famous Players. So far the cast has been made up of:

E. C. ALFORD—Examiner for the Federal Trade Commission. Smooth shaven, heavy set but with a lean, keen face. Quiet, almost abstracted. Seems bored, but responds swiftly when appealed to for rulings, speaking in a voice that is extremely low but audible to the farthest corner.

W. H. FULLER—Chief counsel for the Commission. Tall, spare, rangy type. From Oklahoma. In the 50's. Draws a little. Intent in manner, picking words carefully but speaking with authority. Best type of western lawyer. Might have stepped out of Mark Twain. Face rugged and lined, breaking from time to time into an engaging quizzical grin. Looks like a bird with a kick in both mitts.

ROBERT T. SWAIN—New York corporation lawyer still in his 30's, but said to be second to Paul Cravath himself in that "Babe Ruth" of a law firm. So well dressed he doesn't look well dressed at all. Smooth, suave, friendly with witnesses and reporters and with a twist of humor all his own. Smooth shaven and handsome enough to be a picture star as he stands. Good eyes, blue, well modelled, straight nose and with a profile that would make a fortune on the screen. Talks for the whole legal battery of the defense with frequent counseling with Elek J. Ludvigh. Someone suggested to Ludvigh that Swain be signed for the screen.

more money? "You'd think so if you saw some of these movie guys spend it," answered one of the reporters.

ELEK J. LUDVIGH—Dark, portly business man and lawyer. Sits in the background and advises Swain. Calm person without bustle, but in possession of all the data and invaluable to the defense.

W. W. HODKINSON—Independent distributor. Intelligent, earnest, intense. A theorist rather than a practical business man. Has a bug for reducing all sorts of propositions to charts. His friends say his theories have handicapped him in his career, but he has positive ideas and is determined to follow them to their conclusion. A pioneer in the film business. Was exchange owner in Ogden before the General Film and later held important posts under the Patents Co., a concern that did the very things Famous is now charged with doing. Started with Progressive, first distributor in the trade, out of which Paramount grew.

HODKINSON'S CHART BIG

When W. W. Hodkinson took the stand in the Federal Trade investigation Mr. Fuller's first word was, "Mr. Hodkinson, I show you a chart or map made by you at our suggestion, purporting to picture —." A grin went around the room. Hodkinson has been a chart maniac for 20 years. It is related that after the General Film Co. bought out his exchange in Ogden and put him in charge of affairs in Salt Lake City he showed the home office under a succession of charts analyzing the situation in Denver, where exchange troubles were driving the officers of General coo-coo.

Hodkinson had ideas he was sure would cure the trouble and he was itching to take charge of it. Only the home office couldn't dope out the charted statistics. So they wired Hodkinson, "Lay off the long letters and come to New York to explain what's on your chart." Hodkinson came to town, appearing with a heavy handbag. "All right," said the general manager; "go to the hotel and freshen up and we'll go into it all."

"I've been to the hotel and I'm ready now," replied Hodkinson.

"What's the grip for?" the g. m. wanted to know.

"Oh, it holds my charts and tables."

Hodkinson spent the afternoon going over the charted curves and picture book statistics until the g. m. registered vertigo.

"It's marvelous," said the g. m., "but I blush to admit I can't get it all. You go back to Denver and take hold. I'll understand the pictures when you send us a trial balance."

Hodkinson took over the Denver exchange and in several months the local exhibitors were fit for murder. He went into the regulating business with a vengeance, specifying admission prices, extent of service and other details the exhibitors had formerly managed for themselves. So he left Denver.

In spite of this experience, however, old-timers in the exchange business declare Hodkinson is an able fellow. If gave expert service to General in Ogden and when the big distributor got into a jam with Turner & Dahnken on the coast, Hodkinson went on, took charge of the situation and won the admiration of the home office by his skill in a trying business situation.

PATENTS CO. AND COMPETITORS

A sample of General Film and Patents Co.'s attitude toward competitors is related with Adolph Zukor as the hero. Zukor had a picture starring Sarah Bernhardt which had won considerable notice. His line-up of stars and material commanded some attention, he thought, and he called at the Patents Co. offices to present his arguments for a franchise or license to make pictures for General Film release. H. N. Marvin, who had been one of the principal officials of Biograph before the pool, was vice-president of the Patents Co. and it was to him that Zukor wanted to address his plea. Zukor was ready to go into the licensed group on practically their own terms because at that time it was tough going for an outsider.

Zukor sent his card in to Marvin, so the story goes, and then waited four hours in the ante-room. At the end of that time he jammed on his hat, booted for the door and got inside the room, submitting his picture to the "magnates," who informed Zukor the business was well enough off, neither he nor his picture was wanted. Zukor thereupon is said to have made that bunch a speech they remember, telling them their own houses would play the picture and others he would turn out under his Famous Players (then a fancy) plan and that he (Zukor) intended to become just as big a force in the picture business as the "Big Six" believed themselves to be. The "Big Six" (six patentees combined as the Motion Patents Co., which with General Film) attempted the only trust moving pictures has ever had to deal with smiled indulgently as Zukor left the room. The infancy of the infant industry as it grew infantile under their direction is a never ending source of wonderment to those who are aware of it.

LOEW AND HODKINSON

Another story of Hodkinson is when he was president of Paramount in its earliest days. Hodkinson issued an order no Paramount feature could be shown to a five-cent admission, nothing under 10 cents. (Think of that! In those days!) Marcus Loew had opposition somewhere around and cut the scale to 5 cents. Hodkinson sent for Loew and asked him what he meant by showing a Paramount for 5 cents against orders. Loew asked Hodkinson what he meant by asking him that question, and inquired of Hodkinson who was paying for the Paramounts, Loew's or Paramount. The words flew until Loew asked Hodkinson if Paramount would cancel his contract if he persisted in playing Paramounts at the five-cent scale. Hodkinson answered it would, when Loew replied to consider the contract canceled as of that moment; to withhold the releases for the morrow (Thursday) and walked out of Paramount's office, cutting off \$400,000 yearly the Loew business was then worth to Paramount.

AUSTRALIA

By ERIC H. GORRICK

Sydney, March 21.
"Sally" grossing best business in town at Her Majesty's.
"The Claw" is finishing a good run at the Criterion. "French Leave" and "Madame Butterfly" next.

Williamson-Tait presented at the Royal March 17 "If Winter Comes," in four acts. It is doubtful if play will catch on here. The critics did not take any too kindly to it. The court scene in act three added a little life. The plot is practically the same as the book. Hutchinson's work may be a best seller as a book, but as a play it will not do for Australia. Magnificently staged and the company does well with the piece. The outstanding hit is Garry Marsh as Mark Sader. Alisa Grahame is splendid as Lady Tybar. Muriel Martin-Harvey was a little too "weezy" as Effie. Leslie Victor scored as Twynning. Rest of cast included George Harvey, Jane Saville, Sidney Sterling, George Blunt. Val Cuthbert produced.

Business at Tivoli big twice daily. Fashion Review opens. Act contains six girls who display latest fashions. Pleasing to women patrons only. Bradley and Hamilton, with Arthur Greenaway, got by with weak sketch. Three Scamps, songs, one of weakest acts ever seen at this house. Flopped badly. The Gladstons, strong men, three or four good tricks and still rest. Over big. Akabah Arabs, one of best mounted acts seen here. Riot. Cycling Brunettes, trick riding, over very big. Gus McNaughton and Jess Sweet, songs and talk, very big. Terspichore, from Paris, clever dancer. Success. Act presented along novel lines. Zelini, trick juggler, closed.

Business good at Fuller's. Mable and Mafie, songs, talk and dancing, ordinary. Bilton and Max, songs and talk, over. Canadian Mounties, skit, just over. Columbia Four, songs, hit. Colleone, wirewalker, big. Jim Gerald and Co. enter second half. Good tab.

Wirth's Circus began its 43d annual Sydney season March 3 at Hippodrome. Business to date big and should continue so for some time. The circus has come back with a few new acts and the old ones polished up for the metropolitan opening after a long season in the "sticks." Performing lions and bears set the show off to a good start.

Muldoon, clown, just fair. Performing elephants, clever act. Howards, mental act, wholly unsuited for circus. Arab horses followed and scored big (trained by J. W. Cooke, ring director). Flying Lloyds scored one of hits of show. Danny, clown, works hard to fair results. Evans and Perez, perch act, one of greatest type of acts to play Australia. Miss Polo scored with hurricane hurdle act.
Alfred Clarke, bareback rider, sensation. Cerato, juggler, fair. Five Whartons, very clever. Scored big. Belle Onra scored with trapeze work. The water fantasy closed. High dive from dome thrilled. Show will stay till well after Easter.
CLOVE—"The Old Homestead."
CRYSTAL PALACE—"Tess of the Storm Country."
LYCEUM—"Come On Over."

Melbourne

HER MAJESTY'S—"A Southern Maid."
ROYAL—"Woman to Woman," with Gertrude Elliott.
PRINCESS—"The O'Brien Girl."
GAIETY—"The Parish Priest."
KING'S—"Captain Applejack."
TIVOLI—"Southern Singers, Oswald Bemand, Two Vagabonds, Hector St. Clair, Les Eldons, Taylor and Summers."
HJOU—"Hyman Lenzner, Jim Wilkie in 'Hamlet.'"
GARDEN—"The Serenaders."
MAJESTIC—Filippini, Victor, Louis Bloy, George Dixon, Huley and Bent, Golda, Frank Andrews, Trixie Ireland, Delores, Les Revelos.
GRAND—Pictures.

Brisbane

ROYAL—Stock Co.
CREMORNE—Humphrey Bishop and Co.
EMPIRE—Angel Bros, Royal Hawaiiana, Babs Facey, Peter Brooks, Linden and Berridge, Con Moreini.
TIVOLI—"The Ghost Breaker."

NEW ZEALAND

Auckland

HIS MAJESTY'S—"Sentimental Bloke."
OPERA HOUSE—Andros, Jean Le Roi, Vaughan, Ruth Bucknall, Ward and Sherman Co.
PRINCESS—"Manslaughter."

Wellington

OPERA HOUSE—Digger Co.
HIS MAJESTY'S—Daisy Jerome, Potter and Hartwell, Edwards and Parkes, Mary Sterndale, Leyland, Hargison, Berrisford and Rennie, Hurl and Evans Revue.
QUEENS—"The Prisoner of Zenda."

Dunedin

HIS MAJESTY'S—Chautauqua.
PRINCESS—Apdale's Zoo, Elsa Prince of Wales—Allan Creighton, Les Kicks, Dalbenie, Pat and Paula Hansen, Nash and Anderson, Carlton Max, Les Malagas.
STRAND—"Tess of the Storm Country."

"The O'Brien Girl" is playing to capacity in Melbourne, one of the biggest hits ever produced in the southern city.

Gertrude Elliott has made a very big success in "Woman to Woman" at the Theatre Royal, Melbourne. The show first opened in Adelaide to break in. Williamson-Tait attraction.

Madame Meba is to make a farewell Australasian tour in grand opera this year. Ward and the Fullers will be interested.

Emelle Polini is to appear in "French Leave" at the Criterion. It will be preceded by a one-act play entitled "Madame Butterfly," by David Belasco. Miss Polini will be supported by Frank Harvey.

Robert Hommans, American producer, leaves by the Sonoma for America this week. Mr. Hommans produced "The First Year," "Benvenuto," "Parlor, Bedroom and Bath" and others for Williamson-Tait.

"The Old Homestead," with Theodore Roberts, is pulling remarkable business to the Globe. The feature is in for a long-run season.

Charles Ryder has been appointed in charge of Fuller's enlarged New theatre orchestra. In the old days all the Fullers had at the matinees was an organ, similar to those used in movie houses.

"Smith's Weekly," an Australian paper, very antagonistic towards productions handled by Williamson-Tait, came to light last week with a list of the shareholders in that firm. It made some nasty remarks about large parcels of shares being owned by typists, cashiers and house managers. The editor was at one time employed by Williamsons in the publicity department and was secretary to Hugh Ward on one of his trips abroad.

Melville and Stetson return to America this week. Act has been a big success on Fuller time, but disagreement with the Fullers caused act to cancel contract, stated Leon Melville.

Harry G. Musgrove arrived home last week.

Fullers opened the Grand opera house Easter Saturday with stock drama. Fullers lost this house some time ago through court action, but Hugh J. Ward was successful in securing a lease for three years from George Marlow and turned the house over to the Fullers. The G. O. H. will house attractions produced by Ward until a new theatre, the St. James, is ready.

PARIS

Paris, April 17.

After a run of nearly three years, with short interruptions during the summers, the amusing comic-drama, "Le Crime du Bouif" ("The Cobbler's Crime") was withdrawn from the Eldorado last week and replaced by a revival of "Le Mariage d'un Tartarin," by Lemon and Leglise, music by Goublier. A wide circulation of reduced price tickets has made the success of this Eldorado drama, which formerly gave a cafe concert show.

In June, 1921, the Theatre Albert I. was leased to a merchant named Perier, who engaged F. Gemier as director. It was understood Perier would find the funds up to 200,000 francs to cover expenses, and pay Gemier 1,000 francs a day for his services as well as a percentage on the profits. He also advanced him 10,000 francs. But at the last minute he declined to sign the contract presented by Gemier, contending it contained clauses of which he did not approve. A suit for 50,000 francs damages for rupture of verbal agreement was commenced, and in response the merchant Perier claimed a refund of the 10,000 francs advanced, even having Gemier's salary seized at the Cigale music hall, where the present director of the Odeon was then playing in a revue. The tribunal has now validated the seizure, condemning Gemier to refund the 10,000 francs.

Defrenne and Varna having successfully launched the new Palace (formerly Eden) with a revue, entitled "Toutes les Femmes," and a sub-title in English, "All Woman," a musical cabaret, Au Grillon, has presented a skit revue by Jean Rieux

STARRING ALICE LLOYD

In Traveling Revue, "The Surprising Show"—Singing and Acting

London, April 25.

Alice Lloyd is being starred here in a mammoth touring-revue by Fred Karno entitled "The Surprising Show." It is a new version of the ill-fated "Mayfair to Montmartre," produced last year at the Oxford by Chas. B. Cochran. The production was a most gorgeous one. Practically a new book has been written around the scenery and costumes.

Besides appearing on three different occasions, each time rendering a character song, Miss Lloyd goes right through the piece playing legitimate comedy bits in a manner that stamps her as an actress as well as a music hall performer. Her songs are of a low comedy type with a leaning toward those with which her late sister, Marie, gained fame. Somehow or other, Alice does not quite look the character, being altogether too pretty and wholesome.

"OH SHOCKING" REVUE

New Parisian Show Touches on Pious of Pilcer

Paris, April 25.

Another revue, entitled "Oh, Shocking," by C. Vautel, Daymond and Max Eddy, produced by R. Flateau at the Cigale, opened favorably April 21.

The piece apparently refers to the recent cry against the Harry Pilcer faun dance at the Palace. It was nicely received and compares with its predecessors.

The cast includes Baucot, Jullien Bever, Lucette Darbelle and Mile. Le Clair.

A skit relative to the English invading the Riviera is amusing, with Baucot. Some of the other sketches are risque.

A wildflower ballet is one of the features.

"MME. POMPADOUR"

Paris, April 25.

Charles Dillingham of New York has acquired, according to local report, the Viennese operetta "Madame Pompadour" for New York production. Leo Fall is the composer.

Arthur Hopkins, the American producer, was here and has gone to Vienna.

STURGIS PLAYWRIGHTING

London, April 25.

Frank Sturgis, known to New York as a song writer and poet is now an English playwright under the non de plume of David Burgess. Mr. Sturgis' wife is Willette Kershaw.

LAMBS' CLUB CABARET

London, April 25.

A new cabaret will be opened by Jack Haskell in the Longacre district. It is to be called the Lambs Club and will seat 250.

"El Retablo" in Spain

Madrid, April 12.

A short operatic work has just been completed by Manuel de Falla and privately performed at Seville (Spain) without costumes or scenery. The present title is "El Retablo de Maese Pedro." In one act, and it will first be publicly produced in Paris later in the season.

"The Children of Don" in Vienna

Vienna, April 14.

Josef Holbrooke's work "The Children of Don," produced in 1912 by Oscar Hammerstein, has been presented here at the Volksoper, the second musical house in Vienna, with Felix Weingartner conducting.

which is advertised in English as "All Men."

A summer revue, to be signed by Zepp and Henri Battaille will be produced at the Marigny, Champs Elysees, in June.

Diane Bell and Mars have signed with Dufrennes for the next revue at the Palace next winter. They will not appear, therefore, in London in July as anticipated.

The French version of "Mr. Beverley," the detective play, has been revived at the Odeon, with F. Gemier in the title role.

"Dede" will be seen at the Scala here, May 1, under the summer management of Cauvain. "La Bouche" goes to the Eldorado, opposite, also for a summer run.

Mary Ferik, of Springfield, Ill., who has been studying music in Vienna and is now in Paris, is abandoning her opera career and entering the French cloistered convent of Dominicans as a nun.

LONDON

(Continued from page 3)

but the big thing was invariably Bob Morris, who returns with him in the new venture.

Godfrey Tearle is busy with his arrangements for the occupancy of the Apollo, into which he should have moved shortly after Christmasha. He would have done so but that Phyllis Neilson Terry, with her new production, "A Roof and Four Walls," which has just reached 100 performances, has been determined to create a success, or rather the reputation of having created one with the piece. This has been made possible by the reduction of expenses among the principals, notably in those of Miss Neilson-Terry and her husband.

Sydney Blow has acquired the rights of the French farce, "Dis Qu'Ce Tol," or, as it will be known here, "Say You Did It." He will himself adapt the play for English presentation.

The Marchioness of Townsend is going into management. She is about to send out two provincial tours of her play, "The Fold." The first will open in September at Nottingham.

The rottenness of the business for many people here can be judged by the following advertisement in a leading theatrical paper: "A-I soprano and ditto comedian will give £10 for reliable engagement in well-known revue. Twelve years in profession, so mug-catchers be wary. Wire or write." The address is "Necessity" at an accommodation house.

Although Collins music hall has ceased to function as a vaudeville house and is now devoted to strong melodramas, it is still capable of barring the Finsbury Park Empire. It does this as a unit of the Gulliver circuit, and any Gulliver booked artist playing the Moss Empire. Finsbury house is liable to a fine of £40 and a week "out." This rather looks as though the Collins management intends to return to vaudeville one of these days when things brighten. Meanwhile the old music hall is doing business which it has not seen for years.

Bernard Dillon, the ex-jockey and widower of Marie Lloyd, appealed against conviction and a sentence of a month's hard labor for assaulting a woman, Blanche Myers, with whom he had been living for some months. It was stated she had left the country, and there being no evidence against the appeal, it was allowed and Dillon liberated.

Holworthy Hall, the American writer, is associated with another wealthy man who has taken a theatre in the Rue des Italiennes, Paris, and is about to spend big money converting it into a very modern music hall with a show designed to attract the crowd of American visitors in the summer. Maurice Chevalier has been engaged as the "star," and Dion Titherage has been commissioned to recruit a supporting company from London and will also stage the show. Titherage was brought in at the last moment by Sir Alfred Butt to try and whip the Empire revue, "The Rainbow," into shape.

The originality of London revue, whether produced by Britishers, Americans or Frenchmen, is becoming more marked by its unoriginality than ever. Much of the stuff in Jean Bedini's Covent Garden show, "You'd Be Surprised," is material well known to the London theatre-goer. The big Indian scene is from "The Bing Boys on Broadway," produced at the Alhambra several years ago; "The Park Policeman" has already been seen in another revue; the street scene with its cafe, etc., is from "Johnny Jones"; the Sheriff scene is identical in idea and business with Harry M. Vernon's sketch, "Savvy Silver City," and "The Broker's Man" episode was first seen here 15 years ago. All these things will be anything but new to Alhambra audiences when "You'd Be Surprised" moves there next Monday from Covent Garden. Even de Courville's big Versailles scene, with its stairway, fountains, etc., in the new Empire show, "The Rainbow," isn't a patch on the Versailles scene staged by Vernon at the Alhambra in "Johnny Jones." When all is said and done this managerial policy of persistently giving the public old material under new names is not conducive to great business and has probably much to do with the poor business which exists with some new shows.

There seems a likelihood of a small boom in religious plays—at any rate, in the provinces. Following on the production of "The Judgment of Pilate" at Portsmouth, H. A. Neilson will produce "The Lord of Death," which has been adapted from the French of Frances Kuyve by Louis N. Parker. Neilson has had somewhat of a varied career as a manager. In his early days he was what was called high-class repertory in the minor towns and smaller

seaside resorts. Later things improved and he got well in, ultimately becoming business manager for Sir Frank Benson. He now controls a Shakespearean company of his own.

"At Mrs. Beam's," the play of London boarding house life, has settled down at the Royalty, one of the West End houses which can do with a solid success, having been indifferent there since "The Optimists" played there. All appearances point to the new comedy being as great a success as "The Man Who Stayed at Home," the best patriotic play the war gave birth to.

In the old days a successful London play could remain in the suburbs and provinces for years and even then do useful service in small repertoire companies. It is said the filming of these is ruining their provincial chances, just as the cinema has ruined popular melodrama.

"The Judgment of Pilate," a play by a clergyman, Rev. Francis R. Barnett, will be produced shortly at Portsmouth by Murray Carrington. Founded on New Testament legend and reinforced by fiction, it has nothing to do with any Passion play, and the only biblical characters are Pontius Pilate, Claudia, his wife; Barabbas, who is known as Ishmael, a high priest, and the centurion. The play ends on a note of pure fiction with the fall from power and suicide of Pilate.

The Everyman (Hampstead) company is to go on tour, opening at the Alexandra Palace. The piece chosen is John Drinkwater's "Mary Stuart."

The marionettes, from the Teatro dei Piccoli are here to open at the Scala. The first production, with 500 figures, will be "The Sleeping Beauty," with libretto by Giau Bistolfi and music by Ottorino Respighi. The composer will conduct at the opening performance. The show is being run by an Italian-English syndicate, which will probably soon be tired of theatrical adventure—at any rate at the Scala.

J. H. Milburn, a veteran of the vaudeville stage, has died at the age of 79. In his youth he was apprenticed to glass making and helped prepare some of the material used in the erection of the Crystal Palace. Going on the stage, he made his first big success in America in 1870. After that he returned home and quickly became established as a star. His last appearance was at the Oxford some 12 years ago, after which he went to manage the Empire, Newport. His widow is a sister of Frank Allen.

The Reandean production of J. Hastings Turner's comedy, "The Ladies of the Field," will not take place for at least two months.

Several productions are announced for the provinces. "The Piccadilly Puritan," with Dorothy Minto and Langborne Burton, will be seen at Portsmouth, while at Eastbourne A. E. Matthews and George Tully will produce "Her Temporary Husband," the cast of which includes Edna Best, Dorothy Rundle, George Tully, and George Elton. There is no connection between the two titles.

After some months at the Folies Bergere, Paris, Billy Reeves has returned and will reopen the Alhambra in "The Right Key to Wrong Flat."

R. A. Roberts has been out of vaudeville bills for some time now, and his return with a two-act version of Harrison Ainsworth's "Jack Shepherd" should be doubly welcome. His best known sketch was "Dick Turpin," but he produced several others with success. Ainsworth was a contemporary and friend of Charles Dickens, and wrote his "Jack Shepherd" at the same time Dickens was writing "Oliver Twist." The friendship suffered considerably, however, when the sales for the bad boy story easily beat those of the little and unnatural angel.

Murray's Club is to have another shot at cabaret. The shows will be staged by Harry Day.

Trapezist Breaks Spine in Fall

Antwerp, April 12.

During the performance at the Scala here, while the three Aerob, gymnasts and trapeze act, occupied the stage, one of the trio, Roger Aizieu, French, age 23, fell to the ground, breaking his spine. He was transported to hospital in a critical condition.

Bessie McCoy-Davis in Lausanne

Paris, April 25.

Bessie McCoy-Davis has gone to Lausanne, Switzerland, for the summer.

Olympia's Circus Attractions

London, April 25.

Bertram Mills sails Saturday for the Mauretania to secure attractions for the forthcoming circus season at Olympia.

FOREIGN FILM REVIEWS

BLAZING AIR WAY TO INDIA

London, April 5.

In 1922 Captain Geoffrey Mallins, O. B. E., the man who made the photographic record of the German front and "shot" the worst fighting on the Somme, Captain Macmillan, M. C., and another officer set off from Croydon Aerodrome to circle the world by aeroplane. They only succeeded in blazing the way to India, where in the Bay of Bengal they had to come down with their fiery hydroplane.

For three days and three nights Mallins and Macmillan stuck to one of the floats of their machine—the other man had been taken ill and left them at Calcutta—until today they were taken off by a destroyer which had been searching for them. Before then they had been sighted by a boat commanded by a native skipper, who, however, sailed by. On being apprehended by the authorities this man said he understood that if the men on the float were dead he knew he would have to keep their widows and families; if alive, he would have to keep them. It is pleasant to note that this humanitarianism was deprived of his "ticket" as a sailing master. Having been rescued, both Mallins and Macmillan spent some time in a hospital and then returned. The hydroplane has never been discovered; the aeroplane on which their 10,000-mile journey was accomplished is in the University Museum of Begares, having been purchased by the faculty when put up for public auction at the Queen's theatre, Calcutta.

Toward the end of the summer Mallins and Macmillan will take up their circle of the world. Starting from Calcutta, they will make Vancouver via Japan; from there on to Winnipeg, New York and home. This portion of the journey Mallins looks upon as easy on account of civilization. He reckons the worst part of the trip will be over the Northern Pacific to Vancouver, but on the beginning of the journey he hopes to do 500 miles a day from Calcutta to Vancouver before meeting the rough stuff. For this second trip of the airmen a boat will be sent out previous to the flight and its crew will establish food and petrol dumps at a distance of 200 miles apart. These will be left in charge of armed men, who may be called for at any time. Such guards are necessary in order to protect the valuable stores from fur and seal poachers.

The actual time of flying from Croydon to Calcutta occupied 112 hours. Eight days were required to do one-third of the circle round the world.

The picture, which was shown to-day before members of the Royal family, distinguished soldiers, sailors and politicians, was remarkably interesting on account of its obvious sincerity and truth. While the simplicity of Mallins, who talked with it, and the sub-titles did much to convey the danger of the trip, the picture is by no means without humor even when things seem desperate and the most is made of every chance. Among the most remarkable views are those of Mount Vesuvius in erection with the machine skimming the lip of the crater, the different far-away outposts of empire with soldiers who do not look exactly like going on parade with every button bright, cloud mirage of mountains at 7,000 feet, Macmillan's take-off on a road in India almost too narrow to let the aeroplane's wings get past, and the pictures taken while flying through the clouds over India during the monsoon season. Not the most remarkable feature in the picture is the solid friendliness of all races to the aviators, whether in France, Italy, Greece, Persia, Arabia or Hindustan, where they always found mechanics and helpers. The only person who seemed to have failed them was the native skipper, who feared if he saved their lives he might have to keep them.

At the special show Mallins, in the union of the Air Section of the Legion of Frontiersmen which he founded, was left alone to face the public. Macmillan, who should have been with him, has just finished blazing a new air track from Britain to Serbia, and was being up by snow storms on the return journey. Before starting on their new trip one of the officers will personally lecture at each showing of the picture, which should be one of the biggest box office propositions going.

LAND OF OUR FATHERS

London, April 6.

This picture, made by George Layton, once a vaudeville "star," is a fine example of how not to do it. It takes the watcher back 10 years. The story is crude and full of the long arm of coincidence, without ever once giving even a trace of reality. If the authoress, Diana Torr, and the producer, Fred Rains, had gone out deliberately to weave a network of improbabilities

they could not have succeeded better.

Take a famous violinist who vanishes after achieving a concert and turns up only a few miles from his home, is taken care of and given another name, his memory having gone—that might have been plausible enough 20 years ago, but today there are many newspapers, even in Wales, and such a disappearance would have been far too good "copy" for them. This is but one of the absurdities with which this picture, "passed for Universal exhibition by the British Board of Film Censors," abounds.

David Morgan, a famous violinist, loves Dilys Colwyn, and is loved by her. His rascally cousin plots to have him kidnapped, and this is done after he has created a furore at a great concert. Dilys mourns him as dead, but her mother puts her upon the scent. Meanwhile David has been washed ashore and taken care of by the Lady Gweneth, "the proud daughter of a haughty race," and her father, the earl. Without knowing anything about him, the Lady Gweneth goes out to capture her treasure-trove, and pursues him to the extent of marriage. On their honeymoon David hears a hotel orchestra play "Land of My Fathers" and collapses. Later he discovers he is a musician and begins to neglect her for his violin. Seeking solace Lady Gweneth invites her best friend, who is, of course, Dilys, to come and stay at the ancestral hall. At the sight of her David remembers everything and clasps her in his arms. The earl does not seem to worry much, but Gwen is a little peeved. As David and Dilys get more and more on their old footing, this peevishness becomes anger, and the proud beauty pushes the other girl over the edge of a cliff. Of course, she does not fall far and is easily rescued, but, thinking she is a murderous, her ladyship commits suicide. The reunited couple then sail away, according to a sub-title, on a "sea of happiness."

The "locations" include some fine examples of Welsh scenery. Generally, the acting is up to the story. Seldom have so many wooden people ever been gathered together in one picture. The one redeeming part is the performance of Fred Rains as "Bad Bill." He is a very fine actor, but his production work almost amounts to crime.

Prior to this five-reeler the trade audience was harrowed by a comedy "Our Aggie." The one redeeming feature about this was the whispered information the lady who put the money up and starred as Aggie used to come down in her own car, which was loaded with bottles of champagne, port and whisky, with which to reconcile the company to its fate. Seventy-five per cent. of the people appearing in these two films should be prevented by law from ever trying to do it again. As for the pictures themselves, they are not worth the electricity required to project them.

THE BLUE LAGOON

London, April 3.

This film adaptation of a de Vere Stacpoole's novel is one of the best pictures ever made by a British company. The adapter has handled the story with great skill and the many scenes which might have been made simply an excuse for sensuality and nastiness have been handled with a delicacy which removes any trace of lasciviousness. This cannot have been an easy matter considering the story and the almost complete nudity of the leading players. The scenes on board ship are realistic, and a fire scene has been done with an effective suggestion of deadly peril which is far and away superior to the usual elaborateness which generally marks such episodes. Most of the scenes have been made on a tropical island and all of them are very beautiful. The fight with the octopus is well done and has a great semblance of truth. The novel has been fairly well adhered to.

Two children, Dick and Emmeline, are cast away with an old servant, Paddy Button. They land on the desert island as in the book, and Dick takes up his job as nurse. Presently through a discovery of rum, he drinks himself to death. The children grow up without any idea of sex until the awakening is brought about by a chance blow. The child is born and the young couple are discovered by the parent of the boy and guardian of the girl who has never ceased to search for them. Then, going away from the novel, they are once again left alone in their island paradise.

Mollie Adair and Arthur Pusey are excellent as the boy and girl. Dick Cruickshanks gives a fine performance of Paddy Button, and the support is very good. This picture, the first of a new series of African Film Productions, marks a great advance in British playhouse art.

Horace Judge, will handle First National publicity for England, his homeland.

WONDERLAND OF BIG GAME

London, April 10.

This film, personally made and described by Major A. Radcliffe Dugmore, is anything but a good showman's proposition. At the outset of his lecture Major Dugmore damages his own cause by apologizing for his photograph, for the fact that his pictures were not as good as they might have been. This apologetic beginning has become the fashion at the Polytechnic Hall, where this picture was shown, and at the Philharmonic, and has badly damaged more than one picture of this kind. True the photography is anything but good but there has been much worse and the pictures themselves are not very interesting although many wild animals are shown on their native heath and taken under circumstances requiring great patience and pluck. Pictures are shown of a family of rhinoceroses, of herds of great elephants including giants of the species who came to within eight feet of the hidden cameraman, of buffaloes, of giraffes and zebras. There are also some fine and unusual pictures of bird life.

During the great war Major Dugmore, after being gassed and wounded, was sent to America on a special lecturing mission. Unfortunately his present program with its very many colored "magic lantern" slides partakes too much of the nature of a Sunday School entertainment to be much of a pull for the general public.

AUX JARDINS DE MURCIE

Paris, April 10.

The picture version of this French play from the Spanish drama of Feliu Cadina, entitled "Maria del Carmen," and given in English as "Spanish Love," has been completed by Louis Mercanton (Avery Hopwood and Mary Roberts Rinehart adapted the Spanish play for the American stage in 1920). It is one of the best productions mainly photographed in North Africa, where some splendid effects have been secured. The acting is excellent, and the story is more fully explained than in the stage version.

The scenario of this fine picture commenced with the daily disputes among the inhabitants of the plain of Murcia, known as the Huerta, relative to the irrigation, the farmers of the upper country being accused by the lower land of retaining the waters for their own uses.

The "highlanders" looked on Xavier, son of Domingo, a rich farmer, as their chief, while the "lowlanders" were led by Pencho, a disputatious youth who is betrothed to Maria del Carmen, the prettiest girl in the region.

One evening the "highlanders" detect the "lowlanders" in the act of closing the sluices and thus changing the stream to their own advantage. The two sides come to a pitched battle, Xavier and Pencho withdrawing to a secluded spot to fight it out. After a desperate duel Xavier falls seriously wounded and is afterwards found unconscious by his father and companions. The father also picks up Pencho's knife, a formidable weapon, known throughout the Huerta because of the inscription engraved on the blade:

"For her to see, my eyes;
For her to keep, my steel."

On the pressing advice of his friends, and after a last painful interview with his sweetheart, Maria Pencho escapes to Africa to avoid being arrested. Anxious days follow, both for the parted lovers and for the father of Xavier who watches over his wounded son. In order to appease Domingo's anger and particularly to enable Pencho to return safely to her in the Huerta, Maria del Carmen offers to assist in nursing the invalid. The unhappy father accepts, hoping her soothing presence will facilitate his boy's convalescence. This anticipation is fully realized and Xavier slowly but surely gains strength, at the same time becoming sincerely attached to his gentle nurse.

The gossipers of the village, judging by appearances as usual, spread the report that selfish interests have alone inspired Maria's conduct, and the proverbial cupidity of her parents enhanced the supposition, so that Pencho's faithful friend Pepuso writes to him in Africa, explaining the situation and the infidelity of his sweetheart.

Meanwhile the inevitable happens, and believing himself completely cured, Xavier confesses his love for Maria, asking her to be his wife. She frankly explains she is engaged to Pencho, but Domingo, thinking only of his son's future and desirous at any cost of fulfilling Xavier's desire, has little difficulty in convincing Maria's parents of the benefits they may all derive from such a union. Maria's inflexibility is ultimately stifled by the knowledge that the father has positive proof of Pencho's guilt. To enable her former lover to return to his home without danger of arrest—and to be near her, he finally accepts the offer of marriage.

On receiving Pepuso's letter, and despite the risk of being denounced, Pencho hastens back to claim his betrothed. Maria hears his serenade at her window, and goes out to greet him. She explains the true conditions and begs him to flee again for

INSIDE STUFF

ON PICTURES

A story of James Cruze and his Famous Players contract as one of its directors came out with the opening of "The Covered Wagon" in New York. Cruze directed this special feature for F. P. It cost \$350,000 to make, and Cruze received \$400 weekly, as per his contract, during the making of it. Cruze's contract as a director with Famous Players has another year or so to run and will terminate with Cruze receiving \$600 a week under it. The director is said to have started with Famous Players about three years ago at \$250 with the contract on a sliding scale, taking up to the \$400 period that he is now on.

Cruze was an actor around New York, rather a good, but not a high salaried one. He went West and started to direct. His first two pictures, or so, turned out rather well, and Jesse L. Lasky, according to the story, suggested the long contract. Cruze acceded, as the money then looked good to him, also the connection. As Cruze progressed with pictures and advanced with his work he received other offers, several of them, until the top figure reached \$1,500 a week, it is said. Cruze is reported that time to have asked Lasky to hear the circumstances. "Cruze is said to have presented his plaint in a very nice and decent way, telling Lasky that whatever the decision, he intended to fulfill his Famous Players contract. Cruze then mentioned the several offers, adding it was not because he wanted more money or that he wanted to hold up F. P., but he felt that as a matter of personal satisfaction to him, when knowing his market price was four times what F. P. was then paying him (\$400), Lasky consent to a readjustment, any amount within reason that would not leave him (Cruze) dissatisfied."

Lasky is stated to have replied Famous Players makes some good and poor contracts; that Cruze's was one of the good ones and they needed the good to average the whole. F. P. would not adjust.

Then Cruze was assigned to direct "The Covered Wagon," and had to go to Utah to do it. It cost Famous Players \$350,000—and is worth it, one of the biggest picture hits Broadway has held.

The Lloyd comic film, "Safety Last," is being played by the Keith people at a straight payment of \$3,000 weekly per house. It is going into nearly all of the Keith-booked vaudeville houses in Greater New York.

Variety's review of Harold Lloyd's "Safety Last" mentioned trick photography, saying the means to accomplish some of the effects through the camera were beyond the comprehension of an average observer. Three writers collaborated on the story of "Safety Last." One of the authors, writing to Variety, excepts to the mention of the free use of trick photography, saying:

"With the exception of two apparent double exposures, namely, the fly on the customer's head, and the vision of the lavalier around the girl's neck, and one reverse action shot of Mr. Lloyd landing on the roof in Miss Davis' arms, there is absolutely no trick photography in the picture."

"Doubtless this will be hard for you to believe, but let me assure you we have no motive for deceiving you. This letter is not written for publicity whatsoever, but merely for your own information."

Metro thought itself fortunate when settling with Blasco Ibanez for \$120,000 gross as his royalty in full for the Metro film "Four Horsemen." The Ibanez royalty agreement turned out to be a kick back when the feature had been completed. First considered as a small weekly release, the Ibanez demand for a lump sum for the film rights was countered by an offer of 10 per cent. of the gross. This he accepted. Instead of the picture costing the Metro's first estimate, within \$150,000, it ran to \$800,000 in production cost with a subsequent intent to send it along as a special. The 10 per cent. of the gross receipts then assumed a magnitude that made the Metro people ponder, with the settlement amount reached with Ibanez. The "Four Horsemen" will probably gross in all countries over \$4,000,000.

It's reported that after Cavallari and Muratore had virtually agreed upon \$6,000 weekly for joint appearances in the Famous Players picture houses, they raised the price to \$7,500, where the matter is now hanging.

MOSCOW KAMERNY THEATRE

Paris, April 6.

Tairoff is in the French capital with a troupe of Russians prior to a would-be tour of the world. It is not in the Russian version of Lecocq's operetta, "Girofle-Girofla," that we can judge the suitability of an Anglo-Saxon engagement. As a curious show for vaudeville it might go if cut from three hours to 20 minutes, but as a serious dramatic performance we want to see more before giving a definite opinion.

Fancy a number of persons conversing in Russian, without scenery worth mentioning, but replaced by traps, ladders, platform and collapsible furniture, the scenic manipulation being set (according to Tairoff) to the rhythm of the play. The manager of the Kamerny Theatre claims this French musical comedy done in his own vernacular has "enfranchised the actor from the tyranny of dress." He states he founded his theatre in 1914 "as the humble servant of the dramatist, while remaining an autonomous and self-sufficing art, for which a new school of actor had to be created." This may be very beautiful, but is far beyond the average playgoer in France, and elsewhere, except, perhaps, in Moscow, where the audience fully understands every line of the script.

The text is a pretext for introducing the "new" theatre, humorously dubbed as acrobatic. When a table folds up and a rocking chair appears in its place, constituting a new act, we can safely consider we have reached the acme of mad stage craft. That Russian art is superb we all acknowledge, but the sample presented at the Theatre des Champs Elysees by Tairoff and his company is not of the sort to suit outside its own country, particularly when adapted to a foreign work which is almost a household word in France.

Had Tairoff given an original Russian piece with his curious settings it would have met with a better reception, and he has been unwisely counseled in presenting Russian versions of French plays under such conditions, particularly in France.

Kendrew.

Norma Talma had bought a half interest in a race horse named after her brother-in-law, Buster Keaton. The horse has won four races at Tia Juana and is owned by J. C. McKay.

Kendrew.

BILLS NEXT WEEK (APRIL 30)

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 was listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Van & Schenck
Powers Elephant
McKay & Ardine
Chick Sales
Harland Dixon Co
Vadie & Gyl
Kay Hamlin & K
Craig Campbell
(One to fill)
Keith's Riverside
Julian Ellings
Will Mahoney
Al K Hall Co
Lytell & Faut
Mishon Bros
Harry Johnson
Murray & Oakland
George DuFranne
(One to fill)
Keith's Royal
Tom Patricia Co
Kerry Weston
Blosson City Four
Thos E Shea Co
Fridkin & Rhoda
"Safety Last"
Keith's Colonial
V Lopez & Orch
Seed & Austin
Morton & Glass
Holt & Leonard
Feld & Fields
Quincy Four

(One to fill)
2d half (31-2)
Billy Hughes Co
Mack & Stanton
Gordon & Ford
Doris Hardy Co
Chung Wah Trio
Eduards
Proctor's 58th St.
2d half (26-29)
Doris Hardy Co
Burke Barker & B
Kellam & O'Dare
The Sterlings
(Two to fill)
1st half (30-2)
Will Morris
Wardell & Doyle
(Others to fill)
2d half (3-6)
Furman & Evans
(Others to fill)
Proctor's 5th Ave
2d half (26-29)
John B Hymer Co
Burns & Lynn
Smythe & James
Ferry Corvey
Jean LaCrosse
"Safety Last"
1st half (30-2)
G & Marguerite
Joe Darcey
Mary Haynes Co
Monroe Bros

Ruby Norton
Bill Robinson
William & Dalsey
(Two to fill)
2d half
Harry Burns Co
Runaway Four
Margie Clifton Co
Ryan Weber & R
(Two to fill)
ALBANY
Proctor's
Melroy Sisters
Jones & Ray
Mabel Burke Co
Tracy McRide
Friscoe Sorenaders
2d half
Salle & Robles
Mac Soverign
Francis Arms
Stephens & Lovejoy
(One to fill)
ALLENSTOWN, PA.
Orpheum
Boy & Boyer
Gilbert & Kennedy
Fred Lindsay
Bryant & Stewart
(One to fill)
2d half
Wilbur & Lyke
Maureen Englin
Angel & Randolph
Joe Prowling
Ibick's Enter

Choy Ling Hee Tr
2d half
Crane May & C
North & South
(Two to fill)
CHARLOTTE
Victoria
(Roanoke split)
1st half
Micheal & M
Welch Mealy & M
Joe K Watson
Juggeland
Creations
CHATTANOOGA
Rialto
2d half
Mac Soverign
Janis & Chaplow
Lillian Herlein Co
Hunting & Francis
Gossett & Foley
CHESTER, PA.
Admiration
Dare Bros
Mildred Parker
Lee & Mann
Anderson & Graves
Billy Beard
Adelaide Bell Co
2d half
Brown & Monahan
Kelly & Rowe
Wm Ebbs
Allman & Harvey
Angel & Fuller
Wanda & Seals
CINCINNATI
B. F. Keith's
Mack & La Rue
Russell & Pierce
Geo Moore & Girls
Eddie Miller
The Duttons
Stone & Hayes
CLEVELAND
Palace
La Pelaricia Trio
Ernie & Ernie
May Yoh & Band
Frank Dixon
Weaver & Weaver
Restelli
Dooley & Morton
Princess Radjah
106th Street
Four Phillips
Lawyer's Quartet
Jessie Rusley Co
Rome & Dunn
Miss Juliet
Lynn & Howland
(One to fill)

AMSTERDAM, N.Y.
Rialto
Princ's Nat Tal Tal
Norwood & Hall
Cook & Oatman
Harry Brown
Dance Gambol
2d half
Malia Bros
Molina & Dade
El Cleave
Arthur Devo Co
Olcott & Mary Ann
Gautier & Pony Boy
ASBURY PARK
Main Street
Carter & Cornish
Beaumont Sisters
Hodge & Lowell
Brk'm'n Howard R
2d half
Brent Hayes
Brent Hayes
Demerest & Collette
Kenny & Hollie
ATLANTA
Lyrie
(Birmingham split)

2d half (31-2)
G & Marguerite
Mary Haynes Co
Jim McWilliams
(Others to fill)
NANTICOKE, PA.
State
2d half
Morris & Flynn
Margaret Ford
(Two to fill)
NASHVILLE
Princess
Ed Lowry
Jimmy Joy Co
Mang & Snyder
McGormack & W
Hall & Dexter
(Others to fill)
2d half
Bege & Quepee
Jack Sidney
W & M Rogers
(Two to fill)
NEW BRUNSWICK
State
Yates & Carson

PORTLAND, ME.
B. F. Keith's
Healey & Crows
Polly & Os
Alfred Farrell Co
Franklin & Clark
Wyeth & Wyana
Lime Trio
RICHMOND
Lyrie
(Norfolk split)
1st half
Wesson & Jay
Williams & Clark
Dainty Marie
Fields Family Ford
(One to fill)
ROANOKE
Roanoke
(Charlotte split)
1st half
The Seabacks
Dayton & Palmer
Bert Levy
Pinto & Boyle
(One to fill)
ROCHESTER
Temple
Flor Colebrook Co
Eastock School
McClint & Evans
Homer Romaine
Bob Albright
Palermo's Dogs
SAVANNAH
Bijou
(Jacksonville split)
Willie Soler
Sc'n'n Denno's & S
(Others to fill)
2d half
Russell & Marconi
McDevitt Kelly & Q
KITARO JAPS
(Two to fill)

Odities of 1918
TROY, N. Y.
Proctor's
Gasthly & Pony Boy
Salle & Robles
Stephens & Lovejoy
Francis Arms
Billie Shaw Co
Melroy Sis
Jones & Ray
Mabel Burke Co
Tracy & McBride
Friscoe Sorenaders
UTICA, N. Y.
Colonial
Barrett & Parnum
Russell & Marconi
McDevitt Kelly & Q
KITARO JAPS
(Two to fill)
2d half
Willie Soler
Sc'n'n Denno's & S
(Others to fill)
WASHINGTON
B. F. Keith's
Bliss & Grill
Dillon & Parker
Dooley & Saley
World of Make B
Adelaide & Hughes
Walter C Kelly
Bert Hughes Co
WATERY, N. Y.
Olympic
Willie Soler
Sc'n'n Denno's & S
(Others to fill)
2d half
Russell & Marconi
McDevitt Kelly & Q
KITARO JAPS
(Two to fill)

Den Bernie Band
Caledonia Four
Race & Edge
Stern & Midgots
2d half
Anderson & Yvel
Joe Jo Dooley
H L Cooper Co
Four Byron Girls
Thomas Saretot
WKE'S FREE, PA.
Palace
(Scranton play)
1st half
Kane's Marionette
Harmony Four
Lor Seymour Co
The Sharrocks
SPRINGFIELD, MASS.
Palace
Belle Duo
Sophie Kassimir Co

Eddie Borden
Jungle Bungalow
Farrell & Haten
Four Madcaps
2d half
Hill & Hull
Flisk & Fallon
Beth Tate
Lane & Harper
V Lopez & Orch
2d half
Belle Duo
Gertrude Barnes
Jerry & Raymond
Judson Cole
H & H Langton
BOSTON KEITH CIRCUIT
BOSTON
2d half
Al Striker
Rekoma
Hinkle & Mae
Claudia Coleman
Marino & Martin
(One to fill)

LONDON STEPPERS
WEC'S TR, MASS.
Palace
Downey & Claridge
Flisk & Fallon
Beth Tate
Lane & Harper
V Lopez & Orch
2d half
Belle Duo
Gertrude Barnes
Jerry & Raymond
Judson Cole
H & H Langton
BOSTON KEITH CIRCUIT
BOSTON
2d half
Al Striker
Rekoma
Hinkle & Mae
Claudia Coleman
Marino & Martin
(One to fill)

CELEBRITY HARRY D'ANDREA and WALTERS

Featured Dancers
ALWAYS
Personal Direction of
JOS. M. GAITES

Frank Ward
Amy Dean
Keith's Alhambra
Eddie Leonard Co
Hallen & Russell
Sybil Vane
Millard & Martin
Clara Seal
"Safety Last"
Moss' Broadway
Ben Welch
Bob Hall
Zelda Santley
Kovacs & Goldner
(Others to fill)
Moss' Coliseum
Williams & Wolfus
Mel Klee
Ryan Weber & R
Willie Karbe & S
(Two to fill)
2d half
Ruby Norton Co
Jana Whalen
(Others to fill)
Keith's Fordham
Bull & Blondy
Harriet Rempel Co
O'Bronson & Edwards
O'Bronson & Edwards
Molles & Newman
(One to fill)
2d half
Mel Klee
MasFarlane Co
R & W Roberts
(Others to fill)
Moss' Franklin
Al Herman
Geo MacFarlane
(Others to fill)
2d half
Bill Robinson

A & F Stedman
(One to fill)
2d half (3-6)
Clark & Bergman
Joe Darcey
Herbert Clifton
Brown & Wittaker
(Two to fill)
Proctor's 23d St.
2d half (26-29)
Newhoff & Phelps
Old Times
Stanley Wilson & K
Hazel Harrington
Clown Seal
Carl & Ines
1st half (3-6)
Doris Hardy Co
Gordon & Ford
Frank Mayne Co
Nellie Arnaut Co
Harris & Faughn
Kearney & Taylor
2d half (3-6)
Indoor Sports
Grabler Revue
Rogers & Laut
Heller Sis
Henry & Adelaide
McKissick & H
FAB ROCKAWAY
Columbia
2d half
Williams & Wolfus
Emilia Lea Co
Brennan & Rule
Harriet Rempel Co
Fred & Anthony
(One to fill)
BROOKLYN
Keith's Bushwick
Merton Mystery
Wanka

Princ's Nat Tal Tal
Norwood & Hall
Cook & Oatman
Harry Brown
Dance Gambol
2d half
Malia Bros
Molina & Dade
El Cleave
Arthur Devo Co
Olcott & Mary Ann
Gautier & Pony Boy
ASBURY PARK
Main Street
Carter & Cornish
Beaumont Sisters
Hodge & Lowell
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JACK POWELL SEXTETTE

"WATCH THE DRUMS"
This Week (April 26-29), Victoria, New York.

Ruth Roy
Maxon Bros & W
(Others to fill)
Keith's Hamilton
Bill & Blondy
(Others to fill)
2d half
Santos & Hayes
Willie Karbe & S
Hartley & Patters'n
(Others to fill)
Keith's Jefferson
Harry Burns Co
Clark & Bergman
Murray & Allen
Runaway Four
Maxon Bros & W
Julia Gerrity
(Two to fill)
2d half
Al Herman
Lewis & Dody
Leah & Jones
(Others to fill)
Ruth Roy
Jans & Whalen
(Others to fill)
2d half
A & F Stedman
Hartley & Patters'n
Julia Gerrity
Williams & Dalsey
(Others to fill)
Keith's 81st St.
Hackett Delmar R
The Show Off
Stanley Gallinle Co
Brown Sis
Deagon & Mack
The Show Off
Proctor's 125th St.
2d half (26-29)

Holmes & LaVere
Ann Gray
Geo Morton
Powell & Brown
Marion Harris
Anderson & Burt
Keith's Orpheum
Van & Schenck
Rae & Samuels
Hartley & Patters'n
Paula Edwards Co
Ring Tangle
Paul Sydeli Co
Walter & Walters
Catts Bros
Moss' Flatbush
Gus Edwards Rev
Jack Rube Clifford
The Briante
W & G Aheara
(Two to fill)
Keith's Greenpoint
2d half (26-29)
Murray & Alan
Claude & Arnold
Noel Linter Co
(Others to fill)
1st half (30-2)
Jimmy Lucas Co
Ferry Corvey
(Others to fill)
2d half (3-6)
Bert Fitzgibbon
The Diamonds
Monroe Bros
(Others to fill)
Keith's Prospect
2d half (26-29)
Seed & Austin
Faber & McGowan
Raymond Wilber
Kovacs & Goldner
(Two to fill)

BALTIMORE
Maryland
Florence Brady
Olson & Johnson
Meekhan's Dogs
Owen Munson
Kerkjarto
Lecodem & Stamper
Ben Meroff Band
Claire Vincent Co
BOSTON
Keith's Orpheum
Van & Schenck
Rae & Samuels
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Maryland
Florence Brady
Olson & Johnson
Meekhan's Dogs
Owen Munson
Kerkjarto
Lecodem & Stamper
Ben Meroff Band
Claire Vincent Co
BOSTON
Keith's Orpheum
Van & Schenck
Rae & Samuels
Hartley & Patters'n
Paula Edwards Co
Ring Tangle
Paul Sydeli Co
Walter & Walters
Catts Bros
Moss' Flatbush
Gus Edwards Rev
Jack Rube Clifford
The Briante
W & G Aheara
(Two to fill)
Keith's Greenpoint
2d half (26-29)
Murray & Alan
Claude & Arnold
Noel Linter Co
(Others to fill)
1st half (30-2)
Jimmy Lucas Co
Ferry Corvey
(Others to fill)
2d half (3-6)
Bert Fitzgibbon
The Diamonds
Monroe Bros
(Others to fill)
Keith's Prospect
2d half (26-29)
Seed & Austin
Faber & McGowan
Raymond Wilber
Kovacs & Goldner
(Two to fill)

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Keith's Prospect
2d half (26-29)
Seed & Austin
Faber & McGowan
Raymond Wilber
Kovacs & Goldner
(Two to fill)

MARGUERITE DeVON

ON TOUR
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

Bud Bernie & Band
Fraser & Bunce
Yates & Carson
Klown Revue
Genevieve Homer
1st half (30-2)
Indoor Sports
Grabler Revue
Rogers & Laut
Two Roselias
Noel Lester Co

1st half (30-2)
Emilia Lea Co
Brown & Whitaker
R & W Roberts
(Others to fill)
2d half (3-6)
Lillian Shaw
Ferry Corvey
(Others to fill)
Moss' Riverside
Lewis & Dody

1st half (30-2)
Emilia Lea Co
Brown & Whitaker
R & W Roberts
(Others to fill)
2d half (3-6)
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Lillian Shaw
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(Others to fill)
Moss' Riverside
Lewis & Dody

GREENVILLE
Grand O. H.
(Augusta split)
1st half
Brent & Partner
Dorinda & Earl
Dave Harris Co
Ray & Hilliard
Dore's Celebrities
HARRISBURG, PA.
Majestic
Two Lusters
Brooks & Morgan
Frank Bush
Justa Marshall Rev
(One to fill)
2d half
Raym'd & Schramm
(Others to fill)
INDIANAPOLIS
B. F. Keith's
A & E Frabelle
Du Por Boys
H & A Seymour
Hen Santrey Band
Edwards & Beasley
(Others to fill)
CHATTANOOGA
Rialto
2d half
Mac Soverign
Janis & Chaplow
Lillian Herlein Co
Hunting & Francis
Gossett & Foley
CHESTER, PA.
Admiration
Dare Bros
Mildred Parker
Lee & Mann
Anderson & Graves
Billy Beard
Adelaide Bell Co
2d half
Brown & Monahan
Kelly & Rowe
Wm Ebbs
Allman & Harvey
Angel & Fuller
Wanda & Seals
CINCINNATI
B. F. Keith's
Mack & La Rue
Russell & Pierce
Geo Moore & Girls
Eddie Miller
The Duttons
Stone & Hayes
CLEVELAND
Palace
La Pelaricia Trio
Ernie & Ernie
May Yoh & Band
Frank Dixon
Weaver & Weaver
Restelli
Dooley & Morton
Princess Radjah
106th Street
Four Phillips
Lawyer's Quartet
Jessie Rusley Co
Rome & Dunn
Miss Juliet
Lynn & Howland
(One to fill)

PLAY BALL!
BROCKMAN
AND
HOWARD
R A SAFE HIT IN
"TOYTOWN TOPICS"
Real Team Work
KEITH and ORPHEUM

Black & O'Connell
Melody & Steps
Volunteers
Joe Melvin
2d half
Bary & Bary
Hogues Duo
Murphy & Clark
Bernard Circus
(One to fill)
FT. WAYNE, IND.
Palace
Gillette & Rita
Wells & Winthrop
Vesey & McNeil
Vesey & McNeil
2d half
Rose O'Hara
Bender & Armstr's
(Two to fill)
INDIANAPOLIS
Palace
DeWitt Burns & T
Kingston & Shiner
Gordon & Day

VAN and VERNON

Hill & Cameron
A. Alexander & Co
2d half
Niobe
"Frankie Kelsey Co
(Others to fill)
KOKOMO, IND.
Strand
Irene Trevette
Morgan & Gates
Three R. R. Bros
Al Burns Co
2d half
Joe Melvin
Coulter & Rose
Four Volunteers
Vismor Trio
LEXINGTON, KY.
Ben All
Cannon Bros & M
Knapp & Cornell
(Others to fill)
2d half
Southern Revue
(Others to fill)

LIMA, O.
Palace
Daley Bros
Ward Baker Co
Pair of Deuces
Mills & Duncan
(One to fill)
LOUISVILLE, KY.
National
Johnny Wright Rev
"Pierle Frank
Niobe
(Others to fill)
2d half
Cannon Bros & M
Knapp & Cornell
(Others to fill)
PADUCAH, KY.
Palace
Bary
Murphy & Clark
Redding & Grit
(One to fill)
2d half
Hughes Duo

VAN and VERNON

Valentine Vex
Johnny R. Co
(One to fill)
RICHMOND, IND.
Murray
Lucy Bruch
Bender & Armstr's
Marie Russell & S
Ethel Parker Co
2d half
Collins & Hill
Mahoney & Cecil
Rubin Sisters
Frances Ross & D
2d half
TERRE HAUTE
Liberty
Collins & Hill
Ben Nee One
Hart Wagner & E
Viller Trio
2d half
Irene Trevette
Meloid & Steps
Morgan & Gates
Class Manning & C

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Leo Carillo
Whiteman's Band

OAKLAND, CAL.
Palace
De Marcos & Sheik
Gibson & Connell
Athens Lucas

COUNTY
PERRONE and OLIVER
in a "Song Symphony"
ORPHEUM CIRCUIT

TRIX
Finley & Morrison
Clark Howard
Whiting & Burt
PORTLAND, ORE.
Orpheum
Mitty & Thilo
Charles Irwin
Toto
McDonald Trio
Five Lelands
Armstrong & Phelps

SACRAMENTO
Orpheum
(30-2)
(Same bill plays
Fresno 3-5
Dance Trols 123
Glennville & Siders
F & T Sabini
Haru Onuki
Don Valeria Trio
White
Bronson & Baldwin
SAN FRANCISCO
Golden Gate
(Sunday opening)
Little Cottage
Wylie & Hartman
Fred Hughes
Cumming & White
Rolley & Laird
DES MOINES
Orpheum
(Sunday opening)
Dotson
Owen McElveney
B & B Wheeler
W & J Mandel

ST. LOUIS
Orpheum
(Sunday opening)
Gardell P & W
Oiga Cook
Sylvester Family
Yarmark
SEATTLE
Orpheum
(Sunday opening)
Frank McIntyre
Maye Raye & E
Toney & Norman
Sylvia Clark
Bobby McLean Co
Three White Kuhns
Gordon & Ricca
SIOUX CITY, IA.
Orpheum
Aerial Valentines
Howard & Clark
La Graciosa
(Three to fill)
2d half
Billy Miller Co
Four Camerons
Wilbur & Adams
Sargent & Marvin
Land of Fantasy

DENTIST
Prices within reason to the profession.
DR. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance at W. Randolph St., CHICAGO

BIRMINGHAM
Bijou
Hall Van & Lee
Grey & Dean
Richard Hagan Co
Bayes & Speck
Randalls
2d half
Raymond Pike
P & O Hall
Harry Mason Co
Bernard & Leona
Seven Honey Boys
Wilton & Leo
Chapman & Ring
Piatov & Natalie
(One to fill)
BALTIMORE
Hippodrome
Maud Ellet Co
Ubert Carlton
C & T Harvey
F & O Walters
Ayes
Larry Harkins Co

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C & T Harvey
F & O Walters
Ayes
Larry Harkins Co

LOEW CIRCUIT

NEW YORK CITY
State
Hubert Dyer Co
Oscar Sisters
Socorro & Telle
Stara Record
Clifton & DeRex
Amaranth Sls
2d half
Pera Bigelow & K
Britt & Clifford
Miller & Bradford
Clifton & DeRex
J. Connor's Revue
(Others to fill)
American
Harry Scranon Co
Ruth Davis
Verdi & Glenn
Diana & Blunt Rev
Harris & Holly
Eddie Carr Co
Marston & Manley
Pera, Bigelow & K
(One to fill)
2d half
Tehow's Cats
Sam E. Mann
Hays & Smith
Joe & Mary
C. Stevens & Brunelle
White Black & U
Sweeney & Walters
Melodie Duo
(One to fill)
Victoria
Meinette Duo
Hidden Voices
Stranded
Phil Barker
J. Connor's Revue
2d half
Ishikawa Japs
"Delbridge & G
Vine & Temple
5 Kirkmills Sls
(One to fill)
Lincoln Square
Fletcher & Pasolo
O'Connor & S. Ford
Jack Hallen Co
Emily Darrell
Ishikawa Japs
2d half
Faynes
Deon Sisters
Louise Carter Co
Bernard & Townes
Will Stanton Co
Greedy Square
Hashl & Onal
Artie Nolan
Olive Hayes
Louise Carter Co
Lehr & Kennedy
Homer Girls Co
2d half
Radium Visions
Ross & Edwards
O'Connor & Cliff
Dinus & Blunt Rev
Susanman & Sloane
Hubert Dyer Co
2d half
Lancaster Street
Radium Visions
Simms & Wynne
Sam E. Mann
Chas Rogers Co
Caelos Circus
2d half
Nat Burns
Harris & Holly
Lehr & Kennedy
Jordan Saxton Co
Barry & Lancaster
Stanley & Alva
National
Archib. Onli & D
F & O Walters
Frey & Jordan

Moran & Weiser
(Two to fill)
2d half
Basil & Allen
Trovato
Alexander Girls Co
(Two to fill)
Gates
Lafren & Dupree
Ross & Edwards
Miller & Bradford
Vine & Temple
Joe Stanley Co
2d half
Manie Lunette
Laurie Ordway Co
Stranded
Newhoff & Phelps
Naomi & Brax Nuts
Warwick
Berdie Kraemer
In the Future
Toyland Follies
(Two to fill)
2d half
Krayona Radio Co
Sperling & Bell
Herman Berrens
A Day at Coney
(One to fill)
ASTORIA, L. I.
Astoria
Hoffman & Jennie
Villon Sisters
Stolen Sweets
Hughie Clark
Graser & Lawlor
MONTREAL
Loew
Bell & Eva

LONDON, CAN.
Loew
Little Pippifax Co
May McKay & Sis
Barry Mayo & R
2d half
Maurice & Girlie
La Vigne & Mayne
Barabara Grohe Co
MEMPHIS
State
Francis & Wilson
A. L. Wilson
Marshall Matrom's
Lazar & Dale
OTTAWA, CAN.
Loew
Prevost & Golet
Stevens & Laurel
Overholt & Young
Jarrow
Grinwich Villagers
PROVIDENCE
Emery
F J Sidney Co

A & L. Wilson
Marshall Matrom's
Lazar & Dale
F Clayton Revue
OTTAWA, CAN.
Loew
Prevost & Golet
Stevens & Laurel
Overholt & Young
Jarrow
Grinwich Villagers
PROVIDENCE
Emery
F J Sidney Co

CHAMPAIGN, ILL.
Orpheum
2d half
"Gibson & Tracy
Fisher & Gilmore
The Florentis
(Three to fill)
FARGO, N. D.
Grand
Nixon & Norris
Bell & Van
2d half
Frank Patton
Leona Hall's Rev
GALESBURG, ILL.
Orpheum
Will J Ward
Favorites of Past
(One to fill)
2d half
Stanley Doyle & R
Simpson & Dean
Jordan Girls
G'D ISLAND, NEB.
Majestic
(29)
"DeLorto & Rich'd
Billy Miller Co
(One to fill)
(2-5)
"Tudor & Stanton
Jones & Sylvester
3 Melvin Bros
JOLIET, ILL.
Orpheum
O'Connor Sls
Chamberlain & E

NORFOLK, NEB.
Auditorium
(29)
Three Melvin Bros
Birds of Paradise
4-5
"DuBall & McK
Gordon & Spain
Four Songsters
PEORIA, ILL.
Orpheum
J & N Orlms
Local
Jack George Duo
G Delmar & Boys
Four Tamakins
(One to fill)
2d half
Spencer & Williams
Cath Sinclair Co
(Four to fill)
QUINCY, ILL.
Orpheum
Stanley Doyle & R
Simpson & Dean
Jordan Girls
2d half
Will J Ward
Favorites of Past
(One to fill)
RACINE, WIS.
Rialto
Wilson Aubrey 3
Gaffney & Walton
Middleton & S
Foster & Girls
(One to fill)
ST. JOE, MO.
Electric
Mack & Velmar
Lubin & Lewis
Four Roses
(One to fill)
2d half
Page Hock & M
"Three Minstrels
Leo Haley
Birds of Paradise
ST. LOUIS
Columbia
Lever & Collins
Gaffney & Walton
Bobby Brewster
Jarvis Revue
(One to fill)
2d half
Hollywood Follies
Jones & Sylvester
(Three to fill)
Grand O. H.
Alberto
Hager & Goodwin
Allen's Minstrels
Moore & Fields
Ned Negor Co
Miller Packer & S
Annabelle
Cosella & Verdi
P Bremen & Bro
WILSON Aubrey Trio
Lew Twins
Tyler & Crollus
"Hickey-Hart Rev
(Two to fill)
2d half
Holliday & Willett
(Others to fill)
SO. BEND, IND.
Palace
Coulter & Rose
Hyman & McIntyre
Stanley Chapman
(Two to fill)
2d half
Robinson & Pierce

Three Alex
Heien Staples
Harry Holman Co
Lyons & Yocco
B'way to Bowery
OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
The Norvelles
Lady Teen Mel
Lund Sls & Harvey
Silver Duval & K
Pedestrian
SAN ANTONIO
Majestic
Sartory Co
Margaret Hemler
Pearl Newitt & P
Rubeville
Laura Pierpont Co
(Two to fill)

Rafayette's Dogs
TULSA, OKLA.
Orpheum
(Okla. City split)
2d half
Page & Green
Paul Hahn Co
Harry J Conley
McAllen & Carson
Echoes of Scotland
WICHITA, KAN.
Orpheum
Duval & Symonds
Robb & Howard
Eddie Ross
Wheeler Trio
(One to fill)
2d half
Sinclair & Gray
Dewey & Mack
Mattie Lippard
(Two to fill)

SHEAN and PHILLIPS

Featured with ONA MUNSON

Playing D. F. Keith Circuit

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
(Sunday opening)
Adonis & Dog
"O'Meara & Landis
"Foot's Melody M
"Youth
Downing & O'Roke
La France Bros
WINNIPEG
Pantages
McBans
"Connelly & Francis
Telephoto Tangle
Gallerini Sisters
Warren & O'Brien
Les Gladiators
EDMONTON, CAN.
Pantages
Leon & Mitt
Purcell & Ramsey
Juliet Dill
Clay Crouch Co
Callahan & Bliss
Three Falcons
Travel
Laura De Vine
Frankie & Johnny
Early & Laight
Harry Seymour
Kranz White
Gautier's Toy Shop

Ross & Roma
Lewis & Norton
Bob La Salle
Joe Jackson
OAKLAND, CAL.
Pantages
Schepp's Circus
Hope Vernon
Dewey & Rogers
Cave Man Leve
Davis & McCoy
Harvard Holt & K
LOS ANGELES
Pantages
Foxworth & Francis
Ada Earl & Lewis
Tony & George
Charles Howard
Miner Sisters
Flva Janleys
SAN DIEGO, CAL.
Pantages
Sheik's Favorite
L/G Beach, CAL.
Pantages
Rial & Lindstrom
Rogers Roy & R
Morrisey & Young
Little Cinderella
Fernald Page
Gaudsmith Bros

THE BRAMINOS

With their wonderful musical instrument

PLAYING LOEW CIRCUIT

Direction J. H. LUBIN

SPOKANE
Pantages
Marlinette & Berry
P & E Trio
Kiam & Brilliant
Francis Renault
George Mayo
Dance Evolution
SEATTLE
Pantages
De Peron Trio
Conlin & Hart
"Chuck Haas
Reno Sls & Allen
The Speeders
VANCOUVER
Pantages
Whirl of New York
BELLINGHAM
Pantages
Phil La Toaca
Castell & Mack
Olga Miska Co
Chabot & Tortoni
Walter Weems
6 Sheiks of Arab
TACOMA
Pantages
Allen & Taxie
Burke & Betty
Dummit
Princeton & Vernon
Nan Halperin

SALT LAKE
Pantages
La Dora & R'kman
G & E Trio
Oklahoma Four
Jack Doran
Hurt Walton
Virginia Belles
OGDEN, UTAH
Pantages
(3-5)
P & J La Toaca
Ford & Villa
Three's a Crowd
Sheik's & Holl'er
Vardon & Perry
Bellicial Bros
DENVER
Pantages
Santiago Trio
White & Barry
Maude Leone & Co
Harry Hines
Hannaford Family
COLORADO SPRINGS
Pantages
(30-2)
The Lumara
Ruth Budd
Sherman Van & H
Valencia's Leopards
Utah Madernan
OMAHA, NEB.
Pantages
Rollo

CHESTER FREDERICKS

The Featured Juvenile Dancer and

Third Street with

Gus Edwards Revue

Pasquall Bros
PORTLAND, ORE.
Pantages
De Lyons Duo
Jim & Jack
Ned Norton
Regal & Moore
Hori Trio
Travel
(Open week)
Sensational Togo
Five Champions
La Pine & Emery
Marriage vs Divorce
Finlay & Hill
Willie Bros
SAN FRANCISCO
Pantages
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Randalls
MILWAUKEE
Miller
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Stolen Sweets
Hughie Clark
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Astoria
Hoffman & Jennie
Villon Sisters
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Hughie Clark
Graser & Lawlor
MONTREAL
Loew
Bell & Eva

Conroy & Howard
J E Bernard Co
F & T Hayden
Dolly's Dream
(One to fill)
2d half
Howard & Earl
Marcelle Fallet Co
Boys of Long Ago
Amores & Jeanette
Monroe & Grant
(One to fill)
SPRINGFIELD
Broadway
Howard & Earl
Marcelle Fallet Co
Boys of Long Ago
Amores & Jeanette

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Marston & Manley
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Celia Weston Co
Evelyn Phillips Co
ATLANTA
Grand
Raymond Pike
P & O Hall
Harry Mason Co
Bernard & Leona
Seven Honey Boys
Wilton & Leo
Chapman & Ring
Piatov & Natalie
(One to fill)
BALTIMORE
Hippodrome
Maud Ellet Co
Ubert Carlton
C & T Harvey
F & O Walters
Ayes
Larry Harkins Co

Norton & Wilson
Reiff Bros
Nancy Boyer Co
Thos P Dunne
Edw Staniloff Co
NEWARK, N. J.
State
Ford & Price
Fisher & Sheppard
Howard & Ross
Jennings & Dorley
J R Johnson Co
NEW ORLEANS
Crescent
Follette's Monks
Dixon & O'Brien
Stuart & Lawrence
Johnny Keene
"Khood
2d half
Francis & Wilson

Monroe & Grant
2d half
F J Sidney Co
Conroy & Howard
J E Bernard Co
F & T Hayden
Dolly's Dream
TORONTO
Yonge Street
Zara Carmen Trio
B & L Walton
Young & Grant
Harrison Moss
Tarran
WASHINGTON
Strand
Dias Monkeys
Fox & Kelly
Carney Hannan & M
Harry Abrams Co
(One to fill)
SHARON, PA.
Columbia
F & P Toomey
Larry Kelly
Foster & Rav
2d half
Jane
J & K De Marco
(Two to fill)
SPRINGFIELD, O.
Regent
Healy & Evelyn
Bobby Jackson Co
Lambey & Pierson
(One to fill)
2d half
Zaza Adele Trio

Collins & Hart
2d half
Mason & Schell
Jack George Duo
Jarvis Revue
Dolly's Dream
JOPLIN, MO.
Electric
Walter Baker Co
Monte & Lyons.
2d half
Foch Four
(One to fill)
KANSAS CITY, KAN.
Electric
Walmer & Berry
P & E Trio
2d half
L Jackson Co
Lubin & Lewis
KANSAS CITY, MO.
Globe
Sinclair & Gray
Hollywood Follies
La Salle Trio

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Loney Hanko
Romeo & Danc's D
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Cortland
"Couche Bros
(Two to fill)
CORTLAND, N.Y.
Cortland
"Nat Royal
Norville Bros
(One to fill)
DUNKIRK, N.Y.
Broken
"Bachman's Band
GENEVA, N. Y.
Empire
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"Bachman's Band
GENEVA, N. Y.
Empire
"Couche Bros

WESTERN VAUDEVILLE
CHICAGO
American
1st half
"Mr & Mrs W Hill
(Others to fill)
Englewood
Cath Sinclair Co
R & E Tracy
Schwartz & Clifford
(Three to fill)
2d half
Lawton
Tyler & Crollus
Hick & Hart
Hyams & McIntyre
(Two to fill)
Kedzie
Roberta & Wilfrida
Holliday & Wille
Sam Lebert Co
Billott & La Four
Four Girlin Girls
(One to fill)

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Cortland
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GREAT NEWS from THE GOLDEN WEST

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THE CENTURY THEATRE IN THE NEW REVIEW

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THE SHEBA OF GEORGIA

by HENRY
CREAMER
and LEW
POLLACK

VOICE

All you folks come gath-er round and lis-ten to this tale I've just found the gal that made a tad-pole whip a whale I don't know so man-y dames that vamp like Sal-ly can I don't know how an-y dame could fol-low Sal-ly's plan

I know her name-way I know her game say 'Twas 'way down South I found out just how she won her fame. She has a way that seems to say "I want you now," and some-how she steals your heart a-way.

REFRAIN

They call her Vamping Sal The She-ba of Geor-gia This sweet crea-ture is a vamp-ing fool She vamps preachers out of Sun-day School.

All the gals I hate the She-ba of Geor-gia They all know they'll be for-got-ten When Sal starts vamp-ing through the land-of-cot-ton All the men now and then come to Sa-van aah Just to make Sal-ly shake her old baa-don-ah And when she croons her song Some good man sure goes wrong They call her Vamp-ing Sal The She-ba of Geor-gia They call her-gia.

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CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
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There are nine acts at the Majestic this week, the policy of the house recently, when eight acts constituted a short program. The bill this week is one of the best seen since the house turned to a continuous policy having many acts which would do credit to bills on the big time. Sunday the Hickey and Hart Revue was missing, as it played the Lincoln Hippodrome last week and did not close there until Sunday. Harry Antrim and Co., another revue, which was to open at the Hippodrome in Cleveland Monday, was substituted for the single day. The two extra acts put in for Sunday were Hazel Green and band, the biggest fault of which is that the stage is held too long, and Earl and Edwards, who make a highly entertaining act out of parodies.

Jack and Jessie Gibson do some splendid stunts on the unicycle, with capital showmanship, opening the bill. Ray and Edna Tracey give a dancing act novelty by injecting a pianolog into it and score. The comedy of the attractive girl at the piano is especially pleasing. John and Nellie Olms entertain with a magic act largely composed of palming watches and making clocks appear and disappear. It is a novel display, splendidly presented and sufficiently away from the ordinary to be of more than passing interest. Johnson Brothers and Johnson please with a minstrel bit. The Royal Venetian Five have a combination of vocal and instrumental music which is effective through the good singing and which has nice

stage setting to increase its value. Fred Lewis holds the next spot on the bill admirably. The Hickey and Hart revue, headlined, proves one of the notable offerings of this nature seen at the Majestic this season.

Pierce and Ryan give a singing, talking and dancing routine interest through one of them taking the character of an old man who is kidded along by a juvenile, and thus offers opportunity to an acrobatic dance to register more than it would ordinarily, while the singing is pleasing and the talk highly amusing. McGood, Lenzen and company do some acrobatic attainment in a highly artistic manner, and a girl contributes a great deal of class to an act replete with difficult stunts.

The Harry Antrim and Company Revue is a second edition of "Along Broadway," and instead of offering songs from different shows as "Impressions" the act confesses in a light way to a "theft" of material from leading shows, and with this introduction presents numbers which give Harry Antrim and a girl dancer special opportunity.

The Palace bill for this week seems shy of women, although the headliner is Valeska Suratt, and the second feature, next to closing, is Miss Patricola. The classic dancing, or, at least, society dancing, which has come to be expected in a mid-West vaudeville bill, is missing, and there is but little hoofing in the entire program, although the outstanding hits of the bill are Gene Col-

lins, billed as "The Flash," with the Seattle Harmony Kings, and Pee-wee Myers, of Myers and Hanford. Neither hold the stage long, and the pikaninny with the jazz band not only puts that act over a big applause hit at the finish, but when he passed across the stage in customary style, with the participants in a revue offered in the form of an encore to the regular act of the band there was applause, indicating the audience still sought more of his stepping. Myers contributes some fast dancing to the Myers and Hanford act, but by no means satisfies those vaudeville fans who like this style of entertainment.

The bill is distinguished by novelty inasmuch as Miss Suratt is seen in quite a novelty sketch, programmed as a "symbolic comedy drama," and the Seattle Harmony King offers an orchestra which is able to follow other bands to the simple reason that it is mainly novelty. There is a juggling offering in both opening and closing positions, but they are so far apart in nature that it is no conflict. There are four acts which have instrumental music as outstanding features, but as two are not dependent upon this for their success, the excellence of the bill is not materially lessened on this account.

Miss Suratt has William Howard and others not programmed in her support in Edgar Allan Wolff's

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"Silks-Satins-Calico-Rags," a skit written in rather a travesty vein, but which permits Miss Suratt to Petrova a bit.

Johnson and Baker open with hat juggling and comedy, in which the work of the comedian is 95 per cent. or more of the act. The catching of straw hats thrown by people in the audience and the return of the hats pretended to have been thrown out by accident give extra comedy interest, and the head catches of the comedian are truly astonishing as well as being fine comedy. Pietro has an excellent arrangement of popular songs interspersed with just the proper amount of heavier numbers to interest all classes. His rendition of jazzy tunes was given a touch of comedy in his imitation of laughter on the piano-accompaniment, accomplished after facial movements which make them the more impressive. His numbers run largely to medleys, and late in his act he has a trick combination of tunes which enabled him to leave the stage with a solid hit after having responded to an encore heartily demanded.

Harry Langdon and associate players in "After the Ball" contributed importantly to the comedy of the bill and following, his act he did a little bit in one preceding the act of the Seattle Harmony Kings and with Jack Nell, of that offering, he did a talking act in "one" following the regular program of the jazz

band, which was clever, while his participation in the revue (offered as an encore number of the band and not programmed) was responsible for many laughs. The Seattle Harmony Kings (New Acts) differ from the usual jazz band in many different respects and comes as a novelty in the string of organizations of that nature. Myers and Hanford, placed to follow an offer-



RYLAN SISTERS

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CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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DENVER	48	ST. LOUIS	51
DETROIT	50	SYRACUSE	52
KANSAS CITY	44	WASHINGTON	51

WARNING

PLEASE TAKE NOTICE THAT

CARLE CARLTON

my client, has purchased the sole and exclusive performing rights for the United States and Canada of the two musical plays entitled "EN DOUCE" and "TAGUADA TSOIN TSOIN," now being played by MISTINGUETT at Casino de Paris, Paris, France, books by ALBERT WILLMETZ, music by MAURICE YVAIN and JACQUES-CHARLES, translation by Frederick Bruegger, which have been duly copyrighted by him in the United States and Canada. Any infringement will be prosecuted.

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1451 Broadway, New York

ing of music with a dancing feature and a comedy take-off, were at the least bit disadvantage, but registered a hit in spite of this. The Burratt company followed.

Miss Patricola's act in its entirety was a hit of the bill. She did a couple of songs before taking up her violin and one with violin playing, then some violin work alone, after which she sang "Chicago" and "King Tut" and was so enthusiastically applauded that she was forced to return and sing a couple of the numbers which she has been doing for some years. Perez and Marguerite closed the bill with a novelty juggling act in which the man does practically all of the work. He deserves and received especially applause for the feat of sending cigar and silk hat into the air from his foot and catching the cigar in his mouth and the hat to a balance on rim on the cigar just as quick as the smoke struck his mouth, also for throws of saucer, cup and spoon from foot to head in routine, catching them in position.

The revue, which has Langdon featured, is substituted for the ninth act and burlesques the saloon of former days, which has now turned into a dry goods house instead of a place for the sale of wet goods. The treaters buy each other ties and silk shirts instead of drinks and one habitual drunkard is addicted to buying handkerchiefs to such an extent that his family suffer and leads bartenders to refuse him further purchasing. There is a special drop with signs which have been changed from wet days into dry-goods talks. Harry Langdon is the bartender and the comedian of Johnson and Baker contributes quite as importantly in the fun while the boys of the Seattle Har-

mony Kings are in and out doing a little German band at the finish. The personnel of the Langdon act, Johnson and Baker and the jazz band are drawn on for the skit.

The bill, as a whole, is strong on comedy and excellent entertainment.

The show seen at the Chateau (local Pantages house) the "last half" of last week was lacking in comedy. Siegel and Irving opened with hand to hand and head balancing and heavy lifting closing with whirl wind body spin, making a sensational as well as meritorious offering. El Cota, xylophonist, goes in too much for comedy for the artist that he is at that instrument. He plays with four hammers with as much ease as the ordinary player does with two and it is disappointing that he does not get down to one good number instead of fobbing, which, though it gets laughs, does not make a comedy number out of his xylophone playing. Marie and Mary McFarland entertained with a concert program, making stunning appearance and entrances and exits with dignity and poise. A man at piano played a solo between numbers. The act is not as good as it should be musically.

Rowland and Meehan in "Holding Up the Green" have a fairly good comedy offering but not strong enough for next to closing on such a bill. Their talk starts off with golf as its subject but later jumps into the regular routine of such acts. The Spectacular Seven, a dancing ensemble, with one girl standing out and six others of the chorus classification, make a big flash number with scenery and wardrobe which is attractive though by no means above the average.

Col. "Gimp" Snider, who organized the theatrical crowd when Samuel E. Pincus ran for judge on the Democratic ticket and who is widely known as the donor of flowers to his vaudeville friends on openings in Chicago, has been named as secretary to Mr. Pincus who has been appointed city prosecutor under the new Dever administration.

Chicago legitimate theatre managers have approached the new city administration with a proposition to provide a fund of \$10,000 and lend their publicity resources to the city if a general effort is made to make Chicago a summer resort. The theatre managers figure that such a movement will tend to keep the theatres open during the summer

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months and that a big publicity campaign along this line will attract many visitors to Chicago. There has been talk in past years of a concerted effort along this line but though the wisdom of such a course has never been doubted somehow or other the movement has never gotten the right start.

"Light Wines and Beer," which vacated the Woods to make way for "The Covered Wagon" is now housed at the Selwyn, where it opened Sunday. "Blossom Time" moved on the same date from the Apollo to the Great Northern, giving way to "The Passing Show." Olga Petrova moved from Selwyn to the Olympic at the same time.

Taylor Holmes in "The Rear Car" opened its road tour Sunday at the Davidson in Milwaukee under the management of James F. Kerr, with Lon D. Ramsdell in advance. The show has one-night stands to follow.

LeComte & Flesher's "Listen to Me" closes May 6 at Dubuque.

Harvey's Minstrels (colored) are doing business in one-night stands in Iowa and Nebraska.

There are three features at the Rialto this week, which are given a division of headline honors, with Jimmy Savo featured in some advertising in front of the house, Cardo and Noll in the lights, and the Royal Pekin Troupe in the newspaper advertising. Jimmy Savo gets enough laughs to deserve this prominence and worked through the Braminos' act Monday night, continuing to get laughs after his number was completed. He is a comedian of unique method. A girl whose singing is of

a nature that the reviewer does not know whether to accept it seriously or not, introduces him, and he clowning around in a ruff suit, finally dancing slides which are exceptionally good.

The Royal Pekin Troupe does its usual high-class performance to splendid appreciation. Juan Cardo and Agnes Noll know the trick of making such an audience take to a high-class singing act. They have no "honor" left and are willing to masquerade as street dagoes, resort to conversational quarreling comedy, and even burlesque being frightened in order to get to sing some operatic airs without the management begrudging them their salary.

Grew and Pates, working in "one" with a special drop representing a home, bring the new woman and patient man, in a slightly new guise and afford excellent entertainment. Gormley, Barnette and Rollins offer a singing and dancing revue, with the young lady doing a whistling number and a bowery song which stand out and the two fellows doing the regular routine of dancing excepting that their comedy drunks afford comedy relief. Clifford and Stafford combine singing and painting into a novelty which holds attention though it does little more. The Brominos offer a clown musical act which has good comedy and passes from a standpoint of novelty music. Hamilton Walton, dialect comedian and imitator, held the attention of the crowd and got some laughs.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

The absence of slapstick and the presence of good dancing features combined with splendid comedy produced chiefly through singing specialties provided a high-grade entertaining show at the Orpheum. "Yarmark" with a company of 20 featuring Theodore Stepanoff, head-

lined. The spectacular song and dance festival with distinct Russian atmosphere and originality afforded good novelty and absorbed most of the attention. Stepanoff's whirling spins and fast stepping gained individual honors. The big act, splendidly produced, scored tremendously.

Clara Howard animated the fifth position with a cleverly constructed single turn, affording full scope for her gifted comedy ability and versatility. Miss Howard's many costume changes made on the stage utilized for excellent comedy results and are a distinctive and novel departure. She scored a resounding hit.

Rolley and Laird did very well in the difficult next to closing position. Rolley's harmonic playing and dance pulled big applause at the finish. Flanagan and Morrison with reconstructed material in their golf novelty, with Morrison's saxophone playing and Flanagan's dance added, registered. Bronson and Baldwin showed in improved fashion in their spiritualistic travesty, which proves a good vehicle for their usual style of comedy and songs. The De Marcos and Orchestra, separated from the Russian turn by only a few acts, held the audience, taking several curtains in the closing position. The dancing couple, featuring a tango and whirling one-step, won high favor and the string orchestra its share of appreciation, the success being partly due to a snappy routine adopted for the spot, though the act was deserving of better placement.

Althea Lucas and Co. opened with highly artistic hand-to-hand work from aerial contraption. The remarkable strength of the attractive girl is the outstanding feature. Ruth Glanville and Hal Sanders, billed, were switched to the Golden Gate and Whiting and Burt retained from last week. They added class No. 2.

Henry B. Walthall and Co. in "The Unknown" topped bill rather light on comedy at the Golden Gate, but which otherwise gave full value in entertainment. Walthall was received with high honors, repeating his former success. Gibson and Connell found considerable favor with a laughing sketch.

Jack Benny with fine personality and nifty tact combined with violin playing scored. Brava, Michelen and Trujillo with Spanish dances and songs closed pleasantly. Glanville and Sanders did nicely No. 2. Miss Glanville's saxophone playing backed by pretty set and her partner's work in the pit were highly appreciated. Mignonette Kokin and Co. with character songs and dancing opened. The little girl billed as the company, with jazz toe stepping, acrobatic stunts and clever high kicking, is the real feature and scored heavily.

A varied bill at the Pantages

without outstanding feature. "Cave-man Love" with Richard Bartlett and Elsie Garrett with a trio of dancing girls for atmosphere had the top billing. Good comedy situations exist in the latter part of the travesty with the early portion given over to numbers which bring forth only light returns. Dewey and Rogers were a big laughing success. Dewey's songs and dances landed. Miss Rogers is petite and an excellent straight.

Hope Vernon offered songs in a novelty manner and her violin impression at the finish elicited solid applause. Schepp's Comedy Circus gave the show a good start.

Davis and McCoy appeared next to closing with a nut offering. The preceding turns furnished good subjects for impromptu work combined with their own efforts provided a laughing hit. The musical bit at the finish stopped the show. Harvard, Kendrick and Holt with basketball on bicycles aroused considerable enthusiasm in the closing spot.

The marathon dance craze is not going to hit San Francisco if Chief of Police Daniel O'Brien has anything to say about it. He is standing pat behind a city ordinance which prohibits such exhibitions and besides the chief has personal views.

The Fox, Oakland, will open next week. It was reported at one time that this theatre would play Pantages vaudeville but the present announcement of policy is that only pictures are to be shown.

Margaret Anglin will make her seventh appearance at the University of California Greek theatre May 29 presenting "Hippolytus" of

Euripides. The announcement was made by Dr. David F. Barrows, president of the university. Miss Anglin was to have appeared at the Greek theatre two years ago, but owing to a misunderstanding with the English Club she cancelled the appearance.

An expedition backed by prominent bay region citizens is scheduled to leave San Francisco for Mexico May 15 to take pictures of archaeological ruins recently uncovered in the valleys of Mexico. Yucatan and other districts. Ronald S. Niven, nephew of Prof. William Niven, noted archaeologist, will be in charge.

"The Pepper Box Revue" at the Century held rehearsals every day last week for the purpose of bolster-

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PIRATES, KEEP OFF!!!

ing up the production. Several minor changes in the cast were made. Sophie Tucker is taking a deep interest in the show and is working as hard as anyone. She has shown a disposition to step into any breach necessary and her example has done much to stir up other members.

Harry G. Arthur, general manager of the West Coast Theatres, says his organization will build in Fresno.

T. and D. Jr., has bought two houses in Alameda and one in Tulare to add to its circuit of picture houses.

Kolb and Dill in Aaron Hoffman's "Now and Then" did a turn-away business at the Curran last December with the play. They are playing a return engagement at the Columbia with plenty of empty seats.

Milton F. Samis who has been house manager at the California has been selected to manage the newly renovated Imperial.

BOSTON

By LEN LIBBEY

Julian Eltinge has never failed to jam them into the local Keith house and Monday night was a turn-

away. Eltinge's following in Boston is particularly personal, as he stepped out of the amateur ranks here, and the town has always had a warm spot in its rather frigid heart for him. The very masculinity of Eltinge has always made his act particularly wholesome, but Monday night his beard loomed through the make-up so strongly his general appearance was unfortunately like that of Edmund Hayes in "The Wise Guy." He was well gowned but cheaply set, and the act radiated a suspicion of "a few soft weeks in vaudeville." There should be no misunderstanding concerning the Eltinge act as it showed Monday. He went over, as he always has, but the after-the-show backwash and lobby chatter was critical enough to give him food for thought; could he have listened in.

The bill as a whole was way above Boston par and a few more like it will probably terminate any apprehensions concerning the effect of the daylight saving which comes in next week. Weyth and Wynn did not show, Alice and Lucille Sheldon being sent in for the deuce spot and offering the one weak spot in a high speed routine. Al Striker opened with a delightfully languid contortionistic novelty, getting away from the average unpleasantness of the routine double-jointed stuff, and confining himself to three stunts, a spin-around, a backward twist glass drinking stunt, and a back-lap and get-up. He is an ideal opening dumb act of its kind and received a cordial hand.

Al K. Hall with his four-act, "The Sap," knocked the house for a goal, being a lot rougher than this original "family house" normally looks for and finding it particularly easy sailing as a result. His big dancing number was nearly spoiled by his

partner's inexcusably soiled costume, which was black in the spots where his head and arm contacts came. His pants and his comedy were both too low in this scene. This old burlesquer should take his act as it now stands and drop out every gag and situation that is not a sure-fire howl. He would still have a long enough routine to fill any vaudeville gap and would eliminate those ghastly lapses where gags flop and yet are retained for auld lang syne.

Rita Gould walked away with fourth place, her songs not doing her ability full justice, and one good old-fashioned coon shout was apparently what the house wanted to see included in her repertoire. Her male accompanist, who did not try to fill in as a virtuoso, was a refreshing novelty.

"Stars of the Future" was more of a draw than had been originally anticipated, as it is a soft spot for publicity, and the psychology of wanting to see comers come is universal. It is staged with real showmanship, although one of the six girls did not work except in numbers and looked like a fill-in.

Jack "Rube" Clifford, working with Russel Hird, had a peach spot for his rube detective on an ideal bill in an ideal burg for quiet, dry comedy. It is a crescendo bit of vaudeville, steadily picking up on high, and closing with the house begging for more.

Bert Fitzgibbon closed an early bill with a house that did not budge, his xylophone solo being the brightest spot in his nut work, the remainder of his routine not varying from previous performances noticeably. He put it over, as usual, but was not as nutty a nut as heretofore.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Dark.
GARDEN—Bridges Musical Stock.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
ORPHEUM—"Hunting Big Game in Africa." film.
NEWMAN—"The Isle of Lost Ships." film.
ROYAL—"Robin Hood," film, third week.

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LIBERTY—"Safety Last," film, second week.

The Orpheum closed its regular vaudeville last week and reopened Sunday with pictures, leased for a short run to the Universal. "Hunting Big Game in Africa" is the first. Two shows; nights, seats reserved, 25c-\$1. The engagement is a sort of experiment, and the first rental is for only three weeks. In the past feature pictures at the regular playhouses at standard prices have proven flops.

The Raymond Hitchcock "Hitchy-Koo" show at the Shubert last week was an entertaining attraction. While not one of the largest attractions on the road, it is fast and full of pep. The 12 English Dancers stopped the show with their stepping.

The Shubert reopens April 30 for a week with Otis Skinner, when the curtain will go down for the long summer vacation.

Maxine Claire, one of the English dancers with the "Hitchy-Koo" show, who fell and fractured her elbow in Okmulgee, Okla., four weeks ago, rejoined the company last week.

It was a sort of home-coming week for several of the professionals playing here. Dolores Farris, principal dancer with Raymond Hitchcock's show, is a well-known local girl, and has appeared at many of the local entertainments. Bushy Berkeley of the same company is also well remembered here. He is a son of Gertrude Berkeley, formerly of the Auditorium stock. Another local favorite here last week was Tom Gibson, with Jean Acker in her sketch, "A Regular Girl." Mr. Gibson was a popular member of the Meta Miller stock several years ago.

The Pantages started its summer policy April 21. The change brings seven acts of vaudeville and picture.

The paragraph in Variety regarding the booking of the acts for the Mainstreet was in error when it stated the house had been a split week on the Junior Orpheum Circuit. The house has played full weeks since its opening.

The strike of the union billposters called off the job several weeks ago by the Central Labor body, which claimed the Kansas City Billposting Company was using non-union men in its electrical and construction department, has reached the court stage. The billposting company has secured a temporary injunction to prevent interference with its employees, has caused warrants to be issued against two of the union members on a charge of assault and battery, and has filed a suit asking for \$10,000 damages from the Kansas City Billposters' Local 14. The hearings on the assault and battery cases and the injunction proceedings were set for last week, but continuances were granted upon application of the defendants. Meantime there is no theatrical paper appearing on the boards of the billposting company, as all the house managers decided,

after the walkout, not to use any paper until the question was satisfactorily settled. This action of the managers may add another angle, as it is reported the billposting company is contemplating bringing suits for damages against the various theatres to recover the amounts the company would have earned by posting the paper had it been sent out by the managers. It is also claimed the action of the managers in declining to have their paper posted by non-union men was caused after they had been warned that should the paper go up the billposters would appeal for and undoubtedly receive the support of the other theatrical union bodies.

The World, Omaha, is celebrating its first anniversary this week and claiming a record for attendance that is a wonder. According to the figures given out by the management the house has played to a little more than nine times the total population of Omaha during its initial year. Approximately 1,900,000 saw World shows during the 52 weeks; the population of Omaha is 200,000. Feature pictures and Pantages vaudeville are the entertainment offered by the new house. The theatre is owned and operated by the World Realty Co., which also owns and operates the Sun, Moon and Muse theatres. Arthur Frudenfeld has been manager of the World since its opening.

An organization composed of the leading citizens of Streator, Ill., are preparing a memorial in honor of the late John E. Williams, a well known theatrical manager in that city. Mrs. Harry W. Lukins is the president of the organization.

The Lyceum Theatre, New Britain, which formerly ran tabs, is now showing vaudeville, four acts each half.



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At the end of the final week, the show manager of the attraction paid me (Bobby Barry) \$40 instead of \$250 which I had contracted for. Earlier in the week Mr. Blumberg, Shubert's general manager in Philadelphia, assured us we would be paid in full at the end of the engagement. He never showed Saturday night.

But it was a wonderful experience and one that I will enjoy telling my grandchildren about in the days to come, for it was one of those things you can never forget. Despite the loss of the 16 weeks' salary and \$210 balance of one actual working week, I considered we got away lucky.

It was a common experience to kick in with money to help the company move to the next stand, and quite a feat to get the money advanced returned in denominations large enough to take it out of the partial payment classification.

If this be opposition, make the most of it. Opposition that doesn't oppose is as hopeless as a bartender's future.

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SPORTS

A death-dealing blow was struck William Muldoon, chairman of the New York State Athletic Commission, which controls the sport of boxing, Monday night in the form of a proposal introduced in the Legislature by Senator Bernard Downing, chairman of the Finance Committee of the Senate. The boxing czar would be virtually stripped of all his powers under the proposed amendments presented in the Upper House by Senator Downing. The amendments were written by Senator Jimmie Walker, father of the present boxing law, and give to the chairman of the Finance Committee for introduction. The proposed amendments are designed to vest in the licensing committee certain powers now exercised by Chairman

Muldoon. They would make corporations organized to conduct boxing matches amenable to the rules. Violation of any rules or regulations by any such corporation would have to be reported by the Commissioners to the licensing committee, and the latter would be authorized to revoke the license of the offender. Matchmakers would be brought into the same group with referees, trainers, handlers and physicians, and compelled to be licensed, the fee being placed at \$25. The belief at Albany is that Muldoon does not like the action of the Democratic legislators, and that it will only be a matter of time when he will hand in his resignation to Governor Smith.

Edward Payton Weston, 85 and still the world's most famous pedestrian, announces that he will enter upon another great walking feat, no less than a foot trip from Troy to Chicago. The octogenarian plans to start from Troy about May 14 and arrive in the Windy City on July 14, the journey taking just sixty days. He will travel along the path of the Erie Railroad. As Mr. Weston finished his first great walking feat from Portland, Me., to Chicago in Chicago 58 years ago (1876), he believes it would be appropriate to complete in the City of Stockyards his 86,500th mile, and his final effort to elevate walking in popular esteem. His last feat, in 1922, of walking from Buffalo to New York, a distance of 495 miles, in 28 days, drew big crowds all along the way. On the walk he covered 10 miles

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between rests and incidentally made seven miles between Port Byron and Syracuse in an hour and three-quarters without special exertion. The renowned walker, exponent of temperate living and healthful exercise, is now a resident of Rosendale, Ulster County, this state. Though in his 85th year, he is, as he phrases it, younger than in his 75th year.

Jess Willard has engaged a house on Warburton avenue, Yonkers, and is working out daily at the Columbus Sporting Club. He is in magnificent shape. Jesse is doing more road work than he ever did for a fight and his boxing is a revelation in speed as a result. Down to 245 pounds he will enter the ring about 4 to 1 over Johnson if the latter isn't forced to bow to a substitute. Admirers of Willard's marvelous physique will still back him with coin of the realm to prove that the Toledo affair was a "fluke." All kinds of stories anent doctored bandages and the "works" percolated through sportdoms underworld following the changing of the title. Nothing but another bout will ever convince the legion of Willard's followers that Dempsey is the better man. Most recall the seven knock downs in the first round and the fact that Dempsey couldn't drop Willard after that only to win when Ollie Pecord stopped the bout to save the sight of Willard's badly cut eye, when arguing the matter. Dempsey was an awful army weary battler when the referee called it a day.

The Pennsylvania House has finally passed the McBride boxing commission bill, which now goes to the Senate. The measure has the support of Governor Gifford Pinchot. It is said, and the Senate will probably pass it. The bill creates a commission of three and provides for license fees for promoters, fighters, physicians, referees and seconds. It will be more than self-sustaining and the excess fees are to go to a fund for the erection of memorials to Pennsylvania soldiers in France and Belgium.

The House Law and Order committee has reported out with a negative recommendation the Posey bill, which would have permitted horse racing. The bill was drafted from the Maryland racing law.

The act creating a State athletic commission, introduced in the

Rhode Island House of Representatives by Rep. Clanciarulo of Providence, passed that body Friday on a division vote of 72 to 6. Two amendments were attached to the bill after considerable discussion. One, by its proponent, provides that applications for boxing bouts shall be published in the papers. The other is for the benefit of ex-service men and provides that they shall only pay a 2½ per cent tax instead of 5 per cent. By the bill boxing matches must be advertised at least three days before their being staged, and if a protest is filed by the Board of Aldermen or town council the license shall not be issued.

The Grassy Sprains Golf Club in Westchester County starts the 1923 season with a record membership and clear of financial embarrass-

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ments due in large measure to the work put on its affairs by its president, Sam Scribner. The club has been in strong financial position, but for several years the real estate holding company which exists as its subsidiary has had troubles. Scrib-

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NEXT WEEK (APRIL 30), SHEA'S HIPPODROME, TORONTO

ner organized a committee that took over the problems last year. Under the management of the committee the institution came through last season with an operating profit of \$6,000 in spite of the fact that costly improvements were made.

Joe Evers, brother of the famous Johnny and himself a good ball player, will manage the Schenectady Knights of Columbus team this season. Last year he starred on the nine, one of the strongest semi-pros around there.

Dan Morgan is trying his hand at grooming heavyweights for the first time. Formerly the nearest he came to the "white hope" division was Battling Levinsky, who was a light heavyweight. At present Morgan has three big youngsters on his list. They are James Clyde, Milton

Gold and a brother of Wild Burt Kenney. Clyde is about 22 years of age. He is a student at Pratt Institute, Brooklyn. He hails from Michigan, where he went against several professional heavies before coming east to study.

"Pink" Gardner, Schenectady, N. Y., wrestler, was injured last Friday night in a bout at the State Armory with Joe Turner of Washington. After an hour and 17 minutes of wrestling Turner threw Gardner over his head with a double arm lock. "Pink" landed on his head and shoulders and was unconscious for several minutes. After regaining consciousness he started to grapple with Turner for the second fall, but was forced to withdraw after three minutes.

Arnold Johnson, who heads the Brunswick recording orchestra, broadcasts a general challenge to play any and all band acts or theatrical baseball nines and will answer all communications addressed to him care of the New York Athletic Club. In a recent game between Johnson's nine and the Benson orchestra team (makers of Victor records) the Johnson

aggregation scored a 15-13 victory but not without casualties. Roy Maxon, the Johnson band trombonist, broke an ankle sliding to third and is temporarily esconced in the Lord Lister hospital, Omaha.

Fred Fulton, the plasterer, probably knocked Floyd Johnson out of his match with Jess Willard by his showing in a 12-round bout in Jersey this week. It was the consensus of opinion following the bout that Johnson as a heavyweight contender is a joke. Fulton lost the newspaper decision but Johnson was on the verge of a knock out several times after the eighth round. He butted and hit in the clinches all the way through. To substitute Fulton for Johnson against Willard would be almost as bad on long Frederick's showing.

Mike McTigue, world's light heavyweight champion, yesterday (Wednesday) was matched with George Carpenter to box for the title July 4 by Tex Rickard at the Yankee Stadium or Boyles Thirty Acres. Joe Jacobs, manager of McTigue, accepted Rickard's terms some time ago. Carpenter's acceptance arrived this week. McTigue will receive 35 per cent. of the gross, the Frenchman 20 per cent. McTigue, who recently won the title from Battling Siki, will return from Ireland this month and immediately start training for the bout.

Frank Carbone, of Brooklyn, was awarded the judges' decision over Tommy Robson, of Malden, Mass., in the star 12-round bout before the Knickerbocker A. C. at Albany, N. Y., Tuesday night. Carbone fought like a whirlwind in the latter part of the bout, and gave Robson a bad beating. Each weighed 160 pounds. Claude Tibbitts, the Albany referee, who has been on the sick list for many months, officiated. Bill Brennan, the heavyweight, was introduced from the ringside, the club

announcing it was trying to bring Brennan and some other good heavyweight together.

Jabez White, the Albany bantamweight, and Harry London, of New York, went 12 fast rounds to a draw at the first show staged by the Colar City A. C., at its new quarters, in the Lyceum Theatre, Troy, N. Y., Monday night. The fight was one of the best staged at Troy this season, both boys battling hard from the first to the last bell. White weighed 114½ pounds, and London was four pounds heavier.

Bill Rodgers, manager of Albany, reports that three Eastern league clubs, New Haven, Bridgeport and Waterbury, apparently have working agreements with several big league teams for first call on their rookies. The Eastern league is expected to receive better treatment from the majors this season.

A weekly card for boxing is being organized at Luna Park, Paris.

There has been no contest here for a long while, although it was at Luna Park that the match between Georges Carpentier and Joe Jeanette, which broke all records for gate money in Paris before the war, was held.

The baseball club of the recently formed Loew Club will practice every Saturday at the Catholic Protective grounds in Westchester, N. Y., which will be the home grounds of the team. Games will be played each Saturday. The club will not countenance "ringers," every member of the team being a bona fide employe with the Loew enterprises.

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Memo to Established Artists:

Please note that this is the new address also of the Ned Wayburn Office, Inc. This booking office is in charge of Mr. Leo Morrison, who was with the B. F. Keith Booking Office for six years. Established production artists

are invited to leave their names with Mr. Morrison. Mr. Wayburn has occasional outlets for talent that cannot be obtained elsewhere. Re-staging, re-setting and re-vitalizing of Acts a specialty. Come up and see the new Stage Dance Headquarters.

DENVER

By A. W. STONE

Leo Dietrichstein in "The Purple Mask" might have brought a better show to Denver, one more in keeping with his deserved reputation, according to the opinion expressed by most of the local critics. The play was voted too much "purple mask" and too little Dietrichstein.

"Tip Top" promises to break all season records this week at the Broadway. Fred Stone is a Denver boy. When a lad he lived on Larimer street, then the "main street" of

Denver, and tried to train other boys in the dangerous mysteries of tight-rope walking. There are dozens of persons here who remember him as he was in those days and whom he remembers when he comes. The advance sale has been almost unprecedentedly heavy at \$3.50 top. At Cheyenne, Wyo., the other night Stone made such a hit with his lariat circling and trick roping that he brought down upon his curly head the wild plaudits of a house full of cowpunchers.

Rex Cherryman, who has a part with Douglas MacLean in "The Sunshine Trail," now in the making, recently played juvenile parts with the Denham stock company in Denver.

J. M. Mulvihill, manager of the summer stock at Elitch's Gardens, returned from New York last week and announced he had engaged several

members of this summer's stock company, among them Ernest Glendinning, for leads, and Kollo Lloyd for director. Lloyd is with "The Fool" just now. Glendinning is a favorite here. The stock company will open the last week in June for eight weeks.

Both the Empress (Pantages) and the Orpheum, vaudeville houses, will be closed six weeks this summer. Up to last summer the Empress always remained open through the hot months.

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"The Masked Woman."
FORD'S—Dark.
ACADEMY—"The Gold Diggers," stock.
LYCEUM—Dark.
PALACE—"The Mimic World."
FOLLY—Mutual Burlesque.
CENTURY—"Hearts Aflame."
RIVOLI—"Safety Last," second week.
NEW—"Robin Hood."

With but one legitimate production in town last week, "The Mountebank," and this hurt by the opposition of the local Paint and Powder Club's show and the Wagnerian

A CARD OF THANKS

To the many friends who gave the Rivoli-Rialto Orchestra and me such a generous reception during my brief engagement at the Palace Theatre, New York, I wish to express my sincerest thanks.

Hugo Riesenfeld

Opera company, business was only fair. The Norman Trevor starring vehicle, which played at Ford's, did little over \$5,000 on the week. It drew some praise from a few quarters and some volleys from other places. The Paint and Powder Club, which rented the Auditorium for the week to present their production of "High Jinks," drew about \$16,500 in at the gate, the net receipts being donated to various local charities. At the Lyceum "Smilin' Through," presented in crackerjack stock fashion, did only fairly, getting about \$3,000 on the week. "Clarence," in its second week at the Academy, didn't pick up to any great extent and did about the same business. "The Gold Diggers" got a good start there.

The local season is on a decided wane at the present time, with but one legitimate show in town this week, and that "The Masked Woman," at the Auditorium. Next week the order reverses and "The First Year" returns to Ford's, where it had its premiere. Then comes to the Auditorium "In the Moonlight."

"Robin Hood" has at last struck Baltimore and is at the New theatre at 75 night and 50 matinee.

ROCHESTER

By L. B. SKEFFINGTON

LYCEUM—Frohman's "The Mountebank," first half; last half, dark. Next week, "Shuffle Along."
FAY'S—Joe Mack and Girls, Val Harris and Co., Elva Trio, Masters and Kraft, Monroe and Krattan, Ward and Heeler; "Secrets of Paris," feature.
EASTMAN—"Safety Last," Eastman Theatre Ballet, Mme. Jarnefeldt-Palgram, soprano.
PICTURES—"Souls for Sale," Piccadilly; "Trailing Wild Animals," "The White Flower," Regent; "The Drug Traffic," Rialto.

Chaplin's "Pilgrim" is not considered up to expectations here. It was shown in the Eastman, Fay's and Victoria. Whether there were just too many seats to fill or whether the picture flopped on general principles is uncertain, but it is said the Eastman did its poorest week.

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LOS ANGELES

By ED KRIEG

Fred Stone in "Tip Top" did \$30,000 at the Mason, without Wednesday matinee.

The new Biltmore Theatre (Erlander) will be completed by the fall.

Clem Pope, publicity representative for West Coast Theatres, Inc., has been transferred to San Francisco.

Ben Frank, manager of Ambassador Hotel, leaves next month for a two-month trip East.

"The Demi-Virgin," which Nancy Faire produced at the Egan, received 50-50 reviews from the critics. It is scheduled for two or three weeks at least.



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IN

"PASSING SHOW of 1922"

EXTRACTS FROM THE DAILY PRESS:

CHICAGO "DAILY NEWS," APRIL 23, 1923
WILLIE HOWARD'S FUN IN "PASSING SHOW"

LAVISH SCENES, MUCH COMEDY AND GOOD DANCING IN
WINTER GARDEN OFFERING

By MOLLIE MORRIS

"The moments when Willie Howard is on the stage are the radium moments of 'The Passing Show of 1922.' They stand out against the background of pretentious scenes in the same way that the radium-coated frocks show up in the dark. His brother, Eugene, ably aids and abets him, and when they sing, it is, of course, Eugene's voice that is taken seriously. Willie, however, did some remarkable song imitations in the phonograph shop when he crawled in the side of the cabinet and reproduced the records of Mr. Gallagher and Mr. Shean; the voices of Eddie Cantor and Al Jolson. He also gave an imitation of Lightnin' Bill Jones in the divorce court, which brought back Frank Bacon in the flesh. For a few moments the beloved actor stood before us and spoke in the well-remembered voice. The Bacon lines were used and so solemnly was the scene put on that there was no thought of sacrilege. The Howards appeared in a flirtation skit, The Lady Killers, and also in a King Tut's tomb scene which, without Willie, the high-voltage comedian, would have been of less consequence than an Egyptian tomb with the king left out."

CHICAGO "DAILY JOURNAL," APRIL 23, 1923
ROOF GARDENERS COME TO APOLLO

"THE PASSING SHOW OF 1922" SETS TRIPPINGLY ON ITS WAY;
HOWARDS SUPPLY NEW BRONX HUMOR

"The latest journeying performers from the New York Winter Garden reached the Apollo last night with 'The Passing Show of 1922,' that shining spectacle of women and song, and the two Howards.

These two great Bronx boys, Willie and Eugene Howard, are the life of the Garden party. If they did not stop the show it would probably be because the audience was paralyzed. The Howards' course of humor is varied. Their spirits are blithe. Their repartee is so excellently timed it has all the earmarks of spontaneity.

The little brother obliges with imitations that must make his family proud of him. Al Jolson, Eddie Cantor, Mr. Gallagher and Mr. Shean, came warbling from him in turn, with an astonishing bit besides, from 'Lightnin'.' A snatch from the famous courtroom scene of that piece, with Frank Bacon's unsteady gait and dear befuddlement, Howard brings to the life. It is a serious note, stressed by Bacon's death here, in an otherwise wholly jovial evening."

THE WINTER GARDEN SENDS ANOTHER ONE

"PASSING SHOW" IS CUT TO FAMILIAR PATTERN

By SHEPPARD BUTLER

"Just so, or thereabouts, is 'The Passing Show of 1922,' which came to the Apollo last night. It is the good old melange of girls, costumes, lack of costumes, song, jape, and the Howard brothers, compounded after the safe, if not altogether sane formula, peculiar to its kind. If it suggests the suspicion that, for some, the pattern is too familiar—that we have seen it all before and would like to see something else—the evidence is quite to the contrary. A first night audience that filled the theatre, as the saying is, from pit to dome, greeted the ceremonies with every possible token of rapture. To put the matter bluntly, they ate them up.

Funniest of the proceedings, I should say, is a bit of a travesty on 'The Hairy Ape,' in which demure damsels, dressed as stokers, line up before the stovehold furnaces of the O'Neill drama and spit rhythmic profanity across the footlights. Most arresting is the court-room scene from 'Lightnin'.' with Willie Howard again submitting his weirdly life-like imitation of Frank Bacon. This was Bacon in the flesh, almost, and the effect was a little gruesome."

CHICAGO "EVENING AMERICAN," APRIL 23, 1923
PRETTY GIRLS AND PEPPY SONGS IN "PASSING SHOW"

By THE OPTIMIST

"Willie Howard runs, away with the smartest Passing Show the Shuberts ever brought from their New York Winter Garden.

It carries the 1922 label and performs like a 1924 model.

Eugene Howard, the cleverest man on the stage in handling laughs back to the hero of the combination, good naturedly joins the audience throughout the exceptionally pleasant evening in laughing at his brother.

CEMETERY OF JOKES.

Along toward the middle came a curtain which brought more laughs than any one appearance even of the Howards. On the curtain was depicted the cemetery of ancient jokes. The back of the entering hearse bore the one which goes: 'Who is the lady in the hearse?' And the answer: 'That's not a lady, that's my wife.'

Eugene wears a suit which cost him a hundred iron men and Willie paid seventeen cripples for his. But Willie got a padlock for his pocket and is saving his money. That may be new for the audience, but perhaps you know Willie. They rough-house from a bit in a cafe. Willie does his celebrated song impersonations from a 'weektoria' (so-called, because he pays for it weekly). He's following the celebrated Frenchman's advice and singing 'better and better' each year. They fool around a bit more in the spectacular King Tut number. Willie knows he's invisible because the 'Santa Claus from Pittsburgh,' he of the black whiskers in Tut's guard, calls the comedian of the TNT shirt a Christian."

An histrionic bit is Willie's impression of the late Frank Bacon in Lightnin' Bill Jones. It is a rare tribute to the memory of a great man."

CHICAGO "HERALD," APRIL 23, 1923

"RUSSIANS HAVE GONE, BUT CHEER UP, HERE ARE THE HOWARDS,"
SAYS STEVENS

By ASHTON STEVENS

"The Moscow Art Theatre has gone, but cheer up!—Willie Howard and his brother Eugene are at the Apollo receiving more applause than was forbidden and withheld at the Russians.

No, these catch-as-catch-can burlesquers do not show us how Stanislavsky and Katchaloff should have done it. This is 'The Passing Show of 1922,' and it cheats anachronistically only with a slight forward reference to King Tut and a throwback to Frank Bacon.

The latter is frankly and appropriately sentimental. Willie Howard makes a serious carbon of Frank Bacon in the court-room scene of 'Lightnin',' tightening his eyelids, parting his lips, speaking in a thin, level treble. The imitator puts in little vocal touches that are uncannily and yet not unpleasantly Baconlike. Nobody since Cissie Loftus has counterfeited the very texture and color of another's voice as Willie Howard does.

Sometimes you feel that this most ingenious of the low comedians might have been a great artist, but for his urge to be a comic. Well, he is very much the comic now, and gets away with murder, as the comics say.

He is so passionately earnest with his jokes that you would think it a good investment for someone to provide him with marvelous new ones. Only Frank Tinney can work with material as shabby as Willie's and yet that big theatre rocked with the laughter he evoked last night.

Tinney never draws that kind of laughter. Tinney is as sophisticated as a hat checker and tells the world his wares are stale. Willie will tell you why a chicken crosses the road to get on the other side with all the fervor and madness of a discoverer. Barrie could write a playdoodle for and around Willie, and how sonorously and unphobically would he cast brother Eugene in it! Don't make any mistake about brother Eugene—he is the perfect foil.

Willie was at his popular most last evening when he played phonograph and emitted the voices of Gallagher and Shean, Cantor, and Jolson. He actually, not figuratively, stopped the show at this point of the need; stopped it in the forefront of a spacious ballet wherein The Lockfords, man and woman dancer, gave rhythm and beauty to what might have been only a 'strong man act.'"

We take this means of thanking our many friends for their
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Shubert - Detroit — "Take It from me," 2d week. Next, "Fabiola," picture. Paying \$5,000 rental for theatre, two weeks.

Garrick—Walter Hampden in rep. Next, "Up in Clouds." Next, "Tip Top." Majestic—"The Virginian." Next, "Thin Ice."

Martin Johnson African Hunt Pictures at Regent and Milca this week, to beat in the Universal animal pic-

tures opening very shortly at the Broadway-Strand.

Margaret Young is an added attraction all week at "The Passing Parade of 1923" at Orchestra Hall under the auspices of a Masonic lodge.

Photoplays—"Safety Last," at Adams; "Famous Mrs. Fair," Capitol; "Refuge," Madison; "Souls for Sale," Broadway-Strand.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Molly Darling."

ORPHEUM—"Merchant of Venice," Kiwanis Dramatic players. Pictures—Capitol, "The Famous Mrs. Fair"; Allen, "Souls for Sale"; Belmont, "The Pilgrim"; Crystal Palace, "Single-Handed"; System, "Driven"; Plaza, "Me and My Gal"; Dominion, "Where Is My Wandering Boy Tonight?"; Mount Royal, "Mad Love"; Napoleon, "The Grub Stake"; Maisonneuve, "The Woman Who Fooled Herself"; Regent, "The Face in the Fog"; Papineau, "The Third Alarm"; Strand, "Always the Woman"; Midway, "The Flame of Life."

Several quick changes on the stage of His Majesty's provided in turn a banquet room, movie theatre, a dance hall and a cabaret setting, but they were made not for the enjoyment of the public, but for the

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benefit of the members of the "Molly Darling" company, who were celebrating their first anniversary, the show having been given its premiere one year ago Monday at Columbus. Immediately after the curtain dropped on the evening's performance the festivities were got under way, with the artists from the Princess, Imperial and Loew's present as guests, together with Manager Frank Priestland and members of the house staff of His Majesty's. The catering for the supper was done by the Mount Royal Hotel, and it was followed by vaudeville acts, dancing and a film. M. M. Megley, one of the owners of the show, came up from New York to be present.

In turn Alfred Cortot and Jacques Thibaud have charmed audiences in Montreal during the current season. It was but reasonable, therefore, to anticipate that a joint recital by these eminent French artists would prove to be of interest, at least. The large audience which attended at the St. Denis was rewarded by performances affording positive delight as well as intellectual enjoyment.

PITTSBURGH

By GEORGE R. MILLER

PITT—"Able's Irish Rose" (sixth week).

NIXON—"Robin Hood" (film).

DAVIS—Keith vaudeville.

LYCEUM—"Brother Against Brother" (stock).

GAYETY—"Broadway Brevities" (burlesque).

GRAND—"The Pilgrim" (film).

ACADEMY—Stock burlesque.

The first dance competition against time in this district started Tuesday at Gallatin Gardens, Uniontown, with 25 entrants in an effort to establish new records for marathon dancing.

Fire broke out Saturday in the West Virginia fair grounds stables which had so great a start that every available piece of fire-fighting apparatus in the city was called out to check the flames. The fire originated in brush on the river bank. All the horses were removed from the stables, which suffered the only loss—around \$60,000. The stables will be rebuilt at once.

Rose Bentley is at the Academy this week. Walter Johnson is the new straight man. Added attractions this week are Billie Cassidy's Harmony Boys, seven-piece jazz band, and Lipka, oriental dancer.

Nossokoff's Orchestra has been engaged for the summer season at Sullivan's roadhouse, one of Pittsburgh's largest open-air cabarets, which opened this week. A revue with a cast of 15 will open next Sunday.

Paul Specht's Columbian Orches-

tra commenced Monday a summer engagement at the Duquesne Garden. The garden operates six nights a week and is a public dance. This is the first engagement in Pittsburgh of a New York orchestra for a season of dance work.

BUFFALO

By SIDNEY BURTON

"Good Morning, Dearie," showed the first three nights of the week at the Majestic to excellent business, falling just short of capacity. The show closed in Rochester Saturday.

"Partners Again" drew well at the Teck, with strength due mostly to its particular following.

"Shuffle Along," current at the Majestic, has plugged the heaviest advance publicity of any attraction this season. "Kempy," in at the Teck, is figured for a moderate draw.

Ferdinand Eggena of New York, some time husband of Minna Gombel, was freed of a charge of grand larceny by Justice Louis Marcus in Criminal Term of Supreme Court. The accusation grew out of the alleged theft some years ago of an automobile, and his arrest followed.

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his acquittal of a similar charge in Albany. The District Attorney recommended dismissal of the indictment for insufficient evidence.

The Buffalo Motion Picture Corporation, engaged in production and distribution of pictures, filed a petition in bankruptcy this week. Liabilities were scheduled at \$71,000 and assets at \$11,000. The People's Bank of Buffalo is a creditor on a note to the extent of \$9,000.

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Chuckles of 1923" 30 Empire
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Flashlights of 1923" 30 Hurtig &
mon's New York.
Follies of Day" 30 Gayety Pitts-
burgh 7 Gayety Boston.
Giggles" 30 Columbia New York
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"Let's Go" 30 Palace Baltimore 7
Gayety Washington.
Marion Dave 30 L O 7 Columbia
New York.
"Mimic World" 30 Gayety Wash-
ington.
"Radio Girls" 30 Empire Brook-
lyn 7 Miner's Bronx New York.
"Rockets" 30 Gayety Detroit 7
Gayety Buffalo.
"Social Maids" 30 Gayety Buffalo
7 Hurtig & Seamon's New York.
"Step On It" 30 Yorkville New
York 7 Casino Brooklyn.
"Talk of Town" 30 Star & Garter
Chicago 7 Gayety Detroit.
Watson Billy 30 Orpheum Pater-
son.
"Wine, Woman and Song" 30 Em-
pire Providence.
MUTUAL CIRCUIT
"Flappers of 1923" 30 Lyric New-
ark.
"French Models" 7 Gayety Brook-
lyn.
"Girls from Follies" 7 Howard
Boston.
"Hello Jake Girls" 30 Gayety
Brooklyn 7 Lyric Newark.
"Jazz Time Revue" 30 Majestic
Scranton.
"Midnight Maidens" 30 Star
Brooklyn.

MUTUAL CIRCUIT

"Flappers of 1923" 30 Lyric New-
ark.
"French Models" 7 Gayety Brook-
lyn.
"Girls from Follies" 7 Howard
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Boardman Lillian
Bolles Ned
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Brownie Daniel
Burley Edna
Bush Robert
Butler Miss A

Carberry J
Chambers Joseph
Charles Chic
Clinton Fred
Cohen Louis
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Cunard Grace

Danier Miss R
Davies Vera
Demeter Nick
DeWilfred Billie
Dries Harry
DuBose Joan
Dyson Violet

Earl John
Ercols Mrs C
Fordyess Jessie
Fraser Geraldina
Freely F

Golden Phil
Goodwin Harry
Grannese Chas
Green H

Hayden Clete
Hicks Tricia
Hughes M H

Ahenia Miss
Brachard Paul
Benson Rusty
Ballet Eileen
Bothwell Lydia A
Barnes Stewart

Coudy Norman
Clark Edw M
Carling Hilda
Cameron & G'r'm'e
Cunard Grace

Daveys Two
Danton Leslie Miss
Day George

Francis & Demar
Fair Polly
Florence Peens
Freeland Bros

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Georgelies Trio
Gibson Hardy
Green Bill

Hastings Eddie
Hallins Frank

Hyams John
Jackson Bell
Jarnot Bernice
Jarvis Jean
Jones E
Jones Hazel
Joyce Gladys

Kelly Perry
Kiefer Wally
LaBode Jack
LaMont Billy
LaMont Laddie
Lee Mildred
Leonard Jean
Lester N

Maison Alice
Marcus Arthur
McGeeley The
McHugh Nora
McLaughlin Katie
Murray Paul
Mussen Jim

O'Connor Ariel
O'Grady Harland
Osmond Chief

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Parkoff Eva
Pearson Gene
Ponton Peaches

Richie Billie
Ring Elsie
Rose Harry
Rowe Madeline
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Staples C
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Walters Tom
Wells Gilbert
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Kelly Arthur

Lloyd Richard
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Law Walter
Lacoste Harold
Light Anna
Left Nathan

McGinn John
Morrison & Daley
Narx Harpo
McCawley William
Mack & Maybelle
Martin Florence
Meakin Walter
Mack Al
Morrow Maybelle E

Nathans Casper
Petrie William

ST. LOUIS

By JOHN ROSS

Shubert-Jefferson and American
will close regular season May 3.
Sir Arthur Conan Doyle will bring
his "spooks" to the American for
one showing at \$2 top.

Manager Al Gillis says the Grand
will remain open all summer. The
Columbia, which has always re-
mained open through the hot
months, will close about May 15.

The German Stock Co. will con-
clude a successful season with
"Mauerblumchen" (a comedy)
April 29.

WASHINGTON, D. C.

By HARDIE MEAKIN

Frank Craven and Pauline Fred-
erick are dividing interest this week.
Miss Frederick at Poll's in "The
Guilty One," while Craven is in his
own play, "The First Year," at Na-
tional. Poll's got a start Sunday
night that indicates a good week,
while the opening at the National
was even better than expectations
for the Craven piece.

Washington's three stocks are
still going along, although two are
slipping a little, while the third
with a new bill opening Sunday
created additional interest at the
box office. Duffy & Smith's orga-
nization is still doing "Six Cylinder
Love," opening a fourth week with
business not up to the standard. It
would look that contracts were
holding the piece on for a stipulated
period. "The Gold Diggers" is now
in rehearsals and opens 29.

George Marshall's company at the
Belasco is doing but little with "East
of Suez" and is entering on its second
week with the piece, which,
from all reports, should have been
held but for the one week. Mar-
shall's other organization at the
Garrick opened with "The Girl in
the Limousine" and has created
some interest, although the size of
the gross is problematical, due to
the continued slump of this house.

Picture houses this week: Colum-
bia, "The Famous Mrs. Fair"; Pal-
ace, "Grumpy"; Rialto, "Hunting
Big Game"; Metropolitan, "What a
Wife Learned."

Gayety, "Follies of the Day."

Jack Norworth, here but recently
with Garry McGarry's ill-fated stock
venture at the Garrick, is heading
the bill at Keith's this week.

Barton "In the Moonlight." Poll's
for week commencing 29. The Na-
tional for the same week has not as
yet announced attraction.

LOLA AND SENIA RETURNED FROM AUSTRALIA AND THREATEN SUIT

San Francisco, April 16.

When Lola and Senia arrive in
New York to make a reappearance
at a Keith, Proctor or Moss the-
atre, I, Senia Solomonoff of Lola
and Senia, warn the critics of Vari-
ety, Clipper, Billboard and N. Y.
Star not to conflict my number,
which is called "The Russian
Simpleton Dance," with "Chauve-
Souris" or any other Russian inter-
pretations. This number comes at
the conclusion of our act, danced by
Miss Lola Gille and myself (al-
though this is a newer version).

You, Variety; you, Clipper; you,
Billboard; you, N. Y. Star, if you'll
look back in 1916-1917, prior to my
leaving as a private in the world
war, you'll find that your own
critics have praised my Russian
dance characterization while ap-
pearing with such a great artist as
Theodore Kosloff at the Palace
theatre, New York, for four weeks.

Mr. Gottlieb suggested to Mr.
Kosloff he should change the act
weekly, but stipulated that the Rus-
sian characterization be unchanged.

We are doing the "Russian
Simpleton Dance" at Los Angeles
now. This same dance, when intro-
duced for the first time in San
Francisco, last week, met with
spontaneous success.

Just what the "Daily News," San
Francisco, said April 9:

"Lola and Senia, Russian dancers,
are worthy of headline prominence
on most any vaudeville bill. Too
dancing par excellence is the fea-
ture."

"San Francisco Journal," April 9:
"MUSICAL ACT AND DANCE
PANTOMIME LAUDED BY
CRITIC"

"Another pleasing act is the ar-
rangement of Russian and panto-
mimic dance numbers by Lola and
Senia. The comic pantomime num-
ber which closes their act, is an
excellent bit of terpsichorean art."

LOLA AND SENIA

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"Terpsichorean Tid-Bits"
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special talent, enough so that they headlined
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two and playing them back now for six more
weeks.

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CINCINNATI

"So This Is London" this week at the Grand opera house will bring the regular season to a close. Beginning Sunday the summer policy of feature pictures starts. The first will be Snow's "Hunting Big Game." This week the Lyric, across the way from the Grand, is showing John-son's "Trailing Wild Animals." Keith's, which originally intended having summer vaudeville, also will use pictures after the regular season closes next month.

H. A. Gardner has been appointed manager of the Cincinnati fall festival, to be held in September. This is the first entertainment of the kind here in 17 years. Jack Koons has quit his job as foreign advertising

manager of the Cincinnati Post to handle the publicity.

The Zoo's grand opera season will begin June 24. Ralph Lyford again will be managing director and Alex Puglia assistant director. Harry V. Martin, in addition to handling the routine park publicity, has been chosen to exploit the grand opera. This year Lyford will modernize his repertoire by presenting numerous operas in English.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Dark. "The Heart of Paddy Whack," 27-28. Next week, dark. House ends season May 12.
STRAND—"Souls for Sale."
EMPIRE—"Brass."
ROBBINS-ECKEL—"Strangers' Banquet."
CRESCENT—"Robin Hood."
RIVOLI—"Knighthood."

Syracuse critics were fooled last week when "Kempy," the Nugent show, played the Wieting. Every scribe paid tribute to the work of Ruth Nugent, who had the part of Ruth Bence. Not until after the company had folded its tent and hit the trail did it leak out that Ruth Nugent was not in the role. Miss Nugent, ill, went on to New York after the Rochester engagement, and her place was taken by the wife of Elliott Nugent, with no announcement made of the substitution.

B. F. Keith's next week will have a three-day vaudeville program

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only. The house will be devoted to the annual Syracuse music festival for the remainder of the week.

Syracuse will have two circuses this season. Sells-Floto plays here May 23, while Ringling Brothers-Barnum & Bailey's has June 15. A new circus grounds will be used this year.

Vandals wrecked the Highland picture theatre here last week. The house, operated by Mrs. Angelina Butterman, of Fulton, had been closed for a few days.

Syracuse has another kid phenom. ready for a film debut. Sidney Singer, 10 years old, is to make his screen bow with a Fox company in California. The youngster has been coached by Geraldo R. De Leon of this city, himself a film vet.

East Syracuse will have a new movie house. William Steele has started building it.

The American theatre at Canton changed hands this week. Stanley Southworth parting with his playhouse for \$65,000 to Alex Papayannes, former Watertown theatre owner and manager.

LEGAL ITEMS

August 4, 1920, Grace Canary, now the wife of Anthony Paul Kelly, playwright, was one of the passengers of the "Honeymoon Express" in Luna Park, Coney Island. The express became derailed and Miss Canary sustained injuries of the knee and elsewhere for which she sued for \$5,000 damages. A jury awarded her \$1,000 as a result of which judgment plus costs and interest of \$1,125.08 has been filed against the Luna Amusement Co., Inc., and the Helter-Skelter Amusement Co., Inc., which operates the ride in Luna Park.

Hans Bartsch, the play broker, has filed a \$1,200 attachment in the New York Supreme Court against Leo Fall, the Viennese composer, known in this country for his "Rose of Stamboul" and "Last Waltz." A five-year agreement whereby Bartsch is to handle Fall's works in

this country and Canada is the basis of the action. Among other things Bartsch alleges he formed an independent music publishing concern in association with Harms, Inc., to exploit Fall's compositions, the composer to receive 25 per cent. of the net profits without pecuniary investment in addition to his royalties. Bartsch was to receive 20 per cent. of the venture. The play broker alleges Fall repudiated the agreement and notified Harms and theatrical producers that Bartsch was no longer his representative. The latter alleges he advanced to Fall \$3,000 on the signing of the contract.

Garry Owen's imbroglia with the Newark, N. J., sheriff during his engagement at Proctor's there last week has been adjusted. Owen was incarcerated in the city bastille for a night in default of a \$500 bond. His wife, Regina Alexandra O'Flannigan, preferred charges against Owen on charges of desertion. A private understanding between the couple has been arrived at.

The Sheridan Theatre Co., Inc. (Max Spiegel and William F. Rafferty) is involved in two new law suits filed in the New York Supreme Court.

The Sheridan is one of the enter-

prises of which Spiegel, bankrupt and now in a Stamford, Conn., sanitarium, was an officer. Like several previous litigations, a series of notes is the basis of this action. One suit has five causes for action totaling \$2,150, due on five notes. The other suit is for eight causes for action totaling \$4,650 in all.

"These stories have the picturesque and vivid touch of stage life and character," says Daniel Frohman, of the new book,

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CABARET

(Continued from page 11)

Broadway and Sixth avenue, or Broadway and Eighth, and have a couple of seating truckmen, roughly attired with the prop case-book conspicuous, solicit hootch patronage. Formerly these pseudo-masters were wont to peddle furs at a cut price, but now they vend the wet goods from their wagons.

Cabaret agents as usual at this time of the year are being besieged by standard vaudeville acts for summer engagements. The number of them is surprising the cabaret bookers and their willingness to work for "cuts" is also astonishing. The acts say they can still get some work at their vaudeville salary between now and Labor Day, but prefer a lesser sum for a continuous summer engagement in some summer floor show. The chief inducement with many of these well known acts is a desire to "take it easy." With no worry about making trains and no rehearsals nor matinees, the prospect of doing their little bit once or twice nightly seems to be a common incentive.

This is further attested by the instance of a popular dance act at a Broadway cabaret which has been approached by the big time with an offer to head a jazz band turn as an "office act" at an increase. The offer was turned down, the act being satisfied to loaf through the summer on their engagement in the cabaret. Their specialty fits into any type of revue or show and they look "set" through August.

Offers from abroad are coming in for the better known bands and leaders over here. The highest offer for weekly salary quoted from London principally is \$2,000.

Mal Hallett's Band opened a summer's engagement Saturday at Le Bal Tabarin in Hartford, Conn.

Alex Hyde's Orchestra has been booked by the Keith office to open May 21.

Four piano players are in doubt whether they will appear in vaudeville as an act, though they wouldn't mind, and the managers who could use them as an act are in doubt about it also. The managerial reason is that it isn't so easy nowadays to secure and keep on the stage the four concert grand pianos required. The piano players are the Q. R. S. roll bunch, Pete Wendling, an Ivory Bear; Zeb Confrey, who composed "Kitten on the Keys" (and can rest on that forever; if he wants to); Vic Arden and Max Kortlander. They want something more than grand pianos, those boys—about \$250 apiece a week, they say. That figures up, according to the mathematicians at around \$1,250 weekly for the four-act. The vaudeville bookers thought about \$100 a week might satisfy the key pounders, but each of the roll-makers offered to flash his income tax statement in proof that a hundred would hardly pay for the pair of trousers certain to be



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ruined holding down a piano bench twice daily. And so it rests.

Since Jack and Irving Kaufman played the picture houses in Chicago, similar dates have been offered them from all parts of the country. The salaries and the phonograph royalties they receive may develop two more artists-plutocrats. They open tomorrow (Friday) night at the new picture palace, Newark theatre, Newark, N. J., for a week with a holdover option. They have been re-engaged to appear at the Chicago houses for three weeks, opening July 15.

Road houses looking for bands over the summer want the benefit of an established leader's name with the combination. Several are announcing the same leader will appear with his band over the weekend. That will call for more juggling to be successfully accomplished than now employed by the checkers.

An injunction is sought by the United States attorney, to close the Moulin Rouge cafe, a widely known down town resort in Chicago.

Paul Specht has filed an N. V. A. complaint against Hugo Riesenfeld who conducted the Rivoli-Rialto orchestra at the Palace, New York, for a limited two weeks' vaudeville sojourn. Infringement of Specht's dea of interpreting a popular American number as played in foreign countries is alleged. Specht claims he originated the bit when he played the Coliseum, New York, Dec. 11 last.

For the first time in his vaudeville career Vincent Lopez and his Hotel Pennsylvania orchestra will appear outside of New York. The week of May 14 they play Shea's, Buffalo, to facilitate Lopez's presence for the formal opening of the new Buffalo Statler hotel May 19. Following the week's stand they return to New York.

Alleging he organized and exploited Ernest Golden's band act which recently played Moss' Broadway, New York, for a six weeks' run, Paul Specht, the orchestra leader, this week instituted three legal actions through E. A. Garmatz against Golden. In the City Court Specht is suing for \$2,000 for services rendered as Golden's business manager. Two other suits in the municipal courts are for \$1,000 each for breach of contract.

"Springtime Frolics," the entertainment at Ike Bloom's "Midnight Frolics," at 18 East 22d street, Chicago, is dandy entertainment and big crowds are gathering for the four performances nightly, which start at 11.30, 12.30, 1.30 and 2.30. There is dancing during intermissions.

with music by the Broadway Saxo Harmonists. The show is staged by Roy Mack and has costumes by Lester. Nina, girl dancer, carries away chief honors. Eddy Mathews, comedian, and Ralph Bart, tenor, stand out. Others among the list of principals are: Bacon and Fontaine, roller skaters; Marion Carl, ingenue; Babe Payne, soprano; Sidney Clark, comedian, and the chorus consists of Billie Brenna, Mary Smith, Goldie Morey, Olive McClure, Virginia Smith, Dolle De Verne, Betty Haines, Ruby Burke, Mary Jane Beaver and Katharine McKenna.

Paul Biese's orchestra, which has been at the Edgewater Beach hotel, Chicago, is to go into Terrace Garden at the Morrison hotel in Chicago. Roy Bargy's orchestra, which has been at Trilanon in Chicago since its opening, is to play some dates in vaudeville, after which it will go into a Chicago cafe. Isham Jones' orchestra follows Roy Bargy at Trilanon.

Murray's, on 42d street, will move to the rooms above from its present ground floor location. Joe Susskind has ordered the necessary alterations on the second floor, formerly used for private dinner parties and buffets. Stores will replace the present restaurant space, returning large rentals. Murray's was noted for its revolving dance floor and fountains when opening. Both remain, but the floor seldom has revolved of late, although the fountains keep lively. Susskind assumed charge about nine months ago.

Pittsburgh's early closing order, 11.30 p. m. for restaurants, issued by the Police Commissioner of the city, began to take immediate effect. The furnishings of Black's restaurant there were sold at auction Monday. It was one of Pittsburgh's oldest restaurants.

Despite the setback in failing to bring the Dunning administration measure intended to repeal the Mullan-Gage State prohibition enforcement measure out of the Rules Committee of the Assembly yesterday, Democratic leaders at Albany are certain the repealer will be brought from committee and passed by the lower house next week.

The motion to discharge the Rules Committee from consideration of the dry repealer came shortly before the legislators adjourned at 6 o'clock last night. The vote was 75 to 73. Seventy-six votes are necessary to bring the proposal out on the floor of the Assembly.

After the Assembly had adjourned Assemblyman Louis A. Cuvillier, Democrat, of Manhattan, who has been occupying the spotlight for the last few weeks with his attack on Commissioner Enright and the New York Police Department for alleged complicity in illegal trafficking in liquor, announced another motion to resurrect the Dunning bill would be made next Tuesday, and that he had been assured one more vote had been won over to the wet side. Mr. Cuvillier stated that

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a Republican member from Onondaga county had informed him that he was not going to run for reelection next fall and that if only one vote was needed to repeal the Mullan-Gage law, he would be willing to furnish it.

Favorable action on the bill at Tuesday's session was prevented by two Democratic assemblymen, Kahler of Chemung county and Livingston of Livingston, both of whom have voted dry consistently, claiming they were elected to office from districts that are out-and-out dry. Eight Republicans voted for the repeal. Otherwise, the vote was strictly on party lines.

When fellows on Variety's New York staff, supposed to be wise to anything that smacks of publicity in fact or potential, believe the long distance dancing stuff is on the level, it's almost time to say that anything may be put over. Even when the dancing Marathon record was steadily pushed up, from 24 to nearly 100 hours (over four days) and the papers kidded it along, no suspicion entered that the bunk was a frame for the dance halls or people for publicity. It never appeared probable anyone would miss it.

One story coming into Variety said the dancers during a Marathon slept from three to seven hours at a clip. A seven hours' sleep isn't bad for a continuous dance performance. Others had watchers out and hustled couples on to the floors on the approach of visitors or rubbernecks. Many probably did dance a stretch of 12 hours or longer. That doesn't seem difficult.

It has been the pip press stuff of the year and any dance place that resisted the chance would have been deemed foolish.

From single couples they have graduated into a dozen or more, and this week in Baltimore four dancing Marathons are being simultaneously held. Some started Monday, others Tuesday and Wednesday. They were still "dancing." In Detroit was a bear. Out of 64 contestants Barney Allen won, going 89 hours. On top of that Carl Fisher, proprietor of the Majestic dance hall, where Valentino appeared, and Barney put it over, announced he had engaged Barney as a dancing instructor at \$5,000 a year, while four theatres made bids for Barney's personal appearance. What Barney's personal appearance would have been after 89 hours —! In Washington, during a "contest" in a hotel, they had the cook for a lookout after hours with an alarm clock besides. An early fishing party showing up at 4

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a. m. almost got the mob, but the cook had a long distance flash and got 'em dancing in time.

A cabaret stunt was staged at the Cafe Boulevard, New York, Tuesday night, by the Viennese musical artist, Fritz Wrede. It was called "An Evening in Vienna," and the major part of the entertainment was provided by European singers; Wrede himself, Yvonne George, of the "Greenwich Village Follies," and others who delivered foreign folk songs and novelties to the accompaniment of an imported Viennese orchestra. The American part of the bill consisted of pop songs and jazz dances given by the Frederick Sisters and Alice Turner. Among those who entertained parties at the various tables were Julius Steger, Ivan Frank and Hy Mayer, the cartoonist, who made lightning cartoons of the well-known faces in the audience.

NEWS OF THE DAILIES

Mary Elisabeth Perry was granted restitution of conjugal rights with her husband, Laddie Cliff, last week in London. The action is preliminary to divorce in the British courts.

The Elsmere, at Elsmere Place and Crotona Parkway, Bronx, valued at \$300,000, was sold last week by the Edmund Benson Realty Co. to Benjamin Benson and Philip Waltenberg, who resold it to Joseph Weinstein, a theatrical operator.

Lucien and Sacha Guitry have turned down an offer made by Archie Selwyn for them to present French plays in a Selwyn theatre in New York.

Providing the Meyer-Levy bill permitting theatrical performances on Sunday does not receive favor-

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able consideration at Albany, William A. Brady has announced he will take steps to stop golf playing on municipal links under the Sabbath Penal Law, sections 2140-2151, which prohibit public athletic contests.

Default was entered last week in the suit for divorce brought in the Superior Court in Los Angeles against Gloria Swanson by her second husband, Herbert Sornborn, indicating that in all probability Miss

Swanson will not contest the action which charges desertion. The couple have one daughter 2½ years old. Wallace Beery, the actress' first husband, secured a divorce on the same grounds.

William Harris, Jr., on his recent return from abroad brought the completed manuscript of the new John Drinkwater play, "Robert E. Lee," to be produced by him in the fall.

Frank Wilcox, served with a sum-

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mons last week for speeding, sent a boy from the Lambs to answer the charge. The judge refused to accept the substitute, who was prepared to pay the fine, and sent word that Wilcox must appear immediately himself.

William McBride, the theatre ticket broker, was elected president Tuesday of the newly formed Theatrical Producing Financing Corp., a new producing organization. James Freeborn was elected secretary and treasurer at the same time.

Maude Adams returned from Europe Tuesday on the Baltic.

A fire in the basement of Madison Square Garden Tuesday morning threatened for a while to destroy the building and the managerie of the Ringling Brothers Circus. The

employees of the circus attempted to put out the fire before the regular apparatus was summoned. The greatest amount of trouble was due to smoke, which caused unrest among the animals.

Annie Mack Berlien in "The Wasp" at the Morosco, New York, celebrated her 50th year on the stage last week, a celebration being held at the theatre.

Mindlin & Goldreyer retained executive control of "The Last Warning" Tuesday as the result of a compromise of the stockholders. Mindlin & Goldreyer will continue as officers of the Mindgold Productions, but are not on the board of directors of the corporation.

The dailies started to give space to the accounting proceedings before

New York Supreme Court Justice Nichols in the dissolution action of Klaw & Erlanger, on trial without a jury. A. L. Erlanger is represented by former Governor Nathan L. Miller and Charles Evans Hughes, Jr., is attorney for Marc Klaw. The opening day had Erlanger testifying to the formation of the partnership in 1893, an argument over Marc Klaw taking too much leave of absence from business for European trips in 1904 and the final break in 1918, the latter resulting, said Erlanger, through Klaw's son, referring to Joe Klaw without naming him. Erlanger alleged he had taken nearly the entire burden of the K. & E. business on himself to build it up, and while admitting Klaw was smart, said he knew nothing of the booking business. Erlanger stated that in 1904 when involved with Klaw over Klaw's vacations, they agreed that through Erlanger having invested \$150,000 more than Klaw in the business, Erlanger was to receive interest for his over-balance and that interest should have been credited, as he did not draw it not wishing to reduce the resources of the firm in those days. The trial continues.

Juanita Hansen, picture actress, has filed a voluntary petition in bankruptcy in the Federal District Court. Her debts were placed at \$11,057 with no assets.

June Avis Evans, actress, will demand a compulsory accounting by the executors of the estate of the late Dan R. Hanna of Cleveland as she can press her claim for a monthly allowance of \$1,250, which she contends the deceased promised her when she broke her engagement to marry him. She claims he promised to pay her \$15,000 a year for the rest of her life. The case was brought up in the Surrogate's Court, White Plains, and adjourned for two weeks.

Zoe Garland, who appeared in vaudeville in "On the Roof Garden," was found on West 72d street Saturday and removed to the Knickerbocker hospital, where she was found to be suffering from bruises and a contusion on her head. She said she had been waylaid by thugs as she was leaving a girl's home.

Ernest K. Coulter, general manager of the New York Society for the Prevention of Cruelty to Children, issued a statement for the organization this week opposing the bill introduced at Albany by Senator Antin and Assemblyman Steinberg which would permit children to attend moving picture theatres without the escort of adults now required by law.

The Little Theatre Tournament to be held at the Bayco, New York, week of May 7, including nightly performances and one matinee on Saturday, will include 20 entries, many of which are out-of-town organizations.

F. H. Sothern and Julia Mariowe will appear next season under the management of the Shuberts in Shakespearean repertoire. A new addition to their repertoire will be "Cymbeline," which has not been produced here for several years.

Sigmund Lubin, the veteran picture manufacturer, is seriously ill in Atlantic City, his family having been summoned to his side.

Former Governor Nathan L. Miller has been retained as counsel by A. L. Erlanger in his litigation with his former partner, Marc Klaw.

DISK RECORDS

(Continued from page 8)

WOMAN'S INDIGO wait for her wailing papa with Sophie "crying" it. Daddy, daddy, daddy, come home." Miss Tucker's assertive readings "take" exceedingly well on the wax.

KEEP OFF MY SHOES—Nora Bayes (Vocal)
WUNNIN' WILD—Same—Columbia No. 3625
 "Keep Off My Shoes" (Tobias-McCormick) is an idea a la "Stummin'" with the singer counseling the gawky stepper to dance on the floor and not on her shoes.
 "Wunnin' Wild" (Gibbs) is a span indigo wait wherein the singer insists she's "wunnin' wild" despite her rift with the last sweetie whom the song is addressed. It's the type of number well adapted for Nora Bayes. The couplet should develop into one of the best sellers this month.

UNDERNEATH THE MELLOW MOON (Waltz)—Paul Whiteman and Orchestra

NEW YORK THEATRES

SAM H. HARRIS Attractions
 430 St. W. of B'way.
 Evening at 8:30.
 Mat. Wed.-Sat. 2:30.
HARRIS
OWEN DAVIS' New Play
"ICEBOUND"
 NEW YORK'S NEWEST TRIUMPH

FULTON Theatre, W. 45 St. Eves. 8:30.
 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 Besler & May Edington
 Staged by SAM FORREST

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 HARRARD SHORT.
 WITH A GREAT CAST!

CORT Theatre, W. 48th St. Eves. 8:15.
 Mat. 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

GLOBE Broadway & 46th St. Eves. 8:30.
 Mat. Wed. & Sat. 2:30.
JOHN MURRAY ANDERSON'S
 Newest Musical Comedy
"JACK and JILL"
 With Lew Fields, Ann Pennington, Chilton Webb, Charles Judels and Lulu McConnell

LYCEUM 45th St. nr. B'way. Eves. 8:30.
 Matinee Thurs. & Sat. at 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. Thurs. & Sat. 2:30.
"LAST TWO WEEKS"
 Sensational Success.
 Danton, Eve. World
DAVID BELASCO Presents
LENORE ULRIC
 as KIKI
 A New Character Study by Andre Picard

LITTLE Thea. W. 44th St. Eves. 8:30.
 Matinee Wed. & Sat. 2:30.
 F. Ray Comstock & Morris Gest present
POLLY PREFERRED
 with GENEVIEVE TOBIN
 Staged by WINCHELL SMITH

HENRY MILLER'S THEA. W. 43d St. East of Broadway.
 THE SELWYN'S Present
JANE AS "JULIET"
 THE GREATEST TRIUMPH OF HER CAREER.
 Nights \$1.00 to \$2.50. Thurs. Mat. 75c to \$2.00

New Amsterdam Theatre—W. 43d Street
 Eves. 8:15. POPULAR MAT. WEDNESDAY.
 REGULAR MATINEE SATURDAY.
 A National Institution
ZIEGFELD FOLLIES

WONDERFUL ONE—Same—Victor No. 19019
 Whiteman is not generally given to waltz recordings, although "Wonderful One" is somewhat of a family affair. Whiteman and his first pianist and arranger, Ferdie Grofe, collaborating on it, adapted from a theme by Marshall Neilan, the picture director.
 "Wonderful One" is in familiar waltz rhythm with "Mellow Moon" (Wendall W. Hall), quite well known around Chicago, given to syncopated interludes.

IF LOVE WERE ALL—Charles Hart (Vocal)
WHEN SALLY IN OUR ALLEY SINGS OLD-TIME SONGS—Edison No. 51064
 William Axt of the Capitol, New York, composed "If Love Were All" in collaboration with Martha Wilchinski, S. L. Rothafel's secretary, as part of the prolog to a film feature that played the mammoth Broadway picture house. Although a "picture song" it is a truly meritorious composition and exploited independently. A sentimental ballad, it is universally appealing. Hart

LIBERTY Theatre, W. 42d 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. Eves. 8:30.
 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"

ELTINGE Theatre, 42nd St. West. Matinee Wed. & Sat. 2:30.
 A. H. WOODS Presents
LOWELL SHERMAN
 in "MORPHIA"
 with OLIVE TELL

GAIETY B'way & 46th St. Eves. 8:30.
 Matinee Wed. and Sat. 2:30.
CYRIL MAUDE
 in "IF WINTER COMES"
 "His Greatest Success Since 'Grumpy.'"
TIMES SQ. Theatre, W. 43d St. Eves. 8:30.
 Mat. Thurs., Thurs. and Sat. 2:30.
 THE SELWYN'S Present
 Channing Pollocks
"THE FOOL"
 The Play That Succeeded in Spite of the Devil.

Knickerbocker B'way & 38th St. Eves. 8:30.
 Mat. Thurs., Thurs. and Sat. 2:30.
 HENRY W. RAYAGE OFFERS
 A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
 with PEGGY WOOD
 Entire Orch., \$2.50; entire 8th St. \$1.50; on 10th 2d St. \$1.00—every night, including holidays and Saturdays. For Mat.—All Orch., \$2; all Bal., \$1. Best Seats NOW at Box Office.

REPUBLIC 42d St. W. of B'way. Eves. 8:30.
 Mat. Wednesday and Saturday at 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
 "THE PLAY THAT PUTS 'U' IN HUMOR"

THE LAST WARNING
 with WILLIAM COURTLEIGH
 The Greatest Play of the Age Will Remain at the KLAU Theatre, West 43d Street, Eves. 8:30.
 Matinee Wednesday and Saturday at 2:30.
 SEATS SIX WEEKS AHEAD

WILLIAM A. BRADY'S MUSICAL COMEDY TRIUMPH
"UP SHE GOES"
PLAYHOUSE W. 48th St. Eves. 8:30.
 Mat. Wed. & Sat. 2:30.

MARK STRAND
 Broadway and 47th Street
 "A NATIONAL INSTITUTION"
 Direction.....Joseph Plunkett
 JOSEPH M. SCHENCK Presents
NORMA TALMADGE
 in "Within the Law"
 STRAND SYMPHONY ORCHESTRA
 CARL EDUARDE.....Conductor

getting considerable out of it, supported by a mixed chorus.
 The reverse number goes for snatches of various old-time songs of the sort that will never die.

LADY OF THE EVENING—Allen McQuhae (Vocal)
WILL SHE COME FROM THE EAST?—Same—Brunswick No. 2349
 Allen McQuhae makes his debut on the Brunswick records this month, and judging from this "Music Box Revue" couplet, the Brunswick people have a find in the singer worthy of extensive exploitation and featuring. His melodious tenor is reminiscent somehow of John Steel's, and if given the numbers and the same technical support as with this duo McQuhae should build up as strong a vocal following as Steel.

AGGRAVATIN' PAPA (Fox Trot)—Vincent Lopez Orchestra
SUGAR BLUES—Harry Reser (Banjo Solo)—Okeh No. 4812
 A novelty disk. Vincent Lopez on one side has made a snappy dance version of "Aggravatin' Papa," and Harry Reser strums a cruel banjo in his "Sugar Blues" solo.
 The banjo of late seems to be returning to popular favor, and recordings like Reser's will do much to further popularize it. Frank Banta's accompaniment at the piano is by no means negligible.

SWEET ONE—Frank Crumit (Vocal)
EVERYTHING IS K. O. IN K-Y—Same—Columbia No. 3827
 Frank Crumit is usually the sub-figure of an Al Jolson disk, but this month he solos on both sides, Jolson being altogether a. s. d. i. from the Columbia list this month.
 However, "Sweet One" is part authored by Jolson (with Louis Silvers), Crumit getting this infectious melody tune over in fine style. The reverse is a novel attempt at a variation on the Dixie song idea.

AGGRAVATIN' PAPA (Fox Trot)—The Virginians
AUNT HAGAR'S BLUES—Same—Victor No. 19021
 Blues—just hot blues—symbolizes both numbers which the popular Virginians deliver according to Hoyle. Every instrument has an inbuilt in piping "hot," making for some telling contrasts.
 "Aunt Hagar's Blues" was formerly known as "Aunt Hagar's Children's Blues" when W. C. Handy, the composer, originally handed it. Handy, famous for his "St. Louis Blues" and "Memphis Blues," has had a number of reversals the last several months and was forced to turn the song over to another publisher, who eventually "made" it. The royalties will mean more to the colored gentleman than the average song's earnings do for the average songsmith.

BEALE STREET MAMMA (Fox Trot)—Broadway Dance Orchestra
DEAREST—Same—Edison No. 51069
 "Beale Street Mamma" (Turk-Robinson) is a "hot" female judging from the torrid modulations in this coking rag. The alternate snatches of wicked piano picking and the cornet's "hot lips" blaring sum it up as a truly inspiring dance number.

"Dearest" (Davis-Akst) is still on the upward wave in popularity, the Broadway jammers injecting a couple novel kicks into the arrangement. This Broadway bunch incidentally has been a consistent record maker for Edison, maintaining a successive string of excellent recordings. Why they, like the others, haven't become inoculated by the vaudeville bug is problematical. Judging from their "canned" productions they should deliver handily.

PALE VENETIAN MOON (Fox Trot)—Arnold Johnson and Orchestra
THE LOVELIGHT IN YOUR EYES—Same—Brunswick No. 2394
 It is only natural that Arnold Johnson should best do justice to "Lovelight," his own composition. The various switching of instrumental formations is effective, the undulating soprano saxo doing tricks and the brasses and clarinet getting "hot" in contrast. With "Pale Venetian Moon," with which is medleyed the Coue-titled, "Every Day in Every Way," both from the "Bunch and Judy," Johnson gets some great effects from the percussions, the retarded "breaks" standing out like cameos in an otherwise smooth arrangement.

FATE (Fox Trot)—Paul Whiteman and Orchestra
LADY OF THE EVENING—Same—Victor No. 19016
 Byron Gay's "Fate" is developing prodigiously although when Ted Lewis first introduced it in the "Greenwich Village Follies" months ago it started but mildly. There's a haunting reminiscence about the composition with its eerie hybrid gipsy-oriental motif that intrigues the ear. As Whiteman does it, it

makes a smooth, conservative dance selection.
 "Lady of the Evening" (Irving Berlin) from the composer's "Music Box Revue" is similarly treated with restraint and moderation, the effect being generally for symphonic harmonies.

FADED LOVE LETTERS OF MINE—Sam Ash (Vocal)
OUT WHERE THE BLUE BEGINS—Same—Okeh No. 4808
 Sentimental ballads of the type Ash can do so well, although this tenor has been playing "hooky" from a recording laboratory for some little time, for some reason or other. At one time he produced disks quite prolifically. Ash is always a sympathetic interpreter of ballad selections. "Faded Love Letters of Mine" (R. W. Paaco-L. Moore-W. E. Duimage) suggests its theme by title.

"Out Where the Blue Begins" (Jimmy McHugh-Bert Grant-Geo. Graff, Jr.) should develop into a valuable piece of property. It is one of those songs that is slow in starting but progresses steadily in popularity and proves a consistent revenue producer.

THE LOVELIGHT IN YOUR EYES (Fox Trot)—Manhattan Dance Orchestra
FALLING—Same—Columbia No. 3829
 The Manhattan aggregation is a new recording combo, this evidently their initial commercial test. Given two coking melody dance tunes to work with they cannot help connect. The saxes are given ample opportunity for distinction, swinging from the tenor to soprano reeds for striking effects.

WONDERFUL YOU (Fox Trot)—Atlantic Dance Orchestra
BABY BUNTIN—Same Broadway Dance Orchestra—Edison No. 51138
 Both are production numbers and probably first released so far on any disk. "Wonderful You" by Werner Janssen is from "Lady Butterfly," which show the composer's pater, August of "Janssen Wants to See You" note, backed in order to prove to the world that Werner has the makings of a composer. This number proves it in part at least. "Baby Buntin" (Sissie-Blake) is from "Elsie" and a danceable companion piece to "Wonderful You."

FALLING (Fox Trot)—Gene Rodemich's Orchestra
BEES' KNEES (Fox)—Oriole Terrace Orchestra—Brunswick, No. 2389
 "Falling" (Collins-Cameron)

WILLIE AND EUGENE HOWARD
 STARRING IN
"PASSING SHOW OF 1922"
 Direction MESSRS. SHUBERT


CHRIS MANN
 AND HIS ORCHESTRA
PALAIS ROYAL, SAN FRANCISCO, INDEFINITELY

FLORENCE YORK Presents
VIRGINIA BELLES and BEAUX
 HEADLINING PANTAGES CIRCUIT


ROYAL VENETIAN FIVE
"A MELANGE OF MUSIC AND SONG"
 JACK LEWIS, Eastern Representative.
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GREENWALD & ANDERSON
 PRESENT
CHAS. DOLLY
HICKEY-HART REVUE
 Playing W. V. M. A., Orpheum, Jr., E. F. Keith Western Circuits
 Direction: HALPERIN-SHAPIRO AGENCY

OSWALD
 WOODSIDE KENNELS
 WOODSIDE L.I.



Evans Mero and Evans
 IN "BITS OF MARK TWAIN"
 WATCH OUR STROKE



When Smoking's a Real Pleasure for Everyone in Sight—
 That's When Frank Evans Gets the Old Cornob Alight.

(Fields) just "happened" to catch on for dance. It is an extremely melodious number which the publishers had for some months before it showed up. The sustained notes lend themselves, accordingly, to novel interludes, the duet piano piano passages by Gene Rodemich and Allister Wylie breaking it up novelly.
 On the reverse the Oriole Terrace Orchestra, the Detroit combination which scored a bull's-eye at the Palace, New York, recently, and had to forego vaudeville for a prior mid-West cabaret engagement, delivers per usual with "Bees' Knees" (Ted Lewis-Ray Lopez), a raggy dance number of fetching liveliness.

AGGRAVATIN' PAPA—Sophie Tucker (Vocal)
YOU GOT TO SEE MAMMA EVERY NIGHT—Same—Okeh, No. 4817
 The "Mamma" song is an ingenious variation on the doggerel lyric type of songs dating from "Frankie and Johnnie," which have heard in and out of parlor company. The listener here is allowed free rein in interpreting lines such as "what's the good of a sheik who does his sheikling once a week?" and her plaint that he comes to see her on Sunday, but brings his wife and family for company. Yet it's a popular idea, naively done into song, and cokingly sold by Sophie. "Aggravatin' Papa," a not dissimilar lyric idea, has the clarinet of the Rega Dance Orchestra, which accompanies, piping wickedly in the interlude between the songs' vocal threats on the person of her "aggravatin' papa."

Abel.
 Variety's San Francisco office will be discontinued May 1, with Jack Josephs, in charge of it, transferring to Los Angeles, where he will open an office for Variety.

VAUDEVILLE'S HEADLINE ATTRACTION DE LUXE!!!

JULIAN ELTINGE

ONE OF THE GREATEST BOX-OFFICE ATTRACTIONS
IN THE HISTORY OF THE STAGE

ACCLAIMED BY THE TRADE AND DAILY PRESS OF NEW YORK AT B. F. KEITH'S
PALACE LAST WEEK AS THE SEASON'S INDIVIDUAL TRIUMPH.

VARIETY, April 19—

JULIAN ELTINGE
Impersonator
14 Mins.; One and Three
(Special Set)
Palace

Julian Eltinge still retains his place as the greatest female impersonator of all time, in his present vaudeville routine of songs and gowns, each one a gasp and a punch.

Eltinge is still the fascinating, captivating artist he was a decade ago with the added elements acquired by experience and the fulsome knowledge and showmanship that accompany it.

The Eltinge voice, one of the few natural and non-falsetto tones used by this type of act, is as resonant and sympathetic as ever and his present routine of songs a careful and wise selection for vaudeville.

Opening "on" in a black trained cape and evening gown for "I Break the Hearts," a corking lyric, Eltinge scored an immediate bullseye with both sexes. "The Cute Little Beaut," accompanied by another specimen of his dressmaker's art, held up, and was followed by "Don't Go in the Water" from his old repertoire and one of his best. In an orange bathing suit he was a picture of loveliness. A graceful dance followed with "Cleopatra," his final. The drop in "one" discovers him posing before a black patent leather drop. The costume is a gorgeous iridescent gown and Nile green shawl. The lyric by Gitz Rice was another high class addition to the repertoire and completed an act that compares favorably with any of the Eltinge specialties of the past.

In the present routine vaudeville will welcome Eltinge, both his old fans and the new ones he is bound to make. He's as welcome as the flowers in May.

Con.

STAR, April 21—

Julian Eltinge closes the first half. Eltinge has not been seen before at the Palace since he took unto himself a production. He was accorded a big reception when he set foot on the stage. He opens with "I'm Breaking the Hearts of the Men Who Break the Bank at Monte Carlo," followed by "That Cute Little Suit on That Cute Little Beaut From Montana." For his third number, Eltinge returns with his former success, "Don't Go in the Water," which has a catchy melody and has always proved one of Eltinge's best standbys. It shows him garbed in a bathing suit, and the girls in the audience appear to go wild over this number. A gushing young thing seated next to us remarked to her male escort, "My goodness! I wish I looked like that in a bathing suit." Eltinge closes with his "Cleopatra" number, which sends him off to a solid hit. Eltinge has a magnificent array of gowns and he knows how best to wear them to best show off their magnificence.

EVENING SUN, April 17—

"Julian Eltinge came back to the Palace yesterday with a breath of Southern California, though some of the décolleté gowns which this female impersonator wore must have made the chilly Eastern climate seem hardly comparable to that of Los Angeles. He was not lacking in the ability to please with his songs, and his new series of impressions and of French frocks were quite up to date, including the modern svelte flapper—a part for which Eltinge seems to have gone into training as earnestly as any boxer."

"ZIT'S," April 20—

"Women come, women go, but Julian Eltinge goes on forever. Here is one of the greatest artists on the American stage, bar none, and one of the most popular also. When he made his first appearance on Monday night this week the oh's and ah's that came from the women fans in the audience, when they beheld his gorgeous gowns and marvelous impersonation, could be heard all over the house. And he deserves them all, for there is no more classy woman character in vaudeville than Julian Eltinge makes himself up to appear. In voice, gesture, expression, figure, he is a woman for the few moments he is on stage, and the brilliance of all these qualities combined is simply dazzling. The Keith Circuit has him billed as 'America's Foremost Delineator of Feminine Characterizations,' and they have not made any mistake. He is a marvelous artist and will be a marvelous attraction as long as he continues to impersonate the female species."

CLIPPER, April 18—

"The first half was closed by Julian Eltinge, doing his widely known feminine characterizations, wearing gorgeous costumes, and singing several specially written songs. He opened with 'I Break the Hearts,' by McDonough and Hubbell, and followed with 'The Cute Little Beaut,' by Haggood Burt; 'Don't Go in the Water,' by Jean Schwartz, wearing a bathing costume of buff colored material, and 'Cleopatra,' by Gitz Rice, the last being done in an Oriental set with raiment to match. All of the numbers went over unusually well, and Mr. Eltinge made a speech of thanks. Of the score or more impersonators, Eltinge still with ease holds the lead."

EVENING MAIL, April 17—

"Julian Eltinge revealed a new series of 'impressions' of feminine types at the Palace yesterday and established beyond all question that in this rare and difficult art he is still far ahead of his closest competitors. Eltinge has moved with the times and his 'girls' are very modern, quite flapperish and as smart as they make 'em."

EVENING GLOBE, April 17—

"Julian Eltinge demonstrated that his popularity has not waned, and in addition to his well-known following there was present a delegation from Fifth avenue to see if Julian had thought up anything new for the stylish stouts. His gowns, we gathered from the feminine appraisals, were 'just wonderful.'"

MORNING TELEGRAPH, April 17—

"Julian Eltinge tops the bill with his unique knack of female impersonation, gorgeously gowned. He continues to captivate and amaze with his voice, his bearing and his gestures of femininity until ultimately he resorts to a manly swagger with the removal of his wig."

B. F. KEITH'S RIVERSIDE, NEW YORK, NEXT WEEK (APRIL 30)

Direction WILLIAM MORRIS

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