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VOL. LXXII. No. 7 NEW YORK CITY, THURSDAY, OCTOBER 4, 1923 48 PAGES

TALKING FILMS FOR STUMP

NEW METHOD OF REALISM IN PRESENTATION BY RUSSIANS

Carry Reality to Greatest Extreme—Sacrifice Dialogue for Effects—Soviet Government Supporting Opera—Special Nights for Peasants

Variety-Clipper Bureau,
Evans Building,
Washington, Oct. 3.

There is a new method of stage presentation being developed in Russia, says United States Senator Burton K. Wheeler of Montana, who has just returned from an extended trip through that country. Germany and Austria were also visited. This new form was described by the Senator as carrying reality to a great extreme. The performance witnessed had the actors working on a piece of iron, banging away at it while delivering their dialog through the din and with no other vesta of scenery upon the stage. Another bit was some sort of a farm vehicle standing in the center of the stage alone.

Senator and Mrs. Wheeler took in

(Continued on page 46)

FLIGHTY SKIRTS IN THEATRE—ADD $50,000

Minneapolis, Oct. 3.

Florence A. Halpin, young North Minneapolis stenographer, wants $50,000 damages from the Pantages because a sudden draft of air from a ventilating flue in the aisle threw her skirts above her head and exposed her body and limbs to the gaze of the patronage.

Formal suit to collect the $50,000 damages because of the humiliation

(Continued on page 46)

'BUSINESS' IN 'VANITIES' COMING UP IN COURT

The action instituted against Earl Carroll's "Vanities" by Wood and Wyde, in which it was alleged the character and business associated with the old-time ballad singer-announcer bit in the Wood and Wyde revue in vaudeville is in-

(Continued on page 46)

BLIND FROM BAD TOOTH

After being totally blind for 12 weeks, Clarence Nordstrom has recovered his eyesight and left Dr. Brent's sanitarium, where he had been taking treatment.

Nordstrom suddenly went blind 13 weeks ago, while at Boston, in "Molly Darling."

Examination showed that a bad tooth was the cause. The molar was extracted.

HEADLINING "NAMES" ON ORPHEUM CIRCUIT

Biggest Collect in History of Circuit—Marjorie Rambeau Possibility

The Orpheum circuit is playing the greatest collection of names and headliners in the history of the circuit. The Orpheum bills reveal such names as Nazimova, Olga Petrova, Houdini, William Courtney, Louise Lovely, Theodore Roberts, Belle Baker, Bert Lytell, Ruth Roland, Frances White, Sophie Tucker, Avon Comedy Four, Rae Samuels, Leviathan Band, Four Mortons, Bessie Barriscale and Theodore Kosloff.

The Orpheum bookers are dickering with more headliners from picture and legitimate fields, including McIntyre and Heath, Marjorie Rambeau and others.

FROM ACTOR TO PRODUCER

A. A. Atheson in "Passing Show of 1922" Now Producer

From a small bit part in the 1922 "Passing Show" to Broadway legit producer is the summary of A. A. Atheson, who will bring "The Goats," translated by Atheson from the Greek, to New York early in November. The piece opens in Wilkes-Barre, Oct. 12, as the first stand of its break-in.

Stella Larrimore, a sister of Francine, is featured with the following completing the cast: Grace Griswold, Horace Sinclair, Marjorie Mayne, Sam Specks, Frances Knight, C. W. Davies and Katherine Grey. Alfred Hickman is staging it.

The Shuberts are interested in the piece. Alexander Pantages is also reported having a connection.

BALLROOM CUT RATES

Chicago, Oct. 3.

Cut-rate tickets to ballrooms is the latest. They are issued by the Merry Garden ballroom at Belmont and Sheffield, and read: "This ticket properly signed below will admit one gentleman to any Sunday matinee dance in September or October for 25 cents only." The tickets must have name and address and may be aimed at preparing a mailing list.

BOTH PARTIES SEIZE SCREEN IDEA

AUTO LIGHT PLANT

Party Chiefs Grab Plan After Showing in Washington—Cabinet Officers See Demonstration at Press Club—Four Minute Talks

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 3.

Both national committees of the Republican and Democratic parties have been working for years to find a method by which the motion pictures could be utilized most effectively. It now looks as if a means has been found with the showing of a talking-motion picture here at the National Press Club last Saturday.

The film was viewed by a number of Cabinet officers and other Governmental officials. Its usefulness was commented upon and they grew enthusiastic over its possibilities. The film as shown Saturday was in perfect synchronism with the speaking voice in the phonograph attachment.

It is planned for a number of motion pictures of prominent politicians seeking both national and

(Continued on page 2)

HOPPER CO. 10-WEEK RUN

Chicago, Oct. 3.

The De Wolf Hopper Co. closes Oct. 13 at Lansing, Mich., and goes to Kansas City for a 10-week stock engagement.

Theatrical Co. Breaks Diplomatic Relations

Washington, Oct. 3.

Semi-official reports have a Mexican theatrical company as the cause of the breaking of diplomatic relations between Mexico and Venezuela.

The Mexican embassy here has wired its foreign office in Mexico City for confirmation, but has not yet received anything on the report.

The report has it the Venezuelan authorities refused the Mexican company to land with the result the Mexican ambassador and all consular agents to the country have been ordered home.

COHAN TO PLAY SHUBERT TOWNS IF NECESSARY IN SKATING RINKS

Lee Shubert Refused George M. Cohan Shows' Sharing Terms—Rushed "Sally, Irene and Mary" Into Chicago to Head Off "Rosie O'Reilly"

The reason for the sudden booking of "Sally, Irene and Mary" into the Great Northern Chicago, Sept. 23, was the idea of the Shuberts, it is said, to checkmate George M. Cohan's premiere in the Loop with "The Rise of Rosie O'Reilly," which bowed in three days later at the Grand (Tuesday of last week).

Cohan's refusal to book his attractions in the Shuberts' New England theatres led to the unsuccessful projection of the three-titled musical against his attraction. The Shuberts ordered a violent scale slash to $1.50 top on the eve of "Rosie's" debut. Cohan confirmed the situation Saturday just prior to leaving New York to play in "The Song and Dance Man." He stated that while his relations with Lee Shubert were not unfriendly they were unable to agree on business

(Continued on page 46)

MME. BACCARDI AFTER DIVORCE AND CAREER

In New York—Independently Wealthy—"Rum King" Husband

The young and pretty wife of Sig. Baccardi, of the house of Baccardi, Ltd., Cuban manufacturers of the world famous rum that bears that name, is in New York, seeking a divorce and a picture job. She was offered this week to several film studios.

Mme. Baccardi is 19, typically Spanish, and was crowned "Queen of Beauty" in a national Cuban

(Continued on page 46)

FOX PAYS $250,000 TO FILM "THE FOOL"

Fox has acquired the rights to make the film version of Channing Pollock's play, "The Fool," and will commence work on the production early in January. Fox is reported to have paid $250,000 for the picture rights of the play, with Pollock getting a $90,000 payment in advance. According to the agreement Fox is not to release the picture until September, 1924.

Harry Millarde, who directed "If Winter Comes," is scheduled to direct the picture version of "The Fool." Millarde was ready to resign

(Continued on page 46)

"TRIB'S" NEW WEEKLY

Chicago Daily Preparing to Issue National Circulator

Chicago, Oct. 3.

The Chicago "Tribune" is preparing to issue a national weekly. It will sell at 5c and rival the "Saturday Evening Post."

It was the "Tribune" that created the "Daily News" in New York, which now has a daily circulation of about 300,000 in that city.

"The Trib" is one of the two morning papers here. It has a weekday circulation of 375,000 and 750,000 Sunday. The other, Hearst's "Herald-Examiner," sells 360,000 daily during the week and 830,000 Sunday.

STOCK'S $78,000 PROFIT IN YEAR AT ATLANTA

Atlanta, Oct. 3.

The Forsyth Players management (stocks) has announced that during its first year of operation $78,000 clear profit was made.

According to figures from the Famous Players office, this ranks the Forsyth third in matter of stock profits and for continuous run.

The stock company now is in its 31st week.

JOHN DREW IN OIL

East Hampdan, L. I., Oct. 3.

The presentation of an oil painting of John Drew by the native and summer residents here to the Board of Village Trustees and their successors in office took place in Clinton Academy Friday evening. The meeting was presided over by Hiram Sherrill, who was the chairman of the committee for the purchase of the portrait.

The painting is from the brush of Albert Smith, and will hang in Clinton Academy, although it is expected that it will be exhibited in other galleries throughout the country.

COSTUMES
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PARIS STAGE HANDS STRIKING MAY LEAD TO GENERAL MOVE

Crew at Laparcerie Claim to Be Underpaid—Managers Contrast With Wage of Minor Actors—Affiliated Syndicate Talked About

Paris, Oct. 3.

Stage hands at the Theatre Cora Laparcerie have gone on strike alleging they are under paid. A general strike of the back stage workers is proposed if the requested arbitration by the government and the minister of labor is refused.

It is unquestioned the cost of living is rising here, although the managers' argument is that, why pay the stage hands more than the minor actor? A minimum of 30 francs, daily, is being demanded by the stage hands.

The stage crew of the Comedie Francaise contemplate an affiliated syndicate. According to them they are unable to obtain any satisfaction despite promises, besides working over 10 hours a day while there is an eight-hour law.

TITLE CONFUSING

"Bridge" in Name of New Play Accepted for Whist

Paris, Oct. 3.

Opening at the Theatre Nouveautes Saturday Louis Verneuil's three-act farce, "Maitress de Bridge," met with an indifferent reception despite its strong cast. Those in the roles are Legallo Galipaux, Jacques Deferaudy, Vincent Hyspa, Albert Brasseur, Mesdames Templay, Regina Camier and Williams.

The script tells of a trivial detective named Pont, who calls himself Bridge, and although married is in love with friend Robert's wife. The would-be sleuth attempts to prove Robert's infidelity so that a divorce may be had.

Robert, in his turn, is in the midst of a prolonged secret intrigue with the wife of the so-called Bridge which ultimately leads to the detective's better half being discovered and the example being followed by Bridge and Robert's spouse.

The title of the production was taken by the public to mean the play concerned the bridge as played with cards.

BALLET TOUR FAIR

American Dancers in South America Mildly Received

Buenos Aires, Oct. 3.

The American ballet touring South America for the past several months has not been having a very successful time of it. Mlle. Destree and 16 ballet dancers comprise the company.

The Latin countries have received the production but mildly. The company is due to return to the States by the end of fall.

PILCER—PEARL WHITE

Both Opening in Paris Cabaret Oct. 5—Maybe Raquel Meller.

Paris, Oct. 3.

Harry Pilcer is opening next Friday, Oct. 5, at Rector's Club, formerly known as the Acacia Cabaret. He will appear with Pearl White, American screen actress, and lately star of the Palace revue. In the same performance will be Spinelly and probably Raquel Meller.

BECKETT'S MONEY WITHHELD

London, Oct. 3.

The aftermath of the Beckett-Carpentier fight, suspected a frame, is that the Englishman's share of the purse is to be withheld. There is no official reason given, although Major Wilson stated privately, immediately after the contest, he would endeavor to stop Beckett's share with it to be donated to charity.

Pilcer Recovers

Paris, Oct. 3.

Harry Pilcer is back in the Palace revue after a siege of illness.

OUTDOOR AMUSEMENTS
The Clipper is the only paper in the world solely devoted to outdoor amusements. News of every kind and character.

DEMPSEY-FIRPO FIGHT FILM IN LONDON

Added to "Scaramouche" at Tivoli—$2,500 for Week

London, Oct. 3.

The Dempsey-Firpo films opened at the Tivoli today as an additional feature to "Scaramouche," without any advertising beyond a three-sheet in front of the theatre.

The rental for the fight pictures at the Tivoli is $2,500 for the week.

CISSIE LOFTUS' OVATION

Opens at Palladium—Julian Rose Also Big

London, Oct. 3.

Cissie Loftus returned to the stage this week after an absence of years and was given a sensational reception at the Palladium. The only visible change made in Miss Loftus is a stouter figure but her work is still as remarkably clever as it was years ago. Miss Loftus has been confined to a sanatorium following a nervous breakdown for more than a year.

Julian Rose, the American, who is one of England's biggest favorites, presented a new monolog on the same bill, and was also accorded a big ovation.

LEGION FOR SACHA

French Government to Honor Actor-Author at Pasteur Celebration

Paris, Oct. 3.

The French Government will confer upon Sacha Guitry the Legion d'Honneur during the celebration of the Pasteur centenary.

At the same time a number of other notables in various fields of endeavor will receive the honor.

"CYMBELINE'S" FLOP

London, Oct. 3.

Bybil Thorndyke's production of "Cymbeline" at the New theatre is a flop and will close Saturday after playing two weeks. The play failed to draw sufficient business to pay even part of the expenses.

ALHAMBRA CHANGES

Paris, Oct. 3.

Mayol terminates his engagement at the Alhambra tomorrow, while the following day Louise Balthy, French vaudeville comedienne, will start as a feature of the show.

GAITE ROCHQUART REOPENS

Paris, Oct. 3.

Gaite Rochquart, closed since the fire last spring, has reopened with Georges Arnould's Revue, in which Sergius Robert Burnier and Nina Myral are featured.

"Wagon" for Paris Dec. 20

Paris, Oct. 3.

"The Covered Wagon" opens at the Madeleine on Dec. 20. A reserved seat policy will be adopted by George Bowles, house manager for the run of the picture.

Paris, Oct. 3.

Vienna Wants French Plays

The Burg Theatre, Vienna, is negotiating with the Comedie Francaise for a series of performances of French plays.

Rene Rocher Withdraws

Paris, Oct. 3.

Rene Rocher has withdrawn from the Comedie Francaise to assume management of the new Theatre Caumart.

"Last Warning" at Comedy

London, Oct. 3.

Gulliver and Vedrenne will produce "The Last Warning" at the Comedy Oct. 23.

AMERICAN ORCHESTRA KEPT OUT OF LONDON

London, Oct. 3.

The Ministry of Labor has refused a labor permit for the appearance at the Grafton Galleriesbere of a 10-piece Paul Whiteman (without Whiteman) orchestra.

A contract for the entire season had been issued to the Whiteman combination with the members of it having been due to sail from New York Oct. 10.

SHAW'S PLAY MILD

"Pygmalion" Lacks General Appeal —Given Cool Reception

Paris, Oct. 3.

Shaw's Pygmalion" was accorded a mild reception at Theatre Arts where it opened last Friday. It is general opinion that it lacks popular appeal and will only attract class audiences such as the literary folk and others who enjoy the veiled sarcasm of the author.

Pizani was cast for the role of Hamon, the wealthy dilettante who takes up a vulgar flower girl, turns her into a ravishing butterfly only to have her fall in love with him. Paulette Pax was attractive as the girl.

Despite the cool reception accorded the piece the management seem determined to force a run. Already they have adopted cut-rating.

WEST END SITE

Pickle Factory Selected as Next for Picture Theatre

London, Oct. 3.

From time to time every vacant site in the west end of London is mentioned as having been acquired for the building of a gigantic picture theatre. Important financial magnates are mentioned as being interested. Then the projects seem to peter out and the trade waits patiently for the next rumor.

The latest is to the effect an important syndicate is after a big site in Oxford street, to build a big house, to which will be attached a hotel, restaurant, and many other attractions.

Although not exactly in Oxford street, the great derelict pickle and vinegar factory of Crosse & Blackwell is near enough for the purpose, and has already been mentioned as having been "negotiated" for by film men.

"GOOD LUCK" BIG HIT

Sporting Drama at Drury Lane Gets $100,000 "Buy"

London, Oct. 3.

The new sporting drama, "Good Luck," at the Drury Lane, was given a buy by the libraries of $100,000 following its dress rehearsal.

It is scenically magnificent, with a brilliant cast and unusual mechanical effects. Seats are on sale until Boxing Day.

At the Lyceum, "What Money Can Buy" revealed itself as a sure-fire but inane popular priced melodrama, avidly devoured by just the audience it was built for.

In "Good Luck" are 12 scenes in four acts and 21 principals. It was written by Seymour Hicks and Ian Hay, with Herman Finck composer of the music. Sir Alfred Butt and Arthur Collins produced it.

"SCARAMOUCHE" DID $5,700

London, Oct. 3.

The Tivoli did $5,700 last week with "Scaramouche," coming within $1,300 of the house record. The biggest week the theatre has done before registered $7,000 on the week.

WILTONS AT METROPOLE

London, Oct. 3.

The "Midnight Follies" at the Metropole has reopened featuring the Wilton Sisters.

TALKING FILMS

(Continued from page 1)

State offices to be taken in connection with four-minute talks, these to be widely circulated throughout the country.

The films can be shown wherever there is electric light, and if it should be that in some small community electricity is not in use a picture machine can be so rigged up as to run from the generator of an automobile. It is not improbable that for the rural communities that automobiles will be set up with special bodies as small theatres for the express purpose of showing these talking-motion picture political subjects.

ROSTAND'S NEW "IRON MASK" PLAY ONLY FAIR

New Version of "Masque De Fer" Produced at Paris Mogador

Paris, Oct. 3.

Maurice Rostand has written a different version of the "Man in the Iron Mask" legend into a four-act melodrama which was produced Monday at the Mogador and shows fair promise. The work in in verse.

Young Rostand uses Michelet's supposition that the "Man in the Iron Mask" was the twin brother of Louis XIV, who was incarcerated because his existence threatened political difficulties.

Inspired apparently by the Dumas novel, Rostand describes his hero's escape from L'Isle Ste. Marguerite, where he was imprisoned, visiting the Palace of the Louvre where he confronts Mazarin while he is scheming a marriage between Louis and a Spanish princess.

Realizing the danger to France if his brother is dethroned, The Iron Mask patriotically effaces himself from the situation by voluntarily returning to prison in the Bastille where he dies after receiving his mother's kiss of blessing.

Mme. Delve impersonates the dowager queen (mother), while Mme. La Parcerie plays the dual role of the supposed twin brothers. Signoret plays Mazarin, and Colin has a good part in the jailer Saint-mars. There is an imaginary love scene in the second act between the masked prince and Saint-mars' daughter, the girl disappearing when she realizes she has discovered a state secret in the identity of the Man in the Iron Mask.

"YES" GETS OVER

Andre Charlot's Newest Revue Lacks Women

London, Oct. 3.

"Yes," the latest Andre Charlot revue, put on Saturday at the Vaudeville, got over, but it lacks women; also star names. Despite these absentees the show is satisfactory entertainment, and has been voted nice.

A couple of vaudeville recruits, a team, Norah Blaney and Gwen Farrar, looked amateurish playing roles for the first time, but passed. Herbert Mundin and Albert Baskomb handled the skits very well.

What women are in the cast are weak.

Laddie Cliff Not Coming Over

London, Oct. 3.

Laddie Cliff will not play in America this season, according to Ernest Edeinsen, his manager.

Cliff's plans for the future are undecided.

MARIE DORO WITH STOLL

London, Oct. 3.

The Stoll Film Co. has secured Marie Doro for the screen version of Temple Thurston's novel, "Sally Bishop."

F. B. C. BUYS 18 WARNERS

London, Oct. 3.

The Film Booking company has purchased the English rights to 18 Warner picture productions. Gus Schlesinger made the sale.

"LITTLE REVUE" EXCELLENT

London, Oct. 3.

The "Little Revue" premiered at the Little theatre Tuesday and proved excellent entertainment of the sort.

RINGING IN A KING

Alleges Duke is Working Under Proxy

Duc d'Arcal, a cousin of the King of Spain, is in New York, at the Ritz. He frankly admits that he is here "on account of" Lenore Hughes, the dancing partner of Maurice.

Miss Hughes is as open about it, but says that the duke is not functioning on his own behalf, hinting that he is the direct confidential aide and agent of his royal cousin, Alphonso, who, she proclaims, gave her the inch-square diamond she wears and who, she confesses, has a "date" with her in Paris, following her cabaret run in New York.

WAITING FOR HEARST

Believe Possibility He May Purchase Empire, London

London, Oct. 3.

William R. Hearst is expected here within a fortnight. There is a belief he may consider purchasing the Empire. Previous negotiations have been conducted on Hearst's behalf.

George Alison now holds the Hearst power-of-attorney to represent him over here in all picture transactions.

The Empire is understood to be held under an option to buy by a syndicate of four Bristol (England) business men, who paid a deposit of $50,000. They have a month to complete the transaction. It accounts for Sir Alfred Butt declining to confirm the report of sale of the Empire for commercial purposes.

However, it is said it is the syndicate that is awaiting Hearst's arrival.

BISCOT MAKES GOOD IN FLATEAU'S REVUE

Film Star Featured in Gay Performance at the Cigale, Paris

Paris, Oct. 3.

Biscot, popular film star, is being featured in Raphael Plateau's revue, "Tout Volles Dehors," opening at the Cigale. The piece seems in for a run. It is the joint effort of Michel Carre and Andrea Barde.

Particularly bright is a tableau repreeenting national drinks, which takes a satirical fling at dry America; also a Spanish burlesque, carried by Biscot, in which German thousand-mark bills are distributed.

The only discordant note is a skit on social joys under communism, it will undoubtedly be pruned out.

In addition to Biscot the cast includes Lucette Darbelle, Edmond Castel and Jane Aubert.

OPERETTAS IN PARIS

New Crop for New Season in the French Metropolis

Paris, Oct. 3.

There is to be another crop of operettas here during the winter season on the lines of last season. At the Theatre Daunou, Mlle. June Renault will present "Madame," by A. Willemetz, music by Christine, with Baron fils, Alice Cocea, Therese Dorny and Cheiret in the lead. "La Madame en Decolte," by Yves Mirande, score by Maurice Yvain, at the Bouffes, under the direction of G. Quinson (F. Salabert, publisher). Andre Messager is also busy on a musical comedy, on the lines of "L'Amour Masque."

Alexandre Georges is making a musical version of Marcelle Tyrere's "Maison de Peche."

"Flirting" Moving From Queens

London, Oct. 3.

"Flirting" will move from the Queen's at the end of the month to make room for a revival of "The Little Minister."

Alfred Butt says he has another house for the former piece.

DEATHS ABROAD

Paris, Sept. 25.

Victor Raskosi, author, died at Budapest. The deceased was known as the Hungarian Mark Twain.

Henri Davin, stage manager of the Theatre Femina, Paris, recently died.

SAILINGS

Oct. 9 (London to New York), Nora Bayes (Leviathan).

Oct. 6 (London to New York), John Flinn (Berengaria).

Sept. 29, (New York to London) Rex Ingram and Mrs. Ingram (Alice Terry), E. J. Boughs, Clarence Carman (Leviathan).

Sept. 24 (Paris to New York), Gaiwey Herbert (Paris).

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MORE THEATRICAL CANDIDATES LOOK FOR OFFICE THIS YEAR

List Includes Attorneys, Agent and Newspaper Man — Lieutenant Governor Lunn Possibly Smith's Successor

The forthcoming elections in New York will find more candidates connected with show business running for various offices than in any previous election. The list of candidates with theatrical affiliations include one for the Board of Aldermen of New York, one for the Municipal Court bench in New York, one for the New York State Assembly in New York City and another for the Assembly in the section of Brooklyn taking in Coney Island with its numerous amusement enterprises.

Joseph R. Smith is the aldermanic candidate. He is a vaudeville agent and is running from the 23d district, New York, on the Democratic ticket. There are a number of theatrical people living in the 23d district and Smith's chances are rated as good, although the district is normally Republican. Smith books with the Keith circuit. He was a house manager for the Keith people at Union Hill, N. J., and has been connected with the show business for 20 years or more. Smith won his designation at the primaries by 1,200 majority.

Frederick E. Goldsmith is the candidate for the Municipal Court bench in the Fifth district, New York. He is also running on the Tammany Hall Democratic ticket in a normally Republican district. Goldsmith is the well known theatrical lawyer and his possibilities for election are increased through the high esteem his neighbors in the district in which he seeks judicial honors hold him. Mr. Goldsmith has been pounding away at the landlords in the uptown (96th street) Fifth District Court neighborhood in which he lives for several years and has a number of victories to his credit in the interests of the down-trodden rent payers.

Sam McKee, theatrical newspaper man, is running for the Assembly from one of the New York City uptown districts on the Republican ticket.

The other candidate for the Assembly is Murray Bungard, theatrical attorney, with offices in the Times square section. Bungard is running in the 16th Assembly district of Brooklyn, which includes all of the extensive Coney Island amusement section, with numberless outdoor and indoor show interests of all descriptions.

Bungard is a candidate on the Tammany Hall Democratic ticket. As the district is rated as normally Democratic by a considerable majority, Bungard appears to have an excellent chance of election. Most of the Coney Island show interests are understood to be behind him. Bingard was associated with James Timoney for several years in the practice of theatrical law. The Coney Island district has but one Assemblyman apportioned to it.

It marks the first try for public office for each of the candidatee.

George E. Lunn, Lieutenant Governor of New York State, incidentally stands a chance of becoming Governor of New York. He will succeed to the post in the event of the present Governor Al Smith becoming U. S. Senator from New York next year.

Lunn, who comes from Schenectady, was a showman in that town and has been connected with the business for several years.

CONDITIONS GROW WORSE

German Govt. Proposes Emergency Work—No Money for Shows

Berlin, Oct. 3.

Despite the fact that part-time work is increasing, the general unemployment problem is worse than ever. The government now proposes additional emergency work in the hope of eliminating some of the complaints, but it is doubtful as to whether it will be able to finance the plan on any adequate scale.

The earnings made on part-time renders a minimum wage hardly sufficient to keep the workers living, let alone pay for amusements.

NO CENSOR PUBLICITY LOOKED FOR ANY MORE

Isn't Any Good Now in London —Passion Play Performers

London, Sept. 25.

London producers are getting more frightened of the Lord Chamberlain's department. Time was when the Censor's disapproval was almost courted by reason of the publicity it got, but now managers are treading warily.

It has remained for Edward Laurilard to call a committee of critics together to witness an act he contemplated putting into his new Little theatre revue. The artist concerned is a dancer with new and daring ideas.

The critics have witnessed her dance and the dancer is awaiting the verdict.

Vesta Tilley is seriously ill with cerebral anaemia.

HAYAKAWA TO OPEN

Signs With Stoll For Vaude and Pictures

London, Oct. 3.

Sessue Hayakawa, Japanese screen and stage star, has been signed by Oswald Stoll to appear at the Coliseum the week of Nov. 12, at a reported salary of $3,500. He will appear in a dramatic sketch.

In addition to his vaudeville engagements, Hayakawa has contracted to make three films for the Stoll Film Company.

SWEDISH BALLET BACK

Returning to Paris Oct. 25—Young Author's Work

Paris, Sept. 28.

The Swedish ballets will be back at the Theatre des Champs Elysees, Paris, under the direction of Jacques Hebertot, Oct. 25, prior to the troupe's departure for America, Nov. 3.

The Theatre des Varietes reopened for the season today to continue the run of the operetta, "Ciboulette," stopped by the hot weather. The proposed summer lease at this house jibbed.

Jacques Natanson, the youthful playwright, will provide the bill at the Femina next week, when his work, "Les Amants Saugrenus" will be produced here.

"Le Lac Sale" (Salt Lake) story of the Mormane, by Pierre Benoit, is to be dramatized by Pierre Scise.

Charles Dullin, organizer of the Atelier stage society, at the Theatre Montmartre, is rehearsing a piece by Marcel Achard "Voules vo jouer aveo moi," author of "La Mosse est Dite."

Variety-Clipper's 'Times Square Daily'

Above is the title of the theatrical daily being issued five days weekly in New York by Variety and "Clipper." The excepted days are Thursday and Sunday.

The paper is now being issued in four pages. The Daily is at present distributed locally only, mostly in Times Square among the theatrical and picture offices, though a few are sent each day to Chicago. No charge as yet has been made for it although the retail price per copy has been set at two cents. It is given away at its office, 154 West 46th street.

The Daily is being issued at present in four pages.

While no separate subscription price is made for the Daily, a combination subscription for Variety and Daily is $10 per year; for "Clipper" and Daily the annual price is $7, and the yearly subscription of Variety, "Clipper" and the Daily is $12.

The subscription to Variety annually is $7; "Clipper," $4

Any current subscriber to either weekly may secure the Daily by forwarding $3.

The Daily is delivered daily by carrier to all subscribers south of 59th street, to 34th street, with either Variety or the "Clipper" or both delivered by hand at the same time on the day of publication in New York. Subscribers outside Times Square will receive the Daily by mail each day published.

THEA. TAX IMPORTANT ISSUE FOR CONGRESS

Numerous Plans for Increase and Reduction—Tax Brought $70,000,000 Last Year

Variety-Clipper Bureau
Evans Building, Washington
October 3.

It may be necessary for the White House to step in and straighten Congress out on the tax question when that body gets together again on Dec. 1. This will be essential, according to opinions expressed here, if any sort of an ordered program is to be put through.

Practically every incoming member of the legislative body has some plan for either reductions or increases and the theatres come in for a liberal share of congressional speculation as to what additional revenue can be produced from their source.

The admission tax is the big thing and although Secretary Mellon's recommendations will carry considerable weight upon the matter, of which he will give no inkling as yet, there is seemingly no concerted action going to be found among the law-makers when they get together up on capitol hill.

There is hope, however, for the dropping of the admission tax due to the demands of the progressives for reduced taxes. These demands are causing the Republican administration some thought and it may be that the dropping of the amusement tax, which brought the government $70,000,000 last year, may be offered as a compromise to placate these same progressives. In this lies the great hope for the lifting of this burden.

COMPLICATED GORDONS

May Be Gordon and Ford Again in Act

The Burt and Harry Gordon act now playing the Orpheum circuit have cancelled the route over this time after concluding their engagement in New Orleans, October 14. The act will then split, with Burt Gordon probably hooking up with Jean Ford again and Harry Gordon getting another partner.

The agreement to split was decided upon in Rockford, Ill., where the boys were recently playing.

Jean Ford came on to visit Burt Gordon, and the couple patched up their differences and agreed to again do an act.

Harry Gordon, being an employee of Burt's, was given notice at that time regarding the closing of the turn.

"COTTON KING'S" GIFT

$30,000 for Bert Levy to Entertain Kiddies

Houston, Oct. 3.

Bert Levy has been given $30,000 for the entertainment of Texas kiddies by M. H. Thomas, the "cotton king."

Thomas attended one of the special shows which Levy gave in Dallas last week, and his action followed.

He and Levy are to confer in Ft. Worth next week and outline a plan for the expenditure of the money.

Levy may begin his "kiddie" tour on the completion of the Interstate time next week.

PROVINCIAL ROAD SHOW

London, Sept. 22.

The Stratford Empire is running a show on the "unit" system, the company including De Biere, Rath Brothers, Harry Gunn, the Eight Dancing Moss Girls, Flora Asche, and Handers and Millise. All the acts are booked at a fixed salary for a definite number of weeks, and scenery is travelled for each.

ABEL'S DISC RECORD REVIEWS

The only technical reviews published of disc records. Recognized by all record makers as authoritative end of especial interest to record makers as well as manufacturers. Published only in the Clipper.

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JERSEY JUDGE SAYS ARBUCKLE HAS RIGHT TO MAKE LIVING

Grants Injunction Against Interference by Newark Police—Fatty Appears at Krueger's Auditorium —Will Tour New Jersey Towns

Newark, N. J., Oct. 3.

Fatty Arbuckle appeared Monday night at Krueger's Auditorium, despite Police Director Brennan's order barring his performance.

Samuel Karrakis and Paul Kay, manager of the American Exhibition Corporation, which is staging Arbuckle's appearances, secured an order from Vice-Chancellor Foster directing Brennan to show cause why he should not be restrained from interfering with Arbuckle's showing. Karrakis' complaint mentioned among other things that Brennan's order was "arbitrary, oppressive, without justification, capricious and not in furtherance of decency and good order." The Vice-Chancellor issued an injunction restraining Brennan from interfering with the appearance of Arbuckle. The main point of his decision was that Arbuckle had the same right any citizen had to make his living as he saw fit.

Manager Miller of Kreuger's announced last week that no matter how the court decided he would follow Brennan's orders, but he evidently changed his mind.

The recent events in the case dispose of the statement of Arbuckle's press agents the trouble at Newark was mere publicity stuff.

Karrakis announces that other cities in Jersey will be favored by Arbuckle's presence and that those of them that were following Newark's lead will have copies of the court's decision sent them as a warning to be good.

VAUDEVILLE BACK AFTER 8 MONTHS

Flint, Mich., Oct. 3.

Vaudeville came back to open the season at the Palace Monday after an absence of eight months.

Audiences were hungry for it after weeks of tabs.

The tab lull is but temporary as one comes in Sunday.

Tabs like the Marcus Show have about wearied all this section of Michigan.

PLENTY OF HOSS-TALK DOWN IN LEXINGTON

Back Stage Kritik's Mrs. Surprised Stage Manager—How They Finished

3/7th of wk. at Lexington, September 31st.

I spent 3/7th of this present wk at the Ben Ali theater witch is situated in the heart of the blue-grass regon of kentucky and will spend the other 4/7th on the Southern R. R. makin the jump down to the cottin and corn wiskee countree to open on the Delmar time and as you pay me space rates to revue the shows the mrs and me play on from back stage I will indevor two giv you value recd by a resuma of this 3/7th bill but i am afraid it will onlie be compreehensibill two my redders who are students of the Raceing Form Sheets, i. e. as playin this 3/7th wk hear witch is booked out of the chgo office unless 1 is up on the jargen of the raceing news I wood be at a disadvantage as far as trin two understand what the theater attachees are talkin about as wen me and the mrs showed up back stage four rehearsal the stage mgrs greetin was—how is the old stallion and his fillee—witch in inglish means—how was i and the mrs—then he took hour checks and after givin me the up and down and me havin on a rite smart layout of Eddie Macks scenerie—and lookin a bit chumpish—he informed me that he takes all bets durin the 3/7th wk and pays off befour the nite show—then he called Morgan Elliott the mgr and told him—that now that the mrs an me wear in that all the entrees four the 3/7th races was in and wen the mrs asks wear we dress he told her we occupied stall number 1 and that the first race the Pathe wkly went to the post at 2.15 and that we run in the handycap witch was the 4th race.

Racetrack Jargon

I was hlp two him all along and wen I saw a spot i cut in with—what sort of condishion was the track in—and he sed it was litnin fast—so i told him hour act was full of wise cracks and we allways run best on a fast track—anyway he tells us two way in with the orkestra leader and register jockey colors with the prop man and he wood post the mornin line ods on the call bord at 11 oclock.

the mrs had ben takin it all in and was worred sick as she had a idee that i was puttin somthin over and i spent all the rest of the mornin trin two get her strait on this horse talk and it was wile we was at lunch that i convinced her it was all on the up and up and that this town bein the home of the therobread and how everie one who lived hear talked — lived — and dreamed horse—and wen she had chewed on a piece of steak four about 5 minets she sed she guest that wasnt all as they must eat it two. This bookmaker back stage got me in a pip of a jam by tellin the mrs about Man O'War bein 8 miles out of hear in stud and i allmost fell dead wen the mrs tells him that is my favorit game—she didnt even get wise wen he laffed as she went rite on and asked him what limit stud Man O'War played —i took the air after that as i was not takin a chance on her next crack—but i guest he tumbiled that she was just a dum dora and wasnt trin two pull wise 1s as he went on and explained about Man O'War bein the greatest race horse that ever lived, etc., etc., and tells her about how he woodnt sleep without his littel ponie companonion and how in his racin days he used two take his bows as he passed the grand stand, etc., etc.—so after that nothin wood do but i get up at 7 a m and take her out two see him.

Calling on Man-o'-War

So she gloms a pocket full of lump suger from the caffartela and cold waters me out of a peach of a dream the next mornin and i drag myself down stairs and giv most of hour 3/7th monie two 1 of these 2nd storie workers who operate with a yellow cab insted of a gun and we set sail four wear Man O'War is doin his King Soloman act—and i must say after i looked over his box stall with his 3 ft of nice clean straw he is livin the life of reilly as evin his bunk makes a fool out of lots of the ostermoors we pay 3 per and up four per day—he evin has a speshial guy two wash his teath and i'll ad he is not missin his racin' days as all he has two do down hear is be annoyed by 80 guys waitin on him and a speshial bookkeeper keepin his dates strait with a lot of Follies dames of the Ziegfeld horse chorus and if i had a belief in reincarnashion Id like nothin better than two come back as a Man O'War as he sure is mixed up in a soft racket down hear an is certainlie the Valentino among these fillies—anyway the mrs sliped him the coffee sweetener and we got back two the Ben Ali track in time four the afternoon races and apendid heartwo with apologees two "Zit" is the racein chart of this 3/7th of a wks program.

It is To-Wit:

BEN ALI THEATRE Form Chart. Weather Clear, Track Fast.

LEXINGTON, Monday, Sept. 24th. Keith Vaudeville Autumn Meeting, 3 Days.

Steward, Tink Humphrey—Placing Judge, Glen Burt—Weighing Sect. B. Jackson—Starter, Morgan Elliott—Racing Sect. H. Coleman.

Racing starts at 2.15 Chicago time, *** Indicates apprentice allowance.

INDEX **71144** = BEN ALI HANDICAP = Dist. 1 Show, Purse 3/7th. of wks salary. Net value to winner 3/7th. of big time cut salary, second 3/7th. of est. Chgo. salary, third 3/7th. of all the agent can get.

Horses	Weight	Start	¼	½	Fin.	Jockey — Owner
Noel and Percival	Spec. Set.	4th.	4	2	1	Ralph G. Farnum—Edw. S. Keller.
Townsend Bold	Co. Spec. Drap.	6th.	3	3	1	Max Richards—Townsend Bold.
Edith LaMond	Spec. Songs.	5th.	1	4	2	Billy Jackson—Glen Burt.
***Nelson-Bailey	Talk Songs.	3rd.	2	1	3	Chas. Crowl—Mrs. Nelson.
Winifred-Lucille	Musical.	2nd.	5	5	4	John Bentley—Winlucil Stable.
Arnold B Wurnelle	Skater.	1st.	Pulled up			Eagle-Goldsmith—Wurnelle Stable.

Time Fast. Track Good.

Went to post at 2.15. At post 5 min. overure. Start good. 1st. two dead heat, 2nd. easy, 3rd. driving. Noel and Percival away slow, going good after Miss Noels song; Jockey went to comedy wip rounding stretch turn and in a driving finish neck and neck got up to split 1st. money with Townsend Bold who ran a dancing good race. Edith La Mond away bad but at the half way mark was running smooth and came around Nelson and Bailey to grab the place money as her rider pleased. Nelson and Bailey ran a sluggish race with the male half a tower of strength but good as he was he didnt seem able to carry the added weight, ran a fine race considering handicap. Winifred and Lucille not at home in this kind of going but will bear watching after a race or two as they come from a betting stable. Arnold B Wurnelle was anything but sure of his footing and pulled up as though short of wind and needs a lot of work to run in this sort of company.

P.S.—Man O'War sez if this Papyrus horse gets fresh that he will cut out this foolin around down hear and cum east and show him how two run.'

P. S.—I'll bet what is left of my 3/7th. at Lexington that wen Ring Lardner, Con. and thos other alledged humor ritters get a slant at this letter they will get intwo ther holes and drag the dirt in after themselfes—anyway i take great plezyur in agin sighnin,

Yur Back Stage Kritik
WALTER C. PERCIVAL
(Of Noel and Percival)

SHUBERT ADS OUT OF PHILADELPHIA 'RECORD'

Reported Withdrawal Through Lewis' "Frolic" Trouble—Paper "Easy Going"

Philadelphia, Oct. 3.

The revoking of the Shubert theatre's license a month ago by Mayor Moore because of alleged indecencies in the Ted Lewis "Frolic" performance, had an aftermath here this week which is causing a great deal of talk in local theatrical circles.

The Shuberts have withdrawn all their advertising from the "Morning Record," taking effect with yesterday's issue. Notice was first taken of friction when the early "bulldog" edition of the "Record" came out Sunday evening with the Shubert ads cut to scant five lines. The paper sent one of its advertising men up to the Shubert offices Monday. Leonard Blumberg, Shubert head here, first declared the action had been one of necessity because of a cutting down of the appropriation, but later admitted his office did not like the attitude of the "Record" in the recent Ted Lewis "Frolic" trouble.

It seems the Shuberts are sore because Herman Dieck, dramatic critic of the "Record," testified at the first hearing and said some things to which they took exception. They are even sorer at the fact that John Dwyer, editor of the "Record," had an editorial a few days later in which he referred to having seen a number of "rotten and indecent shows" at Shubert houses. As a matter of fact, it was Dwyer who called Dieck up at an early hour of the morning and asked him to be present at the hearing.

In the course of the conversation between Blumberg and the "Record" advertising man, the latter intimated the paper was not seeking the five line ads and was perfectly willing to cancel them. "All right, cancel them," Blumberg is reported to have said.

There the matter rests, though it probably has not helped any by the fact the "Record" ran a review of "Caroline" Tuesday, which was inclined to knock the operetta. Both "Caroline" and "The Hunchback of Notre Dame," the latter at the Chestnut, a Shubert house, were reviewed Tuesday, but unless the scrap is settled at once, which is not likely, there will be no Shubert notices in the "Sunday Record."

One item of interest is that the "Record" has been known for some time as the most easygoing and obliging of all the Philly papers towards the theatres.

MAY RESCIND "NO DOUBLING" ORDINANCE

Claim Shortage of Feature Acts Responsible—Difference of Opinion

It appears very likely the order forbidding the doubling of acts in and around New York in the Keith houses will be rescinded shortly. The last couple of weeks several acts have doubled in the Keith metropolitan houses of necessity, through what the bookers claim is a shortage of feature acts.

The rule banning doubling is still existent, but has been more or less liberally construed since the shortage presented itself.

Some agents take the stand that there is no appreciable shortage of feature turns for vaudeville, but what is termed a shortage is merely a matter of difference of opinion regarding salaries, several acts in demand holding out against "cuts" in the smaller houses.

WHEELERS LIABLE

Leave Vaudeville for the New "Follies"

Flo Ziegfeld may have to pay the Keith office $1,100 as a result of Bert and Betty Wheeler cancelling Newark for this week and Mt. Vernon and the Fifth Avenue for next in order to begin rehearsals with the new "Follies."

The Wheelers were signed by Ziegfeld Saturday and ordered to begin rehearsing Monday. They had already booked the two weeks, and cancelled them on short notice.

The "play or pay" clause applies to acts dropping out of bills for reasons other than illness.

The salary of Bert and Betty Wheeler with Keith was $550.

Joe Brown, who left the "Greenwich Village Follies" at the Winter Garden Tuesday, may join the new Ziegfeld show. Brown was receiving $1,000 weekly, appearing for five minutes during the performance. He asked for his release before the "G. V. Follies" opened, but it was refused.

BAND AND ORCHESTRA ROUTES
The first department of its kind ever carried in a trade paper. In the Clipper every week.

LOUIS B. REMY

(below) the well-known showman, who is now president, general manager, secretary and treasurer of Goldwyn pictures in Dallas, is also the owner of Majestic Studios, located in the Majestic theatre, with special conveniences for performers.

ERNEST SALAMONS

(above), the famous photographer of beautiful women in charge of the art work. (Sketches by Bert Levy.)

WADE BOOTH BANKRUPT

Vaudeville Baritone Admits It in Voluntary Bankruptcy Petition

Albert F. Wade, professionally known as Wade Booth, the vaudeville baritone, this week filed a voluntary petition in bankruptcy in the United States District Court listing liabilities of $5,959.20 and no assets, personal wearing apparel being claimed as exempt.

The creditors are mostly in New York and Chicago for merchandise sold and for moneys loaned.

Wade's address is given as 229 West 46th street.

BOB KUHN IN DUTCH

Hazel Page's Trial Suit for $160,000

Los Angeles, Oct. 3.

Robert H. Kuhn (Three Kuhns) denied all allegations which Hazel Page, chorus girl, filed against him in court. She is suing Kuhn for $160,000. According to the complaint he promised to marry her. No date has as yet been set for the trial.

HARRY FOX AT TENT

Harry Fox may become the entertainer for The Tent, a Broadway cabaret, while playing his New York vaudeville engagements for the Loew Circuit.

It is said, if Fox accepts the offer, his wife, Beatrice Curtis, may appear in the restaurant with him.

MRS. WILSON BACK IN WASH.

Washington, Oct. 3.

Mrs. Woodrow Wilson had her first vacation during August since ex-President Wilson was stricken with his present illness. She has now returned to Washington and once again is accompanying the ex-President to Keith's on practically every Saturday night, occupying their usual seats in the last row on the lower floor.

JANET OF FRANCE IN FARCE

Chicago, Oct. 3.

Janet Martine (Janet of France), who is at present appearing in vaudeville, has been contracted for by John Golden to play the title role in "Cheri," a new French comedy in three acts.

The production will go into rehearsal early in January.

TWO VAUDEVILLE MUSICIANS IN MANN ACT VIOLATION

Harry Freizer and Eddie Willis Arrested and Discharged in New Orleans—Girls From Memphis Made Charge in Spite

New Orleans, Oct. 3.

Harry Freizer of Stoddard's Band, and Eddie Willis, pianist with Frank Devoe, spent several worrisome hours while under arrest Monday charged with a Mann Act violation. They were discharged through two young women from Memphis, who stated the men had sent them money to come to this city, failing to possess any proof beyond their own word.

A story says that upon the Memphis young women reaching the city and meeting Freizer and Willis, whom they had first met in Memphis, the men gave them the cold shoulder with the girls learning or believing local women were more favored. This led, according to the story, to the complaint being lodged by the Memphis girls against the vaudevillians in spite.

The Memphis girls gave their names and ages as Anne McElroy, 16, and Margot Shane, 19. Margot told the federal authorities she had met Willis in Memphis last week while he was at the Orpheum and that Freizer had met Anne McElroy girl at the same time. The McElroy girl stated she was married but had left her husband. Both girls alleged they received money in Memphis from Willis to pay their transportation to New Orleans, to meet both men.

The men admitted having met the girls in Memphis but denied having sent any money to them. The sworn statements of the girls without corroboration of the receipt of money was insufficient to hold the men.

After "getting even" the Memphis young women returned home yesterday.

FRANKLIN'S CONCERTS

Together with Vaudeville Bookings. Laughter as New

Irene Franklin plans a dozen concert appearances this season in addition to her vaudeville bookings.

Time was offered by concert managers from the first of the year on, though the song star does not intend going on the recital platform exclusively until next season.

Miss Franklin's first concert was under the direction of William Morris and given at Saranac Lake recently in aid of the local Day Nursery. Her theory is there is so little humor in the concert field, the addition of laughter touches will be a novelty.

The idea of an evening of songs by Miss Franklin was conceived by her late husband and accompanist, Burton Green. She has been collecting and writing material of the lighter concert type for the past three years.

Jerry Jarnagin will be pianist for Miss Franklin's concert appearances, as in vaudeville.

WALKED OUT AND BACK

Swor and Conroy Didn't Like No. 2, But Had To

New Orleans, Oct. 3.

Swor and Conroy walked out of the show at the Orpheum, Memphis, last week because of dissatisfaction with having been given the duece spot on the bill. The manager of the theatre wired the Orpheum offices with the latter notifying the members of the act if they did not return for the night show they would be held for the amount of their salary and forfeit all contracts. The act resumed in the second spot.

They are in the same position at the Orpheum here this week.

DIVORCE FOR MRS. BLAIR

Chicago, Oct. 2.

On the grounds of desertion and non-support, Florence Crystal Blair (Crystal and Anderson), vaudeville, was granted a divorce by Judge John C. Slater in the Municipal Court, Kenosha, Wis., Monday, from John Blair.

She formerly did a vaudeville turn with her last hubby.

HACKETT-DELMAR ACT CREATED HEADLINER

First This Season by Keith—Follows Idea of New "Names"

The first headliner created this season by the Keith office is the Hackett and Delmar act, which was tried out in the stellar position at Keith's Palace, Cleveland, last week, and was immediately awarded the headline position for all future bookings. The Hackett and Delmar revue is shown at the Palace, New York, after a brief break-in period, and held over for the second week.

The decision to experiment with the act as a headliner followed closely Variety's story anent the scarcity of vaudeville headliners due to the timidity of the booking men and the practise of sticking to the old headline acts, many of whom had lost their drawing power.

The Keith office will follow the Hackett and Delmar precedent by "making" new headliners this season whenever an act shows the necessary possibilities.

UNDER AGE CHARGE

Capps Children in Davenport, Ia., Case

Davenport, Ia., Oct. 3.

Manager Harry Chappel of the Columbia was quickly acquitted in a justice's court when arraigned on charges of violating the State child labor laws, in connection with the appearance of the Capps family of dancers and musicians, including several children under 16.

The court ruled that as far as the manager was concerned, the children were entertainers and not hired employes under the provisions of the act.

State Inspector H. H. Bye who filed the charges, said he would prosecute the parents.

JIMMY DUFFY IN CABARET

Opens With Callahan Bros. at The Tent

Jimmy Duffy of "Vanities," along with the Callahan Brothers, opens at the Tent, New York (cabaret), next Monday.

Duffy's cabaret salary is a guarantee of $500 weekly, with all cover charges up to $1,000 a week. He pays the brothers.

It may be Jimmy's life dream to work in a cabaret.

ADOPT WAR ORPHAN

Mr. and Mrs. George McKay, professionally known as George "Red" McKay and Ottie Ardina, have adopted a 13-year-old girl who arrived from Germany last week. The child has been an orphan for six years, both parents having been killed in the war.

Miss Ardina was once of the Eight Berlin Madcaps and her family knew of the child's case, correspondence leading to the McKays sending for the girl.

The McKays have two children of their own. The adopted child will be sent to school and later to business college. McKay cannot speak German, but the new arrival has provided interest and he is picking up the chatter rapidly.

LEON ERROL U. S. CITIZEN

Leon Errol, of "Sally," became an American citizen, after 22 years' residence in this country, Tuesday.

Errol, a native of Australia, took out his first papers in 1905, but says he has been too busy since then to take out the final papers.

Tuesday, accompanied by Acting Mayor Murray Hulbert, who acted as his sponsor, Errol visited Judge Leonard Hand in the United States District Court and the latter administered the citizenship oath

MARIE— —WILLIAM
HENRIETTA and WARRINER
(SCINTILLATING SONG STARS)
Gee, I'd like to see "Louisville Lou" of "that Old Gang of Mine," although now "I've Made Up My Mind to Forget You, But I Can't Let You Out of My Heart," and it gives me those "Blues."
Direction:
PAT CASEY AGENCY, East
Personal Representative:
KENNETH RYAN
BILLY JACKSON, West

MATINEE SEPARATION

Olcott and Mary Ann Dissolve in Columbia Between Shows

Following the matinee at the Columbia Sunday, Mary Ann removed her trunk from the theatre, leaving her stage partner, Charles Olcott, without an assistant.

It was stated around the stage the disruption meant the end of the Olcott-Mary Ann combination. Dotson substituted for the night show.

Syracuse, N. Y., Oct. 3.

Charles Olcott at Keith's Monday, stepped out alone and did his stuff.

Olcott had expected to split with Mary Ann in another week, but the young lady did the unexpected and left Olcott all alone by himself to open here. The result was a revival by Olcott of parts of an old single act.

SUES FOR $100,000

Mrs. Goff Phillips Starts Action Through Death of Husband

Mrs. Goff Phillips, wife of Goff Phillips, the tailor and former blackface, comedian, who was run over and killed by a motor truck on Broadway and 48th street, Sept. 19 last, has brought suit for $100,000 through her attorney, Joseph Strauss, against the Gordon Supply Co. One of the Supply Company's wagons ran down Phillips before a large crowd of Broadwayites, many of them intimate friends of the tailor. It is a Maine corporation doing business in New York.

Mrs. Phillips is a sister of Mrs. Ben Welch.

JOE SCHENCK'S FINAL DECREE

A final decree of divorce has been issued to Mrs. Amelia Schenck who instituted action against Joe Schenck (Van and Schenck) now in Bernard and Collier's "Nifties" at the Pulaski, New York.

A settlement against Lillian Broderick, actress, who was named is expected by the end of this month.

J. FALLON'S SPINE TROUBLE

Jimmy Fallon, at Saranac Lake for two years with lung trouble, now has his back in a brace due to spinal trouble which suddenly developed last week.

Fallon was brought to New York last week with his back in a plaster cast, replaced by the brace at the Madison Sanatorium. He returned to Saranac on a stretcher this week.

McINTYRE AND HEATH ACT

McIntyre and Heath will open their Keith and Orpheum tour on Oct. 29 in Boston. They come into the Palace, New York, the following week.

The act is routed up to May 12, 1924.

WALTER LONG FOR VAUDE.

Los Angeles, Oct. 3.

Walter Long, picture character man, is considering a vaudeville offer. He has a crook sketch and expects to go in the two-a-day following his next picture.

CLIPPER'S MUSICAL CRITICS

Clipper's reviewers of popular music playing bands are the most expert of the trade. They are Abel, Skig and Bell.

FAMOUS CROSSES 74; RUMORS OF SEGREGATION DEVELOPMENTS

Other Amusement Issues Get Into Forward Swing—All Except Goldwyn Showing Good Net Gains During Yesterday's Best Moments

One day late, but coming strong, Famous Players yesterday had progressed to 74¼, its best since the drop from above 77. The reports around the ticker in Times square brokerage offices was that something advantageous was pending and even was close at hand, connected with the scheme long discussed by insiders for the segregation of the company's theatres.

Not a word along these lines has the backing of an authoratative statement from the company itself, but the trade has talked it over for a long time as a move that is more or less inevitable. Not a scrap of dependable data as to the nature of the plan has come out, but in the light of the stock's progress from 69 and a fraction to better than 74 appears to indicate something favorable and the trade tends to hang it on the segregation idea.

Small Supply of Famous

It was noticed yesterday and the day before that the price advanced slightly substantially on a small volume of business, and from this it was taken for granted that the so-called "floating supply" was small, much having been withdrawn from the market, and that the stock probably will turn out to have been pretty well sold up.

In spite of all this the bearish talk continues in the financial district, but what basis it has nobody knows. Much of it comes from reliable quarters, but it is vague while the performance on the tape is quite definite.

Loew Goes Ahead

Loew broke from its long dullness around 15¾ and moved up to 17⅛ Monday and a tip was promptly distributed that the stock was in for a good movement based on better prospects for a nearby dividend payment. Tuesday it suffered a slight reaction to 16½, but yesterday recovered all lost ground and around noon stood at 17⅛ again.

During the maneuvering of the early week nothing happened in Orpheum which remained pegged at 17⅜ with turnover small. But yesterday the vaudeville stock got into action and opened at 18. Dealings remained small, but the impression was that it was in for a steady betterment, dependent, of course, upon its office standing as the season continues.

Optimists Vindicated

The first half week did one thing. The market gave some substance to those optimists who were lost on Monday in their predictions that prices were due for an improvement and advised covering and switching to the long side. There was every appearance yesterday that the tide had turned, but whether for a definite bull movement or only for a temporary bulge, nobody cared to predict. However, at yesterday's best levels, Steel stood at 85⅝, about 1⅛ up net from the day before; Baldwin was nearly 3 higher at 118 and Davison Chemical, the speculative warhorse, around 49, up from around 39 during the worst of the depression ten days ago.

MARRIAGE LICENSE NOT ENGAGEMENT CONTRACT

Margaret Irving Says Error Led to Marriage—Now in Vaudeville Alone

Unused as she was to the ways of vaudeville, says Margaret Irving, formerly of the "Music Box Revue," where she met William Seabury, a vaudevillian in that show last season, a marriage license she signed for with Seabury was, she thought, an engagement contract for both.

Seabury had been talking to her about vaudeville, his wife now states, and she didn't make any searching examination of the paper he placed before her. Miss Irving doesn't go beyond that to the extent of saying she did not know when she got married.

Now, however, the young woman is going into vaudeville on her own with the "clothes" act formerly done by Edna Goodrich.

Seabury is out somewhere with an act of his own. He is familiar with marriage ceremonies, his previous wife having been Billie Shaw.

DOUBLE DIVORCE CASE

Genevieve Rush Sort of Accumulativs in Husbands

Chicago, Oct. 3.

Genevieve Turner Rush, a singer at Rainbo Gardens, secured a divorce from Ray Rush only to find that she had never been divorced from her first husband, Louis Turner, of San Francisco

She had two divorces pending at the same time as a sort of celebration. She married Rush Sept. 26, 1918, and learned later that she had never been divorced from her first husband, though she claims he told her they had been divorced in June of that year.

It is expected to get the first decree clear so that that first marriage will not further embarrass her.

SHUBERTS RELEASE 'EM

Call Off Production Contract With Guiran and Marguerite

Guiran and Marguerite, the dancers, received a release from their production contract by the Shuberts after the act had accepted an Orpheum route opening last Thursday at Sioux City.

The contract from which they were released called for a production engagement starting about a month ago. When the engagement was not forthcoming the team signed with the Orpheum circuit.

Following this they requested a release from the Shuberts, which was given.

Dan Finn Quits After 14 Years

Lynn, Mass., Oct. 3.

Daniel Finn, connected with Gordon's Olympia in this city since March, 1918, for the past two years as manager, resigned Saturday after 14 years' service with the Gordon interests. He has been succeeded as manager by Rene A. Robillard, formerly manager of Gordon's Scollay Square Olympia, Boston. Arthur J. Frawley will remain as assistant manager.

Babbette Busey After Freedom

Chicago, Oct. 3.

Babbette Busey (Miller), a dancer with "Jack and Jill," has entered suit for divorce against John H. Miller, non-professional, charging cruelty.

Actor Turns to Law

San Francisco, Oct. 3.

B. Elkan Cohn, known in vaudeville is Buddy Cohan, has quit the stage to take up the practice of law. He has located an office in this city.

YESTERDAY'S PRICES

Stock Exchange

	Sales	High	Low	Close	Net chg.
Fam. Players	17,800	74¼	73¾	74¼	+1⅛
Do., pfd.	100	91	91	91	+ ⅛
Goldwyn	None.				
Loew	800	17⅛	16⅝	17⅛	+ ⅝
Orpheum	200	18	18	18	+ ⅛

No Curb sales.

HOUSES OPENING

The Broadway, Nyack, N. Y., playing five acts Saturday only, in the future will play acts Friday and Saturday. The Bijou, Orange, N. J., plays five acts Saturday only, beginning this week. Both houses booked by Fally Markus.

The Francais, formerly the Court, Montreal, will start vaudeville, six acts, split week, Oct. 7. Booked by Hughes & Walters.

Fally Markus added three more houses to his list this week. They are Kurtz, Bethlehem, formerly booked by Jack Allen, playing five acts, split week; Pearl River, Pearl River, N. Y., five acts, Saturday only, and the Franklin, Franklin Furnace, N. J., four acts, Saturday only.

CUT-RATE COMMISSION OFFER BY INDEPENDENT AGENTS

Small Show Vaudeville Bookers Claim Others Offer Bookings at 2½ Per Cent. for Managers—Combining Against Cut-Raters

War between independent small time vaudevillo booking agencies looms on the horizon, as practically all of the bookers are aligning themselves to combat the A. & B. Dow and Walter Plimmer agencies, which are offering to book houses for 2½ per cent. instead of 5 per cent.

The Dow and Plimmer agencies have been sending out letters to theatres booked by their competitors in which they say that the New York agents are paying too much for the acts; that they would be willing to cut the commissions of 5 per cent. to half that amount.

A letter written by Mrs. Al. K. Dow of the Dow agency to C. Stamper of the Frankfort, Frankfort, Pa., was turned over to the latter's New York agent on receipt. The lotter states that Mrs. Dow had been informed a Mr. Denninger had informed Stamper that she proposed giving Denninger half of the commissions she received if she were given the house to book. She said that her offer still held good and that she was willing to book the house for 2½ per cent.

Mrs. Dow said that she would be willing to book the house just for the expenses it would cost her to book in order to prove what kind of shows she could supply and at what prices.

The Plimmer letter, written some time ago to a former manager of the Opera house, New Brunswick, N. J., asks him whether he had time to communicate with a man owning a theatre in Perth Amboy, N. J.

The small time agents who have been sticking to the 5 per cent. booking fees have had several conferences. A meeting is to be held shortly at which the agents will agree to refuse to book any house in case it leaves the Dow or Plimmer agencies, regardless of what booking fee it offers.

The Dow concern of late has added quite a number of houses to its list. One agent to whom a manager of one of these houses appealed for a show replied that he did not care to do any business with him, as the manager was doing business with a cut-rato agent and therefore was entitled to get cut-rate service.

LOEW ADDS TWO MORE FULL WEEKS

Starting Next Month—Business at State the Cause—South Shows Profit

Loew's Orpheum, East 86th street and Victoria, West 125th street, will go into full-week policies early next month as a result of the business done by the State in its initial full week ending last Saturday. These houses are the only other Loew theatres not considered neighborhood houses, and were scheduled for full weeks pending the result of the State's innovation. The State, with increased prico admission, coping with a show cost increase of 50 per cent, did just that much more business. The State, Atlanta, which also went into a full week, came out with 33⅓ per cent more business on the week than under the split week policy. Cost increases in Atlanta amounted to about 25 per cent.

The Birmingham house went into full weeks on Monday, after being dark for three days. The show scheduled to play Birmingham during the last half of last week was moved to New Orleans, opening that house with its first full week policy this week. A special show headed by Anna Chandler was booked into Memphis for this week, the house beginning full weeks Monday. The show from Birmingham ordinarily goes to Memphis.

Timbergs on Loew Time

Herman Timberg and his brother, Sammy, have been routed over the Loew circuit. They will open in New York Oct. 29.

COLORED CIRCUIT

Effort Being Made to Organize Consecutive Time—Transportation

An effort is being made by H. D. Collins to organize the scattered time of colored houses in the south into something like consecutive time in order to open the territory for colored acts from the north.

The individual managers trying to book alone are restricted to local talent which has been played out. Then they look for northern material they are willing to pay on a flat sum of around $150 top of a team. Fare to Atlanta is around $35 each way, which the act must pay. After playing one week it has to negotiate nearby engagements on its own or travel back north.

They are unwilling to do this and the territory is suffering from lack of material. One week recently five regular colored vaudeville houses had to substitute pictures. Several of the managers have tried to book in their own bills and then sell them to other managers but this doesn't work out. The competitive feeling of rival managers makes them disinclined to do business with each other.

PAT ROONEY'S OWN SHOW

Changing "Shamrock" From Act to Production

Pat Rooney says he will make his own full play production of his present vaudeville act, "Shamrock." Earlier in the week it was said George Nicholai would be the producer of the play, but Rooney denied it.

"Shamrock" is at the Palace, New York, this week for a salary of $3,500. The Keith office had laid out a season's route for the turn at $3,250 and $3,500 weekly, with eight cut weeks at the $3,250 price. Rooney states there were many more than eight included in the cut salary weeks and he could not afford to take less than $3,500 for the act.

After a discussion over the salary the Keith office bookers removed the pencilled in Rooney act name as headliner with Rooney, closing his Keith's tour in the new act this week at the Palace, New York.

ACTS FOR FILM HOUSES

Several picture houses heretofore confined to a film policy begin playing vaudeville acts next week billed as "extra attractions," which Romm & Walters will book.

Among them are the Roosevelt and Garden, Richmond Hill, L. I.; the Ilion, Ilion, N. Y. (for first halves only), and the Family, Mahonoy, Pa. (last halves only).

HART-KEITH TRIAL SOON

The Max Hart-Keith case comes up for trial early in November. Although scheduled for early this month, the crowded calendar sets it back.

There is no indication of a settlement, although frequently rumored. Hart's counsel at one time intimated such proposal.

50-MILE BARRING CLAUSE MAY HELP ASSN.'S COAST PLAN

Orpheum's New Contract Provides Against Orpheum Acts Playing Within 50 Miles of an Orpheum Theatre—Aimed Against Other Circuits

Chicago, Oct. 3.

C. E. Bray general manager of the Western Vaudeville Managers' Association, denies the report that the Western tour of this circuit has been abandoned. The association tour to the coast has been set back in order to perfect a bigger and better tour, but the plan has not been abandoned. Mr. Bray states that the plan includes sending two bookers from Chicago into the new field and handling the Western circuit just as carefully as the bookings of the circuit proper at this time are conducted. When the proper time comes the plan is to send four field men out to line up the towns and cities.

It is believed that the new Orpheum contract with a clause preventing acts from playing other points within 50 miles of Orpheum houses is a move to give the new circuit impetus. The new contract clause will mean that acts playing for other Western circuits are out of Orpheum figuring, and will naturally turn the attention of all acts playing West to Orpheum, Junior Orpheum and Association bookings unless it is preferable to line up with independent circuits.

DISASTER CASES UP

Knickerbocker Collapse Suits Before Grand Jury

Washington, Oct. 3.

The cases growing out of the Knickerbocker theatre collapse are among the first to be heard before the grand jury when it convenes this month for the October term of the District Supreme Court. The third, fourth and fifth cases on the calendar are in connection with the death of two of the victims of the disaster and for one of those injured.

These cases only name the corporation and are not covered by the special appeal allowed in several of the suits in which it is sought to hold the contractors and builders as well as the District of Columbia responsible for the alleged faulty construction and inspection of the theatre after it had been completed and turned over for use.

Palace, Chicago, Raises Scale

Chicago, Oct. 3.

The Palace has raised its matinee scale from 83c. to $1.10 for the first 12 rows down stairs; 55c. to 83c. for the first five rows in the balcony.

ZONING SYSTEM IN EFFECT FOR ORPHEUM

Harry Singer Explains Plan of Putting Districts in Charge of Executive

Los Angeles, Oct. 3.

Harry Singer, general western representative of the Orpheum Circuit, returned here after a five weeks' visit East.

"The whole circuit is being zoned," said Singer in speaking of the Orpheum, "with one man in charge of a district and responsible for its prosperity. He visits every theatre in his district regularly, suggests changes where they seem necessary and looks after things generally.

"We have changed fifty per cent. of the men in charge of the Orpheum theatres. In some cases we have shifted them to another town or city, in others let them out altogether. They don't have anything to do with policy; that is attended to at headquarters. We hand them the theatre and the policy and expect them to nurse business and make it grow.

"For the present the whole attention of the circuit is on the development of existing properties. Plans for the future look to expansion and building-up here on a coast of a booking system but they are still in the distance."

RADIN'S RHINESTONE PATENT

Jerome Radin (vaudeville) has patented a process for setting rhinestones or other jewels into silk stockings for stage use. This has been dono before by sewing or pasting the stones on the material, but in this case the jewels always detached when subjected to either washing or cleansing.

In the new process the stones are woven into the material, and may be washed or cleansed without fear of detachment, it is claimed. They can be sold at approximately the same price as the regulation silk hose.

TWO ILLUSIONS ALIKE

Two similar acts are reported having been routed by Keith's and Pantages for 25 weeks each. Both are illusions brought over by Henry Rigoletto.

The big time turn is called "Mysteria" and Pan's act is known as "Hecah, the Human Clock."

BAND AND ORCHESTRA CRITICISMS

Clipper is weekly reviewing all orchestras and bands wherever seen, whether in vaudeville, cabarets or dance places.

This week Clipper is criticizing among several others five orchestras now playing in Chicago.

FAMOUS ARTISTS

some now playing and others who are booked to play the beautiful Majestic theatres of the Interstate Circuit; KARL BOBLITZELLE, President. Sketches by Bert Levy.

AMERICAN YIDDISH COMPANIES WILL APPEAR IN LONDON

Bessie Thomashefsky and 30 Players Especially Engaged—Morris Schwartz Company May Follow in January

Arrangemente have been effected between C. B. Cochrane of London and Edward A. Reikin, whereby Bessie Thomaehefekky will sail for Broe Thomashefsky, will aail for England in November at the head of a Yiddish dramatlo stock company.

Thirty people who formerly played in the Thomashefsky companies and other Jewish theatres are to be members of the party.

The company is to open in a London theatre prior to Thanksgiving under the management of Cochrane, and their first production is to be "The Green Millionaire." Following that they will do "Three Little Buelnees Men," and other Thomashefsky plays.

Early in January it is planned to send Maurice Schwartz of the Yiddish Art theatre with his entire company to London and have them preeent the repertoire they have been giving at the Yiddish Art theatre in New York.

ST. LOUIS YIDDISH STOCK ONE SHOW WEEKLY

Last Week Held Two Big Nights—Grossman & Goldman's Company

St. Louie, Oct. 3.

Bessie Thomashefsky, former wife of Boris Thomashefsky, and Elias Rothstein with a company of very capable Yiddish actors opened the Yiddish etock eeason last week. The opening night was capacity, the following performance Wednesday night not so good. The next show, Sunday, again fell off, and the following performance, Wednesday, was bad, as the weather was very hot.

The following Sunday night, final appearance of Thomaehefsky, another sell-out.

Helen Groesmann, original Mrs. Cohen in "Abie's Irish Rose" on the weet coast, will replace Thomashefsky in the local company. It will mark the first appearance of Mise Grossman in Yiddish etock in two yeare.

The company, backed by Grossman & Goldman, is here for an indefinite period. Beginning thie week one performance a week, Sunday night, intending later to play one-nighters in eurrounding territory. For the local engagement at the Odeon, $1.50 top.

J. M. Groesman first offered Yiddish etock in St. Louie about nine years ago, at the Garrick. The company was then known as Reinhardt & Grossman's.

The German Theatre Stock Co. opened Sunday night to capacity. One performance a week. Principals are Felix Marx, comic; Otte Ludwig, leads; Kurt Herrnfeld, juvenile; Otto Refiter, heavy roles; Lina Weingaertner, eoubret; Katie Lu Luffy, ingenue, and Elsa Muessig, comedienne.

CIRCUS ROUTES

Ringling Broe., B. & B.

Oct. 8, Fort Worth, Tex.; 9, Dallas; 10, Coraicana; 11, Waco; 12, Austin; 13, San Antonio; 15, Houston; 16, Beaumont.

Sells Floto

Oct. 8, Taylor, Tex.; 9, Austin; 10, San Antonio; 11, Gonzales; 12, Cuero; 13, Victoria; 15, Lufkin.

Hagenbeck-Wallace

Oct. 8, Gulfport, Miss.; 9, Mobile, Ala.; 10, Pensacola, Fla.; 11, Blewton, Ala. (afternoon only); 12, Selma; 13, Demopolis; 15, Laurel, Miss.

John Robinson

Oct. 8, High Point, N. C.; 9, Burlington; 10, Raleigh; 11, Wilson; 12, Rocky Mount; 13, Goldsboro; 15, Wilmington.

Al G. Barnes

Oct. 8, Chickasha, Okla.; 9, Lawton; 10, Hobart; 11, Altus; 12, Frederick; 13, Wichita Falls, Tex.

Sparks' Circus

Oct. 9, Columbia, Miss.; 10, Jasper, Ala.; 11, Aberdeen, Miss.; 12, Holly Springs; 13, Water Valley; 15, Jackson, Tenn.

OPERA IN JEWISH SHORTLY IN CHICAGO

Morris Dubin, Tenor, Heading Company — Well Sponsored

Chicago, Oct. 3.

Jewish opera will be produced in Chicago for the first time in the near future. Some very influential people are said to be behind the project. Morrie Dubin, famous tenor, of great success abroad, and Mrs. Dubin, mezzo-soprano, will head the company.

The first opera will be given at Kimball hall the latter part of this month. Its presentation will be an invitation affair for critics and the elite of the J wish folks.

Plans will be announced in connection with thie ehowing and it is confidently expected that the result will be the loop.

Orpheum Boosts on Coast

The Orpheum Circuit houses in San Francisco, Los Angeles, Fresno, Sacremento and Oakland have tilted admission prices about 25 per cent. in the last couple of weeke.

MME. GUTENTAG APPEARS

Played in Company Sunday in Detroit

Detroit, Oct. 3.

The second of a eeries of Yiddish playe was presented at Orchestra hall Sunday evening in "Oif Dem Weg Zu Glick" ("On the Road to Happiness").

Miecha and Lucy German, from New York, made their debut here.

The company also included Madame Gutentag, recently arrived from South America.

NEW YIDDISH STOCK

Amphion, Brooklyn, Opens—Chas. J. Adler, Manager

Charles J. Adler, son of Jacob Adler, is now managing the Yiddish stock company at the Amphion, Brooklyn, N. Y., the only Yiddish house in the Williamsburg district. Adler is not unknown to Broadway, having appeared in several musical pieces as an actor.

The Amphion has been dark for several months after playing pictures and vaudeville. Gustav Schacht is the director of the company.

This makes the fourth Yiddish stock in Brooklyn.

REMBUSCH HEADS C. A. CO.

Indianapolis, Oct. 3.

Frank Rembusch became head of the Capitol Amusement Co. last week when he bought a half interest. The shares were bought from interests in the Fletcher American National Bank, which bought the theatre at receiver's sale a year ago.

About $20,000 has been spent upon interior remodeling. Plans to increase seating capacity from 1,000 to 3,000 are being considered. Offices of the amusement company will be removed to the Rialto building from the Consolidated building.

"K. & E. OF EAST SIDE" AND YIDDISH VAUDE

Lease Prospect, Bronx—Firm Books and Manages Actors

Eddie Relkin and Charles Grohl, known in Yiddish ehow circles as the "K. & E. of the East Side" because of booking activitiee and management of stars, have secured a lease on the Prospect, Bronx, where they will offer Yiddish vaudeville.

The eucceee of Yiddish Sunday concerts at the Thomashofsky on 44th street is said to have shown the possibilitiee of presenting that type of performance regularly in an outlying section like the Bronx, which has a large Jewish population.

The Prospect originally etarted with vaudeville under Moss & Brill. It has since changed policy frequently with etock and popular priced road attractions presented at various times. Relkin & Grohl are reported having secured the Prospect under a $25,000 annual rental from the Keith-Moss interests, said to control the house. Grohl is also sponsoring the Murray's rebuilding operation on 42d street.

2,500 Seater for Springfield, O.

Springfield, O., Oct. 3.

Chakeres Amusement Co., operating the Majestic here, has leased the Dial block adjoining the theatre and will erect a 2,500 seater. It will house Keith vaudeville and first-run pictures in opposition to Gus Sun's Regent, also operating under a combination policy.

The site has been leased for 30 years, and construction work on the theatre will begin in the early spring.

SUNDAY OPENING AT N. O.

Would Give Acts "Break"—May Be Adopted

New Orleans, Oct. 3.

The ban on Sunday performances in Memphie may precipitate this city adopting Sunday as the opening day for new bills in the vaudeville housee. If such an arrangement were adopted it would work out particularly well for the performers in that a Saturday closing here would give them ample opportunity to make their next jump for a Monday opening, eliminating the loss of a week, which has been the order of things here for the past 20 years.

The Southern housee would get a better booking break under such an arrangement. In the past many of the draw acts have refused to play this time on account of the necessity of losing a week between thie date and the next jump.

Amusement Co. Extends

Steubenville, O., Oct. 3.

The Tri-State Amusement Company of this city has extended its amusement holdings by acquiring a 20-year lease on the Strand theatre at East Liverpool, O. The transfer is effective Oct. 1.

Mr. Constant stated the theatre would be conducted on its former policy, vaudeville and moving pictures.

The Tri-State company operates the Strand and Olympic theatres in thie city hesidee operating at Stanion park. The company also plans for a moneter new theatre at Fourth and Adame streets here.

BOOZE NEWS

Clipper every week carries pertinent newe of prohibition and the bootlegging industry. Unbiased versions of both eides. "The Liquor Market" and "Rum Runners" two standing departments.

(Reprinted from Variety of October 2, 1909)

WATCH THESE PREDICTIONS

"VAN HOVEN is a wonder. It is strange that he kept away from New York so long. Broadway wants such artists as VAN HOVEN, and the way the finest theatre on Broadway is being crowded at every performance is the best evidence of the way his act is received by the public. He is the most popular entertainer in the country today."—Sime in Variety, August 28, 1910.

"VAN HOVEN has 'em all skinned."—New York "World," August 24, 1910.

"No one does magic like VAN HOVEN."—New York "Sun," August 24, 1910.

VAN HOVEN

WATCH THESE PREDICTIONS

"This fellow VAN HOVEN kept us laughing all the time. He makes what he does so plain that a boy of twelve has no trouble keeping track of what is going on. Everybody around me was laughing. I hollered right out. He is a funny man and I like him fine."—"SKIGIE" in Variety, August 28, 1910.

"Chicago is proud of VAN HOVEN, who seems to be the most popular entertainer who has struck New York in a long time."—Chicago "Tribune," August 25, 1910.

Van Hoven, Oldest Advertiser, Starting 15th Year In Variety

Above and below this article are the first advertisements Frank Van Hoven published in Variety, 14 years ago this month. Variety then had a green cover and printed on super white paper inside 9x12 size.

Almost continuously since then Van Hoven has advertised in Variety. His advertisements never have failed to attract attention all over the world until there isn't much question that at present time and for several years past Van Hoven as a vaudeville artist's name is the best known internationally of any or all vaudevillians.

Van Hoven was appearing at Hammerstein's Victoria, now passed, in New York, when first inserting his announcement in Variety. He was a No. 2 act and received $75, later receiving $125 a week at Hammerstein's.

Van Hoven had come east from the Gus Sun circuit, having no other place to go. The Sun Circuit house managers with persistent regularity cancelled Van Hoven after the first performance in every house. As Van Hoven has said: "I made the date for a Sun house at about $35 for the week, then wrote to the town to find out how and where I could get a job as waiter or anything else for the remainder of the week after Monday afternoon."

After a while Van commenced to feel hurt because Sun made him go to a town to be cancelled. He suggested to Gus he be cancelled and paid immediately after signing the contract. Sun wouldn't accept that hint, saying some day perhaps Van Hoven would find a place where he could remain for two performances.

The Sun Circuit was limited in numbers, however, and after Van Hoven had been canned on all of it and the "shooting galleries" of those days he could locate, he had to chose some spot, selecting New York.

Since then Van Hoven galloped into the $1,000-a-week class in England and America, playing the best vaudeville on both sides of the ocean. At present he is on the Orpheum Circuit through wishing to prolong his present stay in the States. He came over here from England about a year ago and has paid bonuses to postpone his English contracts.

Van Hooven's plan is to play all over this country before returning to England. He concluded to remain too long abroad would not help him here where his act might be forgotten though his name remained fresh in memory through advertising. He has partly travelled the States and the Orpheum tour will complete it. His contracts abroad are for appearances in England at different periods for the next six or seven years.

Conceded among the best of all comedy turns and with a unique conception for a laughing act, Van Hoven developed into as shrewd an advertiser as may be found among theatrical folks. It was Van Hoven's own idea to use a cut of himself with reading matter in Variety every week. His first contract for it read for 52 consecutive times.

In between Van Hoven has taken type ads in Variety. Although his reputation grew all over the world, he clung to his Variety advertising. Only last December Van Hoven paid $1,000 in cash before publication for the front page of Variety's Anniversary Number, saying it was the cheapest ad he ever had had.

Van Hoven has been free and frank in giving credit to Variety for its advertising value. In a letter from Van this week he said: "When I first advertised in that little Variety, I saw the Variety of today; I was satisfied then and I am satisfied now."

The greatest tribute to Variety as a medium in theatricals was that Van Hoven after reaching England, continued and increased his Variety advertising through having found upon his arrival in London he was almost as well known throughout the English managerial theatrical circles as he had been on this side.

Van Hoven attributed it to Variety and also said his Variety advertising was responsible for his large English salary, reaching an amount at the start for Van Hoven over there of larger proportions than he had looked forward to at the outset of his foreign engagements.

VAN HOVEN

Van Hoven, the mad magic master, is sure a pip.

I expect to make a wolf hunter of a golf player out of him before we part from this Orpheum Circuit. It is pleasure to be on the bill with a fellow who spends so much money recklessly. Anytime there is check to be paid he always has a pair of gloves on.

Winnipeg has gone wet again and this sure is the Garden of Eden. Van told me that he heard the Friars were going to have their summer camp here and he is going to have it fixed so that all drinking actors can stay here indefinitely, sending their act to the theatres by radio. (And say, that last crack is with apologies to Jimmy Duffy.)

DONALD KERR

P.S.—I have been writing my ad for Variety fourteen years and, as a rest, I'm letting others do it for me for a while.

FRANK VAN HOVEN

(Reprinted from Variety of October 9, 1909)

Well known to both scientists and the general public as a persistent striver for the honors of reaching the South Pole and making the Southerners laugh. He took an observation at Chattanooga this week. His position was laughitudes 66 degrees, 21 minutes, and applausitude 95 degrees and 52 minutes. Nearest the goal of any magician or comedian and provisions enough for a hard and long winter.

VAN HOVEN

"THE MAD MAGICIAN"

under the direction of

PAT CASEY

A magic act extraordinary. Indescribable comedy.

GAYETY, ST. LOUIS, EASILY LEADS COLUMBIA CIRCUIT SHOWS WEEKLY

Remarkable Grosses and Records by the Oscar Dane-Managed Burlesque House—Gayety Has Done $76,000 in Five Weeks

Columbia burlesque business last week ran along at a good pace for this time of year, generally the important cities holding up well despite unseasonable weather in several stands. It begins to look as if the caption, "Gayety, St. Louis leads" will have to be kept standing in type this season for the St. Louis house, which is managed by Oscar Dane, once more tota.ed the top gross of the Columbia circuit.

The Gayety, St. Louis, did $14,000 and a trifle over last week with "Let's Go." This was about $1,800 under the previous week with Ed. Daley's "Brevities" as the attraction. With last week's business included, the Gayety, St. Louis, has rolled up a grand total of approximately $76,500 business in five weeks total. The St. Louis business in addition to smashing all previous records for weeks' business in a Columbia house, single performance and one days' business, has likewise swept all records for business for an extended period off the board, by a wide margin.

Peck & Kolb's "Hippity Hop" in the Gayety, Pittsburgh, last week did $8,700; Jimmie Cooper's Revue at the Olympic, Chicago, got $8,000; "Step on It" at the Columbia, New York, $8,000; Hurtig & Seamon's "Talk of the Town" at the Empire, Newark, $8,600; H & S.'s "Nifties of 1923 at Hurtig & Seamon's New York, $7,900; H. & S.'s "Hollywood Follies" Casino, Brooklyn, $7,100, H. & S.'s "Happy Days," Orpheum, Paterson, $5,000.

Gerard's "Follies of the Day," Gayety, Detroit, got $8,400; Watson's Beeftrust, Miner's Bronx, $6,000; Brandell & Felix's "All Aboard," Albany and Schenectady, (split week), $6,300; J. Herbert Mack's "Breezy Times," Palace, Baltimore, about $8,000.

The Yorkville, New York, which has been running along badly at about a $3,300 average, had the Dempsey-Firpo fight pictures in conjunction with Miner's "Chuckles" and did about $5,000. This was but fair with the fight pictures.

Gerard's "Vanities," Star and Garter, Chicago, did $7,300, with $600 out for wrestling; Lew Talbot's "Wine, Woman and Song," Wheeling, W. Va., and Canton, O., (split week), did about $4,900; Gerard's "All in Fun," Hyperion, New Haven, $4,500.

Cain & Davenport's "Dancing Around," Gayety, Omaha, $5,000; Hughey Bernard's "Happy Go Lucky" at Gayety, Boston, $7,400, and "Jig Time," at Casino, Boston, about $7,000.

GUS FAY OUT OF 'BREEZY TIMES' SHOW

Comic Plays Two Performances with Columbia Show, but Fails to Report Later

Washington, Oct. 3.

Gus Fay, who joined J. Herbert Mack's "Breezy Times" at the Gayety Monday, did not appear at the performances Tuesday afternoon and night or the matince yesterday.

Fay was with "Folly Town," a Mutual wheel show, until last week, succeeding Fred Reeb with "Breezy Times." It seems Fay, Charles McNally and another male member of the troupe had a succession of arguments following Fay's joining and Fay grew tired of them.

Fred Reeb, whom Fay superseded, took Fay's place with "Folly Town," the Mutual wheeler. Up to Wednesday the management of "Breezy Times" had not heard from Fay. It was stated Reeb was o.k. in the "Folly Town" show and would continue with that attraction.

"Breezy Times" revised the show's material in Washington after Fay's departure and gave performances as usual.

H. & S.'s "STEP ON IT" ORDERED TO IMPROVE

Columbia, New York, Declined to Share on Extra Attraction Last Week

The Columbia Amusement Co. refused to follow its usual custom of sharing half the cost of an added feature at the Columbia, New York, last week, in the instance of Hurtig & Seamon's "Step' On It" show, which had Sheftel's Revue, a colored act with 10 people, as the extra attraction. The Columbia's refusal to pay half the act's salary was based on the Columbia's contention that "Step On It" was so far below standard it failed to improve sufficiently with the added act to warrant the usual sharing arrangement.

"Step On It" was ordered to generally improve after the Columbia's censors looked over the show last week, the cast and material being included in the improvement order.

Mack Sisters' Diving Act was scheduled to be the extra attraction with "Step On It," at first, but the tank was out of working order.

The Columbia, New York, got $8,000 approximately with "Step On It," a drop of $1,800 under the previous week's show, "Hollywood Follies," which did $9,800.

BURLESQUE AT WIGWAM

Roy Claire Co. to Give Three Shows Saturday and Sunday in Frisco

San Francisco, Oct. 3.

Roy Claire and his comedy organization opened a ten weeks season at the Wigman last week presenting as the first bill "Spark Plug". The shows will run an hour and twenty minutes, twice daily with three on Saturdays and Sundays.

The Claire Company includes: Roy Claire principal comedian; Walter Spencer, Mabel Gardner, Florence Claire, Rose Smith, Jack Ronig, Roy W. Haig, Marion Y. Tonville, the Romig Twins, Mildred Horn, Elaine Worth and Jack Seltenrich, musical director. W. W. Bradford is manager for Claire.

Stole $654 from Dressing Rooms

Albany, N. Y., Oct. 3.

Thieves broke into the dressing rooms of the Harmanus Bleecker Hall, Saturday night, and escaped with money and valuables amounting to $654. Low Reals managed the burlesque company of which Richard McAllister, Martha Wurm and Catherine Thorn were the victims.

Fanchon and Marco Stop

San Francisco, Oct. 3.

Fanchon and Marco's "Gayetics" closed last week at the Strand after a ten weeks' season and this house announces a straight picture policy.

I. H. HERK IS REPORTED HEADING THE MUTUAL

Reports Say Dave Kraus Will Also Return to Second Wheel

Rumors were flying along Broadway this week that I. Herk is scheduled to become the president of the Mutual Burlesque Association. The same rumor said Dave Kraus was to return to the Mutual as general manager and John Jermon (Jacobs & Jermon) was to retire from the Mutual, directly and indirectly. Leo Singer is understood to be representing Jermon's interests in the Mutual. Singer is general manager.

At the Mutual offices no one would talk about the reports.

John E. Coutts added the Hill, Newark, N. J., to his tabloid circuit this week. The house formerly played vaudeville.

SPORTS

Four pages or more weekly of live sports news from all over the world in the Clipper. It's a weekly feature and mostly exclusive.

COOKE, MORTIMER and HARVEY

AN ALL-ORIGINAL PERSONNEL

Recognized in Europe and America as the fastest and most skillful exponents of Basketball on Bicycles.

The luminous effect we produce during half of our act is our secret and cannot be duplicated. It is unique, as total darkness, while preferable, is not absolutely necessary.

With the exception of two European tours, an exclusive Keith and Orpheum feature for over three seasons.

PROCTOR'S 58th STREET, NEW YORK, NOW (OCT. 4-7).

Represented in America by LLOYD H. HARRISON and in Europe by ERNIE EDELSTEIN.

BURLESQUE REVIEWS

OH JOY!

(MUTUAL WHEEL)

Gus Grausemeyar	Billy Grogan Spencer
Mike Grogan	Jules Jacobs
Mrs. Grausemayar	Anna Armstrong
Mrs. Grogan	Elsie Raynor
Theada Glumm	Rose Bernard
Dick, her brother	Geo. C. Mack
Jack Sidnay	Bernie Clark

Before the season opened Billy (Grogan) Spencer sent in a notice to Variety briefly announcing the cast of this Mutual wheel show with the comment that it looked more like a Columbia wheel cast than a Mutual.

The notice went in the paper and the incident was forgotten until the Mutual wheel, revolving around for its rotation, this week brought "Oh Joy" into the Olympic, New York. And Spencer was right. The "Oh

(Continued on page 40)

OBITUARY

REV. FATHER JOHN T. SMITH

The Rev. Father John Talbot Smith died Sept. 24 in the Misericordia Hospital, New York. He had been illl about three months. Death was due to stomach trouble. He was 68 years and born at Saratoga Springs, N. Y.

Father Smith was widely known and liked in the theatrical profession as the organizer of the Catholic Actors' Guild and Catholic Writers' Guild. He founded the Actors' Guild in 1914 and the Writers' Guild in 1919. The latter organization includes the newspaper field.

Receiving an academic education in Albany and later graduating from St. Michael's College, Toronto, with high honors, he won an L.L.D. degrse at Mount St. Mary's College, Emmittsburg, Md., and another from Notre Dame University, Ind.

He was a successful playwright, with several plays to his credit, among them "The Man Who Vanished," "A Woman of Culture" and "The Mayor." He also authored a number of books.

In the '80s Father Smith was a missionary in the Adirondacks, New York. From 1889 to 1892 he edited the New York Catholic Review.

Services were held in the Church of the Sacred Heart, Dobbs Ferry, on Sept. 26, and burial was at Cohoes, N. Y., Sept. 27. Memorial masses were sung in Washington and several other cities during the week for the dead prelate.

WILLIS MAXCELL

Willis Maxcell, aged 48, formerly of Maxcell and Dorothy (dancing act), who suffered a nervous breakdown about a year ago and has been in the Central Islip Sanatorium even since, died at that institution Oct. 1. Maxcell was well known in England and on the Continent and was at one time in very good financial circumstances, but the World War took away the greater part of his money which was invested in foreign securities. This prayed on his mind and he became despondent. A recognized authority on diamonds and other precious stones, he had the confidence of many of the large lapidaries of both countries, but his eccentric behavior latter precluded the business dealings he formerly had with them. He became morose and was taken to Islip where arrangements were made for him by the N. V. A., of which he was a member. Ho was buried in the Islip, L. I., Cemetery yesterday.

JEROME PATRICK

Jerome Patrick, well-known actor, died Sept. 26 of heart disease in the Neurological Institute, New York, aged 40. The deceased was born in New Zealand and made his first stage appearance in Australia where he achieved considerable success. He came to this country about 12 years ago and won instantaneous attention by his work in "Ben-Hur". He became Belasco's leading man and appeared with Francis Starr, Emily Stevens and other stars of the first magnitude. His last appearance was as leading man with Alice Brady in "Zander the Great".

Mr. Patrick spent two years in Los Angeles and appeared in the films during that time. His best known work in this connection was with Agnes Ayres in "The Furnace". He is survived by his widow who was Grey Brunelle. She is the daughter of the late manager of the Proctor Circuit, and was on the stage until her marriage 10 years ago. Mr. Patrick was a member of the Friar's Club.

Herbert Hutchinson, on the door in the Keith popular price booking department (fifth floor) for several years, has joined the Dave Sablosky agency staff. Hutchinson is representing Sablosky on the fifth floor.

Joseph T. Swanson father of Gloria Swanson and a field clerk in the Quartermaster Corps, U. S. Army, died from heart disease at Fort McArthur, California, Oct. 2, aged 52.

DAISY REMINGTON

Elisabeth Allison Hines, professionally known as Daisy Remington, of the old-time variety team of Hines and Remington, died in Lake Charles, La., Sept. 23. Death was due to a complication. She was 64 years old and had been in show business since a girl in her teens. In addition to being an actress of ability Miss Remington was also an author, having written a number of successful playlets, sketches and short stories.

She was born in Spencer, Ind., and entered theatricals with one of the numerous traveling companies playing through the middle west in the '80s. Prior to the Hines and Remington combination Miss Remington and Mr. Hines were associated with Matt Blossom in a three-act.

> In fondest and loving memory of my partner, pal and wife
> **BESSIE MONTGOMERY**
> who has just passed on. September 26th, 1923.
> CHARLES MONTGOMERY

The act of Hines and Remington was a favorite at Tony Pastor's, New York, and similar leading variety houses throughout the country from 1885 to 1900. The team were together for 35 years. Miss Remington being the wife of William E. Hines. Her most recent theatrical engagement was as the mother in "Miss Lulu Bett."

In the frequently changed sketches in which she appeared and wrote for the team of Hines and Remington the deceased usually played a quaint type of character comedienne that in its day was unique through being away from the rank and file of variety comedy characters prevalent. Burial was in Lake Charles, La.

BESSIE MONTGOMERY

Bessie Montgomery, sister of Rae Samuels, died Sept. 28 after a two-year illness at Prescott, Ariz.

Burial Tuesday at Woodlawn Cemetery, followed the arrival of the body in New York City.

The deceased was a member of the "Musical Montgomerys." She was 45 years of age and had been in Arizona for two years with her husband fighting against tuberculosis.

She was born at Youngstown, O., and has been active on the stage for years.

She died after trying the 'Abrams" treatment in a last effort to defeat the white plague.

Rae Samuels, Marty Forkins, and members of the N. V. A. Club were at the burial.

FRANCIS WESTGATE

Francis Westgate, for 35 years associate with B. F. Keith, died at his home, 14 Hudson place, Providence, Sept. 26, after a long illness. During the past few years he was manager of the Empire, Providence, playing Columbia burlesque, and before that was assistant manager of the Albee. At one time he was manager of the Pawtucket Opera House, then a stock chain theatre. He leaves a widow, a mother and a brother.

KATE JEPSON

Kate Jepson, retired actress, died Sept. 27, at the Episcopal Hospital, in Philadelphia. She was born in Clinton, N. J., 63 years ago. During her 40 years upon the stage she appeared in support of some of the most prominent stars of the past and present. She had been ill four months.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE Forty-two in this issue

VARIETY

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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 October 1, 1923.

State of New York, County of New York, ss.

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 443, 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 hold stock and securities 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 24th day of September, 1923.
[Seal] Mary A. Reilly, Notary Public.
(My commission expires March 30, 1925.)

The petty thievery that has been going on in the Loew Building, New York, for the last few weeks came to a head with the capture of a young 17-year-old chauffeur, Meehan by name. He was accused by a picture company female office assistant with snatching her pocketbook containing about $200. He was caught by the elevator operator's shooting to the ground floor and heading off the thief, who was running down the stairs. The pocketbook was not found.

Houdini delivered an impromptu lecture on "Spiritualism" in the University of Illinois, Champaign, at the request of Professor Bentley, head of the psychology course. The requested subject took in spiritualism and psychology of audiences.

ARBITRATION FOR ALL

The Federal and State Supreme Courts in the metropolitan district have reopened after a summer recess. The court calendars, unusually crowded and about two years behind as regards the New York Supreme Court, are made extra crowded by no small proportion of theatrical litigations.

As long as the human race exists, differences of opinions are inevitable. The juriste and the men that make the nation's laws have recognized this since the existence of civilization through the establishment of tribunals of justice. That much of this litigation nowadays with the high cost of living consultation involves expensive outlay and considerable bother is but an aftermath of civilization's progress.

With the world's advance however has come the realization for the need of a specifier, a truer, an equally equitable but at the same time more economic system of adjudication. The show people particularly require it because the governing elements are peculiar unto themselves. A theatrical breach of contract case with various angles based on theatrical custom is too technical offtimes for a jurist as inured to adjudicating tort and law cases of the average commercial trend.

In this manner was the theatrical attorney created. He specialized in questions on show business, be it copyright or contract, and in this wise has often been highly successful in the past in presenting the facts to the presiding justice for a just and honest adjudication. But it has been long and tedious and expensive.

Theatrical barristers nowadays are more concerned with arbitration. It is speedier and more effective. Every branch of the business has its board in one form or another. Still cases do get into court.

The music industry alone with its vacillating uncertainties of late has gone into it the most effectively. If all the litigations on the calendars over alleged piracies were filed for such arbitration they would have been settled and over with long ago, and with less expenditure.

Every big commercial industry has its system of settling disputes without recourse to legal redress. Its adoption by show-business could and should be extended further. Show business is too much in the limelight as a natural matter of course without thrusting its quibbling and squabbles on a gaping public.

LONDON DAILIES QUOTE VARIETY

For years beyond count it was doubtful if the dramatic men of the English dailies ever heard of a theatrical paper published over here, much less to quote from it.

Repeated quotations of past years by the London dailies from Variety and giving Variety credit besides have been surprising to the English and American show people abroad.

A friendliness seems to exist among the English newspaper men toward Variety. The following two quite complimentary excerpts are an example:

The London "Morning Post," known as the highest of the highbrows of the British press, in its issue of Sept. 17 starts an article by saying:

"The American theatrical weekly, 'Variety,' which is on sale in this country and is always worth looking through, contains a statement that the new President, Mr. Calvin Coolidge, is 'off' the theatres," etc.

The London "Daily Graphic," the same week, referring to "Variety" in a quotation, described it as "the famous theatrical paper."

THE STYLISH SIDE

To beguile readers into enclosing umpty cents in stamps for a book on "Etiquette" you frequently see a picture of something or other, and beneath, "What is wrong with this picture?" A gullible bride-to-be religiously followed some such advice in arranging her wedding, with the result the groom left his wife after the ceremony. Suit was brought by the bride and the book company settled for quite a considerable amount, thereby demonstrating they were uncertain as to "what was wrong with the picture" themselves.

Breeding cannot be secured by "Cut out this coupon and enclose so many cents in stamps," etc.

"The Ragged Edge" is a very interesting picture, especially as far as true type and good scenery are concerned. The Chinese playing the guide—a Yale graduate, was not programed but his performance is a most intelligent one. Mitti Palmer wears some lovely evening dresses but the afternoon gown of chiffon and a wide picture hat were not in any essential of the present mode. She looked her best in a modern bathing suit and a gingham dress.

Alfred Lunt, playing the lead opposite her, is good looking and sympathetic, and wears an expressive Panama. It seems to bespeak his different moods. A very good performance is also given by the man who plays the doctor, also unprogramed.

Wherever the exteriors of these pictures were taken, if not in China the atmosphere is identical, photography is clear and direction good.

Miss Palmer is the possessor of an unusually svelte figure as well as a beniignly pretty countenance. She really looked her best in a bustled tight waisted model of the early eighties. Very few women look well in this style costume. Given the little hat worn with this and set at a grotesque angle was suitable to her type. The most outrageously funny dog ever pictured plays his part with intelligence.

INSIDE STUFF VAUDEVILLE

The appearance of Roy Cummings in vaudeville with his present wife and the former Mrs. Cummings is one of the strangest events in theatricals. Cummings played two weeks at the Palace. The first week Irene Shaw, his present wife, appeared in the act in sole support. For the second week Helen Gladding who was the first Mrs. Cummings went into the turn and the billing in the Palace lobby was "Roy Cummings and His Wives." After the first two days the management ordered that changed although both wives were on the house cards, their professional names being used.

Cummings explained it was an experiment but the act is expected to appear as a trio through the season.

The story of how Cummings bought a piece of ground in Connecticut and proceeded to build a bungalow with the aid of both "wives" was sent all over the country last summer. The trio lived in the summer home together. It being called a sort of "double love nest."

Both wives are friendly. They used the same dressing room at the Palace last week confirming the curious situation of a divorced wife and her successor being pals. The oddest part is that Cummings is none the worse for the companionship of the wives. In the act the original Mrs. Cummings alludes to alimony but whether there is any deduction in lieu of salary in the act has not come out.

The late Percy G. Williams some 20 years ago induced several vaudevillians to buy a lot or so around Bergen Beach, Brooklyn. At that time they cost about $200 each. Now they are worth from $1,500 to $2,000.

Bert Leslie was one of the purchasers. He allowed the taxes to lapse and the lot was sold for the taxes, although protected by Mr. Williams. In going over the papers of Mr. Williams Estate, William Grossman and Frederick Rosebush, the executors, unearthed the Leslie sale and located Mrs. Leslie at 7 Portland place, Tompkinsville, Staten Island. They have acquainted her with the facts and the property will be restored to her through their efforts.

Bert Leslie has been fit for several years at Ward's Island, New York, where he has received care and comfort through the voluntary attention given to him and other professionals over there by Nat Sobel, the Keith office agent.

The Orpheum circuit caused many to wonder why Kronas, Breitbart's rival, was booked for a tour of the time when Breitbart was being so strongly exploited by the Keith office and was originally scheduled to play both circuits. The answer came with the fact that Kronas was offered the Pantages circuit and had he played it, would have detracted from Breitbart's value for the Orpheum by the time the latter was through with his Keith contracts. Kronas does practically the same act as Breitbart.

The Orpheum Circuit this week began to strictly enforce the new 50-mile territorial clause which includes the large picture houses by reversing a verbal booking of the Ben Ali Hagan tabloid "Birth of Venus" for this week at the Orpheum, Milwaukee.

The tabloid played the Palace, New York, last season as "Simonetti," following this engagement the act has played consecutively in the large picture houses recently completing a circuit of the coast picture theatres.

Negotiations were on for the act to play the current week at the Orpheum, Milwaukee, to break the jump East. Marcus Heiman, president of the Orpheum Circuit, called off the booking when informed the turn had played opposition picture houses in many Orpheum cities.

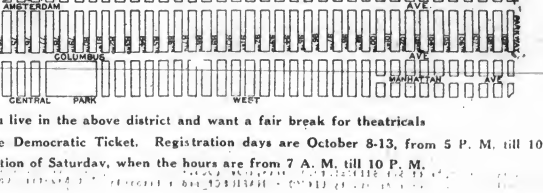
It was reported early this week Pat Rooney, while playing the Palace, New York, currently, is arranging to elaborate his vaudeville act into a full show. The decision is said to have been reached by Rooney following the Keith office erasing the route laid out for the act at $2,500 weekly. Included in the time were 21 weeks in Greater New York. Of the full route for the season Rooney was asked to accept $3,250 in eight of the theatres. This he refused whereupon the time was called off, after some conversation over the matter.

Bert Leslie is the best dressed man on Ward's Island today as a result of a visit his friends from The Friars paid him Monday, when they brought an entire new outfit with them. It included every kind of wearing apparel from hats down to shoes and underwear. Leslie has been confined to Ward's Island for five years.

The Moss and Proctor houses in New York will play five acts instead of six during the last half of this week, owing to the length of "The Merry-Go-Round" which is the feature in those houses. The film runs for 100 minutes, in comparison with the average 85 to 70 min. program pictures.

FREDERICK E. GOLDSMITH
A FRIEND OF THE THEATRE
For Judge of the Municipal Court for the Fifth District

REGISTER OCT. 8-13 SO YOU CAN VOTE FOR HIM



REGISTER OCT. 8-13 SO YOU CAN VOTE FOR HIM

If you live in the above district and want a fair break for theatricals

Vote for Frederick E. Goldsmith on the Democratic Ticket. Registration days are October 8-13, from 5 P. M. till 10 P. M., with the exception of Saturday, when the hours are from 7 A. M. till 10 P. M.

COHAN AS 'SONG AND DANCE MAN'; MARRY IN OWN WORLD—THEME

Cincinnati Likes Play Author Appears In—George M. Alleged Stage Fright—One Cinncy Critic Pans Piece, but Its Chances Are Optimistic

Cincinnati, Oct. 3.

George M. Cohan returned to the stage Monday night at the Grand in "The Song and Dance Man," written originally for Lynn Overman. Cohan learned the exacting leading part from Friday and admitted he had a real case of stage fright when he went on for the first act. In a curtain speech he told the audience he was doing his best. The crowded house liked it. It was Cohan's first stage appearance here in 15 years.

"The Song and Dance Man" was written to the beat of the wonderful heart in the breast of every real performer. Stagey though it may be it holds and thrills. At times it approaches real drama.

Cohan is working hard to revise it. When he finishes it should be a hit on Broadway, even though Russel Wilson, "Times-Star" critic, didn't like it and said so.

The other three critics praised the story, that of a song and dance man down and out himself who "sticks up" a rich artist to get money for a poor little song and dance girl. Starting in a New York boarding house, no wonder Cohan couldn't resist the temptation to play the role of the cheap artist from Wilkesbarre who had never seen New York.

"Have you played many parts," asked the great theatrical producer. "I've played every part in the Middwiewest," replied the song and dance man.

There is humor and pathos and a somewhat problematical ending when the girl, after being elevated to stardom and retiring from the stage to marry the rich young artist, sees the song and dance man again. He has been successful since deciding he was a bum actor. A mining company paid him $15,000 a year, but he quit the job.

"What are you doing now?" asks the theatrical producer, with the reply, "I'm a song and dance man."

It has a conjectural ending, but the big point Cohan tries to drive home is that people of the stage are never be happy by marrying those not of their world, no matter how wealthy."

"They all come back," observes the little stage director.

The play is theatrical, but is a theatrical play.

Cohan does some genuine emotional playing, while Frederick Perry, as the producer; Louis Calhern, the artist; May Method, the girl; Will Deming, the stage director; Eleanor Woodruff, theatrical boarding house keeper, and Robert Cummings, detective chief, are very good. *Martin.*

MRS. FISKE'S HIT

Belasco Extends Run of "Mary"—Doing $14,000 Weekly

Mrs. Fiske, in "Mary, Mary, Quite Contrary," will remain at the Belasco for 11 weeks, an additional four weeks having been added to the originally announced engagement of seven weeks. The attraction is now in its fourth week. The play appears to have caught on better than expected, takings for last week holding up to the opening week, but reaching close to $14,000.

The Belasco will get "Laugh, Fool, Laugh," with Lionel Barrymore and Irene Fenwick, the date for which has been set back until around Thanksgiving, through the scoring of Mrs. Fiske. Whether "Mary, Mary," will remain longer than the extended date now given the attraction is not certain, because of difficulty in canceling time out of town. If Mrs. Fiske does remain beyond the 11-week period another house will be selected for the St. John Irvine play.

"CAMEL'S BACK" REHEARSING

The Selwyns will open Somerset Maugham's new drama, "The Camel's Back," in New York Oct. 29. The new play was placed in rehearsal to-day, with Edgar Selwyn and the author directing.

In the cast are Violet Kemble Cooper, Charles Cherry, Louis Cloesser Hale, Arthur Lewis, Gavin Muir, Joan MacLean and Laura Burt.

'GERTIE'S GARTER' WINS POPULARITY CONTEST

Tops the List of Sixty Plays with Total of 5,840 Votes

Minneapolis, Oct. 3.

"Getting Gertie's Garter" received the most votes in a play-voting contest held by Managing Director A. G. Bainbridge, Jr., at the Shubert (stock) here the same time the local papers were publishing stories regarding the arrest of a Los Angeles manager for presenting the piece there. It was one of some 60 plays named on slips passed out to patrons at every performance last week.

The patrons were requested to vote for six in order of preference, so as to aid Mr. Bainbridge in his selection of offerings this season. A blank space also was left for the insertion of desired plays not on the list. "Getting Gertie's Garter" received 5,840 votes, while "H. U. R." also on the list, got only 47. "Enid Lynne" and "The Rosary" ran far ahead of "Anna Christie" and "Lilliom," while among the inserted plays "Abie's Irish Rose" led. The surprising thing is that the Shubert caters to the best class of Minneapolis theatregoers.

Mr. Bainbridge has promised to present the six plays receiving the most votes and others for which a demand is indicated, if they are available for stock presentation here and their production is deemed feasible. The other winners, in addition to "Getting Gertie's Garter," were "Lightnin'," "If Winter Comes," "Humoresque," "Dulcy" and "Buddies."

"HELUVA NIGHT" SOLD

McIsaac Reported Buying Holland's "Mystery Play"

"One Heluva Night," a mystery play in rhyme and of mysterious origin, which opened three weeks ago in Boston, is reported having been bought by Fred J. McIsaac, former Boston dramatic critic, who aims to present the show on Broadway. George Holland produced "Heluva Night" at the Fine Arts theatre, described as being in "the heart of cosmopolia," in the Hub.

Holland attracted attention to the venture by clever publicity, modestly claiming the author to be "the greatest playwright since Shakespeare." In addition, to keeping the author under cover, Holland adopted a billing idea by saying the company is "an all star cast of comic vaudedians," but the names of the players were unannounced.

Opinion of "One Heluva Night" appeared to rate the performance a mild mystery drama, but Holland thought it "out-bats 'The Bat,' out-George M's 'The Tavern' and outmeows 'The Cat and the Canary.'"

Along with the reference to Shakespeare, Holland frankly invites scripts from those who think they can write plays and offers to interview persons ambitious to go onto the stage.

CIVIC OPERA PROMISES

San Francisco, Oct. 3.

San Francisco's season of municipal opera was launched last Wednesday night in the Civic Auditorium with "La Boheme" and the venture spells success both artistically and financially.

In "La Boheme" the singers were Giovanni Martinelli, Queena Mario, Alfred Gandolfi, Anna Fitziu, Adamo Didur, Louis d'Angelo, Paolo Ananian.

The stage of the Civic Auditorium was entirely remodeled for the opera engagement and special boxes constructed. The opening night turnout was a very fashionable one.

The repertoire of the season will include "Mefistofele," "Tosca," "Romeo et Juliet," "Gianni Schicchi," "Pagliacci" and "Rigoletto."

HITCHCOCK TALKING FOR "THE OLD SOAK"

Likes Comedy, Wears Beaver Hat and Feels Gay

"The Old Soak" may be presented again on Broadway this season with Raymond Hitchcock in the title role. Hitchy is on tour in a company offering the Don Marquis comedy and is accredited giving a much different performance than that seen here last season when the play scored a hit at the Plymouth with Harry Beresford in the lead. The latter show is also on the road.

The fact that Broadway knows Hitchcock only as a musical comedy star is believed to afford enough novelty and interest for the "Old Soak" to play a repeat.

Hitchy has been motoring between stands in upstate New York. He is sporting a tall white hat which has drawn attention everywhere, and to add to the ballyhoo the comedian stopped over at several fairs and gave impromptu speeches. It is said his success in the show has brought about a change in Hitchcock who is full of pep during the performance and it also accounts for his gratuitous speech making—aimed to help business.

From every stand played come reports of an earned speech at the end of the second act. Hitchy is telling the upstaters how it felt to be suddenly playing in a show of fine people, whereas he had always been used to having a company of about 50 players around him. He mentioned the opening at Harrisburg, where when he last played there he didn't know when it train left town but all that was necessary was to look out the window and if he saw a crowd going toward the station it was time for him to depart. But now with only a few fellow players he has to carry an alarm clock.

PRODUCING "WALL ST."

Glass-Carter Play Deals With Money Center

"Wall Street," a new play by Montague Glass and Oscar M. Carter, may see production this fall. This is a piece the author of "Potash and Perlmutter" and Carter, a Yiddish playwright, wrote before Glass became seriously ill. The latter's illness halted any production negotiations.

It deals with a Jewish character in Wall Street although the P. & P. characters are absent.

CONCERT MANAGERS COMBINE TO REGULATE ALL "PAPER"

Agreement Between 20 Not to Cut Rates and Curtail Distribution of Complimentaries—Penalties Collected to Be Paid to National Managers' Ass'n

Curtailment of indiscriminate distribution of seats for concerts at Aeolian, Carnegie and Town halls is planned through the adoption of an agreement signing 20 managers of concert artists which remains in effect until July 1, 1924. This agreement binds the managers not to issue passes or complimentary orders for tickets to their concerts under a penalty of $250 for the first violation and $500 for each subsequent violation.

For debut concerts, according to the agreement, the managers can use their own judgment as to how many tickets they will distribute without charge among students and their clients. In no case will anything but the actual punched tickets be given. For other concerts 250 complimentary tickets, in addition to the boxes and the usual press tickets (the latter not to exceed 130) are the limit.

The agreement defines the first appearance of any artist in recital, irrespective of previous appearance in opera, oratorio or with symphony societies, as a debut concert.

It also prescribes that those who signed the agreement will not sell any tickets for any concert at less than the nominal price of $1 seats. Each manager is pledged to deposit all of the tickets for a concert at the box office as soon as they are printed and that every ticket taken from the box office is to be signed for, whether complimentary or for sale. In case there is any violation of this rule the box office is to report it to a committee which will be appointed to handle these complaints.

The penalties collected are to be paid to the National Managers' association of the United States, with the latter organization acting as trustee of the fund. The agreement provides that the tickets in the boxes and all "deadwood" are to be accounted at the time of checking up statements with the treasurers of the three halls.

It is said that in the pa a number of managers so as to have full attendance at concerts have been selling tickets at cut prices and distributing them among sources of no benefit to the concert field.

Among the managers who have signed the agreement are: R. E. Johnston, C. C. Coppicue, Evelyn Hopper, George Engles, Charles Wagner, Ralph J. MacFadyn, S. Hurok, Charles N. Drake, Antonio Sawyer, M. H. Hanson and Lucy D. Boyne.

"FOLLIES" GIRLS ASKED FOR SECRECY PROMISE

Ziegfeld Secures Verbal Assurances—New Dance Numbers Rehearsing

Florenz Ziegfeld, Jr., walked into a rehearsal of the "Follies" Friday morning last, and after calling for attention, said he wanted every girl rehearsing numbers at the time to promise not to divulge the steps or tricks of any of the ensembles. The request sounded a little unusual, but every girl promised.

As soon as Ziegfeld received the verbal assurances he informed the girls all of the three or four numbers that had been rehearsed up Friday last were out of the show, with another request by Ziggy following that the choristers keep secret the steps of the new numbers that would replace the ones taken out, or in fact anything about the show.

Advance information regarding past Ziegfeld show's numbers, and a hint that another producer had "copped" some of the stuff of the numbers taken out, and intended to beat Ziegfeld's new "Follies" to it, is understood to have actuated Ziegfeld's odd requests.

WANTS MISS SEGAL

For New "Follies"—Was to Have Gone into Vaudeville

Florenz Zeigfeld, Jr., is trying to place Vivienne Segal under contract for the new "Follies." Last week it was stated that Miss Segal, who lately became Mrs. Robert Ames, was considering vaudeville in partnership with Wellington Cross. This week she was known to have the proposed Zeigfeld contract under advisement.

CHIC SALE TO STAR

"The Wrong Way" To Open Out Of Town Nov. 5.

"The Wrong Way," Charles (Chic) Sale's initial legit starring vehicle, sponsored by Felted Productions, Inc., will go into rehearsal next week under the direction of Oscar Eagle. The supporting company will include Virginia Sale, younger sister of "Chick"; Betty Weston, Lillian Ross, Florence Earle, Joseph M. Hollicky, George Drury Hart, William Lynn, William Martin, Thomas A. Holte, Harry English, William J. Brady, Geneva Harrison and Eugene Revere.

The piece will open out of town Nov. 5.

"GINGER" REOPENING

"Take a Chance," the musical show which closed at the Hollis, Boston, Sept. 15, after a two weeks' engagement has been renamed "Ginger," and is to reopen in one of the Broadway houses in a couple of weeks.

Harold Orlob wrote the music and H. I. Phillips the book. Orlob is presenting the show himself. Besides re-titling the show has been generally revised. The cast will include Tom Swift, Sybilla Bohan, Nellie Breen and Joe Mack. Walter Brooks staged it.

RAIN INSURANCE

Stories in the Clipper weekly relating to fairs and outdoor amusements are explaining a great deal about rain insurance, its puzzles and problems.

WILLIAM LEVEY

an old-time professional, who is now the proprietor of The Golden Pheasant Restaurant in Dallas, Texas. Mr. Levey is affectionately known to all performers visiting Dallas, and his restaurant is the rendezvous of all that is smart in Dallas society as well as of all the visiting theatrical stars.

INDIAN SUMMER KNOCKS $3,000 TO $5,000 OFF MUSICALS LAST WEEK

This Week Dejected at Start—"Music Box Revue" Leads B'way with $16,000 "Changelings," with $16,000 Ahead of Non-Musicals

Indian summer weather made an abrupt call on Broadway last week, and it may have counted in the falling off in the excellent volume of business the leading legitimate attractions enjoyed through three weeks of September. Early Qiu week the slump was pronounced. Monday night not over half a dozen houses were actual capacity, including the limited number of fresh hits. Various alibis were ventured, and while Tuesday saw an improvement, takings were under the same day of last week. The weather then was warm, while later on it was cool, especially on Monday night. Reports from out of town carried the same indications of falling amusement patronage.

Theatrical analysts believe the mildness of the new play crop is a decided factor, because playgoers picking poor attractions lose interest for others. There is a number of new productions getting big money, but there is a feeling there are very few real smashes.

The drop in business last week measured from $3,000 to $5,000 among the musicals, and $1,000 upward for the others. Monday night successes like "Rain," which is still unrivaled in dramatic power, failed to sell out, nor did "Artists and Models," "Poppy," "Wildflower," and many others, both musical and dramatic, rated among the best on the list.

Claims that business in commercial and investment fields is far under what it should be were advanced this week. A noted banker stated for publication that figures proved a great deal less money is going into investments, and that people appe.rc to have been on a spending spree for amusements. That money was going into savings banks was not regarded as impressive, because it could be drawn and used for entertainment or extravagances.

Whether Broadway has entered a slump period is uncertain. Showmen believe business will take a jump from next week on, when the World's Series baseball games will be staged here. If rain interferes it is likely the series will cover a period of two weeks, which will give the theatres a further break.

The third "Music Box Revue" demand for tickets and its advance sales are far ahead of last year. For its first week the gross was $29,600, which led Broadway. That does not include the premiere which was held Saturday (Sept. 22). Standee trade obtained for all performances.

Bernard and Collier's "Nifties" drew panning notices but the initial week at the Fulton was fairly big, the gross being $23,500 as against a possible capacity of $26,000. Matinee trade was off but brokers disposed of most of their allotments which totalled 600 seats nightly. The house claimed to have had but five per cent return from the brokers as against 20 per cent permitted with the buy. This week, however, the call was not as strong. "Nifties" opened Tuesday but with a $10 top for the premiere it counted the same as eight performances at the scale of $5 top.

"The Greenwich Village Follies" first full week at the Winter Garden went to nearly $29,000 which gave the revue an excellent start though the pace is not capacity nor was such business contemplated. The Village revue is being ironed out after a ragged opening and should fare well even in the big Garden. "Nifties" is being worked

(Continued on page 38)

HILDA'S PRESS STUFF IS BADLY BUMPED

Pach Bros. Spill Beans Over Diamonds — Or Slippers

Hilda Ferguson, show girl, whose name was recently mentioned in connection with the Dot King murder mystery because Miss Ferguson, then with the Music Box, had been Miss King's roommate, recently told the press a story of a New York shoe merchant falling hard for her abroad and having diamond-studded slippers made for her in Vienna. That was about the time she quarreled with a prominent New York producer and theatre owner who was frequently seen with her on the steamer and in Paris.

The tale of the "diamond-studded Cinderella was sent broadcast. Miss Ferguson promised she would have the jeweled pumps shortly and would reveal photographs of them.

Comes now the firm of Pach Brothers with pictures of Miss Ferguson wearing typical Cinderella rags and—lo! plain patent leather Oxfords. Pach Brothers state that Miss Ferguson cannot be found since she moved from her last known address after being given notice by the landlord when it was discovered that she was the girl in the King case. Pach Brothers further aver that Miss Ferguson posed in the rags and patent leather shoes with the understanding that the slippers were to be retouched to look like diamond-studded ones.

Pach Brothers, failing to locate the pretty show girl, called off the retouching, leaving the incongruous effect of the Cindy tatters and the shiny patent leathers.

"IRISH JEW" THROUGH

Closing in Columbus Saturday—Second Week Out

Columbus, Oct. 3.

"The Irish Jew" will close here Saturday after its second week of playing. In Detroit last week press and public didn't care for it and the show is experiencing the same interest here. (A review from Columbus is in this issue of Variety.)

The play, by Frank McDonough, had a run of two years in Dublin.

Over here the production was made by the Superior Productions Co. and featured Morris Waxman, who created the title role on the other side.

HIGHBROW GREEK MATS.

Bonaseras, Greek Tragedian, in Classical Program

Eutichios Bonaseras, a Greek tragedian, has entered over to appear in special matinees. His first production will be Oscar Wilde's "Venetian Tragedy," a one-act play. A classical program will round out the afternoon's entertainment.

Bonaseras will be exploited as an educational feature in the New York colleges and institutions of learning, being a frank highbrow entertainment.

"FOLLIES" COMPLETE

The cast for the Ziegfeld "Follies" opening at the New Amsterdam next week was completed yesterday (Wednesday).

Those who will appear are Fanny Brice, Paulette Duval, Parisian dancer; Hap Ward, Edna Leedom, Paul Whiteman and orchestra; Florianne and Revell, Parisian dancing team; Brooke Johns, Olga Steck, Harland Dixon, Quinnit and Rowe, Lew Hearn, Marie Callahan, Margaret Cantrell, Limda, a high kicker recently from London; Bert and Betty Wheeler, Harry Short, Arthur West, Roy Cropper, Katherine Frey, Hilda Ferguson and the 16 Tiller Girls with the Ziegfeld beauty chorus.

MAKING MONEY OUT OF RADIO

Another article in the Clipper this week dealing with why radio should pay entertainers, for its entertainment, by way of programs.

CHICAGO "FOLLIES"

$100,000 Reported Raised for Local Show

Chicago, Oct. 3.

Sponsored by a group of local business men, merchants, bankers and politicians, Chicago is to produce its own "Follies" show around Christmas time. John Murray Anderson has been engaged to stage the show. The people in back of the idea have raised $100,000 as a starter.

It will be called the "Western Follies" or "Chicago Follies" and will be unique in the matter of casting through having none but western born artists in it, or those who have made their reputations theatrically in the west, in and around Chicago.

It is possible the Chicago sponsored "Follies" may have an advertising merchandise tie-up in the way of costuming, but that has not been set as yet.

NICOLAI ORLENEFF ALIVE

To Sail for This Country in December

Chicago, Oct. 3.

Nicolai Orleneff, who last appeared in this country about 10 years ago in the "Ghost," by Ibsen, and who since has been reported dead, is very much alive. Word has been received by Dr. Henry Krasnoff, of this city, and at one time a pupil of Orleneff's, that he will sail with a company of Russian artists from Odessa, Russia, in December to produce Russian dramas in this country.

Orleneff, when he last appeared in this country, was hailed as the greatest Russian dramatist the world had ever known.

AFTER NAT'L OPERA HOUSE

Mrs. Albion of Washington Will Discuss Famous Operas

Washington, Oct. 3.

To raise funds for the erection of the National opera house to be erected here, Mrs. Marietta Stockard Albion, wife of Edouard Albion, the director of the opera organization, is to give a series of operalogs on alternating Saturday afternoons at the Cosmos club. This club is of the select of Washington. The first of the series is to be given Nov. 3.

A tentative list of the operas to be discussed by Mrs. Albion are "Lohengrin," "Dagmar," "Samson et Delila," "Lucia di Lammermoor," "Prince Igor," "Manon," "Tosca," "Goyescas," "Cleopatra's Night" and a modern Italian opera to be announced later.

Mrs. Albion has also in the course of writing a book, "The Tinseled Tinage," in addition to which she tells bedtime stories each night over the WRC radio broadcasting station here.

FILM VICE "SECRETS"

"White Sister" May Land in Ham's, Chicago

Margaret Lawrence in "Secrets," may not play the Harris, Chicago, as scheduled Oct. 14. Sam H. Harris, producer of the show and owner of the theatre is on the outlook for a sure fire attraction to fill the time. "The White Sister," a film with Lillian Gish may open there instead.

It is said that the show did not do very good in either Cleveland or Detroit during the last two weeks and that the business outlook for this week in Cincinnati is not encouraging.

Mauda Fulton's "Punchinello"

Oakland, Oct. 3.

Mauda Fulton opened a limited stock engagement at the Fulton here in "Dulcy" this week.

She will do a new play of her own called "Punchinella."

J. Anthony Smythe is her leading man.

COLONIAL, CHICAGO, REPLACED BY TEMPLE

Theatre Coming Down Next Spring—New Theatre Taking Shows Instead

Chicago, Oct. 3.

The Colonial, the rebuilt Iroquois, in which hundreds of people were burned to death in 1903, is to be wrecked and on that site a new Masonic temple will be erected, to replace the former one, now known as the Capitol building.

The building will cost $5,000,000 and will contain a theatre with 3,000 seating capacity.

Harry J. Powers stated that the Metropolis Theatre Co., which contains of himself, A. L. Erlanger and Marc Klaw, will play attractions which might come to the Colonial elsewhere.

The Colonial will be wrecked next May. The house has had a checkered career. It was nearly wiped out by fire at the height of its career, after that was called the Vaudeville and then the Colonial. It has played cheap vaudeville under the Jones, Linick & Schaefer banner and various other forms of entertainment, including pictures.

ARBITRATION ORDERED

Marie Burke Discharged From "Goats" on 10th Day

Equity has ordered an arbitration in the complaint of Marie Burke against A. A. Atheson, an independent producer. Miss Burke had tried out in Atheson's "The Goats," and was discharged on the tenth day.

Atheson refused to pay part salary because of the 10-day-free rehearsal clause. Equity holds that Miss Burke is entitled to remuneration because she was engaged two weeks before the pieces went into rehearsal, and ordered the matter to arbitration.

With the engagement of Grace Griswold, Duncan Cameron, Francis Knight, and C. T. Davis, Atheson has completed the cast for "The Goats."

Equity has served a demand on Edward E. Bloom to pay the company in "Spice of 1923" for 19 Sunday performances played in the 37 weeks since the troupe went under Bloom's management. "Spice" has been doing business in the West since striking the Pacific coast.

LENORE HUGHES ILL

Refuses Operation for Appendicitis Advised—Remained in Seclusion

Lenore Hughes, dancing partner of Maurice, has been under care of physicians night and day for a week, suffering from an incipient attack of appendicitis. The dancer refused to be operated, insisting she make her opening at the Palais Royale, set for last (Wednesday) night.

This was against judgment of the medical men, who advised an immediate use of the knife.

Miss Hughes has been in absolute seclusion, under ice bags, and is expected to open, though she will shortly have to go under the surgeon's knife.

LAUDER STARTS OCT. 16

William Morris arrived in New York from Saranac Lake Monday, but immediately left for the west, stopping over several days in Chicago. He will meet Sir Harry Lauder on the coast, the star being on his way from Australia.

Lauder will open his tour at Santa Rosa, Oct. 16. He is due in New York in February and will appear at the former Manhattan opera house, now the home of the Scottish Rite.

TEMPORARY HUSBAND' CLOSES

"Her Temporary Husband," touring the south under the management of Fred Nelson, will close in Richmond, Va., Saturday. The company has been on the road four weeks.

Mrs. Dunsmure Names Corespondent

Mrs. Selina Dunsmure has instituted absolute divorce proceedings against John Dunsmure, the singer, naming Dorothy Milliken of "Kissing Time."

The Dunsmures were married in 1899. Judge John H. Vunk of Dubuque, Ia., is attorney for Mrs. Dunsmure.

4TH TIME FOR GEO. M. TO JUMP INTO LEAD

Retains Lynn Overman Under Management—Opened in "Song and Dance Man"

One of the most surprising twists in the week's events was the entrance of George M. Cohan into "The Song and Dance Man" at Cincinnati Monday night, when he replaced Lynn Overman in the title role. The play is Cohan's latest production. It was written by him after he chose Overman for the lead last season. It had been planned to send the show into Chicago, but Broadway will see it first instead. A new player will be chosen, however, to replace Cohan intends remaining in the cast two weeks.

Overman was not happy in the central role of "The Song and Dance Man" and he expressed himself thus even before the show opened. Given favorable mention for his work, his withdrawal was entirely unexpected except by Cohan. John Meehan, general stage director for Cohan, conveyed Overman's request, he be replaced. Cohan answered he would grant any request of Overman if the latter telegraphed he really desired to withdraw.

The actor pleaded with Cohan to step into the part, feeling he was not equal to it, though he declared he would remain if Cohan wished and would even come to New York in the piece.

Cohan's extreme friendliness for Overman resulted in the decision to jump into the lead and retain Overman, who was quite certain he was unhappy in the show. As Cohan explained it, Overman wants to "make 'em laugh." When he is in the new play there are dramatic touches.

When Cohan left New York for Cincinnati Saturday he had the task of memorizing 70 sides, and he is did not already know the script, having authored it, he replied he knew what it was about," but not the dialog verbatim.

It was supposed "The Song and Dance Man" was written with Cohan's father, the late Jerry J. Cohan, in mind, but the lead is really a composite character of the song and dance men Cohan has known in the last 40 years.

Overman will remain under Cohan's management, and George said he "wouldn't be surprised if he sat down and wrote a farce for Overman before long."

It is not the first time for Cohan to suddenly jump into roles overnight with his plays. This is the fourth Cohanesque stunt of the kind. Several seasons ago he bought Robert Hilliard's interest in "A Prince Chas." After a discussion as to the way the lead should be played, replaced Hilliard and pushed the receipts away up. Later he produced "Madeleine of the Movies," with James Rennie in the lead and his daughter, Georgette, also in the cast. Cohan replaced Rennie shortly after the show opened in New York, but continued to pay Rennie's salary throughout the play's stay.

During the run of his satirical classic, "The Tavern, Cohan went into the show when Arnold Daly grew restless, remaining in the cast when it moved to Boston.

SPECULATIVE BOOKING

Shuberts Set for 49th St. Before New Show Opened

The Shuberts are bringing in two non-musicals Oct. 15, when William Hodge is scheduled to open in "For All of Us" at the 49th Street, and "The Dancer" with Richard Bennett will succeed "The Good Old Days" at the Broadhurst.

The booking of the Hodge play appears somewhat dependent on the Arthur Klein attraction "Where's Your Wife" which started at the 49th Street Monday. The play won favorable notices out of town but little business. "The Dancer" is an English piece in which Tallulah Bankhead is appearing in London.

Bee Palmer Out of "Follies"

Bee Palmer will not open with the new Ziegfeld "Follies," her contract having been cancelled when the blonde shimmy artist could not be located last Friday for rehearsal.

Miss Palmer was paged around Times Square following her failure to appear, but the Ziegfeld scouts couldn't locate her, with the cancellation following.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be bannered at intervals, rated by percentage on their judgment as recorded.

Tarnish

"On a par with the notices issued for the "Music Box," and although in the cut rates opening night the critics hauled this opening beyond any other play that has so far opened this season. All predicted a brilliant future for the author, Gilbert Emery, while Ann Harding, cast in the leading feminine role, won remarkable praise for her work. Variety (Abel) opined "it's general impression is pleasingly favorable."

What's Your Wife Doing?

A detrimental ultimatum having the "Mail" leading the list with "dazed of wit and badly acted." The "American" (Dale) held out some hope when saying "novel twist saves it," but the trend was mostly between the "fair" and "poor" classifications.

Forbidden

One of the four openings Monday night and not getting a play from the first string men. Of those who saw it all contributed opinions that the piece was mediocre, with the exception of the "Tribune," which styled it as "worth seeing." Variety (Lait) uttered "hopeless in every respect."

A Lesson in Love

Likable criticisms followed the initial performance although the "Mail" (Craig) said, "dull and not very well interpreted."

The Magic Ring

Mitzi drew the major portion of complimentary phrases, with a difference of opinion manifesting itself as regards the production. The "Mail" thought it "a sure success," while Variety opined it was sure-fire for the road, as all previous Mitzi shows, and had a fair chance in town.

Chicken Feed

"Sun" and "World" were the only papers to take something of a slap at this premier with the remainder of the dailies favorably inclined. The "American" (Dale) came closest to a trade viewpoint when stating, "great box office stuff." Variety (Lait) termed it a "wow."

Casanava

Something of a surprise here for many of the scribes placed Katherine Cornell above Lowell Sherman for personal honors. Itself, the play merited a half and half reception upon merit with practically all the writers remarking upon the excellence of production.

Nifties of 1923

Only one straightforward review which might be styled as "good" and that from the "Tribune" (Hammond) who said, "the best of current revues." Other columns ran from fair to poor with possibly the "Sun" (Rathbuns) laying it on the heaviest when declaring, "far below the Dillingham standard." Variety (Lait) quoted the piece would not endure without much revision.

Floriani's Wife

Tol'able mention was given this piece whilst most of the papers emphasized the work of Mary Hone as the bright feature. "Times" (Corbin) said, "strikingly original" but the "News" (Mantle) took a reverse that with, "two weeks will be ample." Variety (Abel) summed it up as impossible.

CASTLE SHOW LOST TWO DATES TUESDAY

Refunded $3,482 in Wash.—Attached in Baltimore on Old Claim

Washington, Oct. 2.

Poli's was forced to refund $3,482 yesterday, due to Irene Castle not being able to play the matinee.

Mrs. Wilson Green, owner of a concert bureau, attached the show following its appearance Monday night in Baltimore, for $4,000 because of a cancellation last season by Bridgit Mrs. Castle's manager last year.

Jos. Standish, company manager for the Selwyns, deposited a bond for $8,000 in Baltimore and secured a release before noon yesterday, but on the way here a wreck at Ardwick, Md., held the train, not arriving until 7:05.

The production and company left on sleepers last night for Richmond for appearance there today. Frederick, Md., with reported capacity sale for last night, also cancelled.

Mrs. Castle will fight the claim of Mrs. Green, as she claims Bridgit is responsible for any debts due from last season besides owing Mrs. Castle money.

TOM WISE AS "OLD SOAK"

Third Company Going Out in Hopkins-Goodman Hit

A third company of "The Old Soak" is being readied and with Tom Wise in the lead will open in Chicago (Princess), Oct. 22. It will be under the direction of Arthur Hopkins with Philip Goodman equally interested.

The original company with Harry Beresford, also under their management, is now on tour in the cast.

The second "Old Soak" company was sent out several weeks ago by Jack Welch and George Nichols. It has Raymond Hitchcock in the lead, and is drawing excellent business in the one nighters.

Cherister Seeks Annulment

Chicago, Oct. 3.

Elma Eckhaus, a chorus girl with the "Dancing Honeymoon," has filed suit for annulment against Albert Taub.

The couple never consummated the marriage.

3 BROOKLYN HOUSES WITH ROAD SHOWS

Crescent Starting at $1.50—"Good Old Days" First

Brooklyn will have three theatres playing road attractions week of Oct. 15, at which time "The Good Old Days" goes into the Shubert-Crescent for an indefinite stay at $1.50 top. The Montauk and Majestic, which are regularly part of the subway circuit, use the same scale of prices for non-musicals.

The Shuberts have the Crescent in their possession until next spring, when it will be torn down and an office building erected. Because of the regularly booked outlying theatres close by it was a problem for the bookers. An attempt to make a "run" house out of the Crescent resulted. Last season it started with Shubert vaudeville, which was replaced with stock. If the Crescent under its new policy affec's the business of the Montauk and Majestic protests will follow from the latter managements.

"The Good Old Days," first known as "Light Wines and Beers," is rated having a good chance for a run in Brooklyn. It was regarded having bright prospects after the Chicago showing last spring, but Broadway failed to support the piece, the average pace being a little over $7,000 weekly.

KILBOURNE GORDON ALONE

Leaves Off Inc.—Producing "Out of Seven Bears"

Kilbourne Gordon has severed his connections with Kilbourne Gordon, Inc., to enable him to branch out as an individuhl producer. His first production will be "Out of the Seven Bears," written by Arthur Caesar and himself. The show is scheduled to open in Stamford, Conn., Oct. 23, and be in shape to come to New York Nov. 5.

Gordon will continue to hold his interest in the "Cat and Canary" productions now on tour, but will in the future do no producing with the corporation which bears his name.

Coleman's Wife Deserted Him

Chicago, Oct. 3.

Harry Scott Coleman ("Sun Dodgers") has filed suit for divorce against Anna Marie Coleman, charging desertion.

HAZEL STALLINGS

America's Premier Whistler

Just completed 6 weeks for Balaban & Katz's wonder theatres in Chicago.

This week (Sept. (30), Newman theatre, Kansas City, Mo.

Other pictura theatres to follow.

TWO MORE GOING

"Pater Waston" Through Saturday. "Got to Have Money" Also

The list of unsuccessful Broadway contestants entered for the new season will be increased by two productions at the end of the week, when both "Peter Weston" and "We've Got to Have Money" move out.

"Weston" was regarded as one of the most promising shows of the fresh crop prior to its arrival. With Frank Keenan it was hailed sure fire at the Coast last spring, and when presented in Chicago hit a pace of $13,000 weekly, with all indications of landing on Broadway. The first week it approximated $10,000, with last week hitting a little over $7,000. Sam H. Harris, who produced the show in association with Thomas Wilkes, decided to withdraw the play, and notice went up Saturday. It will have been here three weeks. An eight-week buy for "Weston" was made, and its passing is a relief to the brokers.

> **"Pater Weston" met with an in and out reception from the press, although the "American" (Dale) thought well of the piece while the "Herald" (Woollcott) believed it did not possess the necessary requirements. Variety (Lait) stated the show would have a better chance on the road than in New York.**

"We've Got to Have Money" opened at the Playhouse, starting off to a $7,000 pace and slipping back to around $6,000. Al Jones and Morris Green were guaranteeing the Playhouse $3,500 weekly. The Plymouth, which was dark because of the sudden cancellation of "Around the Corner," which was ordered off during the try-out, was then booked, the guarantee being only for house expenses of about $2,200. "Money" picked up in the new location and got $8,000 its first week there, with nearly as much last week. The date, however, was temporary, as Arthur Hopkins was readying "Launzi," the Molnar play known as "Heavenly and Earthly Love," which will debut next week at the Plymouth. "Money" might have remained, with a moderate profit both ways, and is really forced out.

> **Opening Aug. 20 this production was unanimously greeted with acclaim. Variety (Lait) was the only paper to render a detrimental decision against the piece.**

"We've Got to Have Money" may be sent to the road. That may obtain for "Weston," and bookings be sought for both attractions early this week.

"RAINY DAY" AFTER "DUST"

Chicago, Oct. 3.

Oliver Morosco's "A Bit of Dust," with Taylor Holmes, will leave the Cort Saturday, succ ded by "Rainy Day," a comedy produced by H. H. Frazee.

OLYMPIC GAMES

The Clippar this week will have the first and complete program of the Eighth Olympiad (Olympic games) to be held in Paris next year.

PUBLISH PLAY AHEAD OF STAGE SHOWING

Harris' "The Vegetable" Announced—Printed Plays on Increase

The publication of plays is said to be growing both in England and in America. This seems to be demonstrated by the list lately put out by Brentano.

One oddity of the collection is the announcement of the coming out of "The Vegetable," which Sam H. Harris announced ag so long ago he would do on the stage this season.

"Ice Bound," the Owen Davis play, which won the Pulitzer prize last year, has gained wide circulation. Boni & Livermore claim a big sale of the Eugene O'Neil plays in America and they have attained big circulation in England. Another modern print is out of "Malvaloca."

Most of the producing managers are not at all averse to the practice of publishing plays. Many believa the wide circulation of stage works stimulates attendance at the theatre, as for example in the works of Shaw.

One manager points to last year's profitable Shakespearean revival as proving that play reading helps the theatre.

"SEEING DOUBLE" TRIAL

Caurt Rules Shuberts Must Defand Charlot's Action

Federal District Court Judge Hough refused to dismiss the complaint of Andre Charlot and Ronald Jeans, British producer and author respectively, in their suit against the Shuberts. Charlot produced a "cabaret drama" scene written by Jeans in the London "Tatle" revue. The Shuberts are charged with infringement by use of a "seeing double" scene in the last "Passing Show" at the Winter Garden, New York.

Because the Winter Garden Co. is a Maine corporation, the action as against it was dismissed. The court ruled, however, that because he thinks a cause for action exists against the Shuberts he will not dismiss the complaint. The case must therefore go to trial.

M. L. Malevinsky (O'Brien, Malevinsky & Driscoll), attorney for the plaintiffs is due back within a fortnight.

FLOODING VERMONT

Road Shows Playing to Big Business Over State

Burlington, Vt., Oct. 3.

Vermont is flooded with road attractions this fall. For many years there has not been so large a number of plays touring this section.

All are of the $2.00 top variety with the exception of "Bringing Up Father."

Packed houses are being experienced the state over and it looks like a big revival of the road show in Vermont.

MARC KLAW BACK

Marc Klaw slipped quietly into town Friday, coming over on the same boat with Papyrus, the British prize racing nag which got all the front page publicity.

Klaw has a couple of interesting deals almost closed with British producers, but not quite ready for announcement. He is also preparing to contest the manifold litigations with A. L. Erlanger, his erstwhile business associate.

CANTOR AND MARY EATON

Flo Ziegfeld is to build a new musical around Eddie Cantor and Mary Eaton as soon as the new "Follies" is gotten out of the way. It was variously reported that each would head a musical show, but the manager states they will be co-starred. A dispute over contractual clauses in Miss Eaton's contract is said to have been settled.

"THE POTTERS," A PLAY

"The Potters," a dramatization of the J. P. McAvoy syndicated feature of the same title, has been placed in rehearsal by Richard G. Herndon. The play will be divided into 12 episodes and will have 37 people in the cast.

It will be staged by Augustin Duncan.

MOROSCO HAS "DUST" BUT NO N. Y. HOUSE

Shuberts Twice Changed House Agreed On—Piece Rewritten

Oliver Morosco's tilt with the Shuberts regarding a New York theatre for his production of "A Bit of the Dust," now current at the Cort, Chicago, will limit the producer to coming into an independent house, if at all.

The row between the producer and the booking office is said to have occurred when the Shuberts switched on the theatre they had originally allotted to Morosco for the showing of his new production. While the piece was in rehearsal Morosco was promised, the Bijou, New York. By the time "Dust" had opened "The Whole Town's Talking" was switched into that house. The Morosco booking was then changed to the Ambassador. The latter was acceptable to Morosco, but when the show was brought in for revision the latter found that the Shuberts had switched their own show, "Homa Fires", to the Ambassador and wanted to send "Dust" to the 39th St., Morosco threw up the sponge and booked the Chicago date direct with H. H. Frazee.

Chicagoans, however, have not taken kindly to the piece. According to reports the piece fell below its stop limit last week, grossing about $7,000. Morosco made a flying trip to New York this week casting about for a house to bring the piece to New York.

A rewritten version of "Dust" was played at the Monday night performance. The new version dispenses with the Greenwich Village novel scene and eliminates Grace Valentine and two other players from the cast. Morosco believes the new version to be a great improvement to the piece and is now anxious to give the play a New York showing.

NIGHT REHEARSALS

Tom Moore Working in F. P. Picture During Day

Due to Tom Moore having to complete work on "Big Brothers" at the Lasky-Famous Players studio, during the day time, rehearsals of "The Cop," a comedy by William Hurlbut in which Moore will make his reappearance on the speaking stage are being held at night.

Edgar MacGregor is staging the production. In the cast besides Moore, are O. P. Heggie, Rhea Martin, Alfred Regali, Frank Davis, Rosita Mantilla, and Jack Murphy. The show will open out of town and after two weeks on the road comes to a New York theatre Nov. 12.

"TAKING CHANCES" RENAMED

"Money and the Girl" will be the title of the revised edition of "Taking Chances," the Orlob-Phillips musical show, being revised and recast.

Elsa Ryan's "Circus Lady" Oct. 29

Elsa Ryan will open her season in "The Circus Lady," a comedy by Dewitt Newing, Oct. 29, at Warsaw, N. Y.

Augustus Pitou, producer of the show, intends sending it to Chicago after three weeks on tour.

Watertown's Third Lagit Show

Watertown, N. Y., Oct. 3.

The management of the Robbins Avon, Watertown, N. Y., announce that they had booked the "Last Warning" for this city on Oct. 10. This will be the third legitimate show to be presented in Watertown, this season.

Jane Cowl's Guaranteed One Nights

Chicago, Oct. 3.

Jane Cowl is playing a week of one-nighters on her way from St. Louis to Milwaukee on a guarantee basis, opening in Quincy Monday, with Decatur, Champaign, Danville, Bloomington and Peoria to follow.

New Melodrama in Rehearsal

"Birds of a Feather", a new melodrama in four acts by Stanley Mitchell is in rehearsal. Beaux Arts Productions Inc. is producing. The piece will open in New Haven, the latter part of the month.

ONE-NIGHTERS CLAMORING FOR MORE ATTRACTIONS

Forty Shows Routed in 350 Stands—Houses Getting One Weekly—Wans Two or More—29 Musicals and Minstrels

Returns in commissions of 75 per cent. above any month since 1919 were received in the Aarons Associated Theatres office, of which Charles G. Maynard is booking manager, during September. The office books 350 one-night stand houses east of the Mississippi river and has only 40 attractions to route in these houses, with no theatre at present playing more than one show a week.

The theatre managers are clamoring for more attractions, wanting to play two and three a week. At the present time there are 29 musical and minstrel shows and 11 dramatic shows touring. Business, of course, is bigger for the musical than it is for the dramatic attractions.

The biggest increase of business shown is in the tobacco belt—the Carolinas. Attractions playing in that territory have been doing a turnaway business, with some of them practically tripling the gross figures that have been gotten in this section during the past few years by road shows.

Through Louisiana and Mississippi business has been better than it has been in the history of the theatres in that section. In one Mississippi town recently the police were called upon to disperse the crowds which had been denied admision to Lassie White's Minstrels.

The New England territory is reported as not being as fertile for the road shows as New York state, where business is reported as being from 40 to 50 per cent. better than last season. The steel and coal sections of Pennsylvania and Ohio show an average increase of 50 per cent. in business over the past two seasons. In Eastern Canada business is reported to be from 25 to 40 per cent. better than last season.

The Aarons office is preparing statistics of business done by shows in their territory, which will be distributed among producers who have during the past few years fought shy of the one-night stands. They expect in this way to create interest in production for these houses so that the towns will be enabled to get more than one show a week.

An instance of good business being done was May Robson in "The Rejuvenation of Aunt Mary" at Ithaca recently. Miss Robson has never played to more than $500 gross in this town, and on her recent engagement grossed $1,100.

Fiske O'Hara in "Jack of Hearts" two weeks ago played two days in Mason City, Iowa. On the first night the intake was $1,704 and the second night it jumped to $1,705. This is bigger business than Mason City has shown in a number of years.

'FOLLIES' PREMIERE BOOST

First Night Scale Reported Scaled Up to $20 Top

Flo Ziegfeld proposes to establish a new first night top by charging $20 each for his new "Follies" at the New Amsterdam. Heretofore "Follies" premieres were scaled at $10 top, other revues charging the same prices. It was reported the basis for the boost is profiteering by ticket brokers, but few first night tickets are known to reach such channels.

With war tax added the ducats will cost $22 at the window. Those who purchase lower floor seats will be given a strip of gold plated metal with the seat number stamped on the end. The patrons will be permitted to keep the tickets as souvenirs of the price and the opening.

Though the show is scheduled to debut Oct. 15, it is likely the opening will be deferred until the following night.

When asked if his plans were definite, Ziegfeld said he would look the show over and if it was worth it, he "might charge $50 or even $100" and he also "might only charge $2."

The Grand Guignol will also open Oct. 15 in the Frolic theatre atop the New Amsterdam. A society crowd has taken over all tickets, but those set aside for the press, and are selling them for as high as $25 in aid of a relief fund.

25 B'WAY BENEFITS OF 47 ATTRACTIONS

The benefit performances for the Red Cross Japanese relief fund which were delayed because of the newspaper strike will be held in 25 Broadway theatres Sunday night although there are 47 attractions listed. Special matinees have been decided on by several managements instead of Sunday night but other attractions have declared the benefits off without stating a reason.

Four attractions are closing in New York which automatically forced them out. Other houses have rentals for Sunday night and claim it is unreasonable to cancel such arrangements a second time, saying they originally refused concerts because of the proposed benefits. Various other explanations were furnished to account for the benefit shows which will not be given. One star (Mitzi) informed the committee her physician ordered her to rest Sunday but would make a personal donation to the Jap fund.

NEW CAPITOL OPENS

Albany's Legit House Seats 1,400—"Blossom Time" First

Albany, N. Y., Oct. 3.

Pressing a button from his box Gov. Alfred E. Smith raised the first curtain at the opening of the new Capitol Monday night. The governor then made a brief speech from his box, welcoming the theatre to Albany. The opening night was a complete sell-out. The Capitol can seat 1,400, according to John J. Osborne of the Shubert New York office, who supervised arrangements for the opening. The scale runs from $1 to $2.50, plus war tax. Tuesday it was estimated the week's business would total around $15,000. The current attraction is "Blossom Time." Richard Bennett in "The Dancers" next week.

Robert E. Forbes is resident manager. The rest of the house staff includes Thomas E. Lee, treasurer; Nina Scott, assistant treasurer; Frank Walters, orchestra director; Charles "Shorty" Williams, stage manager and master carpenter; Howard Schwartz, master electrician; Terence Reilly, master of properties, and May Hargraves, head usher. S. S. Peck is publishing the program, with "Chet" Donnelly, formerly of Harmanobus' Bleecker hall, handling the local advertising. No local publicity man had been engaged this week, Frank McCune, business manager of "Blossom Time," handling the publicity for the opening.

A feature of the opening was the broadcasting of the performance by WGY, the G. E. station at Schenectady.

The Capitol is the house originally promoted by the "Insane" Max Spiegel. It is now being jointly operated by the two "Syndicates" in New York, the arrangements having been entered into when the Erlanger-Shubert forces were more friendly than at present.

For over a season Albany has been without a legit house. With the reopening an attempt will be made to turn this three-a-day stand into a full week.

"SUNBONNET SUE" AT ILLINOIS

Chicago, instead of New York, will get the new Gus Edwards musical comedy, "Sunbonnet Sue." It will go into the Illinois in that city for a run Sunday night.

ONE-NIGHTER AT $2

Chicago, Oct. 3.

"My China Doll," produced by La Compte & Fletcher, is on the one-nighters at $2 top.

Skinner First in Cleveland

Otis Skinner in "Sancho Panza" will open at the Ohio, Cleveland, Oct. 15. After three weeks of full week stands the show will be brought into New York or Chicago for a run.

"PLAIN JANE" ACTION

Erlanger and Hammerstein Want to Produce

Judge Learned Hand, in the United States District Court Friday, will be called upon to decide whether Julia Sanderson or Mary Hay should play the leading role in "Plain Jane," a musical comedy. The reason for this is that two sets of authors have written a piece of this title with the basic theme said to be the same.

Phil Cook and Tom Johnstone, who claim to have written the book and lyrics for "Plain Jane," copyrighted in Washington April 23, 1923, are endeavoring to have Judge Hand restrain Arthur Hammerstein, Oscar Hammerstein, 2d, William Carey Duncan, Vincent Youmans, Herbert Stothart and Mary Bartelmess (also known as Mary Hay) from producing a musical show by the same title.

According to the complaint filed by Cook and Johnstone, through Snitkin & Goodman, they claim Cook had the idea for the story of "Plain Jane" in June, 1922, and through his uncle, Dr. C. H. Merkley, he consulted Avery Hopwood on the proposition. The latter told him it was an original and novel theme and would be a big money-getter. He then got in touch with Johnstone and the latter provided the musical score for the piece. This, it is alleged, was done in December, 1923. The authors claim that originally they intended calling the piece "A Little Rag Doll," as the story is built around a rag doll, which plays an important element in the novelty and uniqueness of the manuscript. The title song of the play, "Plain Jane," was written in December, 1922, and it is stated that $180.36 was paid T. B. Harms & Co for the piano arrangement.

House, Grossman & Vorhaus represent Hammerstein and the other defendants. They are preparing an answer, it is said, which will contend that the story of their play is built around "A Paper Doll" and in no way conflicts with the Cook-Johnstone play.

The application for the injunction requests the court pendente lite restrain the defendants from rehearsing or producing the play. The Hammerstein play has been in rehearsal since Sept. 26. Rehearsal on the Erlanger-MacGregor play is being held up until a court decision is made.

MISS SHOEMAKER VISITING

Chicago, Oct. 3.

Dorothy Shoemaker did not replace Alexandra Carlisle in the Chicago company of "The Fool," but joined it in order to be with her husband, Henry Stevenson, also a member of the cast, to whom she was married last summer. Miss Shoemaker replaced Hilda Vaughn, who joined the New York company.

Frazee's "Rainy Day" at South Bend

H. H. Frazee is to open the production of "The Rainy Day" by Fred Ballard at South Bend, Oct. 6, with the show going into the Cort, Chicago, on the day following.

PLAYING IN STOCK WITHOUT ORCHESTRA

Happening at Strand, Ft. Wayne, Butterfield Did It With Organ

Chicago, Oct. 3.

The Sherman stock, moving from the Palace to the Strand, Ft. Wayne, Ind., is playing at the latter house without orchestra or music, but is doing a satisfactory business.

Doing away with music is a new stunt in the smaller cities.

W. S. Butterfield has worked stocks in Michigan with only the organ, but this venture does away with music.

COUNT MAY ORGANIZE STOCK

St. John, N. B., Oct. 3.

The Count of Ashburnham, an aged English peer who married a young girl in Fredericton, N. B., and settled down there, is said to be contemplating establishing a dramatic stock organization in Fredericton. Ashburnham evinces a deep interest in dramatics and music, in conjunction with his wife.

The count is also said to have been somewhat of a thespian back home, and if he establishes the stock organization, it will undoubtedly be permeated and saturated with art. The countess is also an amateur actress, and consequently the histrionic talent is not monopolised by the count. Developments are eagerly awaited.

One report has it that the company will be a mingling of pros and amateurs and that costume plays by Shakespeare will be among the productions considered. The population of Fredericton, being about 8,000, is hardly conducive to financial success for a dramatic stock organization. But, perchance, no profits are expected.

N. Y. NEWSPAPERS NORMAL

Strike Declared Over, But Regular Editions Delayed

The strike of pressmen in the plants of New York and Brooklyn newspapers was declared over Friday night last week. At that time men in local union, which was declared dissolved by the International, voted to return to work by 10 to 1. Men were required to register with the International which issued new cards.

The dailies, however, did not attain normal publication until Tuesday when the afternoon papers ran 32 pages. Wednesday morning editions ran as high as 48 pages and announced it was necessary to reject almost as much advertising as the volume painted. The rush of copy was proof of how business had been upset by the strike. Sunday's papers held theatrical ads down to daily size again, the plants not having been fully equipped with pressmen when the amusement sections went to print.

JANE and KATHERINE LEE

Photographed at Haydock race course, Manchester, with STEVE DONOGHUE, England's premier jockey, who will ride Papyrus in America.

STOCK COMBINATION AIM OF MANAGERS

Wants Eastern Managers to Join in Organization—Mutual Benefit

A stock manager not so long in that end is attempting to promote the formation of a combination of Eastern stock managers. There are about 45 East and a little less than that number in the West.

The manager will name the date for meeting in New York if favorable responses are received to his letters.

Reduced royalty, group bookings of plays and "guest stars" and more frequent releases of new plays are the purposes of the combination, if formed.

Another object is to have stock producers exchange intimate business information in order that all may more quickly know what plays are doing at the box offices of stock houses.

STOCKS

The Chicago Jewish Literary Dramatic Society celebrated their fifteenth anniversary last week. This club is composed of a membership of about 10 men and women who are non-professionals but have talent for the stage. Three evenings a week are devoted for rehearsals. On Oct. 15 to 18, inclusive, they will produce "The Treasure" by David Pinsky. Mark Schweid of the Jewish Art theatre in New York put in several weeks casting and producing the play. Last year they produced in this city "The Dead Man" and grossed $12,000 on the week. Morris Maleon is the leading man, Sarah Riesmann the leading woman and Sam Riesmann business manager. They recently started a campaign for $150,000 to build their own theatre and engage a star to head the organization.

The Wilkes, Salt Lake City, is to take over the Hip Players of that city, according to the understanding out there. Under such an arrangement the Brandon Bros. will receive a weekly payment in order that the Wilkes will have the full field for its own stock. Both houses had announced a stock policy for this season.

Walter Spencer, leading man for the Jack Russell musical stock at the Century, Oakland, Cal., for the past year, has been engaged by Roy Clair for a season at the Wigwam, San Francisco. He has been replaced by Ernest Young. Knight Sisters have left the Century, Oakland, for the Casino, San Francisco.

Pantages, Victoria, B. C., has filled out its open split week-end with a stock, playing the Pantages road show the first half. Macey and Baird's Comedians are the stock attraction.

The Jene Hastings Players will open at the Carthage, N. Y., opera house Oct. 1, changing bills nightly. The Players have a Carthage actor, Jere M. Donavin, in the cast.

Miss Gladys Stevens has joined the Poli Players in Worcester. Stock is not new to Miss Stevens, who has been seen in Philadelphia and elsewhere.

A stock is expected at the Victory, Charleston, S. C., to remain there until Jan. 1, when Keith's vaudeville will resume its split week policy.

The Goldstein Brothers will open a new stock company at the Plaza, Springfield, Mass., Oct. 15

Harold Hevia will begin a stock season at the Colonial, Lawrence, Mass., Oct. 15.

Pickert's Stock Company will open a season at the Park, Miami, today (Oct. 4). They will give two bills a week.

The Hal Mordaunt Players at the Elite, Kalamazoo, Mich., playing "St. Elmo" this week.

ERNIE CARR'S STORIES

Another chapter by Ernie Carr of his experiences while piloting a Ford truck for over 3,000 miles, along with Capt. Irving O'Hay.

In Clipper this week.

"ROSIE O'REILLY" WINS CHICAGO, LEADING ALL MUSICALS IN TOWN

September's Spectacular Box Office Rush Cooling Off a Bit—"Fool" Still Leads Non-Musicals—Nothing Missed Slump Last Week

Chicago, Oct. 3.

Crazy town, this, anyway one sizes it up theatrically, but its gone plain looney since the arrival of "Rosie O'Reilly." If the playgoers are kept from causing a collapse of Cohan's Grand by the riotous way in which they are storming the box office, the engagement will be a complete success.

Getting Cohan's show before Broadway, particularly when it was known to be such a hit, helped much in the spontaneous demand. Funny how the rivalry between the two biggest cities always manifests itself.

Cohan was here just long enough to witness the premiere, respond to an opening night demand for his presence on the stage (a demonstration that such a veteran first-nighter like William A. Pinkerton said was the most volcanic of the hundreds that Cohan has received here), and jump away the next day on the Century.

Cohan's arrival and the hot weather put a severe dent into the other six musical plays in town. There's no chance of any of the competitive musical plays catching up with "Rosie O'Reilly" while the Brooklyn girl and her gang remain in town. Several of 'em have already prepared for an immediate exit. "The Clinging Vine" goes out Saturday, turning the Illinois over to "Sunbonnet Sue." "Up She Goes" leaves in another fortnight, failing to withstand the augmented competition.

The ease of "Sally, Irene and Mary" at the Great Northern is interesting to watch at the least. Panned unmercifully by the critics, the management hurried into a bargain idea, offering the matinees for $1 and the night performances for $1.50, "just to show up the Chicago critics."

One of the critics retorted a second time after his profession was slammed in the advertisements, urging the populace to seize the opportunity of the bargain prices and go down to the Great Northern and see for themselves just what the Shuberts were striving to offer the Chicago public in the way of cast and production. In favor of the Shuberts it may be stated they probably didn't attend any of the rehearsals of this piece before it arrived in Chicago.

Both the leaders of the previous weeks "The Gingham Girl" and "The Dancing Honeymoon" slipped in figures. "Jack and Jill" was under its proper gross the first week, due to a revised scale in use at the Colonial, having approached $20,000 instead of sallying around $16,000, but it came down with the others last week. "The Dancing Honeymoon" was way under previous figures up to Saturday night's performances, but the big capacity at the Apollo then helped greatly, piling up a strong $4,000, swelling the week's gross to around $19,000. This piece departs Saturday, turning over the house to the "G. V. Follies," which will be the only revue in town, yet it will have to face the musical play competition.

Monday, Tuesday, Thursday nights and the Saturday matinee performances proved that the edge is off the super-trade which has been prevailing here since the opening of the season. The hottest days of the month came from Tuesday until Saturday morning when a switch came but too late to help the Saturday matinees. It begins to look as if the Saturday matinees in Chicago this season won't improve over last year when their smallness surprised the magnates in New York. From all outward appearances capacity Saturday matinees in Chicago are a thing of the past. The mid-week matinees are now the sell-outs.

"The Fool" kept up its pace except for the Saturday matinee when it was figured to be about $200 off from capacity. On the first month of the engagement at the Selwyn the Pollock play figured total gross of $78,000, remarkable for a dramatic offering.

Not an attraction in town missed the slump caused by the weather. There was also a tendency of the Monday and Tuesday night lulls returning, with the advance sales even for the leading gross attractions shortening up. It's more than possible October will start off with pace-making returning to normal.

The loop theatres went along at a terrific clip for September, creating combined business that make for new loop theatre records.

Capacity business on the week is threatened because Saturday matinees are going to be further off than they were last week with the full attention given the big collegiate football games on that afternoon.

There is every reason to believe that the loop theatres will continue the high figures on the week's grosses, for all attractions wanted with "Rosie O'Reilly" holding the lead until it is time for her to leave for the Liberty theatre engagement in New York.

Further figuring on the strength of the "demand around town" is that "The Gingham Girl" will be runner-up for the Cohan hit among the musicals, with "The Fool" heading the dramatic procession and "You and I" in second spot.

Last week's estimates:

"The Rise of Rosie O'Reilly" (Cohan's Grand). Opened Tuesday, coming from Boston. Cohan's supreme Chicago hit of all times. Will easily settle into $25,000 class at capacity and prices charged. Capacity alone prevents record figures for town.

"Sally, Irene and Mary" (Great Northern, first week). Hard to figure because of passes, cut rates and bargain prices of $1.50 for night performances and $1 for matinees. Return to regular prices announced for next week. Under panning great if $8,000 was reached.

"Jack and Jill" (Colonial, second week). Going out in two weeks, but won't lessen musical play competition for "Molly Darling," strongly mentioned to follow, pending arrival of "Music Box," Oct. 28. Figured close to $17,000.

"The Clinging Vine" (Illinois, fourth week). Exits Saturday night, with announcement it will play Aurora Oct. 13. Barely reached $11,000.

"The Dancing Honeymoon" (Apollo, fourth week). One week to go before reaching New York at the Selwyn. Effects of Cohan's premiere Tuesday night and poor matinees brought gross down to $19,000.

"The Gingham Girl" (Garrick, fifth week). Nothing to worry about, for will hold as runner-up to "Rosie O'Reilly." Little under $20,000.

"Up She Goes" (Studebaker, sixth week). Engagement cut short, going out in two weeks. Has never lost profits of the great start prior to the arrival of full force of musical play competition. Grossed shade under $12,000.

"A Bit of Dust" (Cort, second week). Playing to $8,000 gross and seems to be building up.

"Whispering Wires" (Princess, eighth week). Gone to pieces, hardly possible having reached $8,000. Will play out remaining three weeks, moving to Detroit.

"The Fool" (Selwyn, fourth week). Got over doubtful month because of usual "pluggers" for show (ministers) being out of town, with $78,000 gross. First fall from capacity Saturday matinee with $200 off. Got $19,500.

"Polly Preferred" (LaSalle, third week). Kept this side of $12,000 because of slump Monday and Thursday nights.

"Spring Cleaning" (Adelphi, third week). Saturday matinee prevented gross going over $13,000. Doubtful if high-priced cast allows profit on this gross, considered fine for this new house.

"You and I" (Playhouse, fourth week). Felt effects of hot weather like others, holding around $11,000, easily "knock-out" gross for this house.

"Zander the Great" (Powers, fourth week). Went between $12,000 and $13,000; considered still great and good chance of returning higher with change in weather.

LEGIT SHOWS CONTINUE IN SECOND PLACE

"Thumbs Down" and "Forbidden" Fail to Draw—"Scaramouche" Draws

Baltimore, Oct. 3.

One more week found the two legitimate houses following the procession, with the Maryland, playing Keith vaudeville; the Academy, playing the Metro film, "Scaramouche," and the Palace, with its Columbia burlesque, getting the real money of the town. Ford's and the Auditorium, with "Forbidden" and "Thumbs Down," respectively, drew weak newspaper notices and proportionately weak business, for the grosses in both places were claimed at about $4,000. "Thumbs Down" petered out as the week wore on, while "Forbidden" did not display any general strength. The latter play seems better at first sight than it really is, but the critics down here said that the piece should be recast and Cyril Keightley and Mary Young taken from the principal roles. A newcomer, Josephine Stevens, captured the honors of the show. "Thumbs Down" wound up its career Saturday night to a small audience.

"Scaramouche" got real money at the Shubert-Academy, grossing close to $13,000 on the week, which opened last Monday night and played twice daily thereafter. The Metro film is playing at a $1.50 top and is using heavy newspaper ads, probably burning up $1,000 worth of advertising before the piece opened. The town throughout is well papered and the film looks good for another big week. The impression here is that $1.50 is a steep movie top.

The Maryland played to near capacity at all the night shows, with the matinees fairly strong, while the Palace kept on the profit side of the ledger by getting a gross of about $7,800 with "Breezy Times," a burlesque show, which was a little below the level of its predecessors.

Both "The Music Box Revue" and "Right Is Might," the Ditrichstein show, had good advance sales, and a reversal of last week's poor form is expected. Last year the "Music Box" drew about $33,000, with "Bombo" as its opposition.

MR. SWEENEY and MASTER WALTER

in "AN EXTENSIVE PROGRAM"

ORPHEUM CIRCUIT. Direction FRANK EVANS

SAN FRANCISCO "BULLETIN" says: 'Following Miss Ethel Barrymore you'll find an act booked as 'Mister Sweeney and Master Walter' in 'an extensive program.' They're the hits of the bill-wows, the hips of the snake or anything else you want to call them. There's real body and philosophy to their darnfoolery. If you jog your vaudeville memory you'll remember that 'Mister Sweeney' used to team up with Duffy. And that should be enough."

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 72d week). Indian summer entered ahead of time last week; matinee trade affected in many houses, with drops noted at night early in week. "Abie" continued to hold up to great pace; $13,000

"Adrienne," Cohan (19th week). Very little difference in business here, which continues very profitable. Last week with $18,000 gross indications again pointed to Werba musical sticking until holidays.

"Artists and Models," Shubert (7th week). No drop in matinees here nor at night. Cinch money hit; $29,000.

"Aren't We All?" Gaiety (20th week). Capacity right along at night, when takings are $1,766, with matinee as much as scale permits. Smart comedy hit at nearly $14,000 gross weekly, and ought to remain at that pace indefinitely.

"Casanova," Empire (2d week). Opened Wednesday last week. Production highly lauded, and though play criticised, conceded picturesquely romantic. Strong agency demand; big buy arranged before show opened. Played to $12,000 and over first five performances.

"Chains," Playhouse (3d week). Did not get break in notices. Partly mixed and scrambled newspapers also hurt. Opening gait about $7,000, grossed last week with some cut-rate aid.

"Chicken Feed," Little (2d week). Came in also in midst of newspaper strike with approximate takings first week around $7,000. Is comedy counted on to build. Pace fairly good for small house.

"Children of the Moon," Comedy (8th week). By reason of contracts with cast calling for nominal salaries and percentage business appears to supply even break. Moved up to $6,500, but dropped last week to $5,000.

"Forbidden," Daly's 63d St. (1st week). John Cort production. Piece rated having fairly good chance out of town. Comedy drama. Opened Monday against four other new ones.

"Floriani's Wife," Greenwich Village Theatre (1st week). Adaptation from original of Pirandello, whose "Six Characters in Search of an Author" drew attention, but only small takings last season. Opened Monday. Announced for two weeks only; then "The Shame Woman."

"Good Old Days," Broadhurst (8th week). Completing second month without showing signs of getting out of business groove of $6,000 to $7,000. Laughter play was counted to land. Slipped under $6,000 last week, and after another week leaves; opens at Crescent, Brooklyn.

"Greenwich Village Follies," Winter Garden (3d week). Last week first full week; show debuted Thursday of opening week. Business claimed to reach $29,000 in nine performances (policy of Garden is three matinees). House can do about $40,000 at $3.50 top scale.

"Helen of Troy, New York," Selwyn (16th week). Moves to Times square Monday directly next to "Poppy," and will be succeeded by "Battling Butler," musical, first called "Dancing Honeymoon" over here, but now back to English title. "Helen" affected $3,000 last week; gross, $13,500.

"In Love with Love," Ritz (9th week). Comedy that is now included with new season's successes. Started moderately, but climbed to weekly pace of $12,500. Off over $1,000 from that last week, but agencies doing lively trade with this ticket.

"Lesson in Love," 39th Street (2d week). Montreal saw play with William Faversham and Emily Stevens as "Captain Briquet." Won approval of reviewers and likely attraction. First week promising at between $8,500 and $9,000.

"Little Jessie James," Longacre (8th week). Rising temperatures several days last week lopped off receipts for many houses, and drop here something over $500. Gross about $10,000, which provides some profit. House and show under same management.

"Little Miss Bluebeard," Lyceum (6th week). All signs of hit for Bordoni show. Good call in agencies, and gross nearly $14,000 weekly, which places it among best money-getters of newer non-musicals.

"Lullaby," Knickerbocker (3d week). Lower floor call strong with attraction benefiting Saturdays through large house capacity, rates close to best business among non-musicals. Business quoted at $15,600, which

"Mary, Mary, Quite Contrary," Belasco (4th week). Belasco has not definitely announced whether show will go out at end of seven weeks originally booked or not. Big business of nearly $14,000 and unquestioned success. If "Mary" stays it must move as "Laugh Fool Laugh" must open at Belasco

"Merton of the Movies," Cort (47th week). Hanging around $10,000, somewhat under what was expected. Close to a year's run. To remain longer takings will have to pick up about 20 per cent.

"Music Box Revue," Music Box (2d week). Leader of Broadway both in demand and gross. Standees all performances. Got $29,600 last week with second night press tickets out (premiere Sept. 22). Unquestioned revue smash of season thus far. Rates ahead of last year's show in sales.

"Nifties," Fulton (3d week). Drew panning but with big agency buy night business capacity; matinees off somewhat. Gross, $23,500; opened Tuesday but with $10 first night takings figured same as full week at $5 top. Capacity about $26,000.

"Nine O'Clock Revue," Century Roof (1st week). Arthur Hammerstein's first production this season. English revue with some of English players brought here. Premiere Thursday (tonight).

"Peter Weston," Sam H. Harris (3d week). Will be taken off at end of week. Before opening was touted hit but business disappointing and management ordered withdrawal. Fared excellently in west. "Nervous Wreck" will succeed next week. "Weston," $8,000 last week.

"Poppy," Apollo (5th week). With new "high powdered" musicals arriving business not affected to any degree, only weather accounting for small variation. Last week, $21,000 or more.

"Rain," Maxine Elliott (48th week). Several of newer dramatic entrants have drawn attention yet this smash cannot be shut off. Its great business aided by many repeaters; $15,000 and more weekly with no indication of drop through winter.

"Red Light Annie," Morosco (?th week). Won best measure of business of Woods productions. Takings fair with nearly ?,000 last week. Rental arrangement at Morosco for "Scaramouche" (drama) may cause "Annie" to switch into another house soon.

"Sally," New Amsterdam (3d week). Final week for repeat date; jumps to St. Louis Sunday. Originally presented Dec. 24, 1920, and ran 70 weeks to which is to be added present three weeks for total of Broadway booking. Last week business off about $4,000 for gross around $25,000. New "Follies" next week.

"Seventh Heaven," Booth (49th week). Keeping pace with "Rain" in demand and run. Booth not as large as Elliott and business of $13,000 capacity. Management claiming show will run through second season or longer.

"Scandals," Globe (16th week). Off early last week and at matinees for gross of $24,000. But new musicals not figured to have hurt. With weather yet to settle and fall show season to reach stride White's revue is still untested for fall continuance.

"Sun Up," Lenox Hill. Was claimed booked for Broadway but no sign in sight. Small-cast play capable of going along to small grosses in out-of-way locations. O.. boards since early in summer. About $2,000.

"Tarnish," Belmont (1st week). House remodeled during dark period. Opened Monday, when Broadway was showered with five premieres. Won some excellent notices though other comment mixed.

"The Breaking Point," Klaw (8th week). Mary Roberts Rinehart drama not getting business author confidently expected. Appears to have hit groove of around $8,000. Will be succeeded by "Nobody's Business" in another two weeks.

"The Changelings," Henry Miller (3d week). Henry Miller star cast attraction is going at capacity pace, with gross $16,600 totaled by virtue of $3 scale, as in out-of-town stands during summer. Nothing getting as much money among non-musicals.

"The Crooked Square," Hudson (4th week). Some extra advertising given show when newspaper strike

(Continued on page 15)

$110,000 SPENT FOR LEGIT IN BOSTON TOWN LAST WEEK

Good Sign Early in Season Creates Optimistic Feeling—"Follies" Got $36,000 of It—Colored Show Did $12,000

Boston, Oct. 3.

When the count-up came at the end of last week and persons in a position to do so aggregated the receipts for the week at the seven theatres housing legitimate attractions it was found that close to $110,000 had been turned over by the local theatre public in that period.

This turnover is remarkable and of the sort to cause good feeling on the part of those behind the attractions and the houses when it is considered that the local season is but a month old and that with one exception all the shows playing here now have come into the town since Labor Day. It is the sort of business that would be appreciated in the height of the season, and unless there is some unlooked-for break this week the grosses are expected to reach even a higher figure.

A weather break at the latter part of last week caused some of the houses to have some empty seats, the weather turning unusually warm for a couple of days and nights. This had an effect, for the season is still too young to be immune to weather conditions. This week started off with excellent theatre weather and Monday night about the town there was an increase in business noted generally.

The one show that showed the most decided weakness last week has been supplanted by an attraction that should be well up with the leaders at the end of the current week. "I'll Say She Is," which was off from the start at the Shubert, has gone out to be replaced by the "Chauve Souris," which in the short stay allowed for its local showing should pull them in strong. The opening Monday night took on the effect of a society affair, equaled only by the showing of the Russian players at the Majestic last season.

The big money-maker in town last week was the "Follies." Capacity ruled at the Colonial from the start to the finish of the second week. At the end it was found the business had gone over the $36,000 mark. With the college season opened and with one of the biggest advance sales for the attraction ever recorded here, the show looks good to equal the records of past years, if not in actual money, in attendance at least. It is scaled at $4 top for the week, and there is such a demand that for the first time this season the speculators are operating to a small extent. This indicates a most unusual buy here for speculators are not an ordinary matter nowadays, due to the activity of the theatre managers throughout the city against them.

"Sally, Irene and Mary," with a $16,000 gross for the week, was not as strong, by a matter of a few hundred dollars, as it was the week before. But the slight drop does not indicate any serious weakness. Rather does it reflect the opposition it is running up against with the "Follies" playing the same town. It is still booked here indefinitely, and looks good to last out this month and go well into next month without difficulty.

"Runnin' Wild," at the Selwyn, is still tagging along at about $12,000. The extra show, midnight performance, is proving to be a money-maker, and the house has been capacity for this show. It is about the only sort of a show that could do that here and get away with it. The play isn't as strong as it was for "Shuffle Along," but still strong enough to suffice.

There was also a slight let-down noticed last week on the "Cat and the Canary" at the Plymouth. The previous week the best business that had been recorded since the show opened was noted, but last week the gross fell just below the $14,000 mark. This is another instance where the weakness is doped out as a temporary proposition with the pickup almost a certainty.

The only changes in attractions in the offing at this time are for the Selwyn and Majestic. When "Runnin' Wild" finishes up at the Selwyn at the end of this week "Scaramouche," a romantic play drawn from Sabatini's novel, will open at the house for its metropolitan premiere. The Majestic, which for two seasons past had shown the Shubert vaudeville, and which since the early summer has been running a film, "The Covered Wagon," will also go back into the legitimate class with "Caroline," a musical comedy.

Last week's estimates:

"Follies"—Colonial (3d week). Touched $36,000 last week.

"Runnin' Wild"—Selwyn (5th week). Doing about $12,000, with better break expected on this the final week.

"The Cat and Canary"—Plymouth (5th week). Dropped off about $1,000 last week to a gross of $13,500.

"Sally Irene and Mary"—Wilbur (9th week). Still running strong, with $16,000 for last week.

"Thank U"—Hollis (2d week). Did $9,000 the opening week.

"Loyalties"—Tremont (2d week). $11,000 for first week.

"Chauve Souris"—Shubert (1st week). On final week "I'll Say She Is" did $8,500.

HOUSE CHANGES HANDS

To Play Road Attractions—L. R. Lurie the Owner

Oakland, Cal., Oct. 3.

Louis R. Lurie, millionaire real estate operator and showman, has secured the Pantages house here and will open it on Oct. 28 as a road attraction house with "The Covered Wagon." Lurie has also secured the Oakland contract for all K. & E. and Shubert attractions for the next ten years, through Jack Breheny, formerly Griffith's general manager.

The house is to be renamed the Lurie and will play all shows booked into the Curran and Columbia, bookings to be done direct.

The deal affects the new Community, being promoted by local men, who state that they were given assurance by the Shuberts and K. and E., that their house would get the road contract when it was completed. The house is expected to be ready by next September. A stock-sales campaign for the house is under way at present.

Brehany will be Lurie's general manager and Col. William R. McStay business manager.

NO LEGIT IN N. O.

Picture and Stock Only Down There This Week

New Orleans, Oct. 3.

New Orleans has a picture and a stock company to see this week other than vaudeville and the regular film houses.

At the Tulane "The Covered Wagon" did $10,200 last week and will get about $8,700 this week.

The Saenger Players at the St. Charles in "Three Wise Fools" this week will about hit $4,800.

$6,000 GROSS LAST WEEK TOPPED CAPITOL'S BIZ

"Nervous Wreck" Did It at National—Under $2,500 for "Love and Money"

Washington, Oct. 3.

After a week of extremely warm weather conducive to anything but theatre going found the Metro film, "Scaramouche" still doing the best legit business of the town. The picture is being exploited exceptionally well and its second week brought a gross of just under $12,000.

"The Nervous Wreck" with Otto Kruger and June Walker featured, opened W. H. Rapley's new National and benefitted because of that. Washington has gotten to be a city that untried products do not attract, a direct reversal from the days of the war when most anything and everything did business.

The National opening Monday, although liberally papered had considerable real money in the capacity house. Local critics all liked the show, and it is possible that about a $6,000 gross was realized.

"Love and Money" at Poli's took an even bigger flop than did "Thumbs Down" the preceding week. If it got $2,500 on the entire week it was lucky, Saturday night didn't have over 75 people on the lower floor and that looks mighty thin in a house that seats 1,223 on that floor alone.

The President stock with "Nightie Night" tumbled a little to a gross that may have been around $4,300. The Gayety with Columbia Wheel burlesque is going after the business and getting it. Harry Jarboe the local manager pulls some new stunt each week.

The Howard, with its colored show, "Follow Me," (held over for the current week), got close to $6,000. The midnight show Friday was a complete sell-out with the business of the week disclosing over 75 per cent. (conservative estimate) white. The house is enjoying a big vogue with society at the present time. It is due to the efforts of the local manager. "Follow Me" is built for colored consumption and got better play than did "Liza" the week before.

Current attractions are William Hodge in "For All of Us" at Poli's, "The Last Warning" at the National, Scaramouche" continuing at Belasco, Garrick still dark, opening next Monday with "The Old Soak."

Weather turned cool starting Monday.

New Producing Unit

A new independent producing unit is the Washburn Producing Co., of which George W. Washburn is the head. Their first production will be "The Carpenter."

AL SHAW and SAM LEE

"NATURE'S GIFT"

PALACE, New York, this week (Oct. 1), and the third engagement here within a year, no doubt due to being original in all respects. Original dialogue, make-up, comedy and even mannerisms. Of course, it may be due to the fact that we make the audience laugh, or possibly we make the audience laugh because of our originality, or—well, in any event, we're back at the Palace for the third time this year.

DITRICHSTEIN REVIVAL AND 'LAST WARNING' FAIL TO WIN IN PHILLY

Fine Business in Some Houses Last Week, Bad in Others—"Little Nellie Kelly" Could Have Remained Longer

Philadelphia, Oct. 3.

Theatregoers in Philly shopped for their entertainment last week, and the result was fine business in some houses, virtually nothing in others. On the whole, however, considering the bad weather breaks, consisting of summer weather right through the week, the grosses turned in were most encouraging.

The two musical shows and "Lightnin'" led the way, with "Give and Take," owing to unexpected weaknesses at the end of the week, a little way behind. The two mystery plays and the Ditrichstein drama trailed badly.

The week's only opening, "The Dancing Girl," at the Shubert, had a fairly good house Monday night. It won some creditable, if not glowing, notices, and held at a fairly even gait all week, which put the gross at around $17,000, a long way from capacity, but considered satisfactory. There is no doubt but that the mention in all the revues of the fully dressed character of the show and the mildness of the "Living Curtain" number hurt "The Dancing Girl," especially as the Shubert clientele looks for the risque and the scantily clothed chorus.

The sensation of the week was "Little Nellie Kelly," at the Forrest, which, instead of dropping slightly as expected, had its biggest week, approximating capacity throughout. This Cohan show started weakly but rushed into big business its second week, dropped slightly in the third, and came back with a bang in its fourth and last.

"Lightnin'" at the Broad continued big in its second week, though seldom reaching the S. R. O. stage.

The most important debut was that of David Warfield in "The Merchant of Venice" at the Forrest. It drew a distinguished audience, and a big one, and looks like a wallop in its brief two weeks' engagement. Last year the town had a bit too much of Shakespeare bunched at one time, but Philly is always good to a first-rate production of the Bard's plays, and with a favorite like Warfield, not here in three or four years, it looks like a cinch.

The other two openings Monday were "The Awful Truth" with Ina Claire, at the Garrick, and "Caroline," at the Lyric. The former is in for two weeks, the latter for three. Though naturally dwarfed a bit by the Warfield opening, both looked good. The "Hunchback" opening had a heavily papered house, "invitations" having been sent broadcast to prominent people of the city. The matinee showed promise of money, though in this case the notices will make a great deal of difference in the business. Four weeks is generally given as the length of its run.

The next openings, three, will come Oct. 15. They will consist of the Cort musical comedy, "Go-Go," at the Forrest for two weeks only; "Kiki" at the Garrick, and "The Love Child" at the Adelphi. Oct. 22 will have two openings, "Chauve-Souris" at the Shubert and "Up She Goes" at the Lyric. Oct. 29 the "Follies" will begin two weeks at the Forrest, and Nov. 5 "The Lady in Ermine" comes to the Shubert. "The Fool" is announced for the Adelphi on Nov. 19.

Estimates for last week:

"Lightnin'" (Broad, 3d week). Hasn't been hitting absolute capacity, but pace fast considering weather. Grossed above $15,000.

"The Dancing Girl" (Shubert, 2d week). Not world-beater here but did about $17,000 last week, considering conditions, big.

"Merchant of Venice" (Forrest, 1st week). Opened big. "Little Nellie Kelly" had biggest week yet for finale. Gross hit $29,000. Total for four weeks bit under $100,000.

"The Awful Truth" (Garrick, 1st week). Promising at opening. "The Last Warning" dwindled to about $7,000 closing week.

"Give and Take" (Adelphi, 2d week). Wabbled at end of week but gross went to $11,750, fine for show and house. Limit of four weeks set.

"Caroline" (Lyric, first week). Opened Monday. Ditrichstein's "Right Is Might" big disappointment here. Gross only $6,331 last week.

"Whispering Wires" (Walnut, 3d week). Not so good. Grossed $7,125 with aid of cut-rate seats. Expects to climb this week with "Last Warning" out and cooler weather.

"Hunchback of Notre Dame" (Chestnut, 1st week). Film feature opened to good matinee; evening show an invitation audience.

SHOWS IN NEW YORK

(Continued from page 14)

eased down. Business not varied much from opening gait of approximately $8,000 weekly. House and show under same management, and that is even break or little better.

"The Devil's Disciple," Garrick (24th week). Final week for longest staying summer show of Theatre Guild. Goes to road with other Guild attractions under direction of Joseph Gaites. "Windows" next week.

"The Jolly Roger," National (6th week). Reported pace under $5,000. Walter Hampden to revive "Cyrano de Bergerac," appearing himself. House under Hampden's control via lease for season at $100,000.

"The Magic Ring," Liberty (1st week). Brought Mitzi back to Broadway; opened Monday. Show presented last spring in Boston under title of "Minnie and Me."

"Tweedles," Frazee (8th week). Likely show, making little money at pace of $7,000 to $7,500, but margin of profit slight. House guaranteed $2,500 weekly for share. Affected in slump last week about $1,000 for gross of $6,500.

"Two Fellows and a Girl," Vanderbilt (12th week). Early starting comedy expected to ease off when Broadway deluged with new shows, but business surprises even management. Nearly $11,000 last week, which means capacity for latter part of week.

"Vanities," Earl Carroll (14th week). Jump in attendance for Carroll's revue in last three weeks surprise of street. Management unable to figure sharp drop of $5,000 last week, when gross was $17,000. Still, profitable figure and ahead of pace.

"We've Got to Have Money," Plymouth (7th week). Final week. Business little better after moving over from Playhouse three weeks ago, but not big enough to warrant getting another berth. Last week $6,500. Arthur Hopkins has "Launzi" ready for next week.

"Where's Your Wife?" 49th Street (1st week). Opened out of town two weeks ago under title of "Love and Money" and won good notices, but little business in Baltimore and Washington. Another of five-pointed Monday night premiere jam.

"Whole Town's Talking," Bijou (6th week). Several players reported show closing and sought other engagements. Management states attraction will continue indefinitely. Getting about $6,500, probably profitable. Star (Grant Mitchell) has piece of show.

"Wildflower," Casino (35th week). No straight musical comedy in number of seasons registered like this one. Doing best consecutive business in history of house. Was traveling at gait close to $25,000, but, like most others, affected last week; total big $23,000.

"Women on the Jury," Eltinge (8th week). Figured to be good thing at box office, but has not bettered mediocre business thus far. Gross around $7,000, or little less last week.

"Zeno," 48th St. (7th week). House under high guarantee of $4,000 for six weeks. Time extended to 10 weeks. Business high at $8,100. Last week about $7,400, which turned small profit. Freak drama rated for $10,000 in better weather, and may secure another house.

Sothern and Marlowe, Jolson's 59th st. (1st week). Shakespearean stars return for a New York season. Length of booking not stated, but probably four weeks. Opened Tuesday.

WILKES' OPTIMISM

Los Angeles, Oct. 3.

Thomas Wilkes returned here today from New York and is very optimistic in regard to his two Broadway productions, "Peter Weston" and "The Nervous Wreck."

"Peter Weston" will close at the Harris, New York, Saturday, business having failed to hold up. "The Nervous Wreck" is due on Broadway next week.

INSIDE STUFF

ON LEGIT

Charles L. Wagner's dramatic production of "Scaramouche" which debuts at the Morosco Oct. 22, just three weeks after the picture version which opened sensationally at the 44th Street this week, will have its premiere at the Broad Street, Newark, Thursday night next. It will remain there a week and a half. The subway circuit bookings for Newark will switch from the Broad Street to the Shubert starting next Monday, the first attraction being "Kiki." Following "Scaramouche" the Broad Street will take on a stock policy under the direction of Jessie Bonstelle.

As Peggy Hopkins Joyce stepped from her car at the stage entrance to the Earl Carroll theatre, New York, last Saturday night, a platinum watch set with diamonds fell from a pin on her corsage into the gutter unnoticed. Miss Hopkins entered the theatre and walked around on the stage for some time before dressing for the show. It was not until then she missed the watch and at once ordered a search of the stage, figuring if it was not there she would never see it again. The search brought no results and the show over Peggy went home sadly as the bauble was valued at $10,000. Now watch the breaks. James Flatley, the stage door tender sweeping off the sidewalk outside the stage door, saw it glitter in the gutter, walked over and picked up the watch, which must have lain there all the time. It was intact except that the crystal was broken. He called Miss Joyce on the phone and was told to bring the timepiece over to the hotel at once. He did so and received Peggy's sincerest thanks. Next day she made him a present of five brand new one hundred dollar bills. He seemed to think the reward too great but Miss Joyce declared that she considered herself very lucky to get the watch back at all as she had given up all hope of seeing it again.

A man representing himself as a New York hotel man is making the rounds of the theatrical clubs incognito familiarizing himself with the mode of running the same and also is sounding actors as to the possibilities of selling stock in a new "Actors' Hotel" proposition which he has just thought up. His announced idea is to build a large hotel in the theatrical district to cater to actors and actresses exclusively. The hotel he dreams of would contain a theatre and rehearsal halls as well as a lounge parlor similar to those in the clubs he has been visiting. All these and other conveniences would be free to tenants or guests. He proposes to call the hotel the Equity Association Club if he can get permission to use that title from the Equity Association whom he has not consulted as yet.

The payroll of "Nifties" at the Fulton, New York, reaches at the least $11,000 weekly. The show with its $5 top scale can play to $26,000 a week. It did not receive good notices when opening nor was much talk heard about the production end. It is said many of those connected with the show during rehearsals believed the strength of the names in the cast could put over any performance.

The rights to "Polly Pearl," to be produced by A. H. Woods, were originally held by Sam H. Harris who tried it out with Jeanne Eagels prior to the opening of "Rain." The play was written by Martin Brown and called "A Gentleman's Mother." After tried out, several offers to purchase it were rejected by Harris and the script reposed in his safe.

A play broker sold it to Woods at the expiration of the option, Harris stating afterwards he was unaware his option had run out. Harris had about $7,000 tied up in the play and it is understood Woods has proffered Harris the opportunity to buy in on "Polly." It is also said Woods told Harris he would make good Harris' investment if the play was a success.

"Zeno," the melodrama written and produced by Joseph Rinn, entered the 48th Street under an arrangement calling for six weeks at $4,000 weekly guarantee. The booking was extended one week (current) and another three weeks have been added.

The Equity Players season will therefore not begin until late this month or early in November. "Zeno" started at a loss but the show went to better than $8,000 which showed a profit. It is believed the attraction can increase to a $10,000 pace and another house may be found for it.

The relatives of a singing comedian now touring with a revue have been circulating reports the comedian and his recently acquired wife are on the outs. The comedian and his attorney deny any such rumors.

It is explained that the parents and relatives of the actor objected to his marriage because of the girl's different faith and are taking this means of circulating propaganda for a purpose unknown to him.

Stage crews with the new revues drew fat pay envelopes during the try-out and rehearsal period. When "Nifties" played Buffalo it is said the back stage wage total was between $7,000 and $8,000. There were over 50 in the crew and overtime skied the pay of department heads. The property man with the show is said to have been paid $270 for the week. The back stage expense of the "Greenwich Village Follies" is estimated as high when the show opened out of town. The "Music Box Revue" opened in New York but overtime for crew and orchestra was as high.

So good a judge as Augustus Thomas rates his private secretary, Max Siegal, a budding playwright. Siegal has written a four-act piece, now in the hands of a manager, and has turned out several playlets. One is a dialect comedy, called "What Does Mamma Do After Supper?"

The valuable 47th street property owned by the Actors Order of Friendship and used as a club house by the Green Room Club for more than 20 years will be deeded to the Actors' Fund when the remaining members of the old organization die. There are said to be from 35 to 40 members of the order remaining and a number are active professionally. None will admit the plan to turn the property over to the fund, but it is known among leaders of the Green Room Club which is really an off shoot of the order. The latter had as charter members such stars as Edwin Booth, Augustus Barratt and Joseph Jefferson.

The Green Room Club has purchased a marble front building at 19 West 48th street and moved in this week. The 47th street property has been leased to a physician by the Actors' Order of Friendship, with the assent of the Green Room Club which desired to move to other quarters away from the congested district.

A bond issue of $50,000 is being floated among the club members, $22,000 already having been subscribed for. The cost of the new house is $44,000. In taking over the property $19,000 was required plus $5,000 for repairs, the balance to be used in taking up the mortgage and leaving a surplus. The club decided that as interest on the mortgage had to be paid it might as well go to members who subscribed to the bonds which will be protected by a new mortgage.

The acquisition of the new club house will be accompanied by a drive for new members. The present membership is about 300 and recently candidates were elected. Among the features in the club schedule when the new quarters are occupied is the presentation of a new play in the club house every fourth Sunday night.

One of the Russian cabarets in New York wanted to borrow the Russian singer from the "Music Box Revue" but Sam H. Harris disapproved.

An author in New York had been securing nightly information of the gross of his play from the theatre via phone. At the end of the week the statement fell $2,600 below the gross of the reported phone conversations. The author, impatient, consulted his attorney who wrote a letter stating the phone and ink totals failed to agree, whereupon the author was informed the box office men not certain who was on the other end, tilted the nightly gross in case of any phone rubbernecks.

THE IRISH-JEW

Columbus, O., Oct. 3.

Three-act comedy by John MacDonagh, produced under the direction of Charles O'Brien by the Superior Productions Co. Reviewed at the Hartman, Columbus, Ohio. Cast includes Peter Lang, Tom Walsh, Morris Waxman, Angela Jacobs, Dorothy Dunn and Chester Herman.

It was during a political upheaval in Ireland that "The Irish-Jew" was evolved and produced in Dublin, which probably accounts for its two-year successful run across the water. It is not material for first-class American houses.

The piece is authored by John MacDonagh and attempts to mingle Jewish comedy with Irish wit, while the main theme is loyalty and patriotism for the Emerald Isle. It has been produced with a cast of native Irishmen and headed by Morris Waxman in the leading role of the humble Jew, Abraham Golder, who rises to power and becomes Lord Mayor.

The story tells of Golder's efforts to expose the graft in the Dublin City Council, over which he presides. Waxman's work is executed with no little grace, suavity and a sense of comedy, but the play slows up miserably when he is off stage. Only in the third act, wherein the council is in session, does it brighten and offer a medium for an occasional flash of wit. But the whole production is hopelessly obvious at all times.

Outside of Waxman the only other members of the cast whose work is above the level of mediocrity are Henry O'Neil, Thomas Shearer, Emmet O'Reilly, Angelo Jacobs and Sam Lowett.

Billed as a unique comedy, it is that in one respect only, and that is in having a Jewish hero within an Irish setting. It was generously panned by all of the Columbus critics.

French.

IN THE NEXT ROOM

Providence, R. I., Oct. 3.

"In the Next Room," a mystery melodrama in three acts, by Eleanor Robson and Harriet Ford, based on a novel by Burton E. Stevenson, made its initial appearance at the Opera house Monday.

A capacity audience paid the new production an unusual tribute, and warmly lauded the acting of the cast assembled by Winthrop Ames and Guthrie McClintock.

"In the Next Room" is a good mystery play because it grips the audience from beginning to end. From the quality of its writing and acting this play rises far above "The Monster" and similar shows seen here in the past. Only in the first act is there a characteristic talkiness which seems to be present in most plays transferred to the stage from novels or stories. After that the writing shows a greater economy, and a fine and cumulative melodrama is the result.

The materials for holding the spectators on edge are excellent for that purpose. There is a Boule cabinet imported from France by a collector of antiques. It develops he got the original instead of the counterpart bargained for. No sooner does this information leak out than indications of a chase for its possession are on.

Callers arrive at the Washington Square home. That cabinet, which is moved into the next room, is very much in demand. It almost immediately becomes the center of crime and horror.

Involved in the action are the collector's niece, her newspaperman fiance, the representative of the French house seeking the original, the servants, a police detective, a French duchess in sore distress, her maid and, last of all, Pigot, the great French detective.

Harrowing things happen. The cabinet grows more and more fascinating. One shrinks at being left alone in the same room with it. There are whispers of Louis XIV, Mme. Montespan and the Cardinal Mazarin's priceless diamonds, all bringing up romance and mystery.

Ann Davis has the leading role. The other players are Claude King, George Riddell, Morris Ankrum, Merle Maddern, Olive Valerie, Phillips Tead, Wright Kramer, Leighton Stark and Edward Butler.

Gravelesc.

SEVEN "LITTLE THEATRES"

St. John, N. B., Oct. 3.

The following group of "Little Theatres" are now available: St. Vincent's, St. Peter's, St. Rose's, Assumption, Knights of Pythias, Centenary and St. David's. The first named is the biggest of the group, seating 850. The newest is St. Peter's, seating 700. A two weeks' presentation of "Pilate's Daughter" is scheduled for the Lenten season at this house, with all the performers being feminine.

The following amateur dramatic organizations are in the "Little Theatres": St. Peter's Dramatic Club, using St. Peter's; St. Rose's Dramatic Club, using St. Rose's, this club having been directed by J. J. O'Toole continuously for the past quarter century; Assumption Dramatic Club, using Assumption; Young Men's Catholic Institute Dramatic Club, using St. Vincent's; Centenary Players, using Centenary, and the K. of P. Players, using Knights of Pythias.

A little theatre organization has been formed at Wilmington, Del. Mrs. Pauline Vrooman, daughter of the Rev. and Mrs. Vrooman, pastor of the Unitarian Church, has been elected president: Miss Frances Marsh, secretary; and Miss Emma Kein treasurer. It is the hope of this amateur organization, many of whom have had years of experience in the production of various plays, to make this organization a permanent one. It is planned to give at least two plays a year.

Andre Ferrier, who conducts the French Little theatre in San Francisco, has announced the opening of the regular season as October 17. Moliere's "L'Avare" is the initial play. Sixty performances will be given during this, the fourth, season of the French Little theatre.

BEDSIDE CHATS

By NELLIE REVELL

Somerset Hotel, New York.

I'm a dry! From now on John Barleycorn and his twin, Demon Rum, will be snubbed unmercifully every time I meet them. I'm even going to join the Anti-Saloon League just as soon as its respectability is certified by the courts. And if they want to include baggage-smashing moving men in their list of prohibitions, I'm right with them on that.

Some years ago when I put my lares and penates into storage, preparatory to going away to take a medical course, I included in one trunk two bottles of—well, there's no use stirring people's imagination, but take my word, it was very fine of its kind. The trunk was moved around several times, stood in a storage vault for years, must have been handled and manhandled a lot, and the bottles came through it all with an unbroken front, waiting patiently until such a time as I might need them to celebrate a victory.

Then on the last lap, almost as I reached my hands out to grasp them some husky mover tossed the trunk from truck to sidewalk with all the vim and vigor of which his manly frame was capable and when the trunk reached my room the bottles were still there in a rather scrambled form but their spirits had departed.

I don't mind the loss of their contents for my doctor allows me to celebrate only with ice water anyway. But the trunk had also contained a number of kimonas and other clothing I had looked forward so to wearing and compared to their condition, Don Marquis' Old Soak was as dry as a bank report. The clothing is also dry now but until I discover a way to put the various shades of dye back where they originally were in the pattern, it isn't going to be much good as wearing apparel.

The curse of drink!

Not so many years ago I exploited the first automobile trucks for the Percy Williams circuit which now is part of the B. F. Keith chain of theatres. I was proud of those trucks, which were to be used to transfer the baggage of the vaudeville acts playing the circuit and I little thought that they would come back to haunt me every Sunday night.

However it is either they or their successors that back up to the stage entrance of the Palace late Sunday nights with a crew of baggagemen who delight in nothing more than getting a fine, heavy trunk high in the air and then letting it fall with an agonizing thump on the concrete pavement. I am inclined to suspect the transfer men all own stock in trunk factories and do the work on the basis the faster a trunk wears out the more new ones they can sell.

The bumps and bangs I have heard the last two Sunday nights explain to me just why so many contracts between actors and managers are broken. They must be in those trunks. I don't blame the performers for carrying around their costumes in vanity cases.

And unless my ears deceived me this last Sabbath night, there's at least one actor carrying around his toothbrush and make-up box in his pocket. Because it isn't the fall that breaks the trunk, it's the sudden stop.

The man across the areaway from me beats his wife up every morning. He gets up and makes the coffee and then she gets up and drinks it.

Dear Izzy Einstein: Please stage another one of those liquor raids like the one I witnessed from my window a couple of weeks ago. My nurse read about the last one in Variety and at once took me to task for not waking her up to see it. Now I can't induce her to go to bed at night for fear she'll miss the next one.

This time next year, if my present rate of improvement continues, the only thing I'll be afflicted with will be the hoof and mouth disease. Which is what the treasurer of the Colonial theatre in Boston calls golf, its devotees hoofing around after the ball all day long and shooting off their mouth about it all night.

The newspaper pressmen have always been friends of mine. They couldn't have arranged their debate with the publishers to suit my convenience more if they had consulted with me first. Getting out a copy for a column is work and don't let anyone ever tell you otherwise. But just then I wanted to celebrate, not work, and if my friends in the press room felt the same way about it, they'd still be on strike.

It was even kinder of them to postpone their walk-out until my own walk-out—of the hospital. Think of all the nice publicity they could have spoiled for me if they had wanted to quit work that week. They are my friends; that's my story and I'm going to stick to it.

The other day I was exclaiming to Mrs. "Weedie" Willets (who has been my chaperon and fairy godmother since I left the hospital) over how good it felt to get back to where everyone "spoke my language."

"Speak it?" replied Weedie. "You're lucky if they even listen to yours."

There isn't a part of the country now in which I haven't been hired, photoed and wired, the latest development in this having been the story of my release from the hospital which was carried all over these United States and Europe by the Associated Press. The picture taken of me my first day out was used rather widely also. I'll admit I was pleased by the attention the press devoted to me. Any but the most shrinking violet in the world would have been.

But I think my biggest thrill came from seeing the photograph used at the top center of the front page of the South Bend "Times-News." South Bend is one of my homiest towns, for it was there I spent several of my most memorable years as a school girl. The strange thing about it all was that the clipping was sent to me by a nun at the convent which I had attended and she was there while I was.

That picture and all of the others I have seen had the caption "Nellie Revell Wins." Either that caption writer has a great wealth of human understanding or else I am very fortunate in getting just the thing to buck me up at the time I need it most. I must confess that the strain of my nova weakened my reserve strength, but just the sight of that one word, "Wins," was enough to make me come back fighting once more in an effort to deserve it. After all it isn't what prize it is you win. It's just the idea of winning that counts for everything.

A question by the Inquiring Photographer in the New York "Daily News" this week was "What do you think influences people most to see a show, the name of the author, the actor, or the name of the play itself?" Four of the six people queried were professionals. Johnny Hyman, playwright, admitted the author's interest in a piece. Marie McConnell, actress; Charles Williams, Hotel DeFrance, stage manager; Marjorie Bracken, actress, were the others with varying opinions but coinciding that the actor's or actress' following had much to do with it.

NEW PLAYS PRESENTED WITHIN WEEK ON B'WAY

CYMBELINE

Cymbeline	V. L. Granville
Cloten	France Bendtsen
Posthumus	E. H. Sothern
Belarius	Albert Howson
Guiderius	Murry Kinnel
Arviragus	H. Fisher White
Pisanio	Vincent Sternroyd
Cornelius	Frank Peters
British Lord	John MacFarlane
British Lord	Forbes Dawson
Queen	Lenore Chippendale
Helen	Florence Fair
Queen's Lady	Eugenie Webb
Imogen	Julia Marlowe
Iachimo	Frederick Lewis
Philario	T. G. Bailey
Caius	Wallis Roberts
Roman Captain	Denis Auburn
Roman Captain	Verne Collins
French Gentleman	Milano Tilden

Sothern and Marlowe's Shakespearean Festival, first appearance of these stars in New York for a considerable lapse of theatrical time, started at Jolson's Tuesday with "Cymbeline," one of the immortal dramatist's latest, longest, wordiest, least popular and least known romances. It played solidly from 8 o'clock until midnight save for one five-minute intermission required while Miss Marlowe made a complete change to male attire.

The curtain went up sharply at 8, and some bonehead, apparently remembering how Morris Gest had got away with it when the Russian Art Theatre opened at the same house, ordered that no one be seated "during the first act." The "first act" ran until 9.50. The house was in abysmal darkness, to the extent that one could not see even the seats. About two-thirds of the audience having arrived after the deadline, the confusion in the rear was tremendous. Usherettes had been posted at the heads of the aisles with their arms stretched from seat to seat, fighting back the crowds, which packed the standing-room area.

The result was that the Shakespearean premiere guests were soon crowding like a prizefight crowd. Some broke away down some of the aisles and started fumbling for seats in the dark. Too late the house manager retracted his orders, but could not by then reach the ushers, between whom and him there were solid masses of people—and everything in Stygian blackness. He had to shout his orders over the talk on the stage. Ushers' flashlights began to work like fireflies in a meadow, and presently most everyone was seated.

When the counting of noses was made it turned out that despite the crowds that had struggled for their seats, hundreds were unclaimed. Large blocks were empty, indicating that some trusting or helpless brokers had been "stuck." What an irony—scalpers "stuck" with seats for the opening of a Shakespearean masterpiece! Thousands of students, school teachers and other Shakespeare lovers would have given their modest bit to be there, but the "attraction" was being sold on the same principles as "Artists and Models" or some sex comedy hit, therefore many devotees were turned away at the box office and many scalpers were marooned with stacks of seats.

"Cymbeline" was written in 1609, seven years before the bard's death, and first produced at the Globe, in London. Had it been written by anyone else it would never have been heard of again, if ever at all. Fancy anyone presenting such a script to the Shuberts in 1923! He had better pick his window before he offered it. In all, 240 minutes of talk, mostly monolog, about sorrow, grief, woe, agony and misfortune.

It was a "costume play," that boogy to commercial managers, even when it was first read, for its period is of the earliest Roman emperors and the ancient Britons. If memory is accurate since high school English IX, "Cymbeline" is a dramatised tale of Boccaccio. It has much of the villainy of "Othello," the ravings of "Romeo and Juliet" and little of the romance of either, since the principal figures are married and separated by an unreasonable and (these days) somewhat unplausible exile, and cast into doubts of one another's good faith by rather flimsy double-crossing caused by a silly wager.

The tale wanders into fields and caves, wars and intrigues, mysterious potions, decapitations and whatnots, half of all of which, in all decent tolerance, could well be blue pencilled. Imogen is Shakespeare's purest, most tender and most suffering heroine, but to this reporter she became rather boresome with her perennial bleating, wailing and agonizing.

Miss Marlowe played here as probably no other living being could, with all the soft appeal and feminine power Shakespeare had ever dreamt for Imogen. It wasn't she, it was the role, that began to weary after 11 o'clock, with so much suffering behind and so much still ahead. At 11:05 she was in male disguise, unconscious from a drug treacherously given, lying side by side with a headless corpse which she on awakening would think was her liege and husband, who had sent a servant to murder her after a villain had maneuvered into her bed chamber by deception and stolen her bracelet to take back and prove to the exiled husband that she was a "strumpet." It was pretty thick yet—for 11:05. A few began to walk out then.

Posthumus is scarcely a star role, though he is the lover part. Mr. Sothern played him with feeling and strength, but was off the stage for hours at a time. Meanwhile plenty of plot had been laid up for him to act about when he came back.

The rest of the cast was adequate, being largely Sothern and Marlowe supporters of the past years of notable presentations and personations by these illustrious artists. The production was not magnificent, but in tune with the more serious and less showy Shakespearean efforts, in all likelihood carried out under direct supervision of Mr. Sothern.

The lighting was new for the Jolson and for Sothern and Marlowe, and bore strange resemblance to the recent innovation installed by David Belasco in the Belasco theatre for the "Mary, Mary, Quite Contrary" engagement. The spot boxes were studded at intervals along the front of the balcony, angled at the stage, each with several openings of varicolored gelatines and large vents far beyond spotlight dimensions. Footlights were not used.

"Cymbeline" is scarcely likely to draw heavily. It is practically unknown and has little appeal for regular Shakespeare-goers. Those who sit through it will go home tired. The Sothern and Marlowe engagement will, however, probably be magnificently prosperous, as they will shortly go into their regular repertoire of surer Shakespearean plays.

How they will fare in "Hamlet," "Romeo and Juliet" and "Merchant of Venice" is slightly problematical through these having been heavily exploited last season by others here. The solid Sothern-Marlowe following should pull them through, even so, since the long absence of these adored stars must have accumulated a hunger for their legitimate, honest, splendid Shakespearean interpretations and left it, even in the face of last season's uses of Shakespeare's classics, to "elevate" stars less fitted though more advertised. *Lait.*

THE MAGIC RING

A musical comedy produced by Henry W. Savage, Inc., at the Liberty Oct. 1. Was first staged as "Minnie and Me" in Boston last season. Zelda Sears wrote book and lyrics, the score being by Harold Levey. Staged by Ira Hards. Dances and musical numbers directed by Dave Bennett.

Henry Brockway	Sydney Greenstreet
Phoebe Brockway	Janet Murdock
Mrs. Bellamy	Phoebe Crosby
Iris Bellamy	Jeannette MacDonald
Tom Hammond	Boyd Marshall
Policemen	Ed Wakefield and John Lyons
Polly Church	Mitzi
Moe Bernheimer	James B. Carson
Stella	Estelle Birney
Specialty Dancers	Carlos and Inez
Zobeida	Madga North
Vizier	Joseph Macaulay
Abdullah	Worth Faulkner

Mitzi, whose given name is Hajos but dropped for professional purposes, is one of the best money stars on the road. Her name and presence geared with that of Henry W. Savage will continue again to mop up in the hinterland. Manager and star appear to constitute a trade mark of superlative value. That was proven in the big business consistently drawn by Mitzi in "Lady Billy" and the quick response from certain out-of-town managers invited to stock in the Savage enterprises. There was no flotation. It was suggested the Savage office become more active, and treasury stock was made available. "The Magic Ring" is the first attraction of the newly enlarged corporate Savage office.

That "The Magic Ring" with Mitzi will repeat her other successes on tour is undoubted. Savage has always framed his shows around Mitzi with that objective rather than a flash intended for a long Broadway run, and the new play is not an exception. A moderate stay at the Liberty is indicated, but during the engagement the comedienne's personal draw should be profitable.

Mitzi is a charming star, and she has been given some excellent melodies by Harold Levey. She is as vivacious as ever, but for some reason the vocal furbishes with which she had been further delightful were missing the opening night, when the little high register tricks were absent. "The Love Song of Today" counts as one of the catchiest tunes of the fall season, and after Mitzi cleverly sent is on its way, was quite rightly exploited.

Zelda Sears' story is an adaptation from "Aladdin's Lamp." An old ring with the seal of Solomon finds a resting place in a curio shop and is presented as a birthday gift to Polly, a little organ grinder, by the bibulous shopkeeper. The legend of the ring is that its possessor be granted three wishes. A genii out of the mythical past suddenly appears in the little shop when the ring is rubbed by Polly and she gets the things wished for. The spirit appearances are in the nature of phantasy. That it be given substance there is a prolog amid the silken-hung seraglio of a grand vizier of Persia. The grand vizier gives the ring to his beloved, telling of its charms, but suddenly returns to find her faithless in the arms of Abdullah, whom he kills, then brings down a curse that his spirit do the bidding of the ring through the generations until its possessor be one of clean heart. Worth Faulkner was a heroic figure as the genii. His singing and that of Joseph Macauley in the prolog drew attention. The prolog, however, impressed as top-heavy for the show itself.

Mitzi had two very good scenes, one in the first act being the wishing bit and again in the second act, when there is a song-composing bit, with Boyd Marshall, her husband in private life and her hero in the play. She scored early with graceful stepping and in a trio dance number with the aid of Ed Wakefield and John Lyons, first appearing as dancing policemen.

Marshall handled "Milalya," a song which grew in repetition and which has a Russian suggestion in melody. Jeannette MacDonald, the ingenue, sent the performance off for a good start with "Keepsakes." Almost the entire company got into the business and dancing accompanying it, four or five girls playing musical instruments. One of the show girls laid aside a trombone for an acrobatic dance specialty that won a big hand. It was Hazel Gladstone, whose proficiency at fast one-hand cartwheeling gained the plaudite. Miss MacDonald again gained favor later when working with the 10 chorus boys. The business looked the best of Dave Bennett's dance direction, deservedly being encored.

Carlos and Inez entered at the opening of the second act and provided an excellent and speedy start for that section of the show in the reprise of "Milalya," and the clever spinning dance team were valuable a bit later. Phoebe Crosby's good voice was tempered by that of James B. Carsons in an "imaginative opera" bit. Carson until recently was in "Little Jesse James," from which he withdrew to join the Mitzi show. His role is not weighty, the character being that of a theatrical producer plus an East Side dialect. He said his voice had as much range as any manager in the Producing Managers' Association, but that meant nothing to the audience apparently. Sydney Greenstreet as the shopkeeper was very good. So was Janet Murdock as his Scotch wife.

In Boston, where the Mitzi show played for six weeks last spring, the attraction was known as "Minnie and Me." Minnie is the name of the little monkey which Polly carried in her rounds of organ grinding. The new title is more descriptive and applicable. Changes have been made over the summer both in cast and in direction, Bennett being called in to redirect the dancers.

"The Magic Ring" does not look like an expensive show to operate. There are four dancing girls and six others of the show girl type, though hardly in that class for "looks." The male chorus of 10, therefore, is as large as the feminine chorus contingent. The settings are not costly, the silks of the prolog standing out as rich compared with the two other full stage scenes.

Mitzi should prove popular until the holidays, and as for the road, that is to be counted almost "in" now. *Ibee.*

WHAT'S YOUR WIFE DOING?

Arthur Klein, by arrangement with the Littleton Productions Co., Inc., sponsors this three-act farce featuring Glenn Anders. Written by Herbert Hall Winslow and Emil Nyitray. Staged by William H. Gilmore. Opened at the 49th Street Oct. 1.

Gerald Warner	Glenn Anders
Hawkins, the butler	Harry Lilliford
Officer Corrigan	J. Edward O'Malley
Edith Somers	Isabelle Leighton
Burr Shrewsbury	Joseph Bell
Judge Somers	Norman Hackett
Christopher Skinner	Louis Simon
Beatrice Skinner	Dorothy Mackaye
Lyman Webster	Hal Munnis
Bellamy Warner	Shep Camp
Samuel Peabody Skinner	George Pauncefort
Detective Megee	George Spelvin
Detective Moriarty	Frank Emmett

"What's Your Wife Doing?", a sufficient box-office title, is farce of spotty development and uncertain possibilities. Emil Nyitray, deceased, may have had a good idea in the original but Herbert Hall Winslow's elaboration was not altogether satisfying, particularly the third act, which let down noticeably.

The first act was even and satisfactory and part of the second stanza proved quite snappy, even if overdone toward conclusion. The last act passed away passively.

Gerald Warner (Glenn Anders) agrees to act as co-respondent for the Skinners, for a consideration. Jerry was anything but uncommercial. Besides, he needed the money badly to marry Edith Somers and that justified it.

The complications of compromising Beatrice Skinner at the wrong time and having the "moment" spoiled thrice at the psychological moment for the benefit of Chris Skinner's grandfather is the backbone of the farce. Three times the righteously infuriated Mr. Skinner bursts in on Jerry and Beatrice, only to find the lady absent and Jerry and a male companion present in a most disarming position.

At the wrong period the judge and his daughter interrupt the conspirators and that permits for the third act explanation. Back of it all is the fact the grandfather objects to the bride Chris Skinner chose (without having ever seen her himself) and, rather than forego a fabulous inheritance, the divorce evidence is framed. The understanding is that after they get the money the couple will remarry.

The play is thin in spots and draggy. Its obviousness also is a drawback. The players manage rather smartly with it, however, particularly the featured member. Mr. Anders is a farceur of experience and his command of all the little tricks of the trade stand him in good stead at dire moments. Dorothy Mackaye as the compromisee is happily cast and does wonders with her part, a rather "fat" assignment. Louis Simon as Chris Skinner did well as the hapless husband.

In between, as a counter plot, there is the hero's experience in investing in oil stock of questionable value which turns out optimistically with the discovery that Jerry's uncle is the head of the oil company.

A sample of the humor, referring to the hero's lack of proficiency as a co-respondent, finds the retort, "I never went to a correspondence (co-respondents) school." Also, "I never used to touch a drop before Prohibition."

On the second night, when the piece was reviewed, there was some paper in the house. *Abel.*

FORBIDDEN

Roger Carlyle	Cyril Keightley
Ormsby	Roy Cochrane
Rachel	Nellie Callahan
Alice Carson	Mary Young
Mother Superior	Lillian Kingsbury
Dr. Titus	Harry Minturn
Virginia	Josephine Stevens
Hastings Westover	John Daly Murphy
Mrs. Westover	Rose Winter
Paler	William Leonard

A rather sad affair at Daly's 63d Street, despite the claptrap enthusiasm of a free-list audience. "Forbidden" is about as weak a play in every regard—except production, which is of Broadway standard—as has been attempted in a Grade A city this year. Though its cast contains several well-known names, the acting was in the main artificial and unconvincing, and though Sydney Rosenfeld is the veteran author of many excellent books, this one is all wet. It might make a good picture yet, though, and save part of the bacon.

A dull first act gave remote promise of excitement later. This went democratic, not with a thud, but with one lengthy speech after the other; the author was lustily called before the curtain after the second act, and he admitted the third act was his best. That still left some hope. The third proved the tamest and lamest of the trio, utterly destroying anything that might have survived the other two, ending all chance and all suspense.

The story begins with a bored bachelor (Cyril Keightley) asking his man to suggest a thrill. He starts for his club and an auto smash outside his door throws a girl past youth (Mary Young) into his arms. That starts a platonic affair. His niece, a flapper, turns up missing from convent, and a nun calls to say the girl had indicated most unconventional ideas of sex and would not be taken back. Enter a physician (Harry Minturn) and it begins to look like a daring psychological and physiological and sociological exposition of precocious sex ideas in young girlhood. There are lots of meaningless weak-tea talk in the rest of the act, but it is established that the girl (Josephine Stevens) spent the night in company with a youth she met. That seems to cinch the sex plot.

The second act knocks it galley west. With piffling comedy on the part of the boy and his relations it develops that the girl only horned in with the youth through a vapid hoyden desire for a new thrill, that his married sister put her to bed in the spare room, that the boy is a harmless ninny and thinks he has compromised the girl and should marry her. She, however, is in love with the doctor, an attractive rake, who falls for her impulsive innocence and marries her at the end of the next act, as the bored bachelor, having bored everybody else meanwhile, except the damsel past youth, marries her.

The two love stories, neither one worth telling, and neither affording any opportunity for acting, divide what interest might spark up and make both unimportant. The happy endings destroy any points suggested in the first act, as the girl is never in "danger" and the platonic drivel is hollow and unimpressive from the outset. Outside of one kiss, innumerable doorbells and telephone bells and dozens of entrances and exits, nothing happens except talk, and pretty mild talk at that.

Rosenfeld said in his speech that for box office purposes he did not carry his ideas as far as he might have. That shows what he knows about box offices. If he had carried any idea through to any conclusion, he might have had a glimmer of a chance. As it is now, there is no appeal of any sort, box office or abstract. "Forbidden" is neither a money show nor an artistic script. And the acting, surely, does not punch it into the former nor refine it into the latter.

Keightley, who has been seen in some of the toniest parlor leads for several years, and who is gifted with a certain convincing, clumsy old bachelor style of effective dinner-coat love-making, flopped in "Forbidden," where he never had a chance until the last second, and then nobody cared. Harry Minturn, alone, afforded a polished, sure performance as the physician, an utterly "straight" role that he polished up by personal graces and honest attack until it sparkled. Miss Stevens, the surprise "discovery" of "Go Go," where she showed a future in a dual role, did the flapper with spirit, but the part was all repetition and harping on one string until she grew wearisome despite a distinct flare she possesses.

Mary Young, arch comedy prima donna that she is, smiled and smirked and tried to make something out of a long, dreary nothing, but failed of Minturn's knack or luck at it. John Daly Murphy had a grouch bit and held it up well. Miss Winter, as his wife, with a few lines, looked charming, which was all that could be asked of her with the chance she had. William Leonard did a broad interpretation of the chump youth, nothing to write to Belasco about. The direction throughout was conventional, lifeless and without any manifestations of comedy or dramatic skill.

Only the comparatively low running expense of the small cast, even with its several names, and the probable pooling of the low rent house and the play, both under the same ownership, can keep "Forbidden" alive for a fortnight with substantial cut-rate support. *Lait.*

TARNISH

John Cromwell, Inc., presents "Tarnish," by Gilbert Emery, who wrote "The Hero." In three acts. Opened at the Belmont, New York, Oct. 1.

Josephine Lee Tevis	Mrs. Russ Whytal
Mrs. Healy	Mrs. Jacques Martin
Apollina Stutts	Mariola Lord
Letitia Tevis	Ann Harding
Emmet Carr	Tom Powers
Adolph Tevis	Albert Gran
Nettie Dark	Fania Marinoff
Aggie	Mildred MacLeod

The report that "Tarnish" made its debut at the Belmont with some of its seats dumped into the cut rates was somewhat discouraging. The fact that despite this unfavorable incidental the piece was able to rouse the enthusiasm it did speaks much for it.

"Tarnish" is a comedy whose action transpires through three acts and two apartments within a span of seven hours between five in the afternoon and midnight preceding a New Year's eve. Letitia Tevis is the sole support of impoverished parents who have known better days. Between Letitia's salary as private secretary to an attorney and a measly $1,000 annuity, the Tevises manage to eke out an existence in a West 189th street apartment.

Titia (so she is addressed) resigns her job that day because of her employer's well known penchant for chasing. To add to it, her grey-haired sire is similarly inclined, although to the fault he is an easy mark for a hair-bobbed manicurist who vamps $500 out of him. The old boy had been entrusted with the half year's check from the annuity for the purpose of having it cashed, but the cash never sees its rightful destination.

Nettie Dark, professionally translated into Le Noir, is the manicurist. She is an old flame of Emmet Carr's. Carr is a promising young barrister who has declared his love to Titia (Ann Harding). Her sojourn to the manicurist's apartment for the purpose of getting the money back finds Emmet (Tom Powers) also there. The usual triangle complications, although the boy had been dragged into the apartment through a false play on his sympathy.

The usual third act straightening out, but the story is not as unassuming as it has been sketched. Each of the eight characters have been exceedingly well drawn, and each is a living and breathing creation and as consistently well interpreted with but few shortcomings.

As an evening's entertainment it is pleasing and diverting. That cannot be said for every show. The amorous outbursts by the love-smitten Emmet Carr are sincerity itself and grips one against one's will. Tom Powers' interpretation was highly effective. Ann Harding as the efficient stenog, who has to manage the affairs of a household that has in it such discordant elements as a self-pitying mother and an irresponsible, doddering old Lothario for a male parent, is impressive throughout.

The supporting cast is high-grade, and John Cromwell's expert stage direction has done everything to add to it. The play has some juicy roles for a few of the players. Gilbert Emery, himself a trouper, probably wrote from the actor's side when he created the leading male role.

The piece is lightweight in spots, but it's general impression is pleasingly favorable. *Abel.*

Ludlow Street Jail, New York, better known as the "alimony club," will soon be abandoned.

JANESVILLE, WIS., THEATRE COLLAPSE INVESTIGATED VIA CORONER'S INQUEST

Attorneys for Saxe Brothers Present—Alleged State, Not City, Inspected Building—Plumbing Contractor Killed When Roof Fell In

Janesville, Wis., Oct. 3.

The coroner's inquest into the death of Claude H. Cochrane, plumbing heating contractor, killed Sept. 13, in the collapse of Saxe Brothers' theatre, started last Friday. There is a great deal of interest in the testimony being given, as Coroner Lynn Whaley has been quoted as saying that the inquest might lead to a charge of manslaughter.

There is much interest in the case by theatrical people, owing to the similarity with the disaster in connection with the Knickerbocker Theatre at Washington, D. C.

Martin Tulgrren, Milwaukee, of the firm of architects which had the erection of the theatre in charge, in response to questions, testified that he had not determined the reason why the theatre fell; that a building so designed should have stood.

Insufficient inspection was indicated by the bulk of the testimony given early in the inquest. There was a general disposition to "get out from under" any responsibility.

Attorneys were present for Saxe brothers, for the architects, for the Cochrane estate, and for State and city. Questions were asked of some witnesses by a member of the Wisconsin Industrial Commission.

The witnesses testified that the roof caved in the southwest corner. There was a splintering of wood and steel and the ceiling sagged down after the first warning. Apparently the roof dropped near the stage, and was checked by a second truss, giving the men a fraction of a minute to start running.

The pent house or room, a concrete enclosure on the roof of the building at the southwest corner, where the roof began to cave in, may have led to the disaster, according to questions asked by attorneys. The ventilating equipment and other machinery was to be in this room.

George Slighham, acting city building inspector, testified that no application or permit was granted by the city of Janesville. He contended that he was not officially informed that the building was under construction. He said he "knew from general talk that a theatre was being erected." It developed that Slighham went to T. S. Willis, building contractor, and urged that the foundation be lowered two additional feet, to conform to the municipal building code. In response to a question, Slighham admitted that this was to comply with fire regulations and was not aimed at safety.

Slighham testified that he did not consider himself competent to pass or approve plans and that he had sought proper inspection and went to Madison May 23 at the request of Willis, the contractor, to confer with the fieldman of the State Building Board. W. C. Muehstein and E. W. Callen were present. The witness could not say who approved the plans, but said they were stamped with Callen's name. After this, Slighham testified he felt that he had discharged his responsibility.

F. M. Wilcox, of the state industrial commission, asked Slighham questions, which seems to indicate that there has been politics played.

"Didn't you know that the plans of the Saxe theatre had been held up because of insufficiencies?" questioned Wilcox.

"No," answered Slighham.

"You understood that the industrial commission was not inspecting the building?" demanded Wilcox.

"No" was again the answer.

From the talk outside of the hearing it is claimed that Fred Saxe of Saxe Brothers, inspected the building with the contractor, on the morning of the disaster.

There is a difference between the total loss and insurance of $20,000 or $30,000, and the state's investigation is expected to fix who is to stand this loss. The contractor, the architect or the state industrial commission are the three parties with whom the responsibility of the disaster is expected to lay.

The city of Janesville takes the position that the building was state inspected; that the state approved the plans, and that it is up to the state to make the investigation.

The building is owned by R. W. Butler of Janesville. It is said he had some trouble with Saxe Brothers over a contract for an exit and passageway through a private alley and the exit had been closed up. Six weeks ago a few bricks were knocked off a wall by a derrick and made a noise about the same as the first warning of the collapse." Mr. Butler told reporters. "That might have weakened the wall."

With almost no warning to the men working the part of the roof nearest the stage on the west side caved in and was followed by the center of the roof and the east side. One man was killed and others injured.

OWEN DAVIS WILL SUE LLOYD ON 'WHY WORRY'

"Nervous Wreck" Alleged Infringement—Comes Into New York, Oct. 8

W. R. Fraser, uncle of Harold Lloyd and the comedian's business representative, advised O'Brien, Malevinsky & Driscoll, attorneys for Owen Davis and Sam Harris, on Tuesday, that he sees no similarity between the plots of Lloyd's latest Pathe comedy, "Why Worry?" and Davis' new play, scheduled to open Monday in New York, titled "The Nervous Wreck."

Davis charged that the basic idea of his play had been filched for the picture and so advised the comedian's managers. Davis submitted a complete script of his play so that the Lloyd faction could determine for themselves that such parallel exists, but Fraser replied contrarily.

Dennis F. O'Brien of the law firm has asked the Lloyd interests to accept service in an accounting and damage suit he will prepare this week. Davis will ask for an accounting of the profit that the film has made on the ground that it has allegedly hurt the chances of "Nervous Wreck" play.

Interested in the stage production with Harris are Lewis & Gordon.

DUNCANS' PICTURE

Will Do Play With Film's Release

Los Angeles, Oct. 3.

The Duncan Sisters have signed with Max Graf to do pictures, after turning down several offers from Los Angeles producers.

Their first picture will be called "The Unknown Twins," at present in stage play form. The Duncans plan to do the play in New York in conjunction with the picture's release.

DIED OF HEART DISEASE

Los Angeles, Oct. 3.

The reported mysterious death of William H. Bender, film promoter, was cleared when the Coroner's jury found that the theatrical man died of heart disease and did not take his own life.

Bender was found dead in his bed at an Oakland hotel.

"BAD MAN" CENSORED

Chicago, Oct. 3.

"The Bad Man," with Holbrook Blinn, a feature picture that was to open at the Chicago theatre, was pulled out the last minute, with Elinor Glyn's "Six Days" replacing it

The reason offered was that the censors cut so much out "The Bad Man" lost its value.

But the picture is advertised in the frames of the lobby as coming next week.

SCHOOL FILMS IMPORTANT

Pictures Furnished By Educational Board and Embassies

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 3.

Motion pictures are becoming an essential part of the educational system in the national capital. The films are furnished the Board of Education by the various government departments as well as by the many embassies here, the latter setting forth scenes and historical data on the countries from which the film is received. The possibilities of this method of teaching can be readily realized.

The method used here is of interest. It has been adopted by Miss Dyer, supervisor of public school educational movies, and consists of a short talk on the subject followed by a showing of the film, after which the children are questioned as to what they have seen. If it is evident that they have missed many important points of the picture it is again run through for a second time.

BOUND FOR CALIFORNIA, DOUG OWES HIM $20

Felix Isman Tells About Visit of 'Whitey' Jacobs—Loaned $20, 20 Years Ago

There is a man named "Whitey" Jacobs—hirsute identification probably. All the showboys who ever had any business dealing with any of the Philadelphia houses fifteen years ago must have come in contact with "Whitey." He was the "Jack Woody" of old Philadelphia. I had him arrested about 10 times for stealing a Sunday showing by means of false keys through the transom, for my theatre, and that "Whitey" and I became firmer friends after each battle. He always liked me—I don't know just how, but his personality and ingratiating manner always made me succumb to his wiles. He was most aggressive, persistent and industrious—with Felix Isman telling this story.

It is a matter of about fourteen years since I left Philadelphia and "Whitey" passed, as I thought, out of my life. The other morning the boy brought in a card—"Mr. Jacobs." I had the boy bring in the first name and, true enough, it was "Whitey." "Whitey"—much older, but still recognizable. He lost no time after salutations had been exchanged. He had a fixed purpose in mind and a determination to achieve. "I want to go to California and I want you to help me," he said. My reply was, "Whitey, you are quite a hustler; I can easily get you a position here. Why not stay here? Whom do you know in California? What are you going to do there?"

"I want to go to California," said "Whitey." "I only know two people there. I wrote them both, but I received no answer from either. I want to go to California."

"Whitey," said I, "you must have some fixed purpose in going to California which you haven't told me. How much money will it take?"

"Well," said "Whitey" sadly, "here's every dollar I've got in the world. I've scraped it together by the hardest kind of saving, and I need so much more. Give me so much more and that will be sufficient for me to get to the coast. I will not have enough money for sleepers, but that doesn't make any difference."

The loan successfully negotiated and proper parting greetings having been exchanged, Mr. Jacobs was about to leave when I again said, "Why are you going to California?" and his reply was, "Douglas Fairbanks borrowed $20 from me 20 years ago and I am going out there to collect it."

FRENCH NINE-REELER

"Marie Antoinette," a French production, will shortly be exhibited in this country. It is a 9-reel historical drama.

RUSSIAN FILM, "FIFTH YEAR," STOPPED IN PROVIDENCE

Providence, R. I., Oct. 3.

Permission was denied for the showing here of the Russian picture, "The Fifth Year."

The Board of Police Commissioners, holding licensing power, held that it was not clear that funds to be derived from the production would be devoted to the relief of "the starving children of Russia," as advertised.

The picture was advertised in the Providence papers to be shown at Elbel Auditorium Sept. 28 and the action of the police came like a bombshell.

Eight reels of the picture, which was supposed to consist of nine reels, were run off privately under the direction of Police Censor George W. Cowan, with the police projection machine. Afterward the board went in private session and voted to disallow the application for its showing until satisfactory information of the destination of the funds could be given. Undaunted by the police ban, members of the committee, stopped at the Elbel hall by police officers placed on duty there to prevent its showing, took "The Fifth Year" to Springer hall and attempted to show it there, where again they were thwarted by the police.

The committee, acting through John Roberts of the Friends of Soviet Russia, declared the picture would be shown here the week of Oct. 15. The film was shown in Peabody and Boston, Mass.

BROOKLYN POOL

Rachmil & Rinzel's Five Houses Joined With Lesselbaum

Six Brooklyn houses were merged into a $4,000,000 corporation which will eliminate competition between Rachmil & Rinzel and Samuel Lesselbaum in the Brownsville section.

The R. & R. people had the Brownsville territory clear until last spring, when the Premier house opened, six blocks away. Both theatres played pictures and vaudeville, with the seating capacity of the former almost twice that of the latter.

Negotiations were then started to merge.

All of the R. & R. houses will play pictures exclusively, and the Premier five acts of vaudeville and pictures, with a split week policy. Besides Supreme, the R. & R. houses are the Stone, Stadium, Capitol and Sheffield.

The amalgamation took effect Monday.

STAGE TO SCREEN

Robert Browning to Film "Ten Nights in a Barroom"

Robert Browning, who has toured the country for years in "Ten Nights in a Barroom," is now to add the piece for motion pictures. He has formed his own producing company, and will make the film at a southern studio.

J. Calvert will direct it.

"WEEK-END HUSBANDS"

With a story written by himself Dr. Goodman has started to prepare "Week-End Husbands" for the screen.

KEITH'S TAKING TWO HOUSES IN LOUISVILLE

Rialto and Majestic Give Keith's 4 Theres—Rialto for Big Time

Louisville, Oct. 3.

Leaseholds to the Rialto and Majestic theatres have practically been sold to the B. F. Keith interests of New York by the Majestic Theatre Co.

Ratification of the sale is expected at a stockholders' meeting to be held Oct. 11. Negotiations have been under way for some time between W. H. Kaye, Laban Phelps and R. E. Wathen, representing the Rialto and Majestic, and E. F. Albee, J. J. Murdock and J. Henry Walters, representing the Keith interests, and Fred Levy, representing Keith's National.

Ratification would give the Keith interests four theatres in the city—National, Mary Anderson, Rialto and Majestic, the latter three, moving picture houses, on Fourth street, and the National (vaudeville) at Fifth and Walnut streets.

The Rialto will be converted into a vaudeville theatre for big time if the deal goes through, it is understood.

It is known the Keith proposals call for a lease for a term of years.

The Rialto is Louisville's largest motion picture house, and was erected in 1921 at a cost of $1,000,000. It occupies property having a frontage of 160 feet on Fourth street and a depth of 200, and a seating capacity of 3,500. The Majestic was constructed 14 years ago, and has a frontage of approximately 90 feet on Fourth street and a depth of 200. The ground is owned by Fred Sackett and W. S. Speed.

WAR DEPT. IS CO-OPERATING ON GRIFFITH'S "AMERICA"

Secretary Weeks Issues Instructions—Army Officers to Aid in Reproducing Battles of Revolution—

Washington, Oct. 3.

The War Department is co-operating with D. W. Griffith in the producing of his revolutionary picture, "America," Secretary of War Weeks having issued instructions that every reasonable assistance be given Griffith. There has been established an encampment for about 1,000 men under the command of Col. G. P. Ford, with the main taken from the 18th Infantry from Forts Hamilton and Schuyler and from the 16th Infantry at Governor's Island. A 35-piece band from Fort Slocum accompanies the soldiers who are to be used for the soldiers in the revolution battle scenes.

Griffith is also having the assistance of technically trained army officers who have studied the various battles of the Revolution which will be incorporated in the film.

The War Department has observers assigned to the film, who are to make exhaustive reports to Secretary Weeks.

26,400 METRES OF FILM

Trade Showings in France for Current Week Reported

Paris, Oct. 3.

The government reports that the new film production scheduled for trade showing during the week ending Oct. 6 totals 26,400 metres.

TAB WITH PICTURES

San Francisco, Oct. 3.

The Lyric, a neighborhood picture theatre located at Fillmore and Eddy streets, is to house a musical comedy organization in addition to pictures.

Starting this week, the "Frisco Follies" started a limited season. In the company are Tom Haverly, Solly Carter, Verna Mersereau, Lew Davis, Martha Beihl, Jerry Ryan, Du Pont Sisters and a chorus of eight girls.

GOVERNMENT CLERKS VICTIMS OF BLUE SKY PROMOTERS

Washington Getting After "Promoters"—"Promises" Each Purchaser Picture Engagement With Qualification

Washington, Oct. 3.

Washington has started an investigation of the various picture companies selling stock here. As there is no blue sky law in Washington this city has been for the past several years a haven for the salesmen of these newly formed companies. To add to Washington's already extensive supply of salesmen a recent investigation over in Baltimore has driven men working there into this city.

The government clerk is the greatest buyer of these worthless stocks. Pictures of the returns to be realized are painted and it would be a safe estimate to state that close to 30 per cent. of those drawing but moderate salaries from the government own picture stock.

The investigation has already disclosed that for the past several weeks prominent club women are being approached and invited to become members of an organization for better films. This is immediately followed by a visit from a stock salesman who tells of the tremendous resources of the company. This salesman has informed prospective buyers his organization has the non-theatrical rights for one of the big feature films now running in New York for schools, churches and other places outside of the regular theatres.

Phony Promises

Another one putting over stock sales here promises that each purchaser shall have an engagement in the films. Way off in one corner of the certificate is the proviso that the engagement must be approved by the casting director. It is easy to imagine what would happen to the owner of the corner fruit store or the average girl government clerk if they ever presented that certificate out in Hollywood or in the studios in New York.

Those floating these various schemes are careful not to use the mails, confining their glowing promises entirely to statements made by their salesmen.

McLEAN'S "GOING UP"

Looking for Broadway Exploitation House

The release date for "Going Up" has been set for Sunday. It is the first feature of Douglas McLean as an independent producer and is claiming rating as a "million dollar picture."

As yet no arrangements have been completed for exhibiting the McLean special in New York, but plans call for securing a Broadway theatre for exploitation.

Frank Payne is general representative.

"White Rose" at Orpheum, Chicago

Chicago, Oct. 3.

Griffith's "The White Rose" will open at the Orpheum Oct. 6.

Keith's State, Dayton, Opens

Dayton, Oct. 3.

K ith's State will open Sunday (Oct. 7) with pictures.

Two Reasons in Honduras

Washington, Oct. 3

The lack of large cities and the low standard of living is retarding the market for motion pictures in Honduras, reports Alexander K. Sloan, consul stationed at La Ceiba, to the Department of Commerce. Countries of the same population have exceeded Honduras due to these two causes, states the consul.

LOUISE GLAUM FORCING CLAIM OF $103,000

Suing J. Parker Reed, Jr., and Others on Unpaid Note, Salary and Advances

J. Parker Read, Jr., picture producer, is indebted to Louis Glaum (Edwards) to the extent of $103,000, according to a suit filed in the U. S. District Court this week. Miss Glaum, who was under contract to Read two years ago, is suing Goldwyn Pictures Corp., W. W. Hodkinson Corp., Associated First National Pictures, Inc., Associated Producers, Inc., Associated Exhibitors, Inc., Thomas H. Ince and Select Pictures Corp., in addition to Read in order to enforce the recovery of the money.

A note for $103,000, dated Dec. 23, 1921, is the basis of the suit which carries with it the provision that Read must make good the following installments: $20,000 by July 1, 1922; $23,000 by Jan. 1, 1923; $30,000 by July 1, 1923, and 30,000 by Jan. 1, 1924. To date $23,000 has fallen due for which Miss Glaum asks judgment.

The other defendants are concerned because Read has assigned various interests in a number of productions being released by the several distributors. Each has some claim on the proceeds accruing from the pictures, but Miss Glaum has been assigned practically all of Read's interest in the pictures.

The money is for salary due and also for moneys which Miss Glaum advanced to Read, including $5,000 loaned March 17, 1921, to secure the foreign rights to "Love Madness" and other films.

It is stipulated that if the pledged securities prove insufficient to pay the note, Read agrees to make good the difference and the event of litigations also pay the legal expenses.

Miss Glaum has demanded an accounting from the various distributors of Read's share from the pictures' proceeds, but has not been granted any. O'Brien, Malevinsky & Driscoll are attorneys for the actress.

THEATRE COLLAPSE

An unusually excellent reason must be presented by any theatre owner or builder for the collapse of his theatre in this day.

Just how the Saxe Amusement Co. of Milwaukee will explain the collapse of the roof of their building theatre at Janesville, Wis., is their trouble. One workman was killed and several injured.

No theatre owner may expect sympathy from any direction for a theatre building catastrophe of nowadays. The lesson of the Knickerbocker, Washington was enough for theatre managers anywhere and there's no "out" for faulty construction or material.

And especially in Janesville, Wis., a small burg where everything should be on the up and up. What possible reason could there be for a theatre in construction to have its roof topple down in a town of that size?

In bigger cities there may be "reasons" for taking a chance but the man taking a chance should expect what he is most likely to get.

The Saxe people are no novices in theatre construction. They have built them in other and larger cities than Janesville.

One theatre collapse and it's a long time before the theatre-going public forgets it. That the Wisconsin house was in process of building only prevented a repetition of the publicity that came with the Washington disaster.

KINEMA VS. THEATRE ONCE MORE RAGING

Costs $10,000 to Operate Big Picture and $14,000 for Big Show

London, Sept. 25.

Once again the controversy as to whether the cinema has killed the legitimate and vaudeville is beginning to rage. It has had a good deal to do with the ruin of old-fashioned blood and thunder, its sensations being much more awe inspiring on the screen, but every day more cinemas are finding it necessary to bolster up their movie programs with variety.

England now has something like 4,000 picture theatres. Various people in presentative positions have been giving their opinions on the matter. The manager of the Palace, where "If Winter Comes" is running, says the cinema has undoubtedly injured the music hall, although both have a distinct class of audience. Further, he says they can be run cheaper.

"The Music Hall cost $14,500 a week to run; a big picture costs $10,000.

Alfred Lugg, secretary of the A. A., says admit theatres have been damaged more than music halls, which he says are in a bad way just now. One big thing he holds against the picture is that when it is put on at a West End house it causes unemployment among actors.

"The fact remains the average actor now depends largely for his daily bread on studio work, and if it were not for the pictures would be in a worse state than he is now.

Prices of admittance to the leading cinemas or theatres running pictures are fairly uniform. Prices at the Palace with "If Winter Comes" run from one shilling and three pence to eight and sixpence; at the Pavilion, where "The Covered Wagon" is doing well, they run from three shillings to eight and six; the Empire, with "Little Old New York," is the same; the Tivoli is the cheapest of the big West End houses, charging from one and threepence to five and nine. The new Pavilion at Shepard's Bush is on West Endlines, but the big King's Cross cinema charges ordinary provincial rates. All prices include entertainment tax.

After repeated threats, British studio people have at last decided to amalgamate. Their organisation will be called the British Screen Craft Association. Many of the country's leading players have joined.

The object is to watch after players and improve their status. They will also fight against the many nuisances, petty and otherwise, to which the British player is perpetually subjected.

As they intend to work in with the other studio workers' organizations, the prospects are good. Up to now the agents, who have been able to ride roughshod over the artists, are not showing any enthusiasm regarding the scheme.

FATTY SEEKS CONEY

Wants to Lease Half for Show—Authorities May Oppose

Roscoe ("Fatty") Arbuckle is understood to be negotiating for Landers' dance hall, on Surf avenue, Coney Island, in which to run a cabaret show headed by himself, but it is further understood on the Island that the authorities are against the proposition.

The dance hall was built by several Brooklyn politicians and was to have run last summer under the name of "The Bluebird," but there was trouble with the building and it did not get a start.

Lately, however, several private functions and concerts have been held, so it is assumed the building functions and concerts have been straightened out.

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PROTECTION FOR AUTHORS

The tendency to specialise among theatrical attorneys may give the author and playwright a lawyer all their own.

There's never a denial when the subject comes up that authors need protection, not only in their business transactions with producers or publishers but advice even in their financial investments. It's said that of all the "fall guys," the playwright ranks first.

Playwrights are as a rule easy going and the exception is generally a better business man than writer. The authors need legal lookings after from the moment of commencement which is the contract to produce or publish their script; after that their royalty or other interests need to be properly guarded.

These general opinions of the playwright may have influenced Laurence L. Cassidy, the theatrical attorney, of the Bar building, of 36 West 43rd street, to take up the authors' plaints as a specialized field for legal advice and assistance. Mr. Cassidy's familiarity with the writer vs. the producer has given him a sharp insight into what the author needs in the way of commercial and legal protection.

More plaints by authors may be heard at the luncheon time at the Hotel Astor than it would appear any one attorney could take care of in a month. All of the authors have "licks" and they may welcome the legal specialist now in their midst.

SHEIK WILL JUDGE BEAUTY CONTEST

Mineralava Suit Settled—Due Back Nov. 10—Contest at Madison Square Garden

Rudolph Valentino is expected back from his Italian film making vacation Nov. 10. In his absence, Max D. Steuer, his New York counsel effected a settlement of the $7,000 claim the sheik had against Scott's Preparations, Inc., manufacturers of Mineralava.

With the settlement, it has also been agreed that Valentino would act as judge of the Mineralava Beauty Contest which will be held at the Madison Square Garden, New York, about Nov. 26.

The winner of the 50 odd contestants is to be given an opportunity as a screen actress in support of the Sheik. The fact that the Famous Players' injunction prevents Valentino's acting for some time will defer the actual performance of this opportunity for two or more years. Valentino's contract with F. P. expires February, 1924, but the options which Famous has and will most likely take advantage of will enforce further idleness.

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STRAND AND CAPITOL ALMOST NECK AND NECK LAST WEEK

All the Bigger Picture Houses on Broadway Had a Great Week's Business—Rivoli Played to $28,490 With Talmadge Film

Broadway picture houses all reaped a harvest last week. It was a corking week all along the line, with all of the theatres sharing alike in the patronage. The Strand and the Capitol almost finished neck and neck, although the bigger house had a little the best of it in receipts, the Rialto and Rivoli both showed strongly at the box office, and at the former house, where "Zaza" was the attraction, the picture would have been held for a third week on Broadway had it not been for the press of other bookings.

The Capitol for the second week of "Six Days" did $38,720; the Strand with "Potash and Perlmutter" played to a little better than $35,000, while at the Rivoli "Ashes of Vengence" showed $28,490 at the box office. "Zaza" at the Rialto just topped $22,000, while "The Covered Wagon" at the Criterion pulled its regular week's business of around $10,900.

Of the specials running "The Hunchback of Notre Dame" is the leader with the regular $20,000 gate, while both of the Fox pictures trailed. "Monna Vanna" at the Central doesn't seem to have caught, and "If Winter Comes" at the Times Sq. finished its run on Saturday. "The White Sister" moved Sunday from the 44th Street to the Ambassador to make room for "Scaramouche," which opened Sunday night, and Mary Pickford's "Rosita" gave way to the Charles Chaplin produced and directed picture, "A Woman of Paris," which opened Monday night at the Lyric.

One of the surprises of the week was the play which the combination of Dempsey-Firpo fight pictures and "The Call of the Wild" got at the little Cameo where better than $9,000 was the gate. Up on the Circle at the Cosmopolitan "Little Old New York" is nearing the end of its run with the night business still continuing fair, while the matinees are decidedly off. Last week's business was around $9,800.

Ambassador—"The White Sister" (Inspiration) (1,200; $1.50). Moved up from 44th Street where it had been averaging about $1,500 day. Around $11,000 last week.

Astor—"The Hunchback of Notre Dame" (Universal) (1,131; $2). Seems no let up in draw. Last week $20,000.

Cameo — "Call of the Wild" (Roach-Pathe) and Dempsey-Firpo fight film (549; 55-85c.). Little house pulled tremendous week getting $9,043. Second best week ever had. Fight picture given credit for big draw.

Capitol—"Six Days" (Goldwyn) (5,300; 55-85c.-$1.10). Second week drew $38,720, about $15,000 under first week but on the two weeks the gross was $92,637, really tremendous figure. This week with "The Eternal Three" not considered strong picture house played to $11,500 Sunday and got $4,200 Monday.

Central — "Monna Vanna" (Fox) (960; $1.50). German made spectacle brought in to compete with "Hunchback." Failed to get over with punch. Pulled fair week's business getting little better than $7,000.

Cosmopolitan—"Little Old New York" (Goldwyn - Cosmopolitan) (1,162; $1.50). Scheduled to leave Oct. 20. Uptown location undoubtedly had something to do with this picture not getting over with smash. Last week gross around $9,700 mostly gotten at night performances.

Criterion—"The Covered Wagon" (Paramount) (608; $1.50). No stopping this one which clicks regularly around $10,600 to $10,900 each week.

44th Street — "Scaramouche" (Metro) (1,323; $1.50). Opened Sunday night following "The White Sister." Picked audience and notices good. Will do business; got around $3,700 first two days.

Lyric — "A Woman of Paris" (Chaplin-United Artists) (1,131; $1.50). Charles Chaplin-written, directed and produced with Edna Purviance star. Picture renting house for $5,000 and putting on prolog costing $1,500. Advertising campaign running heavy. Opening night around $1,500 in cash, but Tuesday matinee did not loom strongly although night gave indication of box office life. Looks to be feature that will have to be built up with public through plugging and once over first two or three lean weeks should develop pull that will keep it in New York.

Rialto — "Zaza" (Paramount) (1,960; 35-55-85c.). Moved from Rivoli and pulled $22,000. Would have remained for third week on strength of this had it not been for previous booking.

Rivoli — "Ashes of Vengence" (First National) (2,200; 35-55-85c.). Playing first time at popular picture prices after Broadway run, draw was $28,490 last week. This week moved to Rialto where it got strong play first part.

Strand — "Potash and Perlmutter" (Sam Goldwyn-First National) (2,900, 35-55-85c.). First week returns $35,000 for picture which was only couple of thousand under what Capitol did on second week of "Six Days." "P. and P." picture naturally held over for second week on strength of this business with current week holding up well.

Times Square—"If Winter Comes" (Fox) (1,067; $1.50). Finishing run next week. Picture did not get over in New York, but seemingly is surprising hit out of town especially on west coast. Last week neighborhood of $6,700.

TWO-A-DAY POLICY HITS L. A. HARD

Both California and Criterion Get Over Big With Innovation

Los Angeles, Oct 3.

The opening of the Criterion (formerly Kinema) with "A Woman of Paris," starring Edna Purviance and directed by Charles Chaplin, monopolized the attention of the downtown picture houses last week. The advent of the Criterion with a two-a-day policy and the opening of the California a few days earlier with Marion Davies in "Little Old New York" makes two houses downtown devoted to two performances daily with top admission scales at $1.50 with all seats reserved and with the Egyptian in Hollywood, Los Angeles totals three houses on the two-a-day plan.

Both of the downtown big time houses sold out all performances in their first week of the new policy. The Metropolitan and Loew's State, which are now the only big houses downtown changing the feature picture weekly, had an off week. The new version of "The Cheat," this time featuring Pola Negri, was not regarded very highly, while "The Fighting Blade" at Loew's failed to catch on with any degree of success. The Rialto with "Hollywood" in its seventh week did only fairly, but "The White Rose," fourth week at the Million Dollar theatre, showed decided strength, getting close to its first week. "The Extra Girl" at the Mission, starring Mabel Normand, started out to good business.

California—"Little Old New York" (Goldwyn). (Seats 2,000; scale, 50-1.50.) The Coast premiere of the latest Marion Davies feature inaugurated the new two-a-day policy at this house. Sold out at nearly all performances. $22,000 in eight days.

Third and Broadway—"The White Rose" (United Artists). (Seats 2,200; scale 25-50.) Fourth and final week to undiminished popularity, getting close to its first week. Played to $12,800.

Metropolitan—"The Cheat" (Paramount). (Seats 3,700; scale 35-65.) Pola Negri favored in the advertising. Light attendance; receipts fell considerably below last week, when "Ruggles of Red Gap" got $37,000. Week $34,000.

Rialto—"Hollywood" (Paramount). (Seats 800; scale 35-85.) Seventh week. Down to $5,900.

Hollywood — "Covered Wagon" (Paramount). (Seats 1,800; scale 50-1.50.) Special exploitation in surrounding towns and arrangements with railway company to run excursions direct to theatre continues healthy average. Twenty-fifth week gross was $18,000.

Mission—"The Extra Girl" (Pathe). (Seats 900; scale 50-1.10.) Mabel Normand drew $11,700.

Loew's State — "The Fighting Blade" (First National). (Seats 2,400; scale 25-50.) Richard Barthelmess. Did not show strength. Got $20,600.

Criterion — "A Woman of Paris" (United Artists). (Seats 1,700; scale 50-1.50.) Reopening as two-a-day house very successfully. Played to $14,000 in four days including opening night with seats at $5.50, the night being $5,800.

SAN FRAN. RIVOLI PASSES

San Francisco, Oct. 3.

The Rivoli is soon to pass out of existence. The property was reported sold last week and the new owner intends to transform it into stores and offices.

GOOD WEEK ALL AROUND CHICAGO'S FILM LOOP

Warm Weather Didn't Hurt—"Jazz Week" at McVicker's

Chicago, Oct. 3.

The weather warmed up some last week, but did not become summerish enough to interfere with attendance at picture houses and consequently the returns generally were gratifying. The fight between the super-specials coming in at high prices waxed warmer, and the Chicago and other Balaban & Katz houses ran slides in with news reels stating that it was impossible for any one producer to turn out all the good pictures and so that firm was in position to select the best from various producers.

A departure was the announcement made in the lights at McVicker's of jazz week using the advertising space to boost the coming show instead of the current attraction.

Estimates for last week:

Chicago—"Potash and Perlmutter" (First National), with Kharum, Persian Pianist, Edwards Vito, harpist, Stewart at marimbaphone and Margie Dodge in spectacular song number; (4,400, 50c.). Over $51,000.

McVicker's—"Zaza" (Paramount). "Woodland Visions" presentation feature; (2,500; 50c.). Gross, $23,500.

Roosevelt—"Merry Go Round" (Metro). (1,256; 50c); four weeks' engagement. Did 24,000.

Harris—"If Winter Comes" (Fox). Ended engagement not so prosperous as expected. (977; $1.65). About $8,500.

Orchestra Hall—"Safety Last" (Pathe), last week. (1,500; 50c). Business kept up surprisingly well. Totalled about $10,000.

Woods—"The Covered Wagon" (Paramount), last week of run. (1,150; at $1.65; $11,000.

Orpheum—"Rupert of Hentzau" (Paramount). Concluded first week Friday night. (799; 40c.). Gross about $9,000.

Monroe—Tom Mix in "Soft Boiled" (Fox). (687; 40c.). About $5,500.

Randolph—Rodeo week advertised with Hoot Gibson in "The Ramblin' Kid" (Universal). (688; 50c.). About $4,800.

Rose—Fourth week of Dempsey-Gibbons fight pictures at 75c. top, this week cut to 50c.

This Week

Chicago has Corinne Griffith in "Six Days"; McVicker's, "The Marriage Maker" (but chiefly boosts "jazz week"); Harris, "Monna Vanna"; Roosevelt continues "Merry Go Round"; Orpheum continues "Rupert of Hentzau," with "The White Rose" opening Saturday; Woods now has "Scaramouche" opening Sunday; Monroe, "Cameo Kirby"; Randolph, Harold Lloyd in "Safety Last," moving Rialtoward from Orchestra hall.

The Rialto has Tom Mix in "Soft Boiled," just from Monroe, and a Fox film, though Jones, Linick & Schaefer have Paramount franchise.

The State-Lake has "The Girl Who Came Back" with its vaudeville.

KIDDED "SIX DAYS," BUT IT DREW TRADE

Other Houses in Capital Last Week Did $11,000 or $10,000

Washington, Oct. 3.

They laughed at Goldwyn's "Six Days," it was "hot stuff" said one of the local reviewers. Whether he meant the weather or the picture is not recalled, but the picture did the business of the week beating Mae Murray in "The French Doll" at the Columbia.

The season has started off with a nip and tuck race between all of the four downtown houses. While the Palace a little sliding up in the scale, which has been rather "eased" into the movie fan has helped the gross there.

The night Variety's correspondent saw "Six Days" some girl audibly said "look out he'll burn his pants" just before the candle was put out. That is a fair sample of the manner in which the picture was kidded.

Estimates for the week:—

Moore's Rialto—(1,908; 55-75). "Six Days" (Goldwyn). $12,000.

Loews Columbia—(1,200; 35-55). "The French Doll" (Paramount). $11,000.

Cranall's Metropolitan — (2,400; 35-55-75). "Dulcy" (First National). About $11,000.

Loew's Palace—(2,500; 35-55-75). "To the Last Man" (Paramount). Running last with about $10,000. Cannot be complained of, though.

$24,500 FOR "MARRIAGE MAKER" AFTER SLAMMED AND BANGED

Stanley, Philadelphia, Back to Normal—Trying to Locate Most Suitable Houses—"Hunchback" at Chestnut Street

Philadelphia, Oct. 3.

Film business in this city is rapidly climbing back to its normal fall gait despite there has not been much cool weather.

This is particularly true of the late morning and afternoon trade, which dwindled to almost nothing in the downtown houses this summer. With the return of the shoppers these early showings were well attended last week, the Stanley having a big house Monday matinee, despite the feature picture itself was not counted as a great drawing card.

This feature was "The Marriage Maker," and there was a great deal of difference among the critics as to its merits. Some of the dailies gave it credit for being one of the most laudable attempts at fantasy yet attempted on the screen, but the audiences Monday were inclined to snicker at certain supposedly serious portions.

There is no question that the extensive advertising and prominent publicity given Josef Pasternack, new director of the enlarged Stanley orchestra, has created a new clientele to be added to the old one. In securing his services and thus boosting their musical program the Stanley company officials have made a coup that will help put the Stanley even further ahead of the film procession here.

The Stanton with a third week of "The Cheat" showed a marked falling off, but this Pola Negri picture had a successful run, the first feature at this house to last three weeks since last spring. Its success was strange, too, since word of mouth generally credited the picture with being the worst frost of any special in a long time. Despite this expression of dissatisfaction on all sides and the slams of the critics, it attracted good houses.

The Aldine had a better week than usual with "Trilby," but by no means enough volume of business to warrant a second week as had been once planned. This was not a case, however, like "Three Wise Fools," when public announcement had been made of a second week. It is hard to see why this feature, much heralded here, couldn't attract business, and it only goes to show into what a bad rut this beautiful Chestnut street house has fallen. It is not likely that even Mary Pickford's "Rosita" or Doug's new one could attract up here. This unfortunate state of things has, of course, existed for a year and a half, but has become worse, rather than better, since the Stanley company acquired the house from the Felt Brothers.

Jockeying Features

There has been considerable jockeying of features recently, probably in order to find the most suitable house for certain films. For example, "Ruggles of Red Gap" was announced as the next Stanton feature, following "The Cheat," but this was changed and "Ashes of Vengeance" was billed at this house instead of at the Aldine, as originally planned for this Talmadge picture.

Then "Ashes of Vengeance" was put off two weeks, and "The White Rose" of Griffith pushed in for that period. Now "Ruggles of Red Gap" is announced as the next Aldine feature.

With these three houses (Stanley, Stanton and Aldine, all open and sharing the big pictures, the Karlton has been more or less relegated to the background and is getting only ordinary program pictures.

The Stanley people probably think they can do this safely at the present time because the Arcadia, across the street from the Karlton, is still closed, so that the latter house is monopolizing the shopping trade of this particular Chestnut street district. It was proved last year that both Karlton and Arcadia could not make big money at the same time, because of their proximity and the character of the neighborhood.

This week looks like the biggest money-maker yet of the new season, as there are three specials in the Stanley houses which come highly touted.

This Week's Cards

The Stanley has "The Three Ages," and judging by the great popularity of Keaton's two-reelers here (they often outdrew the feature of the bill) his first full length comedy ought to be a sensation. Pasternack has written a special score for this comedy, and this fact is being billed heavily. The Monday opening of "The Three Ages" was one of the biggest of recent months, being probably aided greatly by the cool weather.

The Stanton, with "The White Rose," also expects to do some real business, especially as the Griffith feature is in for only two weeks, and emphasizes that fact. This is the second Griffith feature to play the Stanton, the other being "One Exciting Night," which went well there about a year ago. Contrary to expectations, there is no extra advertising on "The White Rose"; nothing outside the regular Stanley company's block.

The Aldine with "Dulcy" is the third house which expects to share in the good business of the week. The Karlton has "Yesterday's Wife," the Palace "The French Doll," and the Victoria "The Shock," with Lon Chaney.

The debut of the Chestnut Street opera house, one of the legit group into the picture field, temporarily, may play a big part in the final distribution of film business in the city for the next few weeks. "The Hunchback of Notre Dame" has this house for four weeks, though it may stay longer if a big trade develops. Regular theatre prices prevail. The last big picture, leaving out the Snow animal films which did nicely last spring, which played at a legit house here was "The Two Orphans," the Griffith special, which had a very unsatisfactory engagement at the Forrest two years ago. Since that time features which in other cities have been road-showed at legit houses and top prices, have played the regular Stanley film houses here. "The Hunchback" is doing extensive advertising in all the dailies, calling attention the "bargain matinee" at the Monday opening.

Estimates for last week:

Stanley—"The Marriage Maker" (Paramount). Feature got mixed reception but business for the week was big, the matinee trade especially jumping ahead. Gross around $24,500, which is back to, if not slightly above, cool weather average. "Three Ages" this week. (4,000; 50-75c.)

Stanton—"The Cheat" (Paramount). Third week, slammed by the press all along the line, held up splendidly, gross again touching $9,500. "The White Rose" this week.

Aldine—"Trilby" (First National). Well received and much heralded, but failed to pull house out of slump to any great extent. Gross may have grazed $3,000. "Dulcy" this week.

Karlton—"Where the North Begins." This picture got colorless notices, attention being given to Stanley and Aldine features. Business fair, with gross little above $2,000.

Macleen Out of Cosmopolitan

Louis O. Macloon has severed his connection publicity with Cosmopolitan Films.

$3,861 HIGHEST GROSS LAST WEEK IN NEW ORLEANS

New Orleans, Oct. 3.

Business was below normal at the film theatres last week, the extremely hot weather aiding in deflecting the receipts.

There were no particular "draws" evident and the managers were thankful for what they received in the circumstances.

Estimates for last week:

Strand—(2,200; 28-55-83) "The French Doll." Opened well but fell away after first day. Total, $3,861.

Liberty—(1,800; 28-55). "Homeward Bound." Failed to arouse interest, getting in seven days $2,817.

Tudor—(800; 28). With a mixed policy Canal street house did $1,386. Expects to get in the running again next week, having booked in "Daytime Wives," billed heavily.

'HUNCHBACK'S' $18,000 AT TREMONT TEMPLE

$10,500 for "Wagon" in 29th Week—"Winter" Is Held Over

Boston, Oct. 3.

Almost without an exception the picture houses here report an increase in business last week. In no instance the increase was sufficient to send the figures for the week up to a point where the takings bid fair to set up a record for a Boston house playing a straight picture feature policy on a two a day showing. This was Tremont Temple where "The Hunchback of Notre Dame" topped $18,000 for last week.

The hold which this picture has taken on Bostonians is remarkable. Although plugged intelligently on the advertising and publicity ends it was not figured by anybody that there would be such a response as has been shown. The first week the business was $17,300 and last week $18,000. The film is in for an indefinite stay, and only the necessary paper is being put out now. It has never needed bolstering by way of paper and playing at a $1.10 for the matinees and $2.20 for the evenings is turning them away daily.

Another pleasant surprise was the business of "If Winter Comes" at the Fenway. On the first week this house did $9,000 with this picture, released by the Fox people, and the demand was so strong that it was held over for the second week even though it is the policy of the house to hold the picture for a single week. The Monday business indicated that the second week would surpass the first. This house has an 85 cent top for evening and is of 1,200 capacity. "The Cheat" and "The Untamable" at Loew's State also developed big business for the week sending the gross up to $16,000, about all the business the house, a big one, can do at the scale.

"The Covered Wagon" has a couple of more weeks at the Majestic after which the house will go back to legitimate attractions. This film now on the 20th week has hung around $10,000 for several weeks past and did a few hundred better than that last week.

Last week's estimates:

Tremont Temple (2,200; $1.10-2.20).—In the second week "The Hunchback of Notre Dame" did $18,000, considered record for late years at any rate.

Loew's State (4,000; 55c. top).—With "The Cheat" and "The Untamable"; house did $16,800 last week. Griffith's "The White Rose" this week.

Majestic (2,800; $2 top).—Final two weeks of "The Covered Wagon," doing $10,500 for last week, 29th of its stay.

Park (1,000; 55-85c.).—"Pioneer Trails" started this week at the house. On the final week the "Merry-Go-Round" did $5,000.

Fenway (1,200; 50-85c.).—"If Winter Comes" on the first week did $9,000 and is being held over second week.

Modern and Beacon (twin houses). Business at two houses last week with "The Printer's Devil" and "The Steadfast Heart" registered $6,000. "The Eternal Three" and "The Lone Star Ranger" being used this week.

COMPETITION KEEN WITH FRISCO FILMS

"If Winter Comes" and Lloyd Feature Getting Heavy Play

San Francisco, Oct. 3.

Competition was pretty keen this week among several of the big downtown houses, the Granada taking a little the edge with "Huggies of Red Gap," and the Warfield close behind with Richard Barthelmess in "The Fighting Blade." The power of James Cruze's name helped the "Huggies" film especially, with the "Covered Wagon" running here at road show prices and turning them away.

The newly opened Cameo, offering Lloyd's newest, "Why Worry," is proving a mint. Small capacity, however, keeps receipts down.

The California was off from the start. Picture "The Marriage Game" was poor stuff and failed to get the fans. Imperial doing fairly with "Hollywood," but not big as expected. Strand hit a big league stride in receipts with "If Winter Comes" and is now back to straight picture policy. Portola only average.

California—"The Marriage Maker," with Agnes Ayres. (Seats 2,400; scale 55-90.) Business off due to picture. Classed as very ordinary film. Receipts below average. Drew $11,000.

Granada—"Huggies of Red Gap." (Seats 2,840; scale 55-90.) This looks like the leader at the central. With the "Covered Wagon" running big here and the attendant publicity given to James Cruze, the director, this film, also made by him, has an added draw. Got $19,500.

Imperial—"Hollywood" (third week). Paramount's big feature with 100 stars advertised. (Seats 1,400; scale 55-75.) Getting fairly good play but not as big as was expected. Average this week will about equal that of last. Box office showed $8,000.

Warfield—"The Fighting Blade," starring Richard Barthelmess. (Seats 2,800; scale 55-75.) Opened big and gave Granada race for box office honors. Barthelmess has big following here, the week showing $12,000.

Portola—"The Cheat," starring Pola Negri. (Seats 1,100; scale 50-75.) Moved to this house from Granada, where it scored record week. Can't get them into this theatre, however. Draw was average at $3,500.

Strand—"If Winter Comes." (Seats 1,700; scale 50-75.) House back to straight picture policy. Film opened big. Receipts above usual. First showing of picture at popular prices. Gross $13,000.

Cameo—"Why Worry," starring Harold Lloyd. (Seats 900; scale 55-50.) Capacity at every performance. Small seating, however, prevents really big money. This is the new Universal house remodeled from old Frolic. Played to $11,000.

SEVERE HOT WEATHER KEPT BUFFALO DOWN

Poor Showings Made by Heavy Bills—Criterion Did Less Than $1,000

Buffalo, Oct. 3

An unseasonal hot wave drove the grosses at local picture houses down below the autumn level last week. Most of the theatres started the week to good business with cool weather in evidence. By Wednesday a severe hot wave struck the town with the result that business remained off until Saturday.

Despite heavy bills on all programs grosses failed to reach the previous week's levels.

Last week's estimates:—

Lafayette—(3,400; 35-55). "Three Wise Fools" and vaudeville headed by Eva Tanguay. Theatre reported to have suffered badly from heat. The bill sized up as one of the heaviest at any local house this season. End of week brought faltering returns for estimated gross of about $14,000.

Hipp — (2,400; 35-55). "The Cheat"; Sennett's "Skylarking." Negri film got off to lying start Sunday but dropped away gradually with ebb at lowest Thursday and Friday. Film failed to excite more than passing interest and bill chiefly noteworthy by reason of special musical features. Slightly over $14,000.

Loew's State — (3,400; 35-55). "Glimpses of the Moon" and vaudeville. Business continued about as usual although gross showed something of drop over preceding week. Did well on both ends of period with nights fairly good. Vaudeville conspicuous by the presence of Harry Welsh and band, local, with considerable following. About $14,500.

Majestic—(1,800; $1.50-50). "The Covered Wagon." Second week of Paramount feature allied to hold up preceding week's figure. Matinees continued exceedingly weak only night performances at beginning and end of period at all satisfactory. Estimated at about $7,000.

Criterion—(900; 25-50). "Slander The Woman" and "Fashions of '24." Last week of present policy and proved bloomer week so far. House got scarcely enough to justify keeping open. Criterion now remains dark until Oct. 15, reopening with new Burroughs-Walker stock. Well under $1,000.

Russell Iredell, the portrait painter of Hollywood, will marry Kevah Griffis Fawcett, the astrologer.

SWITCH HOUSE MANAGERS

Rothschild Theatres in Frisco Some Changes

San Francisco, Oct. 3

The Rothschild management has made sweeping changes in all of their theatres here as far as the managements are concerned. T. P. Murphy is no longer with the organization. He is succeeded as manager of the Granada by Milton Samis, who was transferred from the Imperial. Archie Nesbit, formerly assistant manager of the California has been appointed manager of the Imperial.

Sol Pincus, who has been at the head of the Rothschild publicity department, has been appointed manager of the California, succeeding Frank Newman. The California is the latest house to be acquired by these interests and it will be reopened on Saturday with "The Hunchback of Notre Dame," which comes in for a run.

Nigh Directing for Smith

Wm. Nigh has been signed to direct several features for E. L. Smith.

MARSHALL NEILAN has brought to the screen a frank and fearless exposition of modern life. He has turned the searchlight of truth on the follies and extravagances of society. It is one of the most daring and thrilling photoplays that the screen has ever offered.

Now Playing at the

CAPITOL THEATRE

MARSHALL NEILAN presents his story

The Eternal 3

With Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith

Directed by Marshall Neilan and Frank Urson

Distributed by Goldwyn-Cosmopolitan

SCARAMOUCHE

A Rex Ingram-Metro picturization of the Rafael Sabatini novel. Alice Terry, Lewis Stone and Ramon Novarro featured. 44th Street, Sept. 30, 1923. Running time, two hours.

André-Louis Moreau.....Ramon Novarro
Aline de Kerouédou.....Alice Terry
The Marquis de La Tour d'Azyr.....
.....Lewis Stone
Quintin de Kerouédou.....Lloyd Ingraham
The Countess Therese de Plougastel.....
.....Julia Swayne Gordon
The Chevalier de Chabrillane.....
.....William Humphrey
Philippe de Vilmorin.....Otto Matiesen
Georges Jacques Danton.....George Siegmann
Le Chapelier.....Rowdilch Turner
Chalifau Binet.....James Marcus
Climene Binet.....Edith Allen
Madame Binet.....Lydia Yeamans Titus
Polichinelle.....John George
Rhodomont.....Nelson McDowell
Maximilien Robespierre.....
.....De Garcia Fuerburg
Jean Paul Marat.....Roy Coulson
Louis XVI.....Edwin Argue
Marie Antoinette.....Clotilde Deimo

The Rex Ingram Metro super feature, "Scaramouche," had its New York presentation at the 44th Street last night, before what might be aptly termed "a hand-picked audience." The picture did not have to be shown to any selected assemblage, however, to make good. It is a faithful visualization of the book that has been most ably directed by Ingram. The cast is one that handles the characters of Sabatini's novel with a touch of realism that makes one believe that they have walked out of the pages of the book itself. There is one thing certain, and that is that on his arrival here the author will be unable to take exception to the manner in which his work has been picturized, for the feature is the book itself.

Ingram has done himself proud in this picture. He had a task before him when he was assigned the book, but he had the good sense to know that he had a good story and he left it alone, not trying to have a picture written from it. He may not have previously been placed on the same plane as the greatest director, but he certainly stands with the best that there is in the industry after this, and there are only two or three that can be mentioned in the same breath.

Alice Terry looked wonderful and managed to score heavily, but Lewis Stone stands out as the biggest figure in the picture. His finish, after having been the heavy all the way through, is heroic. Ramon Navarro as the young lawyer, actor-duelist hero of the story is made for the future.

The picture is being shown in two parts. The first of these is merely a planting of the story, and it is in the second half of the picture that the real thrills arrive. After seeing the manner in which Ingram handled his mob in this production one need not think that the foreign directors can teach him anything. He proved himself a master in this particular.

"Scaramouche" is a picture that is going to make a lot of money for Metro, no matter what it cost. Being run in one house with the spoken play in the other within the next few weeks is going to work out a box-office novelty that should be a help to the spoken and the unspoken drama on about a 50-50 basis, for seeing on will make you want to see the other. *Fred.*

The first presentation number produced by an outside party at McVicker's was "Madame Butterfly," which was directed by O. Hana San. The event was made important specially by the presence one night of the Japanese Ambassador. There were two principal singers, and the chorus of the Chicago Opera Company sang behind the scenes.

MIDNIGHT SHOWS

Strand, New Orleans, Policy Due to Night Workers

New Orleans, Oct. 3.

The Strand has inaugurated a policy of midnight performances on Wednesdays, precipitated by the vast number of night workers here. The first was held when Universal's "Merry-Go-Round" was given its initial showing here.

Beginning next week the midnight performance will be utilized as a pre-release showing of the following week's feature.

The Plaza Theatre Corporation, operating Plaza at Milford, Pa., has taken over houses at Crisfield and Salisbury, Md.

Warner Bros. 18 "Classics of the Screen"

"Little Johnny Jones"
"The Gold Diggers"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman".
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"

THREE AGES

Joseph M. Schenck presents Buster Keaton in another feature length comedy, directed by Keaton. Art Eddie Kline. Story and titles by Jean Havez, Joe Mitchell and Clyde Bruckman. At the Capitol. Projection time, 66 minutes.

The Boy.....Buster Keaton
The Girl.....Margaret Leahy
The Villain.....Wallace Beery
The Mother.....Lillian Laurence
The Father.....Joe Roberts
The Emperor.....Horace "Cupid" Morgan

Keaton has achieved something in making a five-reel straightaway low comedy. Knockabout film and yet the secret is that it's fun is so varied it never has a chance of becoming monotonous. This adaptable effect is secured by having the story progress along three distinct lines each involving a different epoch with its change of pace and atmosphere.

The three periods are the stone age, the pompous days of Rome and the modern. The first two furnish rich possibilities for travesty clowning while the modern section makes for contrast and the whole design works out into screaming farce.

On the Sunday night aspect of attendance the picture will get a big public following and it should, for it is first class screen amusement by a distinct personality and one of the best legitimate comedians we have, either for screen or for the stage.

The new picture disposes of the argument that a knockabout comedy can't be interesting for over two reels. "Three Ages" is a continuous laugh for nearly an hour. The film is full of surprise laughs and for continuous amusement stands in a class by itself.

There is another well placed angle. The character played by the star is always getting the worst of it, although he is the character toward whom all the sympathy is directed. It's pretty shrewd showmanship to create a lovable, glorified fool against whom the fates seem to be engaged in a conspiracy. That's the basis therefe.

The three parallel stories are held together by a brief foreward explaining that although customs and times change, lovemaking and loving are always the same. Then the screen goes to illustrating the truism. First we have the young lover of the stone age up to a certain point in his courtship; then the Roman dandy up to the same point, and finally the modern swain in a like cross section of his love affair.

In all three cases the situation is about the same—a humble, but faithful lover (Keaton) struggling for his lady fair against the unscrupulous unworthy adventurer (Wallace Beery) and in his efforts stumbling into all sorts of scrapes.

Some of the settings are rather pretentious, particularly in the Roman episodes and the stories are worked out with the most ingenious incidents. They show a burlesque chariot race with the background of a section of the Coliseum and other backgrounds look impressive.

A few of the details perhaps will indicate the quality of the humor. In the Roman story The Boy has failed in his suit and goes to a soothsayer to have his destiny read. He is required to cast a die, just as the Ethiopian slaves of his sweetheart are passing, and the dignified visit to the augur degenerates into a crap game.

There's a lot of rich fun also in the stone age incident of The Boy in a sentimental mood dictating to a stone age stenographer armed with a chisel and hammer, also in The Boy's scouting trip on a dinosaurus. At another time the Roman heavy throws the hero into a lion's den and he saves his life by remembering that some traditional hero made friends with the lion by doing something to his paw (Androcles who extracted the historic thorn), so he manicures this particular lion and they part good friends.

The modern instance where the hero pursues his sweetheart into an up-to-date cabaret is a mine of knockabout comedy and the wedding scene is packed with solid laughs. *Rush.*

THE ETERNAL THREE

Marshall Neilan production, distributed by Goldwyn. Program credits Marshall Neilan with story. Directed by Neilan and Frank Urson. Capitol, New York, Sept. 30. Running time, 70 minutes.

Dr. Frank R. Walters.....Hobart Bosworth
Mrs. Frank R. Walters.....Claire Windsor
Leonard Foster.....Raymond Griffith
Hilda Gray.....Bessie Love
Bob Gray.....George Cooper
Tommy Tucker.....Tom Gallery
Miriam Barnes.....Helen Lynch
Dr. Steven Flemming.....Alec Francis
Owner of Hacienda (Dr. Walter's friend), Wm. Orlamond
Butler.....Chas. H. West
Maid.....Marion Aye
Old Rose.....William Merrle
Governor.....James F. Fulton
Governor's Wife.....Irene Hunt
Governor's Child.....Peachee Jackson
Mrs. Tucker.....Victory Bateman
Mrs. Tucker's Friend.....Billie Bennett

A fine cast makes this rather ordinary triangular story a good program picture. Mostly made of familiar stuff, with the heavy getting away with everything he tackles for quite a while, but with good old virtue triumphant in the final dash for the post.

Good for evil is the motif and it's nicely carried out to a logical conclusion. The events that transpire in the unreeling are pretty trite when they're analyzed, but competent direction, together with intelligent acting, lends an air of reality to more than one scene that would have seemed pallid without such aids.

There's a terrific amount of booze consumed in the filming. Twice the heavy starts a campaign to capture women, and once he does, but each time he utilizes the seductive lure of wine or red-eye to help bring about the gals' downfall. He'd have captured both of 'em, too, only he was careless in walking along the street and met with an accident. A truck smacked him, and his foster father, an eminent surgeon, was called upon to perform a major operation. Now the heavy happened to be rushing his foster father's wife, and the M. D. knew all about the little affair.

With that knowledge ranking in his mind the doc wasn't in any too keen a humor to lend his professional services toward saving the heavy's life. But ethics prevailed and the doc did his stuff.

The staging of a couple of Bacchanalian parties was excellently done, and the whole film shows intelligent direction. The sets are up to the best standards throughout. There are several glimpses of an operating room that are authentic and marked with atmosphere without being repulsive.

The titles are few and far between. That's one of the picture's several good points.

Hobart Bosworth plays the M. D. He gives his usual virile performance, never overacting. Bessie Love has the wronged girl role and makes it distinctive. Raymond Griffith is a good heavy of the modern type, playing with ease and a certain smoothness. George Cooper has a bit and handles it for real results. The part of the doctor's wife is also well done.

This mixture of problem play and melodrama will probably never break any house records, but it will furnish average entertainment for any type of picture house. *Bell.*

DEVIL'S PARTNER

Independent feature produced by Iroquois, featuring Norma Shearer. At Loew's Circle, New York, New York, on double feature bill Oct. 1. Running time 60 minutes.

The title of this picture is intriguing to the extent one readily accepts it as a caption for another one of those sex films. Instead it is a commonplace story of the Northwest with the familiar melodrama ingredients such as the browbeaten father urged by a villainous gent to give him his daughter in marriage or else he will expose his secret.

In this case the villain sets his cap for the pretty Jeanne in the opening reel and spends the other four trying to keep her and her more youthful lover from achieving matrimony. But it can't be done in the movies.

After being mauled and hauled through five reels the girl finds her much needed haven of rest in the arms of her lover. At the same moment the unlikable gent is perishing in the flames of his own hell.

Norma Shearer is always charming. She manages to retain this asset in the portrayal of the hunted heroine. Charles Delaney portrays the youthful lover, while Edward Roseman does his villainous best to make the pursuer hateful.

Whatever prompted them to call this film "The Devil's Partner" is a conundrum. "And the Villain Still Pursued Her" would have been far more explanatory.

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Have just screened 'Richard, the Lion-Hearted' for two hundred Ottawa prominent citizens and am pleased to advise same was received with great enthusiasm. Mayor Plant was so impressed he has forwarded me letter of endoreation and the Rev. Wesley Magaw, pastor of Stewarton Presbyterian Church is delivering sermon on picture. Personally I think it ranks with the biggest pictures that have been produced to date from standpoint of production and interest. The cast is hand-picked and Wallace Beery does best work of his career. The little touches of comedy relief throughout the picture make it 100 per cent entertainment and I am pleased to have the opportunity of presenting 'Richard, the Lion-Hearted' for its world premier showing in Ottawa, and I feel confident it will become an overnight sensation.

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Lyric by GUS KAHN
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PAUL WHITEMAN'S SENSATIONAL WALTZ HIT!
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THE MAN BETWEEN

A Fitzie Fox production; story and direction by Fox; produced by Associated Exhibitors from Lois Zellner's scenario. Pathe release. At Stanley, New York, Sept. 27.

This has a fairly interesting story that lends itself well to economical production, but the sum total could have been more effective in better directorial hands.

Allan Forrest personates two roles, not twins, but of similarly resembling characters. They are Jules and Pierre, the former a wealthy scion whose affluence leads to his life imprisonment for murder. Pierre, a sympathetic character, is also committed to prison on a false larceny charge. Pierre swears vengeance on Dick (Philo McCullough), who framed him.

Jules asks Pierre to personate him and visit his aged mother. The close resemblance makes this possible. Pierre is believed by Jules' wife to be her husband, but he maintains honorable relations until the situation is straightened out. It includes Jules' escape from prison and his meeting with Dick, the heavy. Both die in a cabaret brawl over a cabaret performer, Josie Beautiful (Viola Vale), which makes Pierre's union with Jules' wife possible.

It sounds a bit involved, and its depiction could have been better. Capably handled it would have proved a snapper.

Edna Murphy as Jules' estranged wife had little to do but did it well. Miss Vale as the other woman is a strong possibility although little known. Forrest was satisfactory in the dual role.

The picture is a little above the average usually shown at the Stanley, which is a drop house off Times Square with a policy that anything will draw 'em. *Abel.*

THE CLEAN UP

Universal starring Herbert Rawlinson. Story by H. H. Van Loan; scenario by Raymond L. Shrock; Eugen Lewis and Harvey Gates. Directed by Richard Fryer. Shown at the Stanley, New York, Sept. 29, 1923. Running time, 65 minutes.

Montgomery Bixby.....Herbert Rawlinson
Phyllis Andrews.....Claire Adams
Mary Reynolds.....Claire Anderson
Robert Reynolds.....Herbert Fortier
Mrs. Reynolds.....Margaret Campbell
Amos Finderson.....Frank Farrington

A picture showing a good idea gone wrong. What an awful time there must have been had with the making of the story can be judged from the fact that there are three names credited with having had a whirl at the preparing of the script. That in itself tells a whole story. The finished product is one that runs by fits and starts. There are two laughs in the picture, both secured through the medium of titles. Had the idea been properly put over there should have been a succession of laughs from the beginning to the end of the picture. As it is at present it is just a mediocre feature, and hardly that.

The scene of the story is laid in a small town in New Jersey, where the grandfather of the hero, Monty Bixby, has just died and left a will whereby he bequeaths $50,000 to each one of the born and bred natives who are living in the town at the time of his death. To his grandson he gives $1, but asks that he remain in the town for 30 days after his death. As soon as the natives receive their legacies they then knock off work and let the town go to pot. The disinherited youth at the suggestion of the girl who was his grandfather's secretary seizes the opportunity and starts to run the town. Of course the girl that he is engaged to at the time that he is cut off in the will passes him up and the secretary replaces her in his affections and at the end of the 30 days the lawyer shows up and informs him that he is to receive $2,000,000 which the old boy has left him providing that in the month's time he should have taken the object lesson provided for him to heart.

Rawlinson goes through the picture in a matter of fact sort of way that doesn't get him anything as far as creating an impression is concerned. He does manage to put up a fairly good fight in one of the scenes, but the pulling or punches on the part of both contestants is so palpable that it almost compels a laugh. In the supporting cast there is no one that stands out other than Claire Adams, who handles a light lead fairly well. *Fred.*

Ethel Grey Terry will play the feminine lead opposite William S. Hart in "Wild Bill Hickok."

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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 FORTUNE TELLER"
Milton Aborn Opera Co.
40 Mins.; Full Stage
Century, Baltimore

Baltimore, Oct. 3.

No. 3 in their Baltimore presentations is the old Victor Herbert piece, with its lilting "Gypsy Love Song" as its main attraction. In this the Aborn aggregation gives a good performance of music which is about four pegs above the heads of the average movie audience.

There are parts of it that get over nicely while, as in their other pieces, the dialog hinders proceedings lamentably. So much so as to make the whole thing drag in spots where speed is most desirable. It is, however, a commendable piece of work in that it produces a tremendous flash in the middle of a movie program and although the Century, which inaugurated the light opera stuff for the movie house, has had many put on here they still remain effectively and apparently will continue to do so because of the number of people employed and the usual popularity of the work selected.

This piece is being given in two scenes, both of them substantial exteriors. In the company are about 20 people, the best of whom are Irma Payne, soprano; Lee Daley, Dan Marble and George Shields. Some of the others are not so good, but the mainstays of the vocal work all hold up well and get the music over. The "Gypsy Love Song," as should be expected, is the plug song in the condensation and stands up well, while the other music falls to dent the audience for any great amount of applause.

One of the big features of a presentation of this sort, however, is the opportunity it gives the average large theatre orchestra to really show itself, and the Century musicians, under Frank Rehsen, have been doing just this little stunt.

Bisk.

MARGIE DODGE (2)
Song and Effects
Four Mins.; One and Full Stage (Special Set)
Chicago, Chicago.

Chicago, Oct. 3.

Margie Dodge is annouced to sing the "Bubble" song from "High Jinks" and appears in "one" with a swing at the side of the stage with toy balloons fastened up and down the ropes.

After her rendition of the song the curtain behind her rises and a full stage bubble scene is displayed with a girl stationary in center while some sort of revolving arrangement can be accepted as a bubble effect.

The number is not up to the standard of that house as a scenic display, though Miss Dodge sings very well.

"INNOVATION DE LA FRANCE"
5 Mins.; Two
New Theatre, Baltimore.

Baltimore, Oct. 3.

This prologue to the "French Doll" done by the Misses Keever, Hall and the Filling Sisters, is in the nature of a song and dance number, its relation to the Mae Murray film being that the singer is in a large gilded bird cage and the dangers wear replicas of the Murray dresses.

Miss Keever starts off with the song, the Filling Sisters do a dance and some more singing, fading into the picture. It is a short, neat and attractive prologue with its merit lying in the fact that it fits nicely with the picture. Otherwise it would not be out of the ordinary run.

Bisk.

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MICHIGAN FILM REVIEW
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JAZZ WEEK (64)
45 Mins.; One and Full; (Special)
McVickers, Chicago

Chicago, Oct. 3.

The second jazz week program at McVickers, while hardly measuring up to the first one, is good entertainment and reflects credit on all concerned. Lew Brice is the feature, having his name on little folders distributed through the house, in type more than twice as large as that of Frankie James. H. Leopold Spitalny and Boris Petroff have their names in black type. Petroff did not appear Monday night and it is probable that this feature was dropped from the program.

The program is opened with "Mr. Gallagher Will Wed a Jazz Baby," an organ specialty, by W. Remington Welch, which got one good laugh during its presentation. Welch seems to have run his limit as he continually works the same ideas and repeats the same tunes.

H. Leopold Spitalny takes honors second with "When Barney Google's Sweetie Went Away," a special arrangement by Adolph Hoffman, turning jazz tunes into what is almost classical music. This ran eight minutes. The third number is called "Artists of the Future" and presents Taylor, Mack and Hawks in one, in clown costume in a futuristic set singing of the show that is to come. When their topical song is concluded they tear down pieces of scenery, remove obstacles in the set and one or two pieces is drawn up displaying a series of candles which appear to be burning and in the center Lillian Bernard, atop a platform, sings. When her song is nearing conclusion she walks down steps to the floor and the bodies of the candles become transparent and the musicians of Wagner's Jazz Orchestra are seen in them.

"Reflections" is a number which has one girl posing in front of a mirror and the other assuming like positions in a mirror, coming out of this later for a dance of the two girls. Then the jazz band plays two selections requiring seven minutes and offers real jazz with no inclination toward symphony. Four girls appear for a conclusion of the first part in a cakewalk with both Wagner's band and the orchestra in pit playing.

Taylor, Macy and Hawks open the olio with "No, No, Nora," and follow it with a minstrel number, scoring strongly. They are good singers, clever at comedy and give their offering appeal to intelligent people as well as lovers of hokum. Lew Brice is at the least disadvantage following this trio, but his dancing makes a hit and he took an encore. Frankie James follows with a couple of coon songs, using "Sweetie" as her second number.

The last part displays a roof garden scene, an elaborate stage setting, with the Wagner band on one side, people in boxes on the other and ten girls with kazoo saxophones in the center. The principals come out in the center for a closing such as is usually presented in musical comedy.

The jazz week program has 20 people on the stage, 33 in the orchestra and the organist, making 54 in all.

EDWARD VITO
Harpist
6 Mins.; One
Chicago, Chicago.

Chicago, Oct. 3.

Edward Vito, a clever harpist, rendered a solo while travel pictures were presented. Dressed in gay costume and seated within the focus of the picture so that the colors of his garments could be caught in the corner of the picture, his music was entertaining.

The idea of so placing the player is not a happy one.

E. L. Smith to Produce

E. L. Smith, formerly with Inspiration Pictures as general manager, has left that concern to enter the producing business. William Nigh has been engaged to direct a series of features Smith has lined up. The Film Booking Offices will distribute.

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THERE isn't a motion picture star in the business who has a sure-fire, universal following among the fans like Tom Meighan. Men and women, brokers and bottle washers, highbrows and lowbrows—they all come a-flocking to the Meighan pictures. They know they're sure to see keen, clean entertainment—and Meighan never disappoints.

"Woman-Proof" is a super-Meighan hit. It's Meighan plus the author (George Ade), director (Alfred E. Green), and the leading woman (Lila Lee) of his phenomenal success, "Back Home and Broke."

"Woman-Proof" is the story of a handsome bachelor who couldn't be pulled into love by the lure of a million dollars, but when he saw—but why spoil it for you? It's the most refreshing love-comedy in months.

Above is the 3-column Ad from the Press Sheet. Mats and Electros at Exchanges.

PAT ROONEY and MARION BENT (16)
"Shamrock"
Miniature Musical Comedy
60 Mins.; One and Full Stage (Special)
Palace.

"Shamrock," Pat Rooney's successor to "Rings of Smoke," employs a cast of sixteen, including Martucci's Orchestra of seven males, who double as policeman and promoters in the first few scenes.

The book is by Edgar Allen Woolf, lyrics with the music by Cliff Hess and Joe Santley. Five scenes, two of them full stage, represent considerable production outlay.

The act classifies as a miniature musical comedy draped around the story of an Irish emigrant boy "Shamrock" (Pat Rooney), who sails to America seeking his uncle. He meets a wealthy girl on the ship, Molly O'Malley (Marion Bent). She befriends him and invites him to the home of her guardian, a theatrical promoter, who engages the Irish dancer at $1,000 a week for one of his productions.

The act opens on a full stage scene revealing the ship and pier. Scene two is a drop in "one," depicting the exterior of the 23d precinct. Scene three is "The Garden Party," which consists almost entirely of dancing specialties by Rooney. Mildred Holliday, Anita Nieto, Eva Mascagon and a Jewish song by Miss Marks. A kind applause finish finds Pat & Marion back at the ship where they meet Pat's mother who has come to see her boy.

The dialogue in the turn puts all of the comedy burden on Rooney but provides him with small calibre ammunition.

The songs and music are above the average throughout being tuneful and well constructed. "A Paris Shopping Tour" by Marion Bent was well rendered, "Shamrock" by Pat, "A Fellow's Two Best Girls" by Harry Mosse, and "Irish Moon" by Rooney were encored and deserving.

Rooney's dancing held the act all through which coupled with the jazz band and the contortion and kicking dances of Mildred Holliday were the high lights of the big scene.

The early portions where the story is being planted were slow and draggy only enlivened when the mixed chorus was on or the principals singing or dancing.

The act lacks the specialty punches of "Rings of Smoke," and the necessary comedy to hold it up for 60 minutes. Rooney is acceptable in a comedy role given strong material but his greatest appeal has always been as a dancer. In his present vehicle he assumes a staggering burden without much assistance from the author and does as well as can be expected under the circumstances.

"Shamrock" is scheduled for musical comedy after this week but will have to be heavily reconstructed before it can hope for a profitable break in that field. An author and strong comedy support can lift it, however. *Con.*

LANG and VOELK
Songs
16 Mins.; One
City

Lang was formerly one of the stage hands in Adrian's act and Voelk was in the double turn known as Murray Voelk. Both have songpluggers' voices and characteristics. They sing six published numbers, four with unison harmony, and one solo apiece. Both are particularly lacking in energy and the act drags badly. The bigger man tries for a few comedy effects and, instead of getting laughs, spoils the more serious songs by halting the vocal work to indulge in silliness. His baritone is rather good and he needs a better number for his solo, as the one used now brings no laughs and handicaps his singing ability.

The other is a tenor with a nasal, throaty voice and some falsetto notes that are far worse than none at all. His solo is a cheap ballad that also should be changed. In appearance the men are up to the mark, although the straw hats should be discarded for more suitable winter wear.

At the City the act did nicely but that is chiefly because any sort of pop harmony is welcome down there. There are possibly three or four other houses where the act could duplicate its success, but at all the other, better theatres, it seems doomed to meagre returns unless it undergoes a complete renovation and has comedy, novelty and pep injected.

J. J. CORBETT and JACK NORTON
Talk
One
Proctor's, Albany, N. Y.

Albany, Oct. 3.

James J. Corbett, a favorite in Albany for years, and Jack Norton in their skit, "Pals," offered opposition to the new Capitol in the headline act on the bill at the Grand. Corbett always packs 'em in in this city and this time was no exception to the rule, despite the opening of the new legit playhouse.

They were breaking in the act here and are a riot. It is the best vaudeville turn Corbett has ever had. Corbett and Billy Van teamed up well, but Corbett and Norton pair up so great it would be hard to obtain a better partner for the ex-champion than Norton. Their verbal passages are clever and witty, and they bring the act to an end with a "slow motion picture" travesty that is a scream.

The lines are exceptionally clever. Corbett and Norton are in for the Big Town. *Burke.*

NELLY FERNANDEZ and CO. (7)
Songs and Dances
22 Mins.; Full Stage
Pantages, Los Angeles

Los Angeles, Oct. 3.

Nelly Fernandez recently brought over and financed an organization of singers and dancers from Mexico that appeared at the Philharmonic auditorium for a couple of weeks. For her vaudeville debut Miss Fernandez is assisted by Rafael Diaz and five girls, four of whom are Americans recruited here, and who include a soprano whose two solos won the applause honors of the act. Miss Fernandez is a young and pretty blonde in striking contrast to the usual Mexican type. With a radiant personality, a sweet singing voice, a cuteness made effective by her foreign tongue and mannerisms, she should make a name for herself in American showdom if properly exploited.

She opens with a Spanish number sung in her native tongue, then goes into a dance in which Diaz and the girls, attired in Spanish costumes, join. A tambourine and another dance with castanets serve as solos for Diaz, who also does a waltz and a tango with Miss Fernandez. The latter bit is speedy and gracefully executed by the couple and is the outstanding dance of the routine. Diaz shows up well in his solo work, but does not show anything new in Spanish dancing.

The girls appear in two numbers which serve as a background for the principals. Miss Fernandez makes four costume changes, divided between Spanish loose fitting and dinner dresses, looking her best in the latter. The act was well received here, where it headlined and proved its worth. *Josephs.*

TABLEAUX PETITE (4)
Posing
8 Mins.; Full Stage (Special)
Riverside.

Mario Lowell has a new posing novelty which is submitted by three shapely girls and a man. The latter used in one pose only. The tableaux is presented in two shadow boxes, so that there is no wait between pictures. Six are presented in each of the boxes. They consist of "The Candlestick", "Music", "He Loves Me", "Fountain", "The Snake Charmer", "The Chicken", "The Lamp", "The Idyl", "The Awakening", "Egyptian Dancer", "American Beauty" and "The Clock". Each of the pictures are interesting and all possessing realistic merits. The turn, however, will need plenty of work for regulation of lighting which is an essential factor for offerings of this kind.

It might be suggested that the curtains of cheese cloth or gauze which are now used be replaced by heavier and more inviting material. When the proper lighting adjustments are accomplished the turn will be able to hold its own on any bill, due to the novelty and its difference from the average posing acts.

ZARA AND CARMEN
Juggling
9 Mins.; Full Stage

Neat appearing mixed team offering routine of hoop manipulating, and juggling. Both work with speedy gusto and crowd a considerable number of stunts into brief running time. Man affects grotesque make-up and does some good clowning with his partner doing most of the stunts.

They open with hoop juggling, follow with boomerang with hoops, do a little hat juggling, with hoops again being utilized for snappy finish.

Good opener ... for the ... bills.

WILLIE RITCHIE
Boxing-Physical Culture
18 Mins.; Full Stage
Hill Street, Los Angeles

Los Angeles, Oct. 3.

Willie Ritchie, former lightweight champion, has announced his intention of returning to the prize ring in hope of securing a match with Benny Leonard. On the screen a telegram is flashed under a June date line asking if he would accept a match with Leonard if it could be arranged and signed L. Hicks. The balance of the film's 10 minutes shows Ritchie in the first and final rounds of his fights with Joe Rivers, Ad Wolgast and "Harlem" Tommy Murphy. His home life is also depicted, introducing his wife and two baby girls, with the final screen shot revealing Ritchie skipping the rope, in which he is seen on the rise of the curtain.

Ritchie explains the value of proper exercise, then proceeds to demonstrate the routine, and concludes by boxing Fred Murphy, an amateur welter, three short rounds. Ritchie's fine personality and polished manners are assets that few fighters have attained on the stage, and this fact, combined with the screen showing of his love for home life, wins a following embracing not only fightdom, but the general public as well. The fight scenes showing the knockouts of his three great battles should interest the fight fans.

Ritchie was accorded a big reception, and applause greeted his efforts throughout, proving beyond a doubt his value for vaudeville. *Josephs.*

JOHN STOREY and CO. (3)
"I Heard" (Comedy)
19 Mins.; Full Stage
Regent

Edwin Burke is blamed as being the author of this sketch, and he should hang his head, because he is capable of much better. Possibly the piece would not seem so bad were it acted at all adequately. The work of the cast is uniformly bad, and the man who plays Storey's friend is especially amateurish and awkward.

The story preaches a sermon to gossips, telling of the mischief they do when they distort and exaggerate a rumor into a torrent of scandal. Storey has set about teaching his wife a lesson in this respect and in doing it gets himself, his friend and everyone else in trouble.

The idea has possibilities, as was shown in Wellington Cross' amusing "The Gossipy Sex." But in this case the construction of the plot, the lines, situations and everything else are horribly dull. The best that can be said about it is that there are two or three real laughs that have slipped in between the lines of deadly monotony. Storey's long harangue about the evils of gossip and how it hurt Schwab, Roosevelt, Wilson, et. al., drew some applause, but everyone knows that it's the sort of stuff that goes in one ear and out the other with the rest of the "blaah."

At the Regent this was the poorest turn on the bill, and heaven help any show where it rates much better than that.

TONY and GEORGE
Comedy Acrobats
14 Mins.; Three (Special Drop)
American Roof

Tony and George are two of the former Florenz Family. With a woman assistant they have framed a very good sketch arrangement to introduce their clever acrobatic work. George enters from a cafe (special drop) in an argument with the woman who refuses to eat, drink or even sit down. This is interrupted by Tony, who sleepily inquires what it is all about.

Woman exits and leaves the men together to go into a couple of lifts, spot-back somersaults on the shoulders and a pretty round of flip-flap and twister by Tony, liberally applauded.

The acrobatic tricks are cleverly and cleanly executed. The woman again enters with a paper and some pantomime and talk follows, designed to give the men a breathing spell. The dialogue and pantomime are secondary to the acrobatics, which, in themselves, are good enough to put the act over.

The finishing trick is a corker and very few acrobats attempt it. It is a full twister somersault spotter. That is, it is started from the shoulders of the understander, the twister accomplished and the tumbler lands on the shoulders from which he started; hence the term "spot." It's a dandy trick and deserved the applause it got.

The act is sure-fire, closing any pop bill. With the dialogue eliminated and a few more acrobatic tricks put in, could occupy the same position on the big-time bills.

DAVE MEYERHOFF and ORCHESTRA (9)
18 Mins.; Full Stage (Special)
Regent

A safe orchestra bet, particularly in this intermediate houses. The band formerly worked at the Ten Eyck, the best hotel in Albany. It is an eight-piece combination, assisted in its present routine by a girl singer.

Five selections are played, ranging from blues to the semi-classic sung by the girl to the orchestra accompaniment. The other three numbers are foxtrots with special effects introduced in the way of arrangements, instrumental innovations, and solo work by the individual musicians. The need is a good instrumental number, not necessarily a classic, to give the men a better chance for straight musical playing.

The attempted comedy of the drummer during the "Barney Google in different nations" medley falls flat because he is essentially a drummer and not a comedian. Otherwise the showmanship of the men is up to the mark. The girl handicaps a good soprano by lack of personality.

The special setting is tasty and the men present neat appearances in white artist outfits. Vocal choruses of the encore number are chanted by the men in somewhat the same fashion as in the Leviathan Band. The turn is colorful and out of the ordinary, and should make a legitimate success on any bill.

FRANK RICHARDSON
Songs and Comedy
15 Mins.; One
Regent

Richardson, a black-face singer, has been playing around for some time, but very infrequently in New York. Just why he attracted so little attention is a mystery, as he has an act that is flint for any bill. He was a walloping riot at the Regent Tuesday night and the houses, big or small, at which he can't duplicate can be counted on one hand, with plenty left over.

He is the possessor of an extremely high tenor voice, comparable in its quality to Joe Schenck's, but with more tonal range and depth. There's nothing cultivated about his singing, but it is mighty melodious, and more than that, he is a first-rate salesman for any sort of number.

His opening song brings to mind a snatch of Eddie Cantor, but the rest show no mimicry except for a bit of Jolson that creeps into the ballad. He used five songs and an encore. The latter, the popular "Sweetie" number, was delivered as if made to order. The ballad shows the quality of his voice and three darky comedy songs give him a chance to put over some clever coon characterizations.

Richardson tells only a couple of stories and needs more training in this line. An odd step or two while he was singing indicated that he can dance a bit if he wants to. In appearance he represents the neat black-face of the newer generation with dark coat and gray trousers.

There are several corking turns of this type in vaudeville and the competition is pretty strong. Richardson at present is not in the top rank, but he's within reach and climbing.

WILL MORRISSEY and CO. (3)
Talk, Songs, Piano Playing
22 Mins.; Two
5th Ave.

Will Morrissey opens with a cleverly written travesty version of "The Battle Cry of Freedom" and just as cleverly puts it over. He introduces Joe Burroughs, saying Joe helps him to produce musical comedies which "flop."

With Burroughs accompanying on the piano Morrissey gives impersonations in travesty. By-play between him and Burroughs is of the wise cracking variety metropolitan audiences enjoy.

The burlesque on the making of a picture is equally funny and the woman (unnamed) puts over a ballad in splendid voice besides aiding intelligently otherwise.

John Irving Fisher, introduced as a maker of piano rolls, stopped the act with his execution and finger manipulation. In this Fisher compares favorably with Mike Bernard, who made a specialty of this effective style in which he stood alone.

The act closes with a burlesque operatic trio, Fisher at the piano.

The audience issued many curtain calls.

In a speech Morrissey said that the hearty reception of the act was welcome and encouraging, as the act was going to London in two weeks.

"THE SPITE FENCE" (.)
Comedy Sketch
18 Mins.; Full Stage (Special)
City

The influence of "Abie's Irish Rose" can be plainly seen on this entertaining little sketch presented by Una Clayton. The racial differences of the Irishman and the Hebrew are played up with good comedy results. The chief difference from the legitimate success is that in this case it is the boy who is Irish and the girl Jewish. But it develops that the latter, Katie Murphy Schmulewitz, is the daughter of an Irish mother. It looks as if this twist is given to the playlet to help it in certain sections of the country where audiences are not as large a per cent. Jewish or as tolerant of the Hebrew faith as in New York.

The two fathers are neighbors, but not at all neighborly in spirit. The gentleman from Killarney has built a spite fence in order to keep from his view the actions of the man next door, whom he terms a "pork-dodger." A rather mild argument concerning the relative merits of corn beef and cabbage as opposed to gefilte fish and "Sweet Rosie O'Grady" as against "Oy, Oy, Oy, Oy Mazeltoff," serves to introduce the characters.

The Irish son and the Jewish daughter come home from law school about this time and, of course, are discovered to be sweethearts of long standing. With a crafty plan and much strategy, presumably accounted for by the law school training, they outwit the objecting fathers and get enough money to start married life. Then Erin and Israel get together in friendship and mutual admiration. The tag line is a pippin, the Irishman announcing that he will chop down the fence and the Hebrew crying, "Mike, I'll give you $2 for the wood."

Pretty old stuff and not exceptionally well written with a lot of the dialog falling very flat. But, around cosmopolitan New York anyway and probably in other big cities, it should provide a treat at the less important houses because it is based on the appealing "all brothers after all" theme. The cast does capable work with the balance of favor swinging this time toward the Jewish household.

Religious subjects are sometimes dangerous for the vaudeville houses, but this sketch has nothing that would in any way offend the great majority of either Irish or Jews. A few ultra-orthodox people might not like the poking fun at some of the racial customs but they are not the type apt to be found in vaudeville theatres.

GERTRUDE AVERY and CO. (6)
Song, Dance and Acrobatic
11 Mins.; One and Full Stage
58th St.

During the opening song of Gertrude Avery one gets the impression it is a similar offering to the Ona Munson Revue. Miss Avery comes out in "one" and chants her boys and she will provide a different kind of review. As she mentions their names, one by one they step through the slits of the drape until all six are revealed in light trousers and tuxedo coats.

Then Miss Avery, aided by two, goes through an eccentric soft shoe routine. After two minutes in one the drapes part and reveal a full stage with a cream colored cyc. Two of the boys step forth, do an eccentric jazz stepping routine, after which Miss Avery comes forth again to warble a sentimental ballad. Following this number another pair of youths step out and do a few conventional hand-to-hand balancing feats. A double number by Miss Avery and one of the boys consisting of song and a novelty eccentric dance follows, with Miss Avery clad in soubrette attire. The song is a comedy number and serves as an adequate prelude to the dancing, which is well executed.

Then comes the surprise, when two of the boys start ground tumbling, two more enter, and the two Arabs (formerly of one of the Ali troupes) step out and set a pace with whirlwind gyration and evolutions that thrill from start to finish. This portion runs two minutes, with the four other boys being good runners-up to the Arabs in their ground tumbling, somersaults and cart wheels.

Miss Avery comes in at the finish, doing a few acrobatic stunts in unison with the boys. For an encore they had a pyramid formation, with the larger of the Arabs serving as an understander and supporting all six members of the troupe.

The turn looks like sure fire to close a big show and should hold them in.

"THE WRECKER" (3)
Comedy
16 Mins.; One and Full Stage

A new variation of the old "obtrusive mother-in-law." Authorship credited to Ray Hodgson (the agent, Hodgdon, 's of similar name). The sketch holds a good many laughs and several novel twists. But some sagacious cutting would help as at times it become amateurish and tiring.

Mother comes to visit daughter, who has been sublimely happy with her husband during the two months of their married life. The old lady is the comic supplement mother-in-law who doesn't believe a wedded couple can be happily mated. Tells daughter that she is really unhappy and doesn't know it and causes the first conjugal quarrel by planting the worm of jealousy in the little wife.

Husband is the good-natured type of simp and has just placed his last $300 on a horse at 100 to 1. This gives mother-in-law a chance to flay him but she changes her tune when it is announced the "caterpillar" has won. She eats humble pie and the poor man has a few glorious moments ordering her around. Then she learns the horse has been disqualified and laces it in worse than ever. The wife, in a spirited speech defending her husband and attacking her mother's meddlesomeness, drew applause from many in the audience, who probably have suffered from the same thing.

Little Mother Fix-it gets peeved, packs up and leaves. She returns in a minute to find that the horse has not been disqualified after all. She falls all over their necks again and at the curtain she and her daughter are discussing what they will do with hubby's newly won bankroll.

The ending lacks the expected kick but it is logical in showing the mother unchanged in her selfish and bigoted views. The cast is adequate, although the older woman has a tendency to scream her lines a bit too strenuously. The man has fine appearance and gives the most convincing performance.

For a good laugh-holding sketch on the better small-time bills, the act is just right.

HOWARD and LEWIS
Comedy and Singing
16 Mins.; One
81st St.

A turn with this name is found in Variety's files some 16 years ago, with one man doing a straight and the other a Dutch comic. The current act has a straight and a Hebrew comedian but as they are both apparently very young men it seems improbable that there is any connection.

The present Howard and Lewis turn is one that would call a halt in any spot on the small-time. At this house it did well, but as yet seems to lack two-a-day bearing. It opened slowly with cross-fire chatter that gradually brightened up until near the close of the act every line brought forth howls. The comic is a master of hokum, playing a slow-witted Hebrew that gets everything twisted but managea to get the best of every argument anyhow. He has an extremely comical way of coming back at the feeder with a slow, airy, wave of his arm after the latter has socked him for getting too fresh.

The straight reads his lines well and sings a ballad in a voice of more than ordinary merit. The finish, the double singing of a Spanish comedy number popular several seasons ago, might be dropped for something a little more up-to-date.

The act promises to become a genuine smash some day when the men have acquired more experience and the best to be had in material. The comedian, particularly, looks as if he has a bright future if handled properly.

LA SOVA, GILMORE AND CO (1)
Dancing and Songs.
15 mins.; Full Stage (special set).
Greeley Square.

This is one of the few dance offerings seen in a small time house which can really play the better theatres, even some of the big time houses, and easily make good. The girl and boy who do the dancing are nice-looking, possess ability, and the boy adds a likable singing voice to it. The third member of the act is a girl at the piano.

Most of the dances are toe-routines, all gracefully executed with just the right amount of attention paid to technique. These include ballet and eccentric dances on the toes. The boy would look better in a neat black tuxedo instead of the double-breasted blue tux with black lapels worn when reviewed.

CASEY, WARREN AND CO.
"In the Fog"
Comedy Skit
20 Mins.; One and Two (Special)
23rd Street

"In the Fog" sounds familiar. It may have been a part of a Lambs Gambol or possibly not, but wherever it came from it's a darb and Casey and Warren, woman and man, respectively, wise cracking chorus girl and English Johnny type carry the skit perfectly. A third player, a man, assists as an English copper.

It starts with the American chorister meeting the Englishman and the latter essaying to remember where he met her before. This is in one before a scrim drop outside the stage entrance of a theatre. Good lighting throws the pair of conversationalists into relief and the rest of the stage into comparative dimness. As the talk progresses the transparent drop is penetrated by light and a change of locale has the couple in a London street supposedly in a fog. The man is waiting alongside a lamp post and the girl walking past bumps into him and a conversation ensues.

This is the cut-back idea from pictures and it is used handily. The act goes back to the original setting in one for the finish. There is a laugh in practically every line of the exchange of dialog between Casey and Warren. Some of it has been done before, but the use of familiars are permissible because they fit into the situation as if they were written especially for the act.

The effect of a fog was not convincingly shown at the 23rd street in the scene where the couple were gabbing by the lamp post. The idea of an Englishman not understanding American slang has been done a few times more or less, but never better or funnier than in this conversational skit. The act can hold an important spot in the best.

Bell.

OUMANSKY'S DANCERS (10)
Piano, Songs, Dancing
18 MINS.; Full Stage (Special Drapes)
Fifth Ave.

This latest dancing flash has a Russian flavor, through the principal's name and specialty dances, most of which incline that way.

Oumansky conducts a dancing school and has evidently recruited his company from his own pupils.

A ballet of six girls, a male specialty dancer, a girl solo singer and Oumansky himself compose the cast. The act opens elaborately backed by a girl striped velvet cyc with a panel drop centered. Illumined silk pillars add a touch of class.

A ballet of six girls enter in capes for a song and dance ballet, the song being a parody on "Tell Me Pretty Maiden." The girls are young, good looking and graceful.

The specialties are an "adagio" by Oumansky and a good looking, well figured blonde girl; two vocal solos by a pretty bobbed hair baby sung in a voice of considerale power and range; another double dance by Oumansky and the girl, with the male specialty dancer and one of the ballet as "slaves" in scant bare-legged costumes.

A jazz danca by all six of the girls in colored wigs with false faces showing when they turned their backs was a novel number.

The act is lavishly produced but lacks a punch anywhere due to the light specialties. The "adagio" was strongest but the girl is obviously too heavy for the deft handling this one requires.

The act has been cleverly routined and seems to follow the pupils and dancing master idea throughout. The costuming is away above the average and represents considerable money. The changes are many and varied for the principals with the ballet running mostly to ballet attire and bare legs.

The act needs a couple of punches to place it in the class where it can command the money it will have to get. It's a flash in its present shape, but lacks the necessary punch to lift it above the average.

Con.

KILPATRICK and JOSE
Songs and Piano
12 Mins.; One
23rd St.

Man and woman in regulation piano and singing act. Woman plays accompaniments well and has sweet singing voice, also attractive appearance. Man does pop songs with ability. The pair get their stuff across in showmanlike manner.

Act was on before regular show started at 23rd St. as professional try-outs or showing. They did nicely. Turn makes likablo No. 2 for the pop bills.

Bell.

THE MENDOZAS
Motorcycle Riders
10 Mins.; Full Stage; (Steel Cage)
5th Ave.

An announcer states the Mendozas are from Australia. A steel cage is well built and necessary.

The smart good looking man and girl first mount ordinary safety bikes and race around the cage, crossing and passing each other. The man then brings on the motorcycle and races the girl (on a safety) around the cage, making the (seemingly) most desperate passes at times just missing collision, riding from the bottom to the top of the enclosure.

This is a thriller, the speed alone making it.

The last word in dangerous riding is reserved for the finish, the man alone (the girl leaves the cage for this trick) whirls at top speed around, up and down, diagonally and horizontally, and finally at a perfect perpendicular, rides straight up the side wall, across the top and down the other side in a direct line, not once, but many times. The effect is the same as a loop-the-loop, but in this case the speed which must be maintained and controlled by the rider (in order to hold his position while ridng head down as if hanging from the top of the cage) is terrific.

This youthful good looking team have a thriller with which they can close the best of shows.

A great act for the Hippodrome.

DOYLE AND WRISTEN
Comedy Skit
15 Mins.; Two (Special)
23d St.

Doyle and Wristen's act carries the title of "Gas, Oil and Trouble." It's a man and woman combination and the act involves the attempts of the man to get a motorcycle going that looks as if it's ready for the scrap heap.

The talk and business is on the order of the material used in "Motoring" and other acts that have for their basic idea the starting of an automobile. Tho conversational chatter and situation are not identical with the auto acts, but the central idea is the same.

There are plenty of laughs derived from the refusal of the motorcycle to start and its failing apart condition and the couple handle the stuff very well. The act should fit in the intermediate and small time pop bills neatly.

Bell.

NAOMI and BRAZILIAN BOYS (3)
Songs and Instrumentals
18 Mins.; Full Stage (Special)

A girl singer and male musical trio comprise this act. The girl is long on personality, but short on voice. She has a penchant for singing the type of songs not best suited to her. In the spots, where she utilised "raggy" melodies, the lack of singing ability was by no means as discernible as when attempting a novelty ballad that readily proved a stumbling block. But small-time audiences will like her for her vivacity and personality. She does four numbers and when not occupying the boys with accompanying her for these songs, they are permitted to cut loose on their own account.

One of the boys is an accomplished dancer, and lent major aid in setting one of Naomi's numbers mainly through his clever footwork. The same chap was again utilized to "pep" up the finish of the act.

As it stands just a good closer for the small time.

COLLEGE CITY FOUR
Singing
12 Mins.; One

Male quartet in regulation harmony singing turn. Tuxedos worn by four give effect of neatness. One plays piano accompaniments for some of singing, but it's mostly a matter of harmonizing in line in front of footlights after manner of all singing fours.

Bass does solo, which becomes duet with tenor. Good individual voices and pleasing harmony, with rep running to pop songs. Act was No. 2 at 23rd St., a spot it can fill nicely in the pop bills.

Bell.

THE TOMLINS
Mixed Act
15 Mins.; Full Stage

A mixed team, both with likeable personalities and good sense of showmanship, offering rag pictures, conjuring and levitation. They open with the picture stuff. The man follows into the audience with a Chinese ring trick and returns to the stage for the Houdini needle trick. His partner returns for the levitation which closes the act.

Act got over nicely in pacemaker spot here. Has sufficient novelty for the better class bills.

CON IN CONFIDENCE SLIPS INFO TO CHICK

Some Truths About Palace Bill This Week—Seems Too Much Woolf in It

Dear Chick:

They's a whole lot of show at the Palace this week but they aint a whole lot of entertainment in it and it dont take no back stage kritik to understand it either.

Fer instance Pat Rooney and Marion Bent is headlinin' in a New Act called "Shamrocks" by Edgar Allen Woolf. This here act runs one solid hour and has 16 actors and actorines on the pay roll includin' a leader. It's all about a guy named Shamrock who lams out of Ireland and comes to this country lookin' for his uncle who runs a gin mill or somethin'. He meets a dame on the way over and she gets stuck on him. Marion Bent then invites him to a party at her house and he shows up all sharpened up in a tux with a green cloak, etc., which lets him in for his hoofin' and the waltz clog. Woolf wrote it and its full of side splittin' cracks like "I'm lookin' fer me uncle who lives at number 23, New York." The hoofin' and jasz band stuff put it over. The first part of the act runs for the end book. The jazz hounds double as cops, porters, etc., actin' as a male chorus. The dames do likewise hoofin' their specialties in the big cabaret scene like in "Ringe of Smoke."

Woolf wrote another act on the bill, called America. The guy dont live at the Palace or nothin' like that he only writes at it. This other act is all about a woman who comes to America lookin' for her lost son. The inspector at Ellis Island is about to give her air when a society moll busts in with her son who is blind. Rooney wuz in the same fix later on in the evenin' but you cant blame Woolf for he dont book 'em too.

The customers wusnt any too numerous either although it wus cold enough to drive them in Monday.

They had the bill all jazsed around at night with Rooney moved up to next to closin' from closin'. This put it right up to Harry Roye and Billie Maye to follow all the dancin' in Rooney's act at 11 p. m. and keep the gang frum stampcedin' out for hot java. They dono just that with the sweetest routine of dancin' I have lamped since Adelaide and Hughes first showed. The kid in this turn is the darb and how she can dance. She gets up on her toes what I mean and waves a pair of rubber ankles around like they wuz paper dolls. Her partner can kick and roll split for my coin any time. They just sent them home bussin'.

Walter Kelly and Shaw and Lee tho only comedy acts on the bill wuz spotted third and fourth in the first half leavin' the second half all more or less dancin'.

Kelly sure hit one in the pinch for when he cum up tha bases wuz loaded with laugh expecters. He cleaned them off great with his stories and dialect although a kid in one of the boxes near ruined his honor and had to be given air by its lovin' but mortified parent.

Alba Tiberia closed the first half. Either Mark Luescher or Walter Kingsley is tryin' to kid somebody by billin' this baby as "the most versatile girl in the world." That's coverin' a heck of a lot of territory. She's easy to look at and does a coupla things well but she spreads out awfull thin in spots. Her sharp shootin' was all gummed when the bullet aimed at the third candle put out two more. Her quick changes, drawin', and concertina playin' wus about her best try.

Howard's Spectacle dogs and ponies opened the show. It's a pip. The dogs are trained like Chinese wives and never muff a trick. Howard dont stall and has a clean fast turn for anyman's theatre.

Millicent Mower deuced with a trick collarturu voice that she matches against a Galli Curci record. She could have crawled in the box for she certainly can make Galli jump off the record on her Palace showin'.

I seen an Irish tenor in vaudeville do the same thing with one of John McCormicks records in another act. This Moyer gal is a comer and would have done better in a better spot but the way the bill wuz laid out it looked like they wanted to get it all over before intermission. All they wuz afterwards wuz Shamrock's and Roye and Maye. Dont forget that last pair they are the three-star special this week and ought to grab a route as long as your face.

"Shamrock's" washes up after this week and is goin' to be built up into a musical comedy. I understand the office offered Pat $3,500 with about 8 cuts at $3,250 and he picked up his jacks. If that act is worth more than that on the Palace showin' I can build a two family house out of blocks. It didn't "draw" none and didn't entertain which makes three grand and two centuries and a half look like vaudeville aint half as tough as standin' out in right field brushin' the flies off.

Your old side kicker,

Con.

RIVERSIDE

Rather a well-balanced variety show with a little of everything and a trio of turns dividing the headline honors—Enid Markey Co., Florence Walton, with Leon Lentrim, and Paul Specht and his Alamac hotel orchestra. Notwithstanding this fact, the show ran with hitches and jerks and did not measure up before the audience as it probably did to the bookers on paper.

Opening were Les Ghezzi, two French youths fresh from the steamer, to demonstrate their equilibristic accomplishments before an American audience for the first time (New Acts). The youths were well received and gave the show a good start. Next came Williams and Taylor, two colored men, with song, dance and hoofing. This duo excel in the latter art, and through their versatility at soft shoe and eccentric terpsichore managed to bring the proceedings to a halt at the end of their turn. After this the show took a bit of a drop with the appearance of Enid Markey and Co., two men and a woman, in "Here Goes the Bride," a comedy sketch by Bert Robinson. Unfortunately, this clever ingenue is compelled to disport herself for 16 minutes as a crying, wailing bride-to-be, who is superstitious on her wedding day and complicates matters until she weds her former spouse, who had dragged in to witness the wedding ceremony to another man. Probably the brightest lines in the playlet are those uttered by the neglected bridegroom when he hears the wedding ceremony being performed off-stage. The turn, though it possesses some clever lines, does not give the impression of being a suitable one for the former motion picture star.

On the heels of the Markey turn came Russ Brown and Jean Whitaker in a comedy talking, singing and dancing skit. They are an energetic couple, aggressive at all times in their endeavor to get their material over. It is of the sure-fire hokum variety and of a type which can be called reminiscent from other sources. Miss Whitaker serves as an excellent straight, and it might be suggested that through her endeavors the turn passes muster, which it did here.

Closing the first part were Paul Specht and his Alamac hotel orchestra, introducing "The Georgians" (New Acts).

Opening the second part were Florence Walton, with Leon Leitrim, Rodolfo Santos, Spanish pianist, and Rubi Davis, Russian violinist. The dance repertoire consisted of a polka, Schottiche trot, Viennese waltz and one-step whirl, with Miss Walton being just as agile on her feet, though having added a bit of weight as when she danced with Maurice. The violinist and pianist each rendered classical solos and demonstrated the fact that they were far above the average of accompanists with similar turns. The breesy and simple manner in which Miss Walton and Leitrim executed their steps made an instantaneous impression with the audience and carried the turn o • in good stead. Next to closing came Santos and Hayes in their tried and tructed comedy skit, "For No Reason at All."

With the talk being built around the physical appearance of the duo, it afforded much merriment to the patrons and permitted the girls to go off following their "Buster Brown" and "Mary Jane" number satisfied that they had accomplished their mission.

Closing was Tableaux Petite, consisting of a human portrayal by three women and a man of artistic studies. The turn, though new and somewhat crude on account of lighting effects, should when shaped prove a serviceable climax for the bigger bills.

AMERICAN

With all good bills like the current program (Monday night) the old S. R. O. sign will have to be dusted off.

Jimmie Fletcher opened with a well routined contortion act showing him to be an exceptionally classy back-bender and hand-balancer. He works along conventional lines, but his tricks are cleanly executed and his crab walk-off is a good finishing trick which any audience will applaud as this one did.

Lou and Grace Harvey, in the two spot, landed a nice little hit, and were entitled to it. Opening with an explanatory verse and chorus, their heads protruding from the center of the special drop, they come into "one" for a nifty Chinese number well put over, both having easy style and good enunciation. They have a little conversational crossfire which is pithy and not shopworn, and finish with a pop number double with much harmony and side conversation interpolated perfectly. These might be an example for others as to just what "team" work should be. Not a startling act, but one which can hold this spot in better houses. Sure-fire for the best of pop bills.

Newport, Stirk and Parker, two clever fellows with a cute little lady partner who looks well in her four pretty changes of costume (especially the tights) sing, talk, dance and

(Continued on page 32)

BILLS NEXT WEEK (OCT. 8)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) 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
Eddie Leonard Co
Julius Tannen
Maryon Vadie
Gibson & Connelli
Petricola
3 Medinas
Power's Elephants
(Two to fill)
Keith's Riverside
Paul Decker Co
Ward & Van
Alba Tiberio
DuFor Boys
(Others to fill)
Keith's Royal
Aunt Jemima Band
Hugh Herbert Co
Annette
Theatre Grotesk
Lee & Mann
Camille's Birds
(Others to fill)
Keith's Alhambra
Yarmark
V & E Stanton
Marguerite & Gill
Harry Holman Co
Bill Robinson
E & B Conrad
Meng & Snyder
Bigelow & Lee
Obala Adrienna
Moss' Broadway
Henry Conley Co

Proctor's 58th St.
2d half (4-7)
Homer Miles Co
Grace Cameron
Fenton & Fields
Malino & Carrell
Cook Mortimer & H
1st half (8-10)
Savoy & Williams
Kara Co
Miss Ioleen
(Two to fill)
2d half (11-14)
Pressler & Klaiss
Exposition 4
Jarrow
(Others to fill)
Proctor's 5th Ave.
2d half (4-7)
Valerie Bergere Co
McL'ghlin & Evans
Inez Courtney Co
Pert Kelton
Joe Darcey
Teddy Claire Co
Russ LeVan & P
(One to fill)
1st half (8-10)
Betty Done
(Others to fill)
2d half (11-14)
Paul Specht's Band
(Others to fill)
Proctor's 23d St.
2d half (4-7)
Billy Dale Co

E. HEMMENDINGER, Inc.
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Telephone Bryant 1543

Ernie Golden Band
Burke & Durkin
Geo Moore Girls
(Others to fill)
Keith's Colonial
Caul Sisters Co
A & M Havel
(Others to fill)
2d half
Olga Myra Orch
Tom Smith
Wireless Ship
(Others to fill)
Moss' Coliseum
Senator Ford
Hughie Clark Co
(Others to fill)
2d half
Chalfonte Sis
(Others to fill)
Keith's Fordham
Lou Tellegen
Jack Wilson
Lottie Atherton
(Others to fill)
2d half
Senator Ford
Gay Madrid
Thompson & Covan
(Others to fill)
Moss' Franklin
Olga Myra Co
Ulis & Lee
Watts & Hawley
Major Jack Allen
(Two to fill)
2d half

Fairman & Furman
Stanley & W Sis
McCarton & M
Mack & Earl
(One to fill)
1st half (8-10)
Levy & Crowell Sis
Liddell & Gibson
Dobbs & Welch
Torelli's Circus
(Two to fill)
2d half (11-14)
Buddy Walker
Stanley & White
Kitaro's Japs
Four in Flat
(Two to fill)
FAR ROCKAWAY
Columbia
2d half
Watts & Hawley
Bellis Duo
Shaw & Lee
(Others to fill)
BROOKLYN
Keith's Bushwick
Vera Gordon Co
Santos & Hayes
Margie Coates
Roye & Maye
Ibach's Band
Lang & O'Neil
Lawton
Tableaux Petits

WILLIAM F. ADER
The Theatrical Lawyer
NOW LOCATED AT
11 SO. LA SALLE ST., CHICAGO, ILL.

Wreckers
Morris & Flynn
Maxuna
(Others to fill)
Keith's Hamilton
Smith & Barker
*Chevalier Bros
(Others to fill)
2d half
Frank Richardson
Alica Taylor & B
Phondell 4
(Others to fill)
Keith's Jefferson
Joe Darcey
Parlor Bedr'm & B
Allan Taylor & B
Thompson & Covan
Maxima
(Others to fill)
2d half
Coslia & Glass
Chevalier Bros
(Others to fill)
Moss' Regent
Tom Smith
Nat S Jerome Co
(Others to fill)
2d half
Smith & Barker
(Others to fill)
Keith's 81st
Wm Halligan Co
Bevan & Flint
Cunningham & B

Keith's Orpheum
Florence Walton Co
Rae Samuels
Walter C Kelly
Wellington Cross
Williams & Taylor
Two Gezzis
Creasy & Dayne
Br'n & Whittaker
(One to fill)
Moss' Flatbush
Franklin & Chas Co
Yorke & Lord
Florence Brady
(Others to fill)
Keith's Greenpoint
2d half (4-7)
Hermine Shone Co
J C Flippen
Clark & Bdets
Ara Dorto Co
(Two to fill)
1st half (8-10)
Dorothy Russell Co
Pressler & Klaiss
The Wrecker
(Others to fill)
2d half (11-14)
Dave Harris
Minstrel M'm'dy Men
A O Duncan
Fenton & Fields
(Two to fill)
Keith's Prospect
2d half (4-7)
Lou Tellegen Co

MEDLEY and DUPREY
ORIGINATORS OF
Breakaway Phonograph and Peanut Bit.
Direction: JOHN BENTLEY

Alexander Girls Co
Claude & Marion
(One to fill)
Proctor's 125th St.
2d half (4-7)
Bert Sloan
Howard Kyle Co
Faro & Marie
Tango Shoes
Fay & Coley
Wade & Hale
1st half (8-10)
Mack & Marion
Gretchen Eastman
Four in Flat
Boland & Knight
McCartone & M
(One to fill)
2d half (11-14)
Chas Keating Co
Wilson & Kelly
DeMaro Null & Vald
Bernard & Ferris
Torelli's Circus
(One to fill)

Jack Wilson Co
Parda & Archer
(Others to fill)
1st half (8-10)
Pert Kelton
Adelaide & Hughes
(Others to fill)
Moss' Rivera
Frank Richardson
Wylie & Hartman
Phondell 4
Chalfonte Sis
(Two to fill)
2d half
Jim McWilliams
Lottie Atherton
(Others to fill)
ALBANY
Proctor's
Kerr & Ensign
Four Miners
Kennedy & Peters
Mile Andre's Rev
2d half
Miller Girls

Chief Blue Plato
Adams & Griffith
(One to fill)
ALLENTOWN, PA.
Orpheum
Nan Traveline Co
Cliff Nazarro Co
Lew Wilson
4 Ortons
2d half
Jean & Valjean
Hippodrome 4

Laura Lee Co
Van & Tyson
O'Brien & Josp'ine
Kellam & O'Dare
Grant Howard
Al Tucker & Band
Gordon's Olympia
(Washington St.)
Russell & Marconi
Schaeffer W & C
Hunting & Francis
Andrieff Trio

"SIR" JAMES
DWYER

Fred Harrison Co
King & Irwin
3 Arnauts
AMSTERDAM
Rialto
Juggleland
Wm Kennedy
Sully & Thomas
Bohemian Life
2d half
Goslar & Lusby
Runaway Four
(Two to fill)
ATLANTA
Forsythe
(Birm'gham Split)
1st half
Samsted & Marion
F & T Hayden
Wright & Dietrich
Jack Hanley
Galletti & Kokin
AUBURN, N. Y.
Jefferson
Summer's Duo
Zelda Santley
Payton & Ward
Oddities of 1923
2d half
Ioos Hanley
Bob Fern Co
Musiemania
(One to fill)
BALTIMORE
Maryland
Ross & Edwards
Dixie Hamilton
D D H?
Wee Georgie Wood
Frank Farnum Co
J Pejer's Orch
BANGOR, ME.
Bijou
J & E Mitchell
Clifford & Bailey
Martin & Walters
Buch'an & Brower

Man Off Wagon
BRADFORD, PA.
Bradford
El Cleve
Berrick & Hart
BROCKTON, MASS
Strand
Carl Shaw Co
Robt Reilly Co
Henry & Moore
J F Haney Revue
(One to fill)
2d half
Downey & Claridge
Ted & C Breton
Emily Darrell
May Yohe Band
(One to fill)
BUFFALO
Shea's
Jack La Vier
Alyn Mann
Rob Wilton Co
Grace Hayes
Van Cello & Mary
Crafts & Haley
Reid Markey
CAMBRIDGE
Central Sq.
Wilbur & Girlie
Harry Stewart Co
Tyler & Crolius
(Two to fill)
2d half
Green & Parker
Reck & Rector
(Others to fill)
CAMDEN, N. J.
Lowe's
Flo Mayo Co
Jack Little
Holmes & Levere
4 Pals
Justa Marshall Rev
2d half
Mella Bart Co
Tierney & Donnelly

JESSE FRANCINE
BLOCK and DUNLAP
Week Oct. 7, Majestic, Houston, Tex.

Britt Wood
4 Madcaps
2d half
Will Morris
Nowlin & St Clair
Martin & Walters
Stepping Fools
North & South
Francis & Frank
BATON ROUGE
Columbia
(Shreveport Split)
1st half
Bob Robbie & B
Margaret Ford
Harry Ames Co
Walsh & Ellis
Roth & Nina
BAYONNE, N. J.
Strand
Alexander Sis Co
Driscoll Long & H
Carmody Dancers
Murray & Maddox
2d half
Bobby Henshaw
Cook Mortimer & H
(Two to fill)
BINGHAMTON
Binghamton
Meridith & Snoozer
Sheila Terry Co
Shone & Dedette
Fred Lindsay Co
(One to fill)
2d half
Bowers Walters & C
(Others to fill)
BIRMINGHAM
Lyric
(Atlanta Split)
1st half
Dupree & Dupree
Johnson Bros & J
Thos Jackson Co
Hope Vernon
6 Mascottes
BOSTON
B. F. Keith's
Strobel & Merton
Murdock & Mayo
Gautier & Lang
Yvette Rugel
Brennan & Rogers
World Make Bel'eve
H & A Seymour
R Santrey Band
Boston
Kay Hamlin & K
Case & Cavanaugh
Simpson & Dean

Sampsel & Leonard
Wayne & Warren
Romel Sis & S
CANTON, O.
Lyceum
Kone's Marionettes
Young & Wheeler
Mel Klee
Franklin Ardell Co
Hall & Dexter
6 Whirlwinds
CARBONDALE, PA
Irwin
Elkins Fay & E
Schwartz & Clifford
A Francis Boys
2d half
Merle's Birds

Reed & Ray
Lloyd & Goode
CHARLESTON
Kearse
Clayton & Clayton
Gosta & Duffy
O Handworth Co
Juvenile Follies
(One to fill)
2d half
Lloyd Nevada Co
Lew Hawkins
Binder & Roy
Will Armstrong
Along Broadway
CHESTER, PA
Adgement
Earl & Matthews
Zeck & Randolph
2 Fleming Sis
Elaine & Marshall
Carnival of Venice
(One to fill)
2d half
Frank Wilson
Callan & Warrg'ton
Moore & Freed
Hughes & Burke

IRVING BERLIN, Inc.
BOSTON, MASS.
ARCHIE LLOYD, 180 Tremont Street
"THAT OLD GANG OF MINE"

Lady Tsen Mei
Oklahoma 4
Gordon's Olympia
(Scollay Sq.)
Harry Taude

M & A Clark
Sunbonnets
CINCINNATI
B. F. Keith's
The Bradnas

Mason & Shaw
Out of Kitchens
Bobby McLean Co
Butler & Parker
Edith Clasper Co
Mercedes & St'tone
Willie Solar
Palace
Dias Sis Co
Chamberlain & E

Cliff Nazarro Co
Lew Wilson
4 Ortons
(One to fill)
ELMIRA, N. Y.
Majestic
Claire Girls & D
Force & Williams
Bob Fern Co

IRVING BERLIN, Inc.
CINCINNATI, O.
CLIFF BURNS, 30 Lyric Theatre
"THAT OLD GANG OF MINE"

Henry Catalano Co
Bison City 4
Frances Kennedy
Frank Farron
La Graciosa
CLARKSBURG
Robinson-Grand
Lloyd Nevada Co
Lew Hawkins
Will Armstrong
Binder & Roy
Along Broadway
2d half
Clair Theodore 3
Kassler & Morgan
Octavio H'dw'th Co
Goetz & Duffy
Juvenile Follies
CLEVELAND
Palace
Borden & Boyer

Smiling Billy Mason
Bowers Walters & C
2d half
Adelaide Bell Co
Bobby Jackson
W & E German
(Two to fill)
ERIE, PA.
Colonial
Spider's Web
Jean Schwiller
Tracey & McBride
Hurst & Vogt
Harry Green Co
Sinclair & Gasper
Danny Duggan Co
FALL RIVER
Empire
Rich Hayes
Blair & Pennington
Fox & Miller

REGARDING
FERRY
CORWEY

THE UTICA OBSERVER-DISPATCH
Friday, September 14, 1923

"A better vaudeville bill is hard to conceive, as the current program provides topnotch acts in great variety. Heading the list is Ferry Corwey, famous musical clown, who backs Toto off the boards. Corwey has a European novelty act such as little rarely seen and was a feature act at the New York Hippodrome prior to its closing. His instruments produce sweet tones although manipulated in clownish fashion."

DIRECTION
ALF T. WILTON
FRED B. MACK, Associate

Montana
Realm of Fantasy
Murray & Allen
Bert Lytell Co
Ruth Budd
Williams & W Rev
Hippodrome
3 Odd Chaps
Leo Haley
Mayo Leslie Co
Lewis & Rogers
Sewell Sisters Co
105th Street
Monroe & Grant
Clinton & Rooney
Schulder Sisters
Farrell & Florence
Clair Vincent Co
Will Mahoney
U S Jazz Band

Mason Cole Rev
Kelso & De Mond
Syncopated 7
2d half
Lola Bravo Co
Dezso Retter
Kendall Bayton
Hanniford Family
Billy Bachelor Co
Rowland & Meehan
FITCHBURG
Lyric
Marlen & Doran
Gene & Florette
Val Harris Co
Wally Jones
R Selden & Bro
2d half
Marjorie McClint'k

IRVING BERLIN, Inc.
CLEVELAND, O.
PHIL JULIUS, Savoy Hotel
"THAT OLD GANG OF MINE"

COLUMBUS
B. F. Keith's
Spider's Web
Corine & Himber
Dooley & Sales
Wilfred Clarke
Olsen & Johnson

Harry Stewart Co
Fox & Miller
McRae & Clegg
Adams & Chase
GERMANTOWN
Orpheum
Sherwin Kelly

A VAUDEVILLE AGENCY IMBUED WITH THE SPIRIT OF SERVING BOTH PERFORMER AND MANAGER SUPERLATIVELY WELL
THE FALLY MARKUS VAUDEVILLE AGENCY
1547 Broadway New York City
Phone CHICKERING 5410

Five Petleys
DAYTON
B. F. Keith's
Oscar Martin Co
4 Entertainers
Arthur De Voy Co
Shura Rulowa Co
(Two to fill)
2d half
Paul Nolan Co
Wm Smythe Co
Brooks & Morgan
Little Driftwood
Moran & Mack
Nathane & Sully

Franks & Barron
Muriel & Phyllis
Al K Hall Co
Hamilton & Barnes
Vacation 5
Billy Glason
Willie Hale & Bro
GLOVERSVILLE
Globe
Bowers W & C
Murray Corbin
Oddities of 1923
GRAND RAPIDS
Empress
Clown Seal

IRVING BERLIN, Inc.
DETROIT, MICH.
FRED KRAMER, Fronts at Hotel, 42 Monroe St
"THAT OLD GANG OF MINE"

DETROIT
Temple
Collins & Hart
Murray & Gerrish
Raymond Bond Co
Rita Gould
A Shayne Co
Gretta Ardine Co
Ray Fagan Orch
EASTON, PA.
Able O. H.
Jean & Valjean
Hippodrome 4
Freed Harrison Co
King & Irwin
3 Arnauts
2d half
Nan Traveline Co

Geo McFarlane
Al Wohlman
Edna Aug Co
GREENSBORO
Orpheum
(Columbia Split)
1st half
4 McKinley Sis
Stevens & Brunelle
Mack & Velmar
Kitner & Reaney
GREENSBURG
Strand
Kraytons
Klich & Wilson
Juvenile Follies
Bobby & Stork

Haneko Trio
2d half
Billie Bowman
K & E Kuehn
Ed Ford
Along Broadway
(One to fill)
HARRISBURG
Majestic
Jimmy Hodges Co
HAVERHILL
Colonial
Dezso Retter
T & C Breton
Kelly & Pollock
Maxfield & Goulson
Stepping Fools
2d half
Weyman & Comp'n
McCorm'k & Regay
Robt Reilly Co
Val Harris Co
Current of Fun
HAZELTON
Feeley's
Eugene Emmett Co
Lloyd & Goode

LAWRENCE
Empire
Ergotti & Herman
Rudell & Dunigan
House of Melody
Barton & Young
Fall Fashion Show
2d half
Ten Arakis
Esmond & Grant
Thos Holer Co
Texas Comedy 4
Fall Fashion Show
LEWISTON, ME.
Music Hall
Will Morris
Nowlin & St Clair
Martin & Walters
North & South
Francis & Frank
2d half
Wilbur & Girlie
Clifford & Bailey
Buch'an & Brower
Britt Wood
J & E Mitchell

TOMMY— —SARA
VAN and VERNON

Stafford & Louise
(One to fill)
2d half
Eddie Foyer
4 Pals
Stafford & Louise
(One to fill)
HOLYOKE
Victory
Hector
Harmonyland
Stephens & H'lister
Fern & Marie
(One to fill)
2d half
Rich Hayes
The Explorers
Henry & Moore
Schichtl's Mari'ttes
Elise Huber
HORNELL, N. Y.
Shattuck O. H.
Payton & Ward
Eddie Miller
Claire Girls & D
(One to fill)
INDIANAPOLIS
B. F. Keith's
Three Blanks
Meehan & Newman
Jane Dillon Co
Inglis & Winc'ster
Charles Irwin
Howard & Clark
J & B Morgan
Palace
Five Avalons
Ross & Foss
Byron & Haig
Brooks & Morgan
Little Driftwood
2d half
Four Entertainers
Walman B Band
(Others to fill)
ITHACA, N. Y.
Empire

LOUISVILLE
National
(Nashville Split)
1st half
Stone & Hallo
Big City 4
Hartley & Pat'rson
Whitfield & Ireland
Ward Sis Co
LOWELL
B. F. Keith's
Sterling & Molds
Nash & O'Donnell
Homer Romaine
Combe & Nevins
Lytell & Fant
Arthur Lloyd
LYNN, MASS.
Olympia
Adams & Lillian
Billy Bachelor Co
Emily Darrell
May Yohe Band
2d half
4 Madcaps
Loney Haskell
(Two to fill)
MANCHESTER
Palace
Esmond & Grant
Thos Holer Co
Texas Comedy 4
Ten Arakis
Monde
2d half
Ergotti & Herman
Rodell & Dunigan
Full House Melody
Barton & Young
(One to fill)
MIDDLETOWN
Grand
2d half
Rankin
Hodge & Lowell
John Regay Co
Walsh & Toys

EDDIE
BORDEN

Summer's Duo
Meridith & Snoozer
Smiling Billy Mason
Fred Lindsay Co
(One to fill)
JACKSONVILLE
(Savannah Split)
1st half
Frank Shields
Lowe & Stella
Joe Bernard Co
Dave Ferguson Co
Tad Tieman's Orch
JAMESTOWN
Opera House
El Cleve
(One to fill)
2d half
Sheila Terry Co
Shone & Dedette
JERSEY CITY
State
Chappelle & C'lton
Hazel Arch'b'ld Co
Valentine Vox
Tango Shoes
2d half
Miss Mystery Co
Moore & Hager
Jean Granese Co
G Kaufman Co
LAKEWOOD, N. J.
Davis & Pelle
(Two to fill)
2d half
Dancers Clownland
(Two to fill)
LANCASTER
Colonial
Roberts & Demont
Tierney & Don'elly
Finley & Hill
4 Hamilton Sis & S

MOBILE
Lyric
(New Orleans Split)
1st half
May MacKaye 3
Judson Cole
Jarvis & Harrison
Byal & Early
Craven Rice & C
MONTREAL
Imperial
(Sunday opening)
Coscia & Verdi
Musso & Francis
Ford & Price
Maryland Singers
Wills & Robins
Princess Wah-L'tka
Princess
(Sunday opening)
Griffin Twins
Tex McLeod
4 Foyre Girls
Yerkes Orchestra
The Ramos
MORRISTOWN
Lyons
2d half
Barrett & Farnum
Robbins Family
Hunniford
Wylie & Hartman
MT. VERNON
Proctor's
2d half (4-7)
Marguerite & Gill
Frank Whitman
O'Donnell & Blair
Gertrude Avery Co
Pressler & Klaiss
1st half (8-10)
Russ LeVan & P
(Others to fill)
2d half
Lou Tellegen Co
Jack Wilson Co
(Others to fill)
NANTICOKE, PA.
State
Reed & Ray
Eddie Foyer
Merle's Birds
2d half
Elkins Fay & E
Schwartz & Clifford
(One to fill)
NASHVILLE
(Louisville Split)

JOE and JIM
LA'ROCCA

(One to fill)
2d half
Dancing McDonalds
Geo Morgan
Middleton & S
Grant & Deye
The Comebacks

1st half
Carson & Kane
Harry Braden
J C Lewis Co
Pierce & Ryan
Fashion Minstrels

NEWARK, N. J.
Proctor's
V Lopez & Band
A & F Stedman
J Courtney Boys
Clayton & Edwards
Bee Hoyer
O'Donnell & Blair
(Others to fill)
NEW BEDFORD
Olympia
McCorm'k & Regay

PHILADELPHIA
B. F. Keith's
Jean Adair Co
Victor Moore Co
Jason & Harrigan
Weber & Ridnor
Walters & Walters
Bobby Folsom Orch
Valentine & Bell
Cosmopolitan 3
Allegheny
Remater & Smith

IRVING BERLIN, Inc.
PHILADELPHIA, PA.
HARRY CLARSON, 1228 Market Street
"THAT OLD GANG OF MINE"

Lola Bravo & Co
Loney Haskell
Weyman & Comp'n
Hanniford Family
2d half
Carl Shaw
Kelso & De Monde
Bud Snyder & B
(Two to fill)
NEW BRITAIN
Capitol
Niobe
Dwyer & Orma
Explorers
Jean La Crosse
Hong Kong Follies
2d half
A & G Falls
Roth Kids
Fern & Marie
Mason Cole Revue
Artie Nolan
NEW BRUNSWICK
Boyle & Bennett
(Others to fill)
2d half
Markel & Gay
Herbert Clifton
Volunteers
(One to fill)
NEW LONDON
Capitol
Lydia Barry
Miller & Young
Sternard's Midgets
2d half
E & E Mande
Stephens & Hol'ster
Tyler & Crolius

Maureen Englin
7 Honey Boys
Spencer & Williams
London Steppers
Alhambra
Nora Jane & Carl
Philson Duncan & J
M & A Clark
Mella Bart Co
2d half
Wyoming Duo
Jack Little
Creedon & Davis
Great Leon
Broadway
Morrissey & Young
Sampsel & Leonard
Fisher & Gilmore
Echoes Danceland
2d half
Howard & Ross
Holmes & Levere
Alice Morley Co
(One to fill)
Cross Keys
Markel & Gay
Sonia Meroff
Creedon & Davis
McKay & Ardine
Juggling Nelsons
2d half
Philson Duncan & J
Roscoe & Rauth
Elaine & Marshall
Fredo & Anthony
Echoes Danceland
Globe
Marvel & Fay
Melinda & Dade

BEN ROCKE
Specially Designed Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

(One to fill)
NEW ORLEANS
Lyric
1st half
3 Ambler Bros
Vera Cole
Walter P'rcival Co
Duval & Symonds
Florida 5
NORFOLK
Academy
(Richmond Split)
1st half
Amac
Hickman Bros
D Bernie & Band
(Two to fill)
NORWICH, N. Y.
Colonial
Force & Williams
Perez & LaFlor
NORWICH, CONN.
Strand
Ernie & Ernie
Flynn & Arnold
A & G Falls
(One to fill)
2d half
Eckhoff & Gordon
Lydia Barry
Walsh & Toye
(One to fill)
OTTAWA, CAN.
Franklin
Carr & Brey
H B Toomer Co
Vera Burt
Marjorie Burton
PASSAIC, N. J.
Playhouse
Barrett & Farnum
Bobby Henshaw
Jean Granese
Robbins Family
Smith & Allman
2d half
Jean Godfrey
Carmody Dancers
Murray & Maddox
Eva La Rue Co
Davis & Pelle
PATERSON, N. J.
Majestic
2d half (4-7)
Kennedy & Kramer
Harry Murphy Co
Shake Your Feet
Al Shayne
Telaak & Dean
1st half (8-10)
Coslin & Glass
Ann Suter
Exposition Jub 4

Beaumont Sis
M'Farland & Palace
Earl Cavanaugh Co
Eddie Stanley Co
Miss Philadelphia
Gilbert Wells
Capitol Revue
Grand O. H.
Bell & Gray
Miss St Louis
Rose & Thorne
Claudie Coleman
Jimmy Carr Orch
2d half
Roberta & DeMont
Sonia Meroff
Miss St Louis
Fisher & Gilmore
Jimmy Carr Orch
Keystone
Perez & Marguerite
Gilbert & May
Ring Tangle
Zelaya
Movie Masque
Nixon
Howard & Ross
Middleton & S
Wayne & Warren
Hughes & Burke
2d half
Jack Hughes Duo
Jones & Lee
Morrissey & Young
Flo Mayo Co
Wm Penn
Wyoming Duo
Howard & Lind
Freda & Anthony
Alice Morley Rev
2d half
Nora Jane & Carl
Finley & Hill
McKay & Ardine
Juggling Nelsons
PITTSBURGH
Davis
Sylvia Loyal Co
Quixey Four
York & King
Mystery Girl
Hackett & Delmar
Eddie Ross
Lohse & Sterling
Harris
Nippon Duo
Ethel Theodore
Carlton & Tate
Winifred & Brown
Wild & Rose
PITTSFIELD
Palace
Dwyer & Orma
Rule & O'Brien
Schichtl's Mar'n'ttes
(Two to fill)
2d half

HUGH HERBERT
223 LEFFERTS AVENUE,
KEW GARDENS, L. I.
Phone Richmond Hill 0083

(Others to fill)
2d half (11-14)
Fenton & Fields
Miss Ioleen
(Others to fill)
PAWTUCKET, R. I.
State
Roth Kids
Billy Heard
Maxwell & Lee
Walsh & Bentley
2d half
Blair & Pennington
Dwyer & Orma
Morin & Doelan
Niobe

Jean & Floretta
Syncopated 7
(Two to fill)
PORTLAND, ME.
B. F. Keith's
Fleurette Jeoffrey
Heras & Wills
Nixon & Sans
Pepito
Sager Midgley Co
Potter & Gamble
POTTSVILLE
Hippodrome
1st half
Dancing M'Donalds

...ene Morgan
...rry Corway
...ant & Days
...e Comebacks
PROVIDENCE
E. F. Albee
...ant & Partner
...rnard & Garry
...eward Kyle Co
...eWaters & Tyson
...ck Benny
...he Sheik
READING, PA.
Rajah
...oo & Dawn
...est'hold's Ship
...ensee & Baird
...olden Gate Synca
...ne to fill)
2d half
...ellio & Maybelle
...ardo & Rome
...erry Corwey
...hriner & Fitzs'me
...orothy Byton Rev
RICHMOND
Lyric
(Norfolk Split)
1st half
...evitt & Carey
...oe Reiley Co
(Others to fill)

Donegan & Steger
Bruce B'ns'farther
Briethart
Five Bolacle
Four Diamonds
TRENTON, N. J.
Capitol
Jack Hughes 2
Jones & Lee
Herbert Clifton
The Volunteers
Great Leon
2d half
Boyle & Bennett
Rose & Thorne
Claudia Coleman
Carnival of Venice
(One to fill)
TROY, N. Y.
Proctor's
Miller Girls
China Blue Plate
Haynes & Beck
Adams & Griffith
Goslar & Lusby
2d half
Kerr & Ensign
Four Miners
Sully & Thomas
Kennedy & Petrie
Mile Andre's Rev

JACK
McLALLEN
AND
SARAH
"A sure-fire comedy hit for one of the important revues."
—AMERICAN.
Direction: BILLY GRADY
ED. S. KELLER Office

ROANOKE
Roanoke
(Win.-Salem Split)
1st half
Hobert Dyer Co
L Ormebee Co
Victor Graff
Springtime Revue
Rolland & Ray
2d half
Bert Shepherd Co
Harvey H & G
Bob Hall
Mildred Rogers
(One to fill)
ROCHESTER
Temple
Russell & Pierce
Thea Alba
Fred Bowers Rev
Breker's Bears
Torchbearers
Sig Friscoe
SAVANNAH
Bijou
(Jacksonville Split)
1st half
Ed Hill
Bender & Armet'g
Worth Willing & G
Neal Abel
M Vadie Dancers
SCHENECTADY
Proctor's
Sealo
Corbett & Norton
Runaway 4
(One to fill)
2d half
Juggleland
Wm Kennedy
Johnny's New Car
(One to fill)
SHENANDOAH
Strand
2d half
Eugene Emmett Co
Stafford & Louise
(Two to fill)
SO. NORWALK
Palace
2d half
Hang Kong Follies
Miller Packer & S
Rose Selden & Bro
(Two to fill)
STAMFORD
Alhambra
Raabin
Elsie Huber
Eckhoff & Gordon
John Regay Co
Walsh & Taye
2d half
A O Duncan
Ernie & Ernie
Clinton & Arnold
(Two to fill)
SYRACUSE
B. F. Keith's
Four of Us
Toto
Holt & Leonard
Sandy Shaw
King & Beatty
Day Monte Carlo
Proctor's
Pesci Duo
...nea Hanley
...rooin & Hert
Adelaide Beck Co
Sandy Shaw Co
Yeong Wang Co
2d half
Walter Fishter Co
Zelda Santley
(Others to fill)
TAMPA
Victory
(St Petersb'g Split)
1st half
Page Hack & M
Follis & Leroy
Dan Fitch's Mins
Ted & Betty Healy
Syncopating Toes
TOLEDO
Keith's
Paul Nolan Co
Nathane & Sully
Wm Smythe Co
Lewis & Norton
Moran & Mack
Walman Berry Bd
2d half
Oscar Martin Co
Brron & Haig
...hura Bulowa Co
(Others to fill)
TORONTO
Shea's
Royal Gascoynes

UNION HILL
Capitol
Linn & Thompson
Eddie Miller Co
Stanley & White
Miss Mystery
Tower & Darrell
Kitaro Japs
2d half
Rnes Levan & Pete
Flaherty & Stoning
Valentina Voe
Mack & Marion
Tango Shoes
UTICA, N. Y.
Colonial
Max's Bros-DeWitt
Cav'augh & Cooper
Rubeville
(Two to fill)
2d half
Rubeville
Martinet & Crow
Bryant & Stewart
(Two to fill)
WASHINGTON
B. F. Keith's
Sultan
Rhodes & Watson
Dress Rehearsal
Ed Lowry
B C Hilliam Rev
Irene Franklin
Elizabeth Brown Co
Cosmos
Chas Ledegar
Gardner & Aubrey
Coogan & Casey
Billy Miller Co
Primrose 4
Dorothy Bynton Co
WATERTOWN
Olympic
Martinet & Crow
Bryant & Stewart
Muslo Mania
(One to fill)
2d half
Cav'augh & Cooper
Max's Bros-DeWitt
(Two to fill)
WHEELING
Victoria
Clara Theodore 3
Kessler & Morgan
Archer & Belford
Ed E Ford
Elroy Coon Band
2d half
Hanako Trio
Patrice & Sullivan
Juvenile Follies
Bobby & Stark
(One to fill)
WILMINGTON
Aldine
Frank Wilson
Callan & Warr'ton
Moore & Freed
Barrys & Wolfords
Jo Ja Dooley
Sunbonnets
2d half
Earl & Matthews
Zech & Randolph
3 Fleming Sis
Lloyd & Christie
Happy Days
(One to fill)
WOONSOCKET
Bijou
Downey & Claridge
Miller Packer & S
Mme Hermann
2d half
Billy Beard
J B Haney Rev
Miller & Young
(One to fill)
YONKERS, N. Y.
Proctor's
2d half (4-7)
Joe Wilton Co
Babcock & Dolly
Kilch & Wilson
Evelyn & Bell
Mabel Ford Rev
1st half (8-10)
Fenton & Fields
Minstrel Mel'y Men
Dave Harris
A O Duncan
(One to fill)
2d half (11-14)
The Wrecker
Pert Kelton
Joe Darcey
(Others to fill)
YORK, PA.
Opera House
Equilli & Mabelle
Mardo & Rome
Dorothy Byton Rev

Shriner & Fitzs'm'e
2d half
Leon & Dawn
Benese & Baird
Golden Gate Synco
(One to fill)
YOUNGSTOWN
Hippodrome
Billie Bowman

K & E Kuehn
Berrick & Hart
Wyatt's Lade-Lass
2d half
Krayona
Kilch & Wilson
Archer & Belford
Miacahna

POLI CIRCUIT

BRIDGEPORT
Poli's
James Thornton
Mabel McCain Co
Gordon & Day
(One to fill)
2d half
John LeClair
Jim & Jack
Valerie Bergere Co
Roy & Hilliard
Palace
LaDora & Beckman
Ed Morton
Angell & Fuller
Farrell Taylor 3
Chas Ahearn Co
2d half
Francis & Frank
Savoy & Williams
Rose & Moon Rev
(Two to fill)
HARTFORD
Capitol
The Dealands
Albright & Harte
Italian Love
Stan Stanley Co
Harry Carroll's Rev
2d half
E J Moore
Wallflower
Hazel Crosby
Harry Fox Co
J C Mack Co
MERIDEN
Poli's
John LeClair
Dunlevy & Chesl'gh
Roy & Hilliard
Traps
Frisco Harmonists
2d half
The Dealands
McCool & Riley
Gordon & Day
Angell & Fuller
NEW HAVEN
Palace
Pagana & Ford
Jim & Jack
Wallflower
Harry Fox Co
Rose & Moon Rev
(One to fill)
2d half
Grazer & Lawlor
Ed Morton
Italian Love
Traps
Farrell Taylor 3
Chas A Hearn Co

SCRANTON, PA.
Poli's
(W'k's-Barre split)
1st half
Larimer & Hudson
Rose & Roma
Flirtation
William Fallen
Tuscano Bros
SPR'GF'LD, MASS.
Palace
Francis & Frank
Cortelli & Dowd
Laura Ordway
Singer's Midgets
2d half
Cortelli & Dowd
Dunlevy & Chesl'gh
Joe Browning
Singer's Midgets
WATERBURY
Palace
Grazer & Lawlor
E J Moore
McCool & Riley
Hazel Crosby
J C Mack Co
2d half
Pagana & Ford
Albright & Harte
Chisholm & Breen
Jas Thornton
Harry Carroll's Rev
W'K'S-BARRE, PA.
Poli's
(Scranton split)
1st half
Dainty Marie
Irving Edwards
El Ray Sis
Gautiers Ponies
Healy & Cross
WORCESTER
Poli's
Powell
Cortelli & Dowd
Chisholm & Breen
Joe Browning
Clayton
(One to fill)
2d half
Powell
Laura Ordway
Frisco Harmonists
Stan Stanley Co
Clayton
(One to fill)

Acts playing or booked in the vicinity of Scranton, Pa., can procure further time by communicating with us
HARRY A. LOUIS E.
ROMM & WALTERS
BOOKING EXCHANGE
1493 Broadway New York City
Phone Lackawanna 6574
BOSTON, 238 Tremont Street.

KEITH'S CHICAGO

BATTLE CREEK
Bijou
2d half
The McReas
Byron Girls
Boyd & King
*Steele & Winslow
(One to fill)
CLINTON, IND.
Capitol
Ray Conlin
Hall & O'Brien
John & Agnew
*Roe Reeves
2d half
Winifred & Lucille
Brown & Lavelle
(Others to fill)
DANVILLE, ILL.
Terrace
(One to fill)
2d half
Frank & C LaTour
W C Dornfield
Dave's Serenaders
(One to fill)
PADUCAH, KY.
Orpheum
Charlotte & Thomas
Wheeler & Delay
Rubeville 4
Georgalile 3
2d half
Peggy Brennen Co
(Three to fill)
SAGINAW, MICH.
Jeffras-Strand
The Mecraes
Goldie & Thorne
Bowman Bros
Steele & Winslow

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y.

Brown & Lavelle
Edith LaMond
Aces & Joker
2d half
Elroy Sis Co
(Two to fill)
GARY, IND.
New Gary
Ruth Davis
Morrel Cooper & S
Glenn & Allen
B Heath Band
2d half
Ridiculous Reece
*Townsend Bold Co
(Three to fill)
KOKOMO, IND.
Strand
Winifred & Lucelle
Geo Morton
*Townsend Bold Co
2d half
Martell & West
Roe Reeves
(Others to fill)
LEXINGTON, KY.
Ben Ali
The LaTours
W C Dornfield
Daves Serenaders
Morris & Downs
(One to fill)
2d half
Hickey-Hart Rev
The Avalons
(Others to fill)
LIMA, OHIO
Faurot O H
*Frank Marckley
The Valentinos
*Hickey-Hart Rev
Dorothy Taylor Co

2d half
Glenn & Allen
Frank Marckley
Madame DuBarry
Dorothy Taylor Co
(One to fill)
TERRE HAUTE, I.
Liberty
Doyle & Elaine
Geo Lovett Co
2d half
Hall & O'Brien
Geo Lovett Co
VINCENNES, IND.
Pantheon
Larry Comer
Martell & West
Ray Conlin
2d half
John & Agnew
Stone & Hayes
Berg & English
WINSDOR, CAN.
Capitol
B & L Hart
Coulter & Rose
Foe Canines
Boyd & King
Madame DuBarry
2d half
Goldie & Thorne
The Valentines
Hugh Johnson
Manning & Hall
ZANESVILLE, O.
Weller O. H.
Nelsons Patience
The Graces
Lightner & Gordon
Oh Teddy
Bachmans Band

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday Opening)
Anatol Friedland R
Wilson Bros
Morris & Campbell
Irving Fisher
Hall Ermine & B
Compil of Season
Trennell 3
Houdini

CHESTER FREDERICKS
THE CLEVER JUVENILE
Third Season with GUS EDWARDS.
Now being featured with Gus Edwards' production, "SUN BONNET SUE"

State Lake
(Sunday Opening)
Dora Ford Rev
DeMarcos & Band
Dave Roth
Michon Bros
Dolly Connelly
Thank You Doctor
Gus Fowler
Johnny Burke
(One to fill)

Awkward Age
Barr Twins
Hegedus Sis & R
Maxime & Bobby
OAKLAND, CAL.
Orpheum
Frank Dixon
Senator Murphy
Willie Rolls
Glenn & Jenkins

IRVING BERLIN, Inc
CHICAGO ILL
MILTON WEIL 119 North Clark Street
"THAT OLD GANG OF MINE"

CEDAR RAPIDS
Majestic
R & B Brill
Fox & Allyan
D & T Ginger Snaps
(Two to fill)
2d half
Frank Sidney Co
Medley & Dupree
Venita Gould
Klein Bros
DAVENPORT
Columbia
Frank Sidney Co
Medley & Dupree
Espe & Dutton
Venita Gould
Klein Bros
(One to fill)
2d half
Four Bellhops
Partia Mansfield Co
Milt Collins
Three to fill)
DENVER
Orpheum
(Sunday Opening)
Nazimova
Duci DeKerekjarto
Cahill & Romaine
8 Blue Demons
Friend in Need

Yip Yaphankers
Laura Pierpont
OMAHA, NEB.
Orpheum
(Sunday Opening)
Hans Beete Co
For Pity's Sake
Harry Jolson
Ben Bernie & Band
Edwards & Beasley
Millership & Gerard
Deagon & Mack
PORTLAND, ORE.
Orpheum
(Sunday Opening)
Nocette
Harry Moore
Billy Arlington
Al Herman
Willie Schenck
Russell Carr
Thos E Shea
SACRAMENTO
Orpheum
(2-14)
(Same bill plays Fresno 11-12)
Grace LaRue
LaRue & Hamilton
Powers & Wallace
Minstrel Monarchs
Reuters
Princess Rajah
Carlton & Berlew

IRVING BERLIN, Inc.
SAN FRANCISCO, CALIF.
HARRY HUME, 600 Pantages Bldg
"THAT OLD GANG OF MINE"

Sweeney & Walters
H & L Zeigler
DES MOINES
Orpheum
(Sunday Opening)
Armand & Peren
Harry Hines
Snowy Baker
Jack Clifford
Harry Watson
Gisarn & M'guerite
KANSAS CITY
Main Street
(Sunday Opening)
Clara Howard
Anderson & Burt
Chong & Moey
Carter & Cornish
Billy Sharp Rev
Ryan & Lee
Orpheum
(Sunday Opening)
Carl Emmy's Pets
Belle Story
Harry Delf
Arnaut Bros

SAN FRANCISCO
Golden Gate
(Sunday Opening)
Stars of Future
Murray & Oakland
Polly & Oz
Wm Edmunds
George Lyons
Anna Vivian Co
Orpheum
(Sunday Opening)
4 Mortons
Jack Rose
McGoods Lenzen Co
Dixie Four
Maurice Diamond
Bessie Barriscale
Flo Lewis
Dooley & Morton
ST. LOUIS
Orpheum
(Sunday Opening)
Blossom Seeley Co
Emma Carus
Margaret Severn
Lahr & Mercedes

IRVING BERLIN, Inc.
KANSAS CITY, MO.
SAM WORLEY, Room 4, Gayety Bldg
"THAT OLD GANG OF MINE"

Mason & Keller
Seed & Austin
Kronos
Alma Neilson Co
LOS ANGELES
Hill Street
2 Lordons
Bob Albright
Leipzig
Rome & Gaut
Betts Seals
(One to fill)
Orpheum
Sophie Tucker
Louise Lovely
J R Johnson
Stanley Birnes
Wm Ebs
Dolly Kay
O'Neil & Plunkett
Adonis & Dog

Jewell's Manikins
Sylvia Clark
2 White Kuhns
(One to fill)
Rialto
(Sunday Opening)
Stoddard's Band
Burns & Lynn
Janet of France
Marian Murray
Rae E Ball & Bro
Crystal Bennett
ST. PAUL
Orpheum
(Sunday Opening)
Lady Alice's Pets
Sargent & Marvin
Fradkin
Four Camerons
Regay & Sheehan
Hyams & McIntyre

IRVING BERLIN, Inc
LOS ANGELES CALIF
CHARLIE MELSON 417 West 5th Street
"THAT OLD GANG OF MINE"

MEMPHIS
Orpheum
Belle Baker
Emilie Lea
Oliver & Olp
Royal Sidneys
Marino & Martin
Gardell & Pryor
MILWAUKEE
Palace
(Sunday Opening)
Chief Caupolican
Sherwood's Band
Frank DeVoe
Weak Spot
Lewis & Dody
Anderson & Yvel
MINNEAPOLIS
Hennepin
(Sunday Opening)
Hartwells
Dotson
Owen McGiveney
Ray Hughes & Pam
Eva Shirley & Band
Frisco
Miller & Mack
The Wager
NEW ORLEANS
Orpheum
(Sunday Opening)
Lopez's Red Caps
B & H Gordon
Billy McDermott

SEATTLE
Orpheum
Leviathan Band
Lime Trio
Jean Middleton
Van Hoven
Kerr & Weston
Jos K Watson
Bob Anderson
SIOUX CITY, IA.
Orpheum
The Wonder Seal
Redmond & Wells
Moss & Frye
Berk & Sawn
Harry Breen
(One to fill)
2d half
Tower & D'Horty
Foe & Allyan
Trixie Friganza
Les Kilcks
(Two to fill)
VANCOUVER
Orpheum
Dem'rest & Collette
Hymack
Stanleys
Jack George Duo
Geo Nash
Harrison & Dakin
Bi Ba Bo
WINNIPEG
Orpheum
Roger Imhof

Wm Seabury
Joe Towle
Clown Revue

Kenny & Hollis
W & G Ahearn
Mae Sovereign

LOEW CIRCUIT

NEW YORK CITY
State
2 Reddingtons
G & L Garden
Furman & Evans
Murray Kissen Co
Bert Walton
O'Hanlon & Z Rev
American
Chas Martin
Manilla Bros
Cortez & Ryan
Phina Co
Bent & Clare
Wilkens & Wilkens
Fred Swarts Co
(One to fill)
2d half
Gordon & Girlie
2 Black Diamonds
Frish & Sadler
Dance Frivolities
Jim Reynolds
R'ym'd & Schramm
Allen & Taxie
Jim-Jam-Jem
Victoria
J Elliott & Girls
Wopler & Davis
Rose & Maybelle
Chas T Aldrich
2d half
Pantzer Bros
Cortez & Ryan
Bond & Adams
Theatre Comique R
Lincoln Sq.
H Winifred & B
McIntyre & Halc'b
Melrose & Halcomb
Casper & Marrissey
Denno Sisters & T
2d half
Jim & Irene Marlin
Kibel & Kane
Bob Murphy
J Elliott & Girls
Greeley Sq.
Jean & Jacques
Racine & Ray
Kibel & Kane
Bob LaSalle Co
Dance Frivolities
(One to fill)
2d half
White Bros
Clark & Storey
Reilly & Rogers
Wilkens & Wilkens
Phina Co
Delancey St.
Allen & Norman
Lewis & Henderson
Reilly & Rogers
R'ym'd & Schramm
Sweethearts
2d half
Manilla Bros
Racine & Ray
Fred Swarts Co
Sid Hall Co
Dancing Shoes
National

2d half
Howard Bruce & W
Newport Stirk & P
Casper & Morrissey
Meyers & Hanford
Creations
Palace
Hamilton & Verna
Follies
(One to fill)
2d half
Redford & Madden
Harris & Vaughn
Follies
Warwick
Swan & Farrell
Sherman Van & H
McLean & Levee 5
(Two to fill)
2d half
Foley & Spartan
Hughes & Parker
Henriette & W
Rose & Maybelle
J & I Marlin
ATLANTA
Grand
Breakaw'y Barl'ws
Phil Davis
J C Morton & Fam
Bernard & Townes
Homer Girls Co
BALTIMORE
Hippodrome
Donals Sisters
Kennedy & Kramer
Barte & Clark
Monte & Lyons
Strickland's Enter
BIRMINGHAM
Bijou
2 Maxellos
Merritt & Coughlin
Doris & Al Lester
Trovato
Dinus & Belmont R
BOSTON
Orpheum
Bell & Eva
White & Bara
Frank Ward
G & E Parks
Heath & Sperling
Byron Bros Co
BUFFALO
State
V Haywarth Co
Frost & Morrison
Mack & Lane
Kauffman Bros
Stranded
CHICAGO
Rialto
Flying Henrys
Caledonian 4
Emmett & Lind
Mason & Brown
Ladd Morgan Co

KETCH and WILMA
in "VOCAL VARIETY"
Additional feature this season
"JEREMIAH WILMA KETCH"
at the harp

Redford & Madden
J & I Marlin
Clark & Storey
Alton & Allen
Stars Record
2d half
Allen & Norman
Goldie & Beatty
Cardo & Noll
Gordon & Stewarts
Ward & Bohlman
Orpheum
J & K DeMaco
Maleta Bonconi Co
Meyers & Hanford
Creations
Moore & Fields
2d half
Wopler & Davis
Annabelle
Bob LaSalle Co
LaPalarica Co

DAYTON
Loew
The Duponts
Criterion 4
Newkirk & Moyers
Robey & Gould
Day at the Races
LONDON, CAN.
Loew
Lee Perettas
National Spokesm'n
(One to fill)
2d half
Norvelle Bros
Lillian Morton
Skelly & Heit Rev
MEMPHIS
State
Selma Braatz Co
N & G Verga

CASTLETON & MACK

(One to fill)
Boulevard
White Bros
Hatsu Koma
Cardo & Noll
Jimmy Reynolds
Theatre Comique R
2d half
J & K DeMaco
McIntyre & H'lc'be
Maleta Boncant Co
Alton & Allen
Chas T Aldrich
Avenue B
Rayolita
Marjorie Burton
Harris & Vaughn
Dancing Shoes
Jack Goldie
Foley & Spartan
2d half
Hamilton & Verna
Sabbott & Brooks
Sherman Van & H
McLean & Levee 5
(One to fill)
BROOKLYN
Metropolitan
Royal Pekin Tr
Jack Conway Co
Carl McCullough
Stivers Band
Heller & Reilly
Fulton
Pantzer Bros
3 Black Diamonds
Newport Stirk & P
Bob Murphy
LaPalarica Co
2d half
Jean & Jacques
Hatsu Kuma
Melrose & Brooks
Bent & Clare
Sweethearts
Gates Avenue
Gordon & Girlie
Goldie & Beatty
Annabelle
Bond & Adams
LaFolette Co

Leona LaMarr
Fisher & Sheppard
Evelyn Phillips Co
MILWAUKEE
Miller
Kitamura Japs
B & B Stanley
Morgan & Gray
Van Bros
6 Pirates & Maid
MONTREAL
Loew
4 Yilerons
Corinne Arbuckle
Hayes & Lloyd
Ketch & Wilma
Luckie & Harris
Brazilian Nuts
NEWARK
State
T & G Florenz
Gladys Sloane
Bernard & Scarth
American Comedy 4
Andre Sherri Rev
NEW ORLEANS
Crescent
Worden Bros
C & M Huber
Let Public Decide
Anna Chandler
5 Chapins
OSHKOSH, WIS.
Grand
(11-13)
Arco Bros
Eaton Trio
Philbrick & DeVoe
Fox & Burns
Game of Hearts
OTTAWA, CAN.
Loew
Ward & Zeller
Bobby Carbone
Chas Rogers Co
Ben Marks Co
5 Jolly Jesters

PROVIDENCE
Emery
Weigaet & Girlie
Gordon & Delmar
Stateroom 19
McGrath & Deeds
Beatrice Morrell 6
2d half
Kane Morey & M
Hafter & Paul
Baxley & Porter
Lander Bros
Everybody Step
SPR'GF'LD, MASS.
Broadway
Kane Morey & M
Hafter & Paul
Baxley & Porter
Lander Bros
Everybody Step

2d half
Weigaet & Girlie
Gordon & Delmar
Stateroom 19
McGrath & Deeds
Beatrice Morrell 6
TORONTO
Yonge St.
LaMont Trio
Clark & Crosby
McNally Kelly & D
Jennings & Mack
Local Follies
WASHINGTON
Strand
Hazel Moran
O'Connor & Clifford
Glenn & Richards
Burry & Lancaster
Dr Pauline

GUS SUN CIRCUIT

BRAZIL, IND.
Sourwine
Luciana Lucca
Annen & Gray
3 Little Maids
2d half
Fox & Mack
(Two to fill)

Act Supreme
Mallen & McCabe
Mascot
LONDON, ONT.
Patricia
Pot Pourri
2d half

Still Progressing
BOB MURPHY and
Right on Broadway Now
In the Heart of the Rialto. Opposite the Astor, Gaiety and Globe theatres; just below the Palace and adjoining the Lyceum.
Of course the State.

BUFFALO
Lafayette
Kat Knaps
Lester & Stewart
Dillon & Parker
Burns & Wilson
Hazel Green Co
CHATHAM, ONT.
Griffin
Pot Pourri
(Two to fill)
CHICAGO
Empress
Perry & Perry
Art Nime
Washington 3
Three Regals
(One to fill)
Midway
Keefe & Lillian
Day on the Green
Lubin & Lewis
DeHaven Trio
(Two to fill)
2d half
Farrell & Reed
Geo P Wilson
Indian Reveries
(Three to fill)
Star
Caplan & Wells
B & E Davereaux
4 Amer Beauties
Nellie Sterling Rev
(One to fill)
2d half
Keefe & Lillian
Glencoe Sis Rev
Delacey & Williams
DeHaven Trio
(One to fill)
State Congress
Willieh
Wright & Gayman
Cleo Miller 3
SO. CHICAGO
Calumet
Floreine
Geo P Wilson
Indian Reveries
(Two to fill)
2d half
King & Achley
McKowan's Band
(Three to fill)
CLARION, PA.
Orpheum
2d half
Ketch & Wilma
Alice Lewis
Janeis Friends
Happy Hour Rev
CORTLAND
Cortland
A Hoeton Co
Murray Girls
Permaine & Shelly
Wanda Ludlow Co
DETROIT
Columbia
Chas Deighan
Thompson Duo
Youth Melody & M
Night Before
Yoeman & Briggs
Three McAdams
Eiler's Circus
E. LIVERPOOL, O.
Strand
1st half
Wheeler & Wheeler
Leonard & Poll
Alice Lewis
Telephone Tangle
FULTON, N. Y.
Quirk
McKenna & Fite
(Two to fill)
GREENVILLE, O.
Opera House
(12-13)
B & C Monahan
Vestitilli
HORNELL
Majestic
2 Chums
Mahoney & Cecil
(Two to fill)
2d half
Raisler & Lee
(Three to fill)
JAMESTOWN
Palace
Clifton & Redello
Ardell Cleves
Three Chums
Johnson & Crane

West & Van Sicklen
MARTINS FERRY
Pastime
1st half
Telephone Tangle
Wheeler & Wheeler
Alice Lewis
Paul Howard
Nelson & Bailey
MONESSEN, PA.
Star
2d half
Galvan & Diana
Wheeler & Wheeler
Leonard & Poll
N'W CASTLE, IND
Grand
Widdy & Clark
Frank Helms
Pot Pourri
2d half
Marshall
Quest & Pagen
Gruit Kraemer & G
NIAGARA FALLS
Cataract
Ray & Esther
Smith-Lane & M
Bustee Quilan 3
(One to fill)
2d half
Howard & Armst'g
Mme Verobel Co
OLEAN
Palace
Tiller Sisters
Foster & Peggy
Mann & Clayton
(One to fill)
2d half
Walser & Lee
Wm Kramer
Howard & Armst'g
Marioo Revue
PARKERSBURG
Hippodrome
3 Old Fashion Girls
Galvan & Diana
Carpos Bros
Jerry & Piano Girls
Art Adair
2d half
The Waltons
Telephone Tangle
Fred & Erma
Eddie Sanger
Helda Hansen Rev
PIQUA, O.
May's O. H.
(13)
Leaver & Collins
Seymour & James
ROCHESTER
Family
Clifton & Redello
Murray Girls
F L Whittier Co
Johnson & Crane
Mme Verobel Co
2d half
Wendall & Bissett
Mahoney & Cecil
LaToya Models
(Two to fill)
Victoria
Ardell Cleves
Permaine & Shelly
2d Half
Amer. Harmony 4
(One to fill)
SANDUSKY, O.
Sandusky
Oriental Tumblers
Maudeline
Lan Cnoy Ful
The Waltons
SPRINGFIELD, O.
Regent
Hart & Gregory
The Waltons
3 Harmony Boys
O'Teddy
2d half
Leona Hall's Rev
John & Agnew
3 Black Bears
Sunshine Four
ST. CATHERINES
Griffin
B Quilan & Pals
3 Bernard Girls
Walleer & Lee
Paul Petching
YOUNGSTOWN, O.
Park
(7)
2 Old Fashion Girls
John & Agnew
Dawson & Gilroy
Leonard & Poll
Telephone Tangle

WESTERN VAUDEVILLE

CHICAGO
American
Shirley & Grant
*H Walman & Girls
(Others to fill)
2d half
*Cullie & Claire
(Others to fill)

Englewood
Ridiculous Racos
Three Senetors
(Four to fill)
2d half
Johnny Murphy
Three Aces and
3 Aces and Joker
*Alexand'r & Moore
(Three to fill)
Kedsie
Swain's Animals
Fosworth & Francis
Chester & Bitner
Clayton & Lennie
Hoffman's Orch
(One to fill)
2d half
Ray Conlin
Dave & Tressie Co
Lincoln
(Four to fill)
F & E Carman
*H Margo & Beth
Pender Troupe
(Three to fill)
2d half
O'Malley & Masfield
3 Senators
Herbert's Dogs
(Three to fill)
Majestic
Two Daveys
Orrea & Drew
Tilyou & Rogers
Lambert & Fish
Westons Models
(Others to fill)

ABERDEEN, S. D.
Orpheum
2d half
Gillette & Rica
Mason & Zudura
Frank Bardon
Stratford 4

BL'MINGTON, ILL.
Majestic
Ramsey's Canaries
Alexander & Fields
Earl & Rial Revue
2d half
Melody Land
Espe & Dutton
(One to fill)

CHAMPAION, ILL.
Orpheum
2d half
Two Sternads
Primrose Minstrels
Clayton & Lennie
Stuarts Scotch Rev
Bert Hanloa
(One to fill)

DECATUR, ILL.
Empress
Melody Land
(Two to fill)
2d half
Buster Brown
(Two to fill)

EAU CLAIRE, W.
Unique
Mantels Manikins
(Two to fill)
2d half
Burton & Dyer
(Two to fill)

FARGO, N. D.
Grand
Gillette & Rica
Frank Barden
Mason & Zudura
Stratford Comedy 4

GALESBURG, ILL.
Orpheum
Bob Willis
Capps Family
(One to fill)
2d half
Klass & Brilliant
Clifford Wayne 2
(One to fill)

GR'D FORKS, N.D.
Orpheum
Marvelous Kirks
White & Button
Allegro
Revue Classique

JOILET, ILL.
Orpheum
C & A Farrell
Milt Collins
Song Birds
2d half
Lester
B Heath Enter
(One to fill)

JOPLIN, MO.
Electric
Rich & Bento
Tommy Toner Co
2d half
Harpland
Silvers & Ross

K'NS'S CITY, KAS.
Electria
2d half
Herron & G'yl'd Co
Stanley & McNehh

K'NSAS CITY, MO.
Globe
Claymo
6 Musical Nosses
Silvers & Ross
Alex Bros & Evelyn
(One to fill)
2d half
Today & Yesterday
Annette & Marjorie
Williams & Clark
(Two to fill)

LINCOLN, NEB.
Liberty
Belmont's Opera
Trixie Friganza
Little Pipifax Co
(Two to fill)
2d half
The Newmans
R & B Brill
Harry Breen
Northern Collegians
(One to fill)

MADISON, ILL.
Orpheum
The Saytons
Emil Boreo
Douht
Moody & Duncan
Carson & Willard
Kuma Co
2d half
Victoria & Dupree
Brw'ning & Roberts
Rene Roberts Band
Lydell & Macey
Carl Emmy's Pets
(One to fill)

MILWAUKEE
Majestic
Margaret & Morrell
Edwin George
Now and Then
Basil & Keller
Out of Knickers
Tabor & Green
Five Petrovars
(One to fill)

MINNEAPOLIS
7th Street
Wheeler 2
Watts & Ringgold
Watson & St Alva
John Geiger
D Darling & Boys
Eckert & Francis
Raffles

PEORIA, ILL.
Palace
Johnson & Baker
Partia Mansfield Co
Lester
*Buster Brown
(One to fill)
2d half
Ramsey's Canaries
Earl & Rial Rev
Alexander & Fields
(Two to fill)

QUINCY, ILL.
Orpheum
Klass & Brilliant
Clifford Wayne 2
(One to fill)
2d half
Bob Willis
Capps Family
(One to fill)

RACINE, WIS.
Rialto
Swain's Animals
Fosworth & Francis
(Three to fill)

ROCKFORD, ILL.
Palace
Victoria & Dupree
Br'wning & Roberts
Rene Roberts Band
Lydell & Macey
Carl Emmy's Pets
(One to fill)
2d half
Saytons
Emil Boreo
Douht
Moody & Duncan
Carson & Willard
Kuma Co

ST. JOSEPH, MO.
Electric
Leonard & Barnett
Arthur Jarratt Co
Fred Lewis
Northern Collegians
2d half
Fein & Tennyson
Harry Rappl
Little Pipifax Co
(One to fill)

ST. LOUIS
Columbia
D'hingt'n's Animals
Dora Sis
Fitzg'rald & Carroll
Rose Revue
(Two to fill)
Grand
Gordon's Dogs
Brown & Rogers
Jean Barrios
Fries & Wilson
Cotton Pickers
Callahan & Bliss
Seven Solis Bros
(Two to fill)

SIOUX F'LLS, S.D.
Orpheum
The Newmans
Burton & Dyer
Cook & Vernon
Desiys Sisters
2d half
Wonder Seal
Moss & Frye
(Two to fill)

SO. BEND, IND.
Palace
Fivek & Claret
Wm Courtney Co
Johnny Murphy
Herberts Dogs
(One to fill)
2d half
2 Melvin Bros
(Others to fill)

SPR'GFIELD, ILL.
Majestic
Two Sternads
Primrose Minstrels
Alexander & Kim'rs
Stuarts Scotch Rev
(One to fill)
2d half
Harry Kahne Co
(Others to fill)

SPR'GFIELD, MO.
Electric
Harpland
Eddie Hill
2d half
Tommy Toner Co
(One to fill)

TERRE HAUTE, I.
Hippodrome
LaMonts Cockatoos
Blondes
(Others to fill)
2d half
Fivek & Claret
Wm Courtney Co
Pender Troupe
(Three to fill)

TOPEKA, KAS.
Novelty
Today & Yesterday
Kent & Allen
Williams & Clark
(Two to fill)
2d half
Arthur Jarrett Co
Fred Lewis
(Three to fill)

CHICAGO
Chateau
Paul Sydell
Farrel & Hatch
Arturo Bernardi
Lucilla & Cockie
Watson Sisters
Stanley Tripp & M
2d half
Les Gladdons
Lewis & Brown
O'Meara & Landis
Marion Claire
Night in Spain
Boyd & Cantor

MINNEAPOLIS
Pantages
(Sunday Opening)
Mary Blank Co
Harris & Holly
Ed Blondell Co
Jewell & Rita
Recollections

WINNIPEG
Pantages
Bill & Blondy
Marguerite Bessler
Ross Wyse Co
M'rah'll Monts'm'ry
A Robins
Rafayette's Dogs

REGINA, CAN.
Pantages
(8-10)
(Same bill plays Saskatoon)
Plantation Days

EDMONTON, CAN.
Pantages
J & H Shields
Julia Edwards
Evans & Wilson
Saxton & Farrell
Eddie Borden
Elsie & Paulson

CALGARY, CAN.
Pantages
(2-10)
Dias & Powers
Geo Lashay
Ward & Raymond
Midnight Marriage
Baker & Rogers
Prosper & Marst

SPOKANE
Pantages
(Sunday Opening)
Trella Co
Taylor Howard & T
Grey & Byron
Bonnie Nace
Follies
The Parkers

SEATTLE
Pantages
Nestor & Vincent
P & G Hall
Billy S Hall
Nancy Fair
Sarafan

VANCOUVER, B.C.
Pantages
Ritter & Knapp
Kelly & Wise
Shadowland
Holland & O'Den
Kate & Wiley
Joe Roberts
Poster Girl

BELLINGHAM
Vaudeville
Johnny Clark
Carroll & Gorman
Lillian Burkhardt
Rhoda & Broshell
Rucker & Perrin
Hadji Ali

TACOMA
Pantages
Carlsons & Schroder
Chas Morati Co
Eileen
Stanley Chapman
Hall & Shapiro
20 Pink Toes

PORTLAND, ORE.
Pantages
Olga & Nicholas
Billy Weston
Vine & Temple
Lomas Troupe
Manning & Hall
Travel
(Open Week)
Samaroff & Sonia
Krylton Sis & Mack
Wells & Eclaire 2
Robinson & Pierce
Land of Tango
Monroe & Gratton

SAN FRANCISCO
Pantages
(Sunday Opening)
Noel Lester Co
Sullivan & Meyers
Irving & Elwood
Grant Gardner
Carson Revue
Cerve & Moro

LOS ANGELES
Pantages
Robbie Gordone
Conroy & O'Donnell
Hubbell's Band
Ruloff & Elton
Hampton & Blake
Hill's Circus

SAN DIEGO
Pantages
Gintaro
Rudinoff
LaPetite Revue
Roy & Arthur
Cornell Leona & Z

DES MOINES
Pantages
Corradini's Anim'ls
Conn & Albert
Dalton & Craig
Jack Strouse
Yvette
Cuba Crutchfield

MEMPHIS
Pantages
Petrams
Nada Norraine
Fulton & Burke
LaFrance & Byron
Myron Pearls Co
D'wning & O'R'rke
Willie Bros

TOLEDO
Rivoli
Purcella & Ramsey
Krans & White
Harry Seymour
Harry Downing Co
2 Falcons
Clay Crouch Co
Murray Livingston
Gordon & Healy
Davis & McCoy

L'G BEACH, CAL.
Hoyt
Gee Pisano
Beck & Stone
Ruth Stonehouse
Mikado Opera Co
Quinn & Caverly
Barton Revue

SALT LAKE
Pantages
Wilfred DuBois
Weber & Elliott
El Cota
Spectacular Seven
Gellis Trio
Tom Gibbons

OGDEN, UTAH
Pantages
Passing Parade

DENVER
Pantages
Rensetti & Gray
Dobbs Clark & D
Alexandria Opera
Jack Hedley Trio
Rinaldo
Juliet Dika

COLO. SPRINGS
Burns
(2-10)
(Same bill plays Pueblo 11-12)
Prevost & Goulet
Rameo & Dolls
Clark & O'Neil
Herman & Briscoe
Dorothy Nellson Co
Ed Redmond Co

OMAHA, NEB.
World
(Saturday Opening)
Winton Bros
LaTella & Vokes
Powell Sextette
Foley & Latura

INDIANAPOLIS
Lyric
McBanns
Major Rhoads
Chas Lindholm Co
Callerini Sis
Warren & O'Brien
Gautier's Toy Shop

COLUMBUS
James
Leon & Mitsie
Ziska
Connolly & Francis
F Howard & Tovlin
Dance Evolution
Francis Renault

DETROIT
Regent
Clifford & Gray
Glenn & Verdi
2 Madcaps
B'way to Dixieland
Sidney Laudfield

INTERSTATE CIRCUIT

DALLAS
Majestic
L & B Dreyer
Bayes & Speck
Burke Walsh Nana
Ernest Hiatt
Macard & Bradford
Weaver Bros
Making Movies

FORT SMITH
Joie
R & W Roberts
Miller & Fears
McLellan & Carson
Pinto & Boyle

FORT WORTH
Majestic
Ward & Dooley
Gray & Harvey
Bert Levy
Barber & Jackson
Show Off
Norwood & Hall
Billie Shaw's Rev

HOUSTON
Majestic
The Faynes
Block & Dunlop
Valda
Debell & Waters
4 Rubini Sis
Harry Rose
Son Dodger

LITTLE ROCK
Majestic
R & W Roberts
Miller & Fears
Allan & Rogers
Pinto & Boyle
T'mp'st & Dickins'n
2d half
6 Lelands
Geo Stanley & Sis
Mollie Fuller & Co
Mary Haynes
Wanka

OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Three Whirlwinds
Eddie Nelson
M'Carthy & Sternad
Jimmie Lucas
Walter Manthey Co

SAN ANTONIO
Majestic
Les Splendids
B & J Creighton
Mme Petrova
Newhoff & Phelps
Ann Codee
Mile Ivy Co

TULSA, OKLA.
Orpheum
(Okla. City split)
1st half
LeGrohs
Gallison Jones Co
50 Miles f'm B'way
Hawthorne & Cook

WICHITA
Orpheum
Garcinetti Bros
Herron & Gaylord
North & Halliday
Fein & Tennyson
B & G's Orchestra
2d half
Alex Bros & Evelyn
Stine 3
Thornton & Squires
Jans & Whalen
6 Musical Nosses

PANTAGES CIRCUIT

TORONTO
Pantages
(6-1)
Joe Reichon
B & L Walton
Harmon & Sands
Evans Mero & E
Mary Drew Co
Valeska Suratt Co

HAMILTON, CAN.
Pantages
(6-11)
Mann Bros
Overholt & Young
Nat Chick Haines
Julie Curtis
Alle Axiom

AMERICAN

(Continued from page 30)

do acrobatics with equally successful results as far as applause is concerned. Their doll and soldier song and dance is a well-thought-out piece of business, splendidly executed. A standard act for any bill.

Tim and Kitty O'Meara, a very graceful team of ballroom dancers, show (as Tim announces) that it is not the dances themselves which should be criticised, but the positions assumed by some dancers. They illustrate how a dance under ordinary circumstances, an innocent affair, may be made more than suggestive if the dancers are so inclined. The O'Mearas are fine dancers themselves, and this novel idea qualifies them for the best of bills.

Taylor and Bobbie have one of the few nut acts, neither insipid nor overclowned, but just seasoned pleasantly, with the nut stuff scattered judiciously through a lot of bright legitimate comedy. Taylor's red-head partner is 50-50 of the team, and her pep is also pleasant seasoning. Any bill can use this act.

Stella Mayhew went as big here as she ever did and seemingly did not miss her piano player. She sang four of her own songs with the same gusto and abandon she always had, and her dialect interpolations were each good for solid returns. The same sophisticated stage presence was apparent, and she certainly added class to a regular show.

Tony and George (of the original Florenze family) (New Acts) closed the vaudeville section. "Desire," a Metro feature picture, closed a very satisfactory program.

STATE

The Loew office is depending on "The White Rose" to draw business this week. It's a cinch that the vaudeville layout, while entertaining, would not hold up for a full week. With the Griffith's feature topping, the lack of a real name in the show will probably not be felt at the box office.

Andre Sherri's Revue tops the vaudeville layout. It doesn't contain a new act. The revue has cost Sherri a lot of money on costumes and scenery. If only some of it had gone for better talent. The returns might be better. A chorus of eight, a dance team, two male and one female soloists and a solo dance make up the lot. Of all, the one really worth anything is the girl dancer.

"Bob Murphy and——" was billed for next to closing. The "and dash" described a girl who did some dance bits and Ben Schaefer, who makes a fairly presentable Eskimo. Murphy should speak louder than he did Monday night, for most of the talk bits were lost, and with them laughs. He drew enough to score a good-sized hit. He also mentioned the new paper, "Times Square Daily," and the first copy had not been out 12 hours.

Bernard and Scarth, fourth, have been doing the act with the hock-shop and cafe idea for several years, but it seemed new enough to this audience to keep them laughing through most of it. Alton and Allen registered strongly on the merits of comedy dancing. Their vocal comedy bits are ordinary, but the pedal hokum puts them in a class by themselves as comic hoofers.

Heller and Riley deuced it nicely with straight singing. If the one gag used in the act is an example of their taste in bright comedy, it is to be hoped that they never do a talk act. Both have nice personalities and good voices. The boy does a perfect Eddie Cantor (unannounced, for a solo number.

Fantimo Sisters and Co. still dance to open the act. It might be overlooked, if for a breathing space; but who dances to get his breath? The aerial work is very good and made the offering sure-fire.

23RD ST.

The 23d St. did business Monday night. Maybe it was the show or the weather or the Charlie Chaplin reissue "Sunnyside" that coaxed 'em in, but reasons aside they were there with enough of 'em packed behind the rail to make it look like real business.

The six act bill was supplemented by another picture "The Ramblin' Kid" with Hoot Gibson. Then there was an extra turn in the way of a try-out to top off the vaudeville section.

No acrobats. There's a shortage of so many things in show business, maybe there's a shortage of acrobats, several small time bills having been noted recently as being acrobatless. Replacing the usual dumb acts opening and closing, either or both, The Rickards started the official show with magic and shadowgraphing. No shadowgraphic turn would be complete without silhouettes of rabbits, dogs, swans, elephants, etc., and this one runs true to form. The first part of the act has the man doing card tricks with some neat manipulation. After the shadow stuff there's magic—mechanical bits with ordinary conjuring producing the usual array of objects. The woman also does some magic and club juggling. A small time opener of the average sort.

The Rozellas were a surprise No. 2. A musical combination with the man an accomplished musician and a good comic of the droll sort as well, with a young girl playing piano accompaniments and making 'em a genuine part of the act. Man plays saxophone, piccolo, flute, Egyptian clarinet and oboe and gets real music out of all of them. Here's an act that needs nothing but some suitable comedy material for the man and it should set itself readily for the better bills. It stopped the show at the 23d St. And that crowd knows a good act when it sees it. Fly stuff may be a little lofty for them but with the average act you can't fool 'em and the judgment of that audience on an act like the Rozellas is as good a standard of appraisal as any known.

Wristen and Doyle (New Acts) were third with a conversational skit based on the efforts of one of the team to get a decrepit motorcycle started. It got laughs and boosted the show along.

Cassy, Warren and Co. next with "In the Fog." Here's an act that would be an addition to any big time show in the world. The turn is under (New Acts). Newell and Most was another act that held a world of class. A little over the domes of some of the first nighters with their fly repartee but catching the full vote of the sophisticated fans. The man plays the guitar and they handle vocal duets with a touch of individuality that takes their stuff out of the usual run of warbling. Man also a good soft shoe dancer. Great team for a production.

"Tango Shoes" standard dancing act closed, the old folks comprising the cast knocking off a bundle of varied stepping that would do credit to hoofing flappers and cake eaters one-fifth their age. *Bell.*

58TH ST.

Far superior to the average show seen here was witnessed Tuesday night by a capacity crowd. The audience was a "push over," with every act scoring and three comedy turns following each other.

Opening were The Erfords, a good opening turn.

Next came Kenney and Kramer, man and woman, with fast routine of hard-shoe dancing on a mat, single and double. The routine, though it varies little, is rendered in speedy fashion and put the turn over nicely.

Third was Lew Cantor's "Beauty Shop," with Billy Batchelder and company, two men and four women. Batchelder, a nut comedian, provides all of the comedy with hokum gags and bits, and enables the act to carry itself despite the girls are of little assistance outside of being feeders. For the small time, excellent flash.

Olivette Haynes and Fred E. Beck came next with another nut comedy offering, with Miss Haynes providing the latter. Beck serves as a good straight for her, and with his aid in fast and snappy style she gets over a low-comedy routine, which enabled the team to stop the show. Next to closing was Al Shayne, aided by Frank Donia, from the bit and on stage. Shayne is not vocalizing as much as he has in the past, and devotes most of his time to a rapid cross-fire of gags, which got over with a bang.

Closing were Gertrude Avery and Co., six men (New Acts), a turn which on the opening leads one to believe that it is similar to the Ona Munson offering, but after six minutes the audience are surprised to see the men indulge in whirlwind acrobatics and ground tumbling. Two of the boys are graduates of the Ali Troupe of Arabs and set a fast pace.

81st ST.

With the end of September a general exodus from the summer resorts takes place and the residential sections of the city take on their winter aspect. Partly because of this and partly because of the feature film, "Merry Go Round," the 81st was practically capacity Monday night.

It seemed as though only a small percentage of the audience was applauding, but those who did used their hands so vigorously four of the turns were forced to encore. After the splendid bills seen at this house during the summer the current week's show looks tepid.

Five acts, presumably because of the length of the film. Olga Steck, presented in vaudeville by Bide Dudley, closed and headlined. The former legitimate star had no trouble cornering the honors, as her manner and melodious soprano impressed immediately. The Melbrook Country Club Orchestra assists, doing two specialties and accompanying the prima donna's vocal selections. Miss Steck's first number is her best. The rest are happy choices, with the exception of the pop song used to close the regular portion of her act.

Conlin and Glass did the amusing little musical skit, "The Four Seasons." The hoke got by just as well as in the pop houses and the more subtle quips proportionately better. Harry Breen wrote the act and shoved a few new ideas for laughs in where they are needed.

Edward Miller, second, sang five numbers in a cultivated baritone that won approval. Besides an entirely too serious mien, his repertoire consisted of the inevitable "Mandalay" and "At Dawning," along with two current numbers heard nearly as much and a rather heavy love ballad that sounded new. Jack Obey, accompanying, played a medley of musical comedy successes.

Mlle. Nadge (Nadje usually) opened with a display of athletic prowess and a more considerable display of well-knit figure. In full-length, snow-white tights she capers playfully around the stage, seemingly very proud and conscious of what she has to show. Nadge is a clever performer, too.

Howard and Lewis (New Acts) were next to closing in place of Morris and Shaw, programed.

TWO RUSSIAN NIGHT CLUBS IN NEW YORK

Both Have Revues with Russian Principals and Exchange Russian Choruses

There are now two Russian night clubs in New York operating elaborate Russian revues, Club Balagan, formerly the Little Club, in the 44th Street theatre building and Club Petroushka, at 50 East 50th street. Both these clubs are operated by Nicholas Remizoff formerly art director of the Chauve Souris and Samuel Geneen. Theodore H. Bauer is manager of both places.

The chorus of Petroushka and Balagan appears in both places but the principals are different in each. All performers are Russians and few speak enough English to travel around alone.

Club Petroushka opened Monday night in a very gala fashion. Long after the regular show has ceased the singing in the Gypsy encampment on the third floor of the building continued before a crowd of notables. The principals of the Russian show are Lomakins, Platonova (wife of Borislawski, stage director at the Moscow Art theatre), Alexander Kouchcetovski, dancer; Luci Davidova, dancer; Shuskina, the Gypsy Queen, etc. There are 18 in the Gypsy troupe at the Petroushka and 16 in the Russian chorus in the Balagan.

A feature of each place is the Russian orchestra which plays jazz and classic music with equal skill.

The show goes on at Balagan at 1 a. m., thus settling the public dancing problem by stopping general dancing at the legal hour. At Club Petroushka, the regular show commences at midnight, and at 2 a. m. the Gypsies sing in the Gypsy encampment above the main dining room.

ARROWHEAD INN WILL MOVE TO YONKERS

One of Manhattan's Two Road Houses Pushed Out by Apartment

Ben Riley has sold his Arrowhead Inn site at Riverside drive (extension) and the Hudson river. A new place is being built by Mr. Riley to retain the name. It is on Riverdale avenue in Yonkers, a picturesque section of that town, with Riverdale known as the "back road" through it, from New York.

Arrowhead is the last of Manhattan Borough's road houses. It settled on 177th street years ago in a frame building, later moving across the street to its present elaborate quarters. A police station occupied the former inn for some years.

The entire complexion of 177th street from Broadway to the river, formerly a succession of tennis courts, is now changed to building apartment houses.

Several changes have been made in the cabaret at Sunset Inn, at Troy, N. Y. Ida Blanchard and Babe Jackson have withdrawn to fill some vaudeville dates and will return later. Thomas ("Skat") Katrick, singing comedian, is meanwhile bridging the gap.

Harris D. Parr, proprietor of the Inn, has reorganized the Sunset Novelty Orchestra and now has a much better dance combination.

The inn gets a big play from late diners in Albany and Troy, the orchestra being one of the best in this section.

Greenwich Village cabarets are having their troubles with Inspector West, recently promoted, unduly active. Taking 2 a. m. as the hour, the inspector places two men in each place at that time and they remain there until closing time arrives. The inspector is reported operating under direct instructions from headquarters and his activities have panicked the village proprietors.

THE TRIUMPHANT TRIO

"A NATIONAL INSTITUTION"

The Theatre's Master Entertainer

HENRY SANTREY

AND HIS SYMPHONIC ORCHESTRA

The Dainty Creative Comedienne and the Perfect Straight Man

ANNA and HARRY SEYMOUR

AND THE

NIFTY VAUDEVILLE AFTERPIECE

SANTREY AND SEYMOUR

In Love With Each Other and Our Work

MUSICAL ARRANGEMENTS
HENRY SANTREY

BOOKING ARRANGEMENTS
ROSE AND CURTIS—EY

All matter in CORRESPONDENCE refare to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

Kronos, "The Super Man", who exemplifies about all that it is possible to accomplish in the way of feats of strength and endurance under tests which would mean pain to the ordinary man, is headliner at the Palace this week replacing Harry Houdini, up until four or five days before this present hill opened. Kronos is a foreigner and has Bert Hanlon as announcer, interesting inasmuch as Hanlon served in this capacity on hoard the ship that brought Kronos over to this country a few weeks ago. Hanlon is about fifty-fifty as en announcer for this act. He does alright hut his success on just ahead makes it almost impossihle for him to avoid comedy, end this detracts. It is presumed that it merely happene that Hanlon is on the same bill with Kronos.

The act made quite an impression with the Sunday matinee crowd (capacity) in spite of some mishaps. One of the horses fell down in the final picture and the helpers on the stag were not always familiar with Kronos wents. But in spite of it all the "Iron Master" shows vaudeville valu and there is every reeson to helieve that his tour is going to prove highly successful.

The other notable features on the Palace hill this week are musical—Renee Roberts and the Giers-Dorf symphonists and Joseph Regan, Irish tenor. The Roberts-Giers-Dorf combination is pleying a return engagement at the Palace. It is a very classy combination, highly artistic and worthy in a musical way. Joseph Regan is a tenor with a beautiful voice and not only scores en his own account but with a special song recalls all the other celebrated tenors.

Harry Deif and Bert Hanlon are two single men who present acts widely different in their nature. Deif, at the Palace just a few weeks ago, did not do so well as he should at the opening matinee.

It was a rather peculiar arrangement of the bill to have Gertrude Moody and Mary Duncan next to closing and Migonette Kokin and Co. (two more women) closing. Both acts are at a disadvantage when so placed.

Jewell's Manikins in "Circus Day in Toyland", which is the last word in that style of entertainment, opened the show. Arnaut Brothers offered their usual turn No. 3, and while there was general recognition of the merit there was not such great applause as there has been in the past.

The running of the bill at the first show Sunday may be interesting as it shows how to routine these acts and not have a good show: Jewell's Manikins, Joseph Regan, Arnaut Brothers, Harry Delf, Renee Roberts and Giers-Dorf Symphonists, Bert Hanlon, Kronos, Moody and Duncan and Migonette Kokin and Co.

The Portia Mansfield Dancers and Gus King's Melodyland, a musical act not exactly a jazz hand, are the big numbers on the Majestic bill this week and both supply flash and merit to an extent that is satisfactory on such a hill.

The Three Senators were next to closing at the first show Sndsy and did not do so well as when seen recently at the American, hardly getting enough applause at this show to justify their encore which is a part of the act. The first show Sunday at the Majestic is always a bad one from en artistic standpoint and acts which frequently score big success do not make a good start.

Foxworth and Frances, a colored team, opened the performance with some singing and dancing presented with the zest usual to dark-skinned artists. "Now and Then", a three people song revue with Ted Leary, Vera Walton and Rae Lee, the latter at piano, registered nicely and is a clever way to contrast old and new songs. The Kilkenny Duo score with an offering which is largely talk. Kennedy and Davies, a two women team, held fifth place and the comedienne worked hard and scored a success, not pronounced but sufficient to encourage her. Oscar Patrowar and Co., an acrobatio offering, which is quite a flash, closed the bill.

CORRESPONDENCE

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The Rialto got out of the usual rut last week and presented a bill which would have been a credit to any popular-priced vaudeville theatre in the loop, but this week the show falls back to its usual standard, with no feature worth speeking of. The show last week contained good acts, with one or two exceptions, and the Skelly-Heit offering scored, while the revue portion of the hill was a hig hit. This week the show seen Monday night had little to recommend it outside of Rohey and Gould.

The Duponts opened with comedy juggling, with the man dancing around while doing his tricks and the lady not only materially assisting in the execution but looking attractive.

Lubin and Lewis are a combination of a straight man with a comedian, who is rather funny and a first-rate dancer. Newkirk and the Moyer Sisters have nice scenery and pretty costumes, but there is not much talent. There was no applause at the conclusion of the act at this show. Faber and King, while not measuring up to the Faber and Burnett offering in the past, is pleasing entertainment. The Criterion Four sing well and have a minstrel ending to their act which is novelty.

The Fremont-Benton Players have a sketch based on a wornout idea of a society woman using slang to cure her husband of the habit. The act is full of booze and slang, and suggests the acts that Johnny O'Connor used to wish on vaudeville small time. The cast is a good one. Robey and Gould offer a very good comedy act and open and close with the style of songs with which the name of Lewis and Dody is identified, with the comedian working with a slightly German dialect. "A Day at the Races," monkey act, closes the performance, and is entertaining through the racing, musical and barber shop episodes.

The reorganized club department of the Orpheum-W. V. M. A. staged its first important show at the Auditorium Thursday night of last week, end it proved the biggest local event of the kind ever put on where acts were not commandeered to appear for charity. The show was arranged for the National Association of Clothiers and the immense auditorium was filled with the exception of the top gallery.

Boyle Woolfolk, who is the new head of the Orpheum-W. V. M. A. club department, put on the show. Andy Talbott, a booker for the Junior Orpheum, acted as stage manager. Jimmy Henschell, took the orchestra not on service at the time at the State-Lake, and was musical director. Both Mort Singer and C. E. Bray manifested an interest in the staging of the show and securing of talent from a distance.

An edvertisement in the Sunday papers announced concert featbres ooming to the Auditorium this season and used the seme method of arranging the ad that is used to announce the different acts of veudeville with their time of going on. At first glance the announcement would impress the hasty reader as a vaudeville ad. Galli-Curci headlined the list of attractions, coming Oct. 21, at prices from $1 to $3. Sousa and his band Oet. 28 at pricea ranging from 77 cents to $2.50. John McCormack Nov. 4 at from $1 to $3.

The premiere of "The Deep-Tangled Wildwood' at the Blackstone Monday night was advertised in Sunday's papers with a roster of the players end the naming of some of the plays in which they have been seen.

The "Post" came out last Saturday with two sections devoted entirely to cartoons of well-known men. The list included Claude Humphreys, J. C. Matthews, Watterson Rothacker, Henry Horn and Dr. Henry J. Schireson, known in amusement circles.

"The Gumps" is playing Wisconsin dates and doing a good business. James Wingfield ran up and looked over the show last Sunday and thinks it is a winner.

Glickman's Palace Theatre has been hought out for three nights weekly by various charitable organizations. The price paid is one-third of the gross capacity. The organization disposes of the tickets at any price they see fit.

George Webster has added the Blackstone, in South Bend, Ind., to his circuit. The house will run a split week policy, employing five acts and a feature picture.

Mr. and Mrs. John Jacobson, parenta of Flo Jacobson (Mrs. Frank Clark), sailed for Europe Sept. 25, and return Feb. 8.

Jimmie Cooper's BLACK end WHITE revue will give a midnight show Oct. 5, at the Star and Garter. This is the third midnight show to be given by Cooper this season. The last two were financially successful.

Samuel Kasten, comedian with Glickman's Players, has been elected delegate for the union in Chicago. His duties are to settle all controversies between artists and the manager.

The May Robson show is to play Wisconsin detes late in October and early in November.

The Consolidated theatres in Indiana now have three experienced showmen in a managerial capacity and the innovation is so successful that it may be adopted generally. Fred Le Compte is at Terre Haute, Ind.; Harvey Orr at the Strand at Kokomo, Ind., end Cliff Wodeski is et Richmond.

Georgianna Evans, secretary to Walter Duggan of the Selwyn and William Roche of the Harris, has been confined in the Sacred Heart

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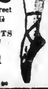

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sanitarium for the past four weeks. She is expected to leave there in about two weeks.

For the first time in two years a legitimate show will play the Strand, Aurora. "Clinging Vine" is booked there for Oct. 13.

Lon B. Ramsdell has resigned as manager of the Palace, Moline, Ill.

Ben Garretson, Chicago press agent for Fox, has resigned.

A colored stock company sponsored by Maurice Greenwalk opened a two weeks' engagement at the Avenue theatre Sunday with "The Ground Hog."

LOS ANGELES VARIETY'S OFFICE

Metropolitan Theatre Bldg., Suite 261, Hill St. Entrance

The opening of the Criterion, formerly Kinema, was one of the biggest and most brilliant of the season here. Celebrities packed the remodeled and redecorated playhouse, the appeal of the new amusement institution being as strong evidently as the local premiere of the Chaplin written and directed picture starring Edna Purviance, and titled "A Woman of Paris."

The Criterion is now one of the finest theatres in the west. Its appointments are superb. The entire lower floor is made up of comfortable loge seats. Edwin H. Flagg outdid himself in the equipment of the stage. Curtains and other effects are striking and practical. Adolph Tandler, for many years conductor of the Los Angeles Symphony orchestra, is in the pit, especially engaged. The usual orchestra is augmented. The Chaplin film was well received, although the critics the next day drew attention to its terrible morbidness. However, they predicted it would be a money maker, more because of Chaplin's fame than anything else.

The Orpheum bill, dominated by low comedy, failed to make the impression expected. Ruth Roland, headlining, proved a happy relief, appearing fifth after a 10-minute screen showing of some of the stunts in her various serials. Mae Roland is among the few screen stars at home on the stage. She looked exceedingly charming in a couple of gown creations worthy of more than mere mention. She offered several syncopated numbers with Ralph Pollack on the piano.

Dolly Kay, another singing single of syncopated songs, stopped the show next to closing. O'Neil and Plunkett, with their blackface comedy and clever dancing, were the first to arouse the audience in fourth position. The wenoh bit at the finish was a scream.

The Avon Comedy Four did their school act this week and although they scored big laughs and applause with their singing, did not equal their last week's success.

Thomas J. Ryan and Co. did fairly well in the sketch position. The dancing of Ryan after he had announced his former partnership with John Kelly got him away to strong applause. Nate Leipzig did some extremely clever card tricks, second, to fair appreciation. The Three Lordons, a couple of men with har and trampoline stunts and an attractive girl doing some good kick dancing, opened well. Their comedy arrangement was good for laughs.

Papita Granados and Company, with a routine of Spanish and Oriental dancing attractively presented and cleverly executed, closed soundly. The afterpiece held very little entertainment.

The current Pantages bill is varied and enjoyable, with Davis and McCoy getting the laugh and applause hit, next to closing. Rudinoff opened, getting good appreciation for his smoke painting and whistling bird impressions. Rice and Cady offered their old-time German gags, second, to fair returns. They concluded with a comedy number that brought them back for many extra choruses.

The Petite Revue, comprised of six girls, each showing unusual ability in solo work, is tastefully staged and has attractive ensemble numbers. Ruth Stonehouse and Co. headlined and showed to advantage in a sketch with a surprise finish. Her characterization of a department store girl at the movies served for an encore.

Hubbell's Singing Band, a half dozen instrumentalists and singers, closed to good returns.

The show at the Hillstreet surpasses the two-a-day house this week. It contains several worthy headline features. Le Maire and Phillips had the top billing and closed the show with their doctor skit. They were a screaming success.

Juliet stopped the show after encoring with numerous request impersonations. Ten Eyck and Weilly scored the outstanding dancing success with their artistic and pretentious offering. Nellie Nichols presented a new act, with Jane Allen at the piano.

hTe Connor Twins, looking sweeter than ever and with the best routine they have shown thus far, were a big hit, second. Paul Kirkland, with clever ladder stunts and balancing, started the show nicely.

Joscpha.

Harry Singer, western general manager of the Orpheum Circuit, will make his headquarters here in future.

Following her fling in vaudeville Ruth Stonehouse will resume picture work.

Ernest Belcher, local dance maestro, booked five dancers with the Eltinge-Brown "Black and White Revue of 1924."

Monte Carter is organizing a musical comedy company and will open a stock engagement in the Pantages Broadway theatre, now known as the Dalton, and housing a tabloid musical comedy show. The Dalton will be renamed the "Band Box" for the Carter engagement, which begins Oct. 27.

Max Silver, music publisher, stopped over here for a few days last week en route to San Francisco and the North.

Harry Seymour, who recently played the Pan time, is now at the Plantation cafe.

Josephine Davis, a 12-year-old girl who substituted for the Les Gellies Brothers at Pantages last week, has been signed for a long term by Pantages.

Charles Branaman, until recently publicist for the Morosco Holding Co. interests here, is selling autos in the San Fernando Valley.

Harold Lichenstein is doing Tally's publicity.

Friaco will resume his vaudeville time.

Arthur Wenzel is doing the press work for the Morosco.

West Coast has opened a new theatre in Glendale.

Marie Newell, musical comedy, is back after a two-month barnstorming trip of the Hawaiian Islands.

Jack Dempsey is due here this week. The first thing he will do is view a reel of pictures featuring himself and Guy Prince, Jr. Young Prince is the three-and-one-half year-old son of Guy Prince, the "Herald's" drama critic.

Emil De Recat and E. C. Boatick have opened an office here. Their new company is known as the Amusement Service Association, Inc., devoted to the outdoor and indoor fields.

Edna Wallace Hopper has been booked by Pantages at his San Francisco theatre this week.

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GARRICK — "Dangerous People." Next, "I'll Say She Is."

SHUBERT - MICHIGAN — "How Come," second week. May hold third.

MAJESTIC—Stock, "Nothing but the Truth." Next, "Captain Applejack."

Photoplays — "Going Up," Madison; "Gold Diggers," Broadway-Strand; "Merry Go Round," held over, Adams; "Monna Vanna," Washington; "Three Ages," Capitol.

Henry Theis and orchestra, playing the Capitol last week as an added attraction, has been engaged permanently for the Carleton Cafe.

Roy Bargy and his orchestra from Chicago are indefinitely housed at the Ritz Cafe.

W. S. Butterfield is having plans prepared for a new theatre in Flint that will seat 2,200.

Jess Thorn, formerly of the Texas Quartet has been appointed house manager at the Capitol. Malcolm McGinnis goes to the Adams and Russell Chapman goes to the Madison.

Only two pictures seemed to get any money at the first run theatres last week—"Merry Go Round" on its first week at the Adams and "Six Days," second week, Madison.

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ST. LOUIS

By JOHN ROSS

Strad and Algeto, Columbia last week, closed after Wednesday matinee because of illness. Harvey and Dale replaced them.

The principal canine performer of Sigsbee's dog act died last week. The act finished the week, then went to Chicago, where Sigsbee will work up a new act. It is said the dog ate a poisonous biscuit.

Ernest Kroeger, local musician, left last week for a trip to Europe. He will be gone about a year and does not intend doing any work in music.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Reponed Sunday with "The Covered Wagon" after being dark for three weeks to permit changes directed by the Department of Public Safety. Next week, first half, "Blossom Time," third time here; last half, "The Last Warning."

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville and pictures.

STRAND—All week, "Rupert of Hentzau."

EMPIRE—All week, "Main Street."

ROBBINS-ECKEL — First part, "To the Last Man," advertised as "companion picture to 'The Covered Wagon.'"

CRESCENT—"Hungry Hearts."

Walter McDowell has been placed in full charge of the Strand here during the absence of Edgar Weill, forced by a breakdown in health to take a three months' leave of absence.

Vincenso Pacillo, owner of the Savoy, Buffalo, is suing Frank S. DeVito, former manager, over a $150 note and a $20 cash loan. DeVito, it is claimed, hired a troupe of actors in New York and claims as well to have managed the house for five weeks without a salary. He therefore denies owing Pacillo.

Syracuse theatrical interests are reported negotiating for the lease of the Burton Grand opera house in Auburn. If the deal goes through the house will have vaudeville and pictures.

The Players, the Seneca Falls community dramatic club, staged Augustus Thomas' "Her Husband's Wife", at the Seneca Falls opera house Thursday night.

The Majestic Players at the Majestic, Utica, took a flier in musical comedy this week, staging "The O'Brien Girl." It was advertised as the first stock performance of the piece. Eight Utica girls were recruited for the chorus.

Theatre men who violate the law by admitting children under 16 unaccompanied by parents or guardians have no redress if the children create a disturbance in the playhouse. So ruled Humane Officer S. J. Koerbel in Binghamton Children's Court when the owner of a local theatre sought to have four youngsters arrested after they had dropped "stink bombs" in the auditorium during a performance. Koerbel declared that in the future when such cases come to his attention he'll arrest not the kids but the movie owners.

Not only will Elyara Temple of the Mystic Shrine hold another indoor circus in January at the Utica State Armory, but it will late in April produce a minstrel show.

Millie Butterfield, Utica actress, has been engaged for Otis Skinner's "Sancho Panza."

Fire hazards in Syracuse theatres have been reduced to a minimum, according to Dennis R. Lillis, deputy commissioner of public safety. Lillis and the Syracuse Theatre Managers' Association held a conference on Wednesday, the local official explaining the requirements of the state and city codes.

Van and Ernie Stanton, who were scheduled to appear at Keith's this week but cancelled at the last minute, will be interested in knowing that they were here regardless. Here what "The Herald" critic said of their act:

"Van and Erma Stanton filled in for the Royal Gascoignes with some of the most electrifying balancing of light and heavy weights seen here in a long time. Sheets of paper, cannon balls and six chairs on the tip of Van's nose were all in the list."

It happens that it was the Royal Gascoignes who filled the gap.

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SAN DIEGO, CAL.

By L. JEROME SMITH

SPRECKELS—Pictures until Oct. 2, when Frank Craven plays two-day engagement in "The First Year."

SAVOY—Pantages vaudeville.

COLONIAL—Fritz Fields and revue and "Scandalous Tongues" (film).

SUPERBA—"Blinky" (film).

BROADWAY — "Main Street" (stock).

PICKWICK—"Jacqueline" (film).

GABRILLO—"Hollywood" (film).

RIALTO—"Rupert of Hentzau" (film), second week.

PLAZA—"Pribby" (film).

KINEMA — "Homeward Bound" (film).

Charles Ray will begin a three-day engagement at the Spreckels Oct. 8 in "The Girl I Loved."

The Bostonia pavilion, a dancing resort near San Diego, reopened recently with a Japanese ball under the management of M. G. Eighmey. Alterations have been made whereby more patrons can be accommodated and the resort has been redecorated throughout.

Work is being rushed on the Balboa, now under construction here, and it is planned to open the 2,000-capacity house Christmas week. The theatre, which will be owned and managed by Robert Hinkle, present owner of the Cabrillo, will be provided with equipment for pictures and any kind of attraction that may be booked. Dressing rooms to accommodate 80 are being installed.

Bob Blankenship, heavily interested in the new Commonwealth building here, has announced that the theatre, occupying the ground floor of the building, will be opened Thanksgiving Day. The playhouse will be known as the Pantages, and accord ng to Blankenship, Alexander Pantages has taken a 50-year lease on the house.

It is generally understood that Pantages will operate the theatre with his own vaudeville shows, which at present are playing the Savoy.

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B. F. KEITH'S PALACE, NEW YORK, MONDAY, OCT. 8

M. S. BENTHAM OFFICE Personal Direction CHAS. ALLEN

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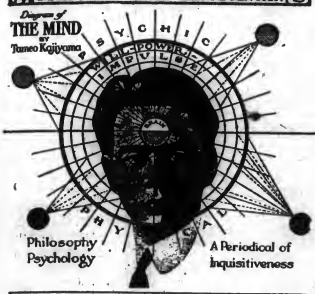
Diagram of THE MIND by Tameo Kajiyama



Vol. I, No. 1 NOVEMBER 1923 25 Cents

For the complete drawing of the above Diagram see page 21

The first issue of THE MENTALIST will be on sale October 15th. As there will be a limited number of the first edition printed, in order to secure your first copy subscribe now. Subscriptions will be placed in the mails several days before copies appear on the newsstand.

Features of the first issue are:

WHAT AM I?—MENTAL SIMULTANISM—BARRIERS ON LIFE'S HIGHWAY—50 QUESTIONS—LESSON IN MEMORY—PSYCHOLOGY ON AMBITION.

Subscription $3.00 per year

TAMEO KAJIYAMA
15 EAST 90th STREET, NEW YORK

From Chorus to Stardom

We remember when she obtained her first chorus job. There it was that she learned of I. Miller, who was making slippers for the show. She was a worker and made good. Soon she had a part and we saw her more often. Then came her vault into the limelight. Stardom claimed her. Society lionized her. A round of brilliant affairs. And she wore more slippers, but now made to order by our special department.

She is one of many customers—friends rather—who have known I. Miller since the old days when he made shoes for showfolks only.

Today, he leads the world in slipper styles—for he was trained by the ideas and demands of the artiste who is the advance agent of style.

His Broadway Shop is still the informal, the friendly, the fraternal Showfolk's Shoe Shop

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Beautiful Shoes

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State Street at Monroe, *Chicago* — 498 Fulton Street, *Cor. of Bond, Brooklyn*

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Passing Show."
SHUBERT - MISSOURI — "Spite Corner," National Players Stock.
AUDITORIUM—"Welcome Stranger," Hawkins Hall Stock.
ORPHEUM—Vaudeville
MAINSTREET—Vaudeville.
PANTAGES——Vaudeville.
GLOBE—Vaudeville.
NEWMAN—"The Common Law," picture.
ROYAL—"Mothers-in-Law," picture.
LIBERTY—"Going Up," picture.

Three plays new to Kansas City were offered the amusement lovers last week. At the Shubert "The Cat and the Canary" started well with the Sunday performance, and business increased nightly, with the Wednesday and Saturday matinees near sell-outs. "Why Men Leave Home," the introductory offering of the National Players and the opening bill of the Shubert-Missouri, enjoyed a most satisfactory eight-day run.

The players have been kindly accepted by the stock lovers, and while the opening play received some criticism on account of its risque lines, yet it was laughed at and pleased. The third new one was "It's a Boy," by the Hawkins-Hall stock, at the Auditorium. Although these players are new locally, the company is a well-balanced one and they have been giving their customers a wide variety of entertainment. Business is building up gradually.

The Harry E. Morton Amusement Company, Syracuse, N. Y., has leased the Coliseum Hall at 39th and Main streets and will remodel it into a combination skating and dance hall to be known as the Terrace Gardens. The lease is for one year, with privilege of extension.

With every house in town ready for business, there is still no theatrical paper on the boards, and there will probably not be unless some settlement is made in the billposters' strike. Some little sniping is done, and tack cards are plentiful, each house being its own work. "The Passing Show," here for two weeks at the Shubert, is circusing with ten-foot cloth banners tacked on the fronts of downtown awnings.

Asher Levy, general manager of the Junior Orpheum Circuit, was here this week on a tour of inspection of the "baby" theatres.

The Trion Assembly, which was discovered and given its first professional engagement by Jack Quinlan of the Mainstreet, has just been offered an attractive contract by the Keith Circuit, which will probably be accepted.

Arthur Vinton, formerly leading man with the Drama Players' Stock, who is now managing the Vinton Inn, get some press publicity this week through the Police Department. The Inn was visited by a police squad on a tour of investigation. The officials stated complaints had been made of illicit selling of iced drinks and late hour dancing, and warned him that dancing must be stopped at one o'clock. No evidence of "booze" selling was found.

The Mainstreet this week made arrangements with the Fox Film Company, which gives the house the first nine films to be released, with the exception of "When Winter Comes," which had been contracted for by the Newman interests.

Top price for the "Passing Show," with the Howard Brothers, opening a two weeks' run here Sunday, has been fixed at $2.50. The price is being heavily played up in the advertising, with the announcement that it is 50 cents lower than ever before asked.

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Theatrical Make-up
SOMETHING NEW!
Appleton's High Brown Liquid
MAKE-UP, All Shades
APPLETON'S PHARMACY
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MAC APPLETON CY GERSON

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Steamship accommodations arranged on all Lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.
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GUS SUN, President (Established 1905) HOMER NEER, Gen. Book'g Mgr.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

The season in Brooklyn is singing along quite nicely, with no outstanding calamities to date. The managers are not complaining and the patrons seem to be well satisfied. That goes, also, for vaudeville, burlesque and movies.

If any house is to be recorded as not exactly satisfactory, it is Teller's Shubert, in the Bushwick section. Of course, last week is probably no criterion, since Thurston, the magician, who played there, is not exactly a big pull in a place like Brooklyn, which isn't much interested in magic.

The Institute Players, Brooklyn's largest Little Theatre aggregation, has started rehearsals on Hubert Henry Davis' "Cousin Kate," to be presented at the Academy of Music at an early date.

The Majestic did well with "The Love Child" last week, and started out well with "The Lady in Ermine" this week.

The Montauk has been doing good business ever since Manager Werba opened. And the reason for that is simply because it has been housing first-rate attractions. "Kiki" played to the B. R. O. houses all last week, and "So This Is London" is pulling well this week. This attraction will be held over for a second week at the Montauk.

A much-needed accommodation for the parking of automobiles in the theatre section of Brooklyn during theatre hours has been opened at 85 De Kalb avenue, between Rockwell place and Flatbush avenue extension. The place is called the Theatre garage and has space for 100 automobiles. It is ideally located and may be reached very easily from any part of Brooklyn.

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OUMANSKY'S DANCERS
Featuring ALEXANDER OUMANSKY (former Ballet Master, Capitol Theatre, New York) AND A COMPANY OF NINE ARTISTS
An Unusually Artistic Spectacle Bespeaking the Last Word of Vaudeville Novelties
Classes now forming for Alexandar Oumansky's Ballet School
Write for particulars
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EDWARD C. TARLER, Business Representative
OUMANSKY'S PRODUCTIONS
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NEW YORK THEATRES

CORT Theatre, W. 48th St. Eves. 8:20 Matinees Wed. and Sat. at 2:20
MERTON OF THE MOVIES
with Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by George S. Kaufman and Marc Connelly.

SELWYN THEATRE, W. 42d St. Evs. 8:30. Matinees Wed. and Sat. at 2:30.
RUFUS LeMAIRE and GEORGE JESSEL present
HELEN of TROY, NEW YORK
"THE PERFECT MUSICAL COMEDY." —Herald.
Music and Lyrics by Bert Kalmar and Harry Ruby
Moves Monday to Times Sq. Theatre

Vanderbilt Theatre, W. 48th St. Eves. 8:15. Mats. Wednesday and Saturday.
GEORGE M. COHAN Presents
AMERICAN SWEETHEART PLAY
"TWO FELLOWS and A GIRL"

THE LAUGHING SUCCESS of the YEAR
CYRIL MAUDE IN "Aren't We All?"
By FREDERICK LONSDALE
THE GAIETY THEATRE
Is Again Headquarters for Laughter

MOROSCO THEATRE, W. 45th St. Matinees Wed. and Sat.
MARY RYAN in "RED LIGHT ANNIE"
A Melodrama by Norman Houston & Sam Forrest

KLAW THEA., West 45th St. Tel. Bryant 5787. Ev. 8:30. Mats. Wed. & Sat. at 2:30.
MARY ROBERTS RINEHART'S GREAT LOVE STORY
"THE BREAKING POINT"
With McKAY MORRIS, GAIL KANE.

KNICKERBOCKER B'way, 38 St. Evs. 8:20 Mts. Wed. & Sat. 2:20
"A DRAMATIC TRIUMPH"
FLORENCE REED in "THE LULLABY"

Music Box Theatre W. 45 St. Eves. at 8. Mts. Wed. & Sat., 2
"It Is a Revue That Has No Equal." —Sun-Globe.
SAM H. HARRIS Presents
IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by Hassard Short

HENRY MILLER'S Thea., 124 W 43 St. Tel. Bryant 7410.
EVES. 8:30. MATS. THURS. and SAT., 2:30.
AN EMPHATIC SUCCESS!
BLANCHE BATES, RUTH CHATTERTON, LAURA H. CREWS, REGINALD MASON, GEOFFREY KERR, FELIX KREMBS, HENRY MILLER
"The Changelings"
By LEE WILSON DODD
SEATS ON SALE FOUR WEEKS IN ADVANCE

MARK STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction............Joseph Plunkett
HOLBROOK BLINN in 'The BAD MAN'
STRAND SYMPHONY ORCHESTRA

REPUBLIC 42d St., W. of Bway. EVENINGS at 8:30. Matinees Wednesday and Saturday, 2:30.
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

GLOBE THEATRE, BRYANT 2880. Broadway and 46th Street.
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FIFTH ANNUAL PRODUCTION
GEORGE WHITE'S SCANDALS
DE LUXE EDITION

GEO. M. COHAN THEA., Bway, 43d St. Evs. 8:20. Mats. Wed. and Sat. at 2:30.
ADRIENNE
THE SPEED SONG SHOW

BELASCO W. 44th St. Eves. at 8:30 Mats. Thurs. & Sat. 2:30
"The Greatest Success in the Theatre."
DAVID BELASCO presents
MRS. FISKE IN "Mary, Mary, Quite Contrary"
A Comedy by ST. JOHN ERVINE

LONGACRE Theatre, W. 48 St. Evs. 8:30. Mats. Wed. and Sat. at 2:30.
"LITTLE JESSIE JAMES"
with Nan Halperin and James Boys Band
"The famous Florodora sextette never registered such a hit."—C. P. Sawyer, Post

ELTINGE THEATRE, WEST 42d ST. MATS. WED. and SAT
"THE WOMAN ON THE JURY"
A New and Unusual Drama by Bernard K. Burns.
Staged by LESTER LONERGAN
WITH AN EXCEPTIONAL CAST

LYCEUM West 45th Street Evenings at 8:30.
MATINEES THURSDAY and SAT.
Avery Hopwood's Gay New Song-Play
IRENE BORDONI in Little Miss Bluebeard

LIBERTY W. 42d St. Eves. 8:30 Mats. Wed. and Sat. 2:30.
HENRY W. SAVAGE Offers
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A New Fantastic Comedy—With Music.
Book and Lyrics by Zelda Sears.
Music by Harold Levey.

FULTON B'way, 46 St. Eve. 8:20. Mats. Wed-Sat. 2:20
Sam Bernard and William Collier
in "BERNARD & COLLIER'S NIFTIES OF 1923"
GLORIFYING CLEAN AMERICAN HUMOR

SENSATIONS of SENSATIONS
LOWELL SHERMAN
IN THE ROLE OF THE ARCH-ROGUE
"CASANOVA"
MOST BEAUTIFUL OF SPECTACLES! MOST THRILLING OF LOVE STORIES
EMPIRE Thea., B'way, 40th St. Eves. at 8:20. Mats. Wednesday & Saturday 2:20.

"SPLENDID FUN."—N. Y. Times.
"CHICKEN FEED"
With ROBERTA ARNOLD
By GUY BOLTON.
STAGED BY WINCHELL SMITH.
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Matinees Wednesday and Saturday at 2:30.

THE MUSICAL COMEDY HIT OF THE YEAR
Madge Kennedy in "POPPY"
with W. C. FIELDS
and the greatest comedy cast in town, including Robert Woolsey — Luella Gear — Jimmie Barry
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EARL CARROLL Thea., 7th Ave., 50th St. Phone Circle 0060. Eves., 8:30. Mats. Thurs. & Sat.
EARL CARROLL'S VANITIES
An Unusual Revue Surpassing All Others in Splendor and Novelty.
PEGGY JOYCE, JOE COOK, Bernard Granville, Harry Burns, Jimmy Duffy

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"Will hold you spellbound." —R. G. Welsh, Telegram
"BY FAR THE SQUAREST OF THIS SEASON'S AMERICAN PLAYS" —Percy Hammond, Tribune

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"THE WHITE SISTER"
AMBASSADOR THEATRE, 49 ST. Just off Broadway. Twice Daily, 2:30-8:30. Sunday Mat. at 3.

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A TOUR OF B. F. KEITH VAUDEVILLE HOUSES UNDER THE DIRECTION OF
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GRAHAM GARDINER
JACK DALEY
RAY McAFEE
JOHN WANAMAKER
RAY STILLWELL

Watch for these numbers—to be released soon by New York publishers
"You Sent Back My Letters to Me" "Let's Kiss and Make Up"

Robbis Gordone, who does a posing act in vaudeville, and her mother nearly lost their lives in the great fire at Berkeley, Calif. Their escape has been described as miraculous.

BROADWAY STORY

(Continued from page 11)

on too, following the disappointing premiere. It would not be surprising if the scale was dropped from the lofty $5 top. The new "Follies" due in two weeks is the next big revue to come, with the fall not likely to see any further weighty productions until Fred Stone's "Stepping Stones" in mid-November.

"Changelings" Leads Its Class

"The Changelings" at the Henry Miller continues to lead the non-musicals in gross at $16,600 again last week. "The Lullaby" came next with $15,600 at the Knickerbocker. But the everlasting "Rain" registered well over $15,000. "Little Miss Bluebeard" pulled $14,000 at the Lyceum and "Mary, Mary Quite Contrary" got almost as much at the Belasco. "Aren't We All" traveling at a capacity clip got almost $14,000 at the Gaiety and another holdover continued its great trade when "Seventh Heaven" beat $13,000 at the Booth. "Abie's Irish Rose" the run leader played to almost as much.

Among last week's dramas "Casanova" looks like a money show. In five performances it got better than $12,000 at the Empire and signs point to its landing regardless of notices not all favoring the play itself. "A Lesson In Love" at the 39th Street got off to a better start than anything the house has had in seasons, two stars coupled probably counting (Faversham and Emily Stevens). Takings were a little under $9,000. "Chicken Feed" began fairly well at the Little with about $7,000 the first week.

"Sally's" second repeat week went off $4,000 for a gross of about $35,000. "Vanities" which sky-rocketed last month to $22,000 dropped $5,000 or a total of $17,000. "Wildflower" dipped $1,500 under the early September pace but got a handsome $23,000 gross. "Helen of Troy" was $3,000 under the previous week for takings of $13,500. "Poppy" was little affected getting $21,000.

The New Crop

This week's new crop was jammed in the opening of five attractions Monday night which caused at least two to seek cut rate aid before their debut. "Tarnish" at the Belmont won several excellent notices but others were unfavorable. Mitzi in "The Magic Ring" at the Liberty looks good for a moderate run. "Forbidden" was not highly regarded at Daly's 63rd Street. "Where's Your Wife" ("Love and Money") looked doubtful at the 49th Street and "Floriani's Wife" in Greenwich Village was announced for only two weeks.

Sothern and Marlowe opened a season of Shakespeare at Jolson's 59th Street with "Cymbaline" the first play. Business for the premiere which was supposed Tuesday was reported away off. For the past several seasons the stars have been a magnet. Arthur Hammerstein's imported English revue "Nine o'Clock Revue" opens tonight (Thursday) at the Century Roof following a press showing last evening.

Fresh attractions being readied are being snapped up for bookings on Broadway. Three new shows of this week have already had successors nominated which is a surprise twist to the show situation. "For All of Us" with William Hodge is due into the 49th Street Oct. 15 and will replace "Where's Your Wife" unless the latter does the unexpected in business. "The Shame Woman" goes into the Greenwich Village the same date when also "Ginger" (formerly "Take a Chance") is mentioned to follow "Forbidden" at Daly's.

"The Good Old Days" will leave the Broadhurst after one week more and "The Dancer" will succeed. Woods will take the "Light Wines and Beer" comedy to the Crescent, Brooklyn, for a run at $1.50 top. The week of Oct. 15 is listed for further premieres it being the opening date for the Grand Guignol at the Frolic and the new "Follies" at the New Amsterdam.

Four New Next Week

There will be four new shows next week and as many closings Saturday. "Peter Weston" which came in with promise leaves the Sam H. Harris with only three weeks to its credit and "The Nervous Wreck" follows; "Battling Butler" ("Dancing Honeymoon") opens at the Selwyn, "Helen of Troy" moving into the Times Square; "We've Got to Have Money" quits the Plymouth which gets "Launzi"; "Windows" opens the Theatre Guild season at the Garrick succeeding the long running "Devil's Desciple" which goes on tour. "Sally" leaves for the road and the New Amsterdam will be readied for the "Follies" being dark at least a week.

The Subway Circuit.

"Kiki" topped the subway circuit last week getting $16,800 at the Montauk, Brooklyn. "So This is London" was next with $13,300 at the Broad Street, Newark. "The Love Child" played to $9,500 at the Majestic, Brooklyn; "Up She Goes" grossed close to $9,000 at the Riveria, and "Kempy" got $5,500 at Jersey City.

More Cuts Than Buys

There was a difference of one attraction this week between those that were held by the agencies as "buys" and the shows that were on sale at bargain prices. The former numbered 19 while the latter totaled 20. The advange agencies are still squawking over being stung, and in addition to the "Peter Weston" attraction buy which is to be lift[ed] from their hands by closing th[is] week, they were sore over having [to] carry "Chicken Feed," which seem[]ingly has caught the fancy of tho[se] who pay the premiums.

The full list of buys includ[es] "Poppy" (Apollo), "Mary, Ma[ry] Quite Contrary" (Belasco), "Seven[th] Heaven" (Booth), "Rain" (Elliott), "Casanova" (Empire), "Niftie[s]" (Fulton), "Aren't We All?" (Ga[i]ety), "Scandals" (Globe), "Pet[er] Weston" (Harris), "The Lullab[y]" (Knickerbocker), "The Magic Rin[g]" (Liberty), "Chicken Feed" (Littl[e]), "Little Miss Bluebeard" (Lyceum), "The Changelings" (Miller), "Mu[sic] Box Revue" (Music Box), "Sall[y]" (Amsterdam), "Artists and Model[s]" (Shubert), "A Lesson in Love" (39th Street), and "The Greenwich V[il]lage" (Winter Garden).

Of the new shows of the we[ek] "The Magic Ring" was the only o[ne] to get a buy. The brokers took [] seats a night for four weeks wi[th] 25 per cent. return.

Even Yiddish at Cut Rates

Included in the score of barg[ain] price attractions this week were [] Yiddish players at Thomashefsky['s]. Monday night three of the openi[ng] attractions got help from the c[ut] rates, but pulled out after that eve[n]ing. The full cut rate list is: "T[he] Whole Town's Talking" (Bijou), "The Good Old Days" (Broadhurst), "Children of the Moon" (Comedy), "Woman on the Jury" (Eltinge), "Zeno" (48th St.), "Tweedle[s]" (Frazee), "The Devil's Discipl[e]" (Garrick), "Peter Weston" (Harris), "The Crooked Square" (Hudson), "The Breaking Point" (Klaw), "S[tep] Up" (Lenox Hill), "Chicken Fee[d]" (Little), "Little Jessie Jame[s]" (Longacre), "Red Light Anni[e]" (Morosco), "The Jolly Roger" (N[a]tional), "Chains" (Playhouse), "We've Got to Have Money" (Pl[y]mouth), "Abie's Irish Rose" (R[e]public), and "Three Little Busin[ess] Men" (Thomashefsky's).

LEGIT ITEMS

William A. Brady has begun ca[st]ing for "Simon Called Peter," dramatization of the novel by Ju[] Eckart Goodman, which is to [be] Brady's next contribution to [the] metropolitan stage.

A. L. Jones and Morris Green ha[ve] decided to side-track the propo[sed] production of "The Schemers" un[til] early in the new year.

Mrs. Daisy H. Krier, drama[tic] critic on the "Ohio State Journ[al]," Columbus morning newspaper, [for] seven years, has resigned her po[si]tion and will leave the professi[on]. She has been succeeded by Mich[] Fanning.

Bob Stone is back on the do[or] at the Fulton, New York. He mov[ed] to the Republic with Oliver Bail[ey] last season. Bob became famo[us] as the ticket taker of the old We[ber] and Fields music hall.

Dear Friends and Artists:

We have just signed to appear at the CARLETON TERRACE, CLEVELAND, OHIO, for an indefinite period, and we will be glad to see our fellow artists when they appear in that vicinity.

We also want to thank all the Executives of the United Booking Offices and their associated bookers for the marvelous and courteous treatment extended by them during our five years under their management.

We have added four extra artists to our organization and in the future we will be known as THE VERSATILE SEXTETTE ORCHESTRA.

Professionally yours,

VERSATILE SEXTETTE ORCHESTRA,

Irving Aaronson, Manager.

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Vaudeville Representatives

Permanent Address

Carleton Terrace

Louis Bleet and Harry Propper, Mgrs.

Cleveland, Ohio.

ATLANTA

ATLANTA—Leo Carrillo in "Magnolia."
HOWARD—"The Spoilers."
METROPOLITAN—"Dulcy."
RIALTO — "Daughters of the Rich."
FORSYTH—Keith pop vaudeville.
LOEW'S GRAND—Pop vaudeville and "The Gold Diggers," film.
LYRIC—"One of Us," stock.
ALAMO No. 2—"Brass."
BONITA—Musical comedy tabloid.

Irene Castle, billed as "the best dressed woman in the world," will appear in Atlanta Oct. 12 at the Auditorium.

Dorothy Stickney opened with the Forsyth Players last Monday in "The Misleading Lady."

Letters and telegrams reaching Atlanta say that Marion Dabney, Atlanta girl, created quite a sensation in the opening of the "Greenwich Village Follies" recently. Miss Dabney formerly was a member of the Spiker Players in Atlanta.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"Time."
ENGLISH'S—Dark.
BROADWAY—"Maxine Girls."
CAPITOL—"The Bon Tons."

Manager Herb Jennings of the Palace "scooped" Indiana on the Jap earthquake news movies last Friday by sending Roland Duvall of his staff to Chicago to rush the Pathe film to Indianapolis as soon as it landed there by plane Thursday night.

Martin M. Hugg, attorney, known to the profession, was married to Nancy Duke, until recently on a Ft. Wayne (Ind.) newspaper.

Scale of prices for "The Covered Wagon" at English's next week is: Evening, $1.50 top; matinee, $1.

R. E. Gumm, H. S. McLeod, W. P. Chapin, W. R. Shiel and J. E. Rocap incorporated the Exhibitors' Supply Company of Indiana.

President Frank Rembusch of the Capitol Amusement Company is asking patrons to rename the Rialto theatres, now running movies. He offers $50 first prize, $30 second and $20 third for winners in a contest in which each person may submit one name, the leaders to be announced Nov. 1. Arthur G. Blacker now is managing the house.

PHILADELPHIA

By ARTHUR B. WATERS

"The Mistress of the World," colossal flop as a feature picture on Broadway, has come to Philadelphia after all, but as a serial, not a feature. This Paramount picture, billed here as the "Sheik of Serials," starts at the Victoria theatre, drop-in house at 9th and Market streets, this week.

Walter Woodward, associated with John Evans, and manager of the Tioga and later the Drury theatre, has resigned to become manager of the newly remodeled Park, Ridge avenue and Dauphin street, one of the Green & Aitman chain.

Local No. 307, I. A. T. S. E., has made known its intention of increasing its wage scale from $30 per week for night showing to $32.50 and its scale of $40, matinee and night, to $42.50. The Stanley company, which in many instances pays above the regular scale, has already granted the increase to each operator, and it is understood that a number of individual exhibitors have agreed to the increase.

Jules Aaronson has taken a fourterm lease on the Empire, Frankford, recently purchased by the Stanley company. At the expiration of Aaronson's lease the theatre will be converted into a modern picture and vaudeville house. In the meantime straight pictures is the house policy.

The Metro Independent Film Department, a separate unit of the local Metro exchange, has been placed in charge of Al Fisher, who will have supervision over the distribution of the Elaine Hammerstein pictures, four C. C. Burr specials, three Arrow specials and two independent productions.

Frank Seltzer, widely known in local film circles as director and producer, has joined the De Luxe force, having charge of the exploitation. The first picture he is working on is "Yesterday's Wife."

Edward Kraupa, former proprietor and manager of the Monarch Film Exchange, has opened a new film exchange to be known as the Victor Film Co., at 1302 Vine street. He announces he has leased the business of the Monarch exchange.

The Hedgerow theatre of Rose Valley, presented as the first play of its fall program A. A. Milne's "Mr. Pim Passes By" at the Valley Guild Hall on Thursday and Saturday. Olivia was played by Virginia Farmer, a recent addition to the company from New York. Others in the cast include William Price, Ann Harding, Will Walton, Gretchen Mylecraine, Ruth Deeter and Sydney Macbet.

ENGAGEMENTS

Charles Cherry, "The Camel's Back."

Peggy Shevlin ("Miss New York"), "Artists and Models."

Burton Churchill (replacing Claude King), "The Crooked Square."

Violet Kemble Cooper, Louise Closser Hale, Dorothy MacLean, "The Camel's Back."

Effingham Pinto, "The Gift."

Faire Binney, Dwight Frye, Patricia Calvert, Charles Bloomer, "Meet the Wife."

Roland Young, "The Workers."

Peggy O'Day, "The Courtesan."

Leeta Corder, Sibylla Bowhan, "Ginger."

Alice Hegeman, "Money and the Girl."

Loretta Flushing, "Little Jessie James."

John Byam, L. Barton Evans, "Vanities of 1923."

George Abbott, Frank Shannon, "White Desert."

Charles Francis, Cecil Yapp, "Cyrano de Bergerac."

Basil Rathbone, "The Swan."

Harry McNaughton, "The Courtesan."

Barnett Parker, Nat Nazarro, Jr., "The Courtesan."

Margaret Maxwell and Blanche Yerka for Freedley & Aarons' new production.

George B. Dills for Jos. Gaites' "The Monster."

Olive Wyndham for "The Fool" (Selwyns).

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Late of "SALLY, IRENE AND MARY"

Metropolitan, Brooklyn, Next Week (Oct. 8)
Direction AL. GROSSMAN

OH JOY

(Continued from page 8)

Joy" cast does look more like a Columbia than a Mutual, and what's more important, the "Oh Joy" cast is a couple of miles ahead of more than one Columbia show seen this season.

Sam Raymond owns the show and Billy (Grogan) Spencer put it on and stars in it. Billy is all over the show. He's doing the same unctuous wizened-face Mick in this show that he has been for years in and out of the Billy (Beeftrust) Watson frolic, and making it funnier than ever. A skillful comedian this same Grogan Spencer, who has a keen sense of burlesque, a comedy method that wouldn't be out of place on Broadway, and a knowledge of sure fire hoke that he makes efficient use of.

If every Mutual wheel show was as good as "Oh Joy" the Mutual would be real opposition. And comparing this one to the rank and file Mutuals wouldn't mean much, for most of the Mutuals caught this season have been pretty terrible ear-aches.

So this "Oh Joy" show isn't just "a good Mutual" or "good for a Mutual"—it's good for a Columbia, and could walk right over to that circuit with the addition of the essential production requisites, more elaborate chorus costuming and building up in spots that would be easy enough accomplished.

Comedy—that's what counts in any burlesque show, and this has it in slathers. Familiar—sure, but what isn't in the line of burlesque or musical show comedy? In the final analysis it's the way it's done, and Spencer and his bunch make the oldest of familiars stand up and say uncle.

Jules Jacobs is the Dutchman playing opposite Spencer's Grogan. An Irishman and a Dutchman or an Irish and Jew comedien—what better recipe for laughs for a burlesque show, and they get 'em. Get 'em all the way, not snickers, but belly laughs, that can be heard out on 14th street. Clean enough. A little ginger, but funny and competently handled, and pretty clean at that for the second wheel. Jacobs makes a corking Dutch. Easy and natural, and he and Grogan work with perfect accord in the team stuff.

A character straight man in burlesque with a voice is unusual, but George C. Mack has a good one, and he's a forceful straight additionally. Bernie Clark is the juvenile, also with a good singing voice. Anna Armstrong, the prima, also has a dandy voice, and to top it off vocally, the show leader uncorks a mean tenor. Singing show leaders are a novelty in burlesque, and this one tied up the show with a solo from the orchestra pit in a specialty with Raynor and Clark.

In Elsio Raynor "Oh Joy" can boast of an ingenue of class, looks and an attractive appearance, and in Rose Bernard a soubret who has looks, grace and magnetism. She can dance very well, too, putting over a Hawaiian wiggle that held a thrill a second. Rose Bernard incidentally showed an array of costuming that looked like a million dollars.

Anna Armstrong and Elsie Raynor were also there strong on clothes, each showing a number of fine-looking gowns and costumes.

The chorus are a great bunch. Mostly ponies with lots of pep and a shim movement that's authentic.

Athena was an added starter with an out and out cooch dance that was but fairly interesting. The Hawaiian dance by Rose Bernard was about strong enough and modern, while the other wiggle was a bit old fashioned. Both dances landed plenty of applause.

The show carried scenery. Far more than the usual Mutual, and it's show business generally speaking. So the question naturally arises if Raymond or Spencer or whoever staged this one can do it right - why can't the others. The answer way be that some can. All of the Mutuals haven't been caught this season, but enough bad ones have to pull down the average even if all of the ones to follow are good—which isn't such a sure bet.

As usual when the Olympic has a real show it stands 'em up. Amateur Night helped Tuesday, but it looks like a good week without amateur nights the rest of the week. The show deserves to do business, and it's a good bet that it will.

Bell.

RUNNIN' WILD

Produced by Ed. E. Daley, with the following principals—Frank Harcourt, Al Hillier, John O. Grant, Jack Spellman, Jimmie Hazzard, Babe Healey, Althea Barnes, Libbie Hart, Mae Janese, Florence Trottman, Hitower and Jones, and Valecita.

Kansas City, Oct. 3.

Built along production lines and with a magnitude that would eclipse many of the so-called "$3 shows," this latest effort of Ed Dalcy's playing the Gayety, Columbia circuit, sets a high mark in burlesque, one which many a manager will fail to reach and one that the old timers would have declared impossible.

"Runnin' Wild" has class and individuality from start to finish; a bunch of principals, who do not have to resort to smut and offensiveness for laughs; a snappy, good-looking chorus; beautiful costumes and splendid scenic equipment which makes it just about the last thing in up-to-the-minute entertainment.

For the opening a novelty prologue is used. A drop in one shows the exterior of an office building, with members of the company seen through the windows of the various offices, talking over the telephone with a theatrical manager who is framing the show. He calls them for rehearsal and a quick change brings the chorus on for the opening number, which is followed by the introduction of the principals. Another scene change and Althea Barnes and girls are on for "Glad Days" a snappy singing and prancing hit nicely costumed. "Stewed Prunes," a hit at the prohibitory law, gave Harcourt and Hillier their first chance for laughs and they got them.

Hazzard and Spellman furnished an entertaining dancing and acrobatic act in one and were followed by the comedy skit "A Proud Father." The scene is in a hospital ward, with the comedy furnished by the two comedians and Babe Healy, as a nurse. Harcourt plays the part of an expectant father and the lines regarding the baby, are somewhat risque, but always within bounds and extremely funny. Mae Janese and girls had the next number which was a costume flash and well done. A Spanish number introduced Libby Hart, as the singer and the chorines attractive in black tights and mantilla and then Grant and Hillier for a few moments of cross-talk.

"Cakewalk Land," with Mae Janese and the girls dolled up in handsome minstrel parade suits, was well received and then another laugh producer "Apple Sauce," a variation of the shell game, but well handled. Hitower and Jones a pair of colored steppers came on for a moment followed by the entire company and the curtain was down for the first act.

The Birch Forest set for the second act opening proved one of the most massive and beautiful ever seen in the house and was given a burst of applause. Miss Barnes opened with "Birchwood Trail" during which Miss Janese introduced an interpretative dance, giving the four male principals an opportunity for a burlesque classic dance. The colored team came next for their specialty and as singers are good dancers, in fact stopping the show when they hit things up. A fire escape scene, which recalled a similar set in "Irene" disclosed Mae Janese on the steps for a song followed by a bunch of comedy and a clever "hop" characterization by John Grant. "An Artist's Dream" first showed a girl posed in black Annette Kellermans, on a raised platform, backed by an attractive drop, representing an artists palette. Jimmie Hazzard was the artist and introduced the different models, all good to look upon. It was a big number and attractive enough for any show.

Hazzard and Spellman in their "Dancamania" specialty proved entertaining and then came the prolog leading up to the introduction of Valecita's Leopards. It was well worked out and was about the offer of a wealthy widow who wanted a husband who would be kind to her pets, with each of the comedians being given a flash of the "cats" in the arena, when they accepted the terms of her offer. The leopard act followed and created unusual interest, being so far different from the featured acts of a burlesque show. The finale brought the entire company on in front of the steel bared arena with the leopards leaping in the background, for a sensational finish.

The entire performance runs as smoothly as one could want. Every speech, gag, musical number and specialty has been timed to the minute, with the result that there are no lapses or drop in interest. A noticable thing was the many different silk drops used for the front scenes, there being an individual one for every bit or number. The show is clean, attractive and entertaining.

Hughes.

HORACE GOLDIN ADDED

Magician With Hurtig & Seamon's Burlesque Shows

Horace Goldin, the magician, has been engaged by Hurtig & Seamon as an added attraction with their Columbia shows. Goldin's first assignment is with "Step on It," at the Empire, Brooklyn, N. Y., this week. He is getting $1,500 a week.

Goldin has not played burlesque for a number of years.

"Happy Go Lucky" Running Ahead

"Happy Go Lucky" at the Columbia this week ran ahead of last weeks receipts over $600 up to the Wednesday matinee. The show was aided by a break in the weather which lifted the gross.

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(OR PAPA DON'T GO OUT TONIGHT)

LAUGHS TO JAZZ RHYTHM! GIVE THIS LYRIC THE ONCE OVER

VERSE

"How come, Henry dear?" said Mrs. Henry Brown,
"You always disappear when the evenin' sun goes down?
You eat my meat, and drink my chicken soup,
Then I notice that you fly the coop;
You can't pass thru that door
Without your mama any more.

CHORUS

'Cause Mama goes where Papa goes,
Or Papa don't go out tonight.
Mama goes 'cause Mama knows
You can't be trusted out of her sight.
Mama's got a feelin' that she must be near,
Just to help her Papa keep his conscience clear;
So Mama goes where Papa goes
Or Papa don't go-out tonight;
No, Papa don't go out tonight.

PATTER

Here's your bedroom slippers and your fav'rite pipe,
Here's your yellow bathrobe with the purple stripe;
Here's your armchair and the paper that you read,
And here's a lovin' Mama who's got everything you need.

There's your struttin' slippers and your evenin' clothes,
There's your spats and gloves—you know who paid for those;
You can go and step, but listen, Papa dear,
There ain't a thing out there you cannot get in here.

I've had plenty daddies and you ain't the worst,
But your Mama here believes in Safety First;
Any married woman will admit I'm right—
A husband in your home is worth a dozen out of sight.

CATCH LINES

You've been meow-in' 'round just like an old Tom-cat—
From now on, do all your meow-in' in my flat.

A husband's like a hound until you get him trained—
Only way to keep him is to keep him chained.

Teacher used to tell me when I went to school—
Any gal who trusts a man's a dog-gone fool.

I don't mean to say you've been behavin' bad;
You ain't yet been gotten, but you can be had.

Don't believe the man who said that Love was blind;
I could get you hung for what is on your mind.

Good Book says to love your neighbor all your life,
But it don't say nothin' 'bout your neighbor's wife.

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YOU DIDN'T WANT ME WHEN I WANTED YOU

(I'M SOMEBODY ELSE'S NOW)

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P. S.—This act is fully copyrighted and protected by Variety Protected Material Department, and any infringement on same will be prosecuted to the full extent of the law.

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COLUMBIA CIRCUIT

"All Aboard" 8 Columbia New York 15 Empire Brooklyn.

"All in Fun" 8 Miner's Bronx New York 15 Casino Brooklyn.

"Bathing Beauties" 8 Palace Baltimore 15 Gayety Washington.

"Bon Tons" 8 Gayety St Louis 15 Gayety Kansas City.

"Bostonians" 8 Olympic Cincinnati 15 Capitol Indianapolis.

"Breezy Times" 8 Gayety Pittsburgh 15-17 Court Wheeling 18-20 Grand O H Canton.

"Brevities of 1923" 8 Olympic Chicago 15 Star & Garter Chicago.

"Bubble Bubble" 8-10 Court Wheeling 11-13 Grand O H Canton 15 Columbia Cleveland.

"Chuckles of 1923" 8 Casino Boston 15 Hyperion New Haven.

Cooper Jimmy 8 Gayety Detroit 15-17 Grand O H London 18-20 Grand O H Hamilton.

"Dancing Around" 8 Star & Garter Chicago 15 Gayety Detroit.

"Follies of Day" 8 Empire Toronto 15 Gayety Buffalo.

"Giggles" 8 Casino Philadelphia 15 Palace Baltimore.

"Happy Days" 8 Hurtig & Seamon's New York 15 Yorkville New York.

"Happy Go Lucky" 8 Casino Brooklyn 15 Orpheum Paterson.

"Hippity Hop" 8 Columbia Cleveland 17 Empire Toledo.

"Hollywood Follies" 8 Empire Newark 15 Miner's Bronx New York.

"Jig Time" 8-10 Poli's Waterbury 11-13 Stone O H Binghamton 15 Hurtig & Seamon's, New York.

"Let's God" 8 L O 15 Gayety Omaha.

Marion Dave 8 Gayety Rochester 18-20 Colonial Utica.

"Monkey Shines" 8 Empire Brooklyn 15-16 Stamford Stamford 17 Majestic Perth Amboy 18-20 Trent Trenton.

"Nifties of 1924" 8 Empire Providence 15 Gayety Boston.

"Queen of Paris" 8 Capitol Indianapolis 15 Gayety St. Louis.

"Radio Girls" 8 Gayety Boston 15 Columbia New York.

"Record Breakers" 8 New Gayety Dayton 15 Olympic Cincinnati.

"Runnin' Wild" 8 Gayety Omaha 15 Olympic Chicago.

"Silk Stocking Revue" 8 Hyperion New Haven 15-17 Poli's Waterbury 18-20 Stone O H Binghamton.

"Step On It" 8 Orpheum Paterson 15 Empire Newark.

"Talk of Town" 8 Yorkville New York 15 Empire Providence.

"Temptations of 1923" 11-13 Colonial Utica 15 Gayety Montreal.

"Town Scandals" 8 Gayety Montreal 15-17 Van Curler Schenectady 18-20 Harmanus Bleecker Hall Albany.

"Vanities" 8-10 Grand O H London 11-13 Grand O H Hamilton 15 Empire Toronto.

Watson Billy 8-9 Stamford Stamford 10 Majestic Perth Amboy 11-13 Trent Trenton 15 Casino Philadelphia.

Watson Sliding Billy 8 Gayety Buffalo 15 Gayety Rochester.

"Whirl of Girls" 8 Gayety Kansas City 15 L O.

Williams Mollie 8-10 Van Curler Schenectady 11-13 Harmanus Bleecker Hall Albany 15 Casino Boston.

"Wine Woman and Song" 8 Empire Toledo 15 New Gayety Dayton.

"Youthful Follies" 8 Gayety Washington 15 Gayety Pittsburgh.

MUTUAL CIRCUIT

"Band Box Revue" 8 Empire Cleveland 15 Elyria 16 Freemont 17 Sandusky 18-21 Cataract Niagara Falls.

"Bits of Hits" 8 Majestic Scranton 15 Nesbit Wilkes-Barre.

"Broadway Belles" 8 Empire Hoboken 15 Gayety Brooklyn.

"Dancing Fool" 8 Nesbit Wilkes-Barre 15 Empire Hoboken.

"Fads and Follies" 8 Lyric Newark 15 Bijou Philadelphia.

"Flirts and Skirts" 8 York 9 Cumberland 10 Altoona 11 Lewiston 12 Uniontown 13 New Castle 15 Academy Pittsburgh.

"Folly Town" 8 Bijou Philadelphia 15 Garrick Wilmington.

"French Models" 8 Academy Pittsburgh 15-17 Park Youngstown.

"Georgia Peaches" 8 Garden Buffalo 15 Majestic Scranton.

"Hello Jake" 8 Olympic New York 15 Star Brooklyn.

"Joy Riders" 8 Gayety Louisville 15 Empress Cincinnati.

"Laffin Thru" 8 Empress Cincinnati 15 Empire Cleveland.

"London Gayety Girls" 8 Howard Boston 15 Olympic New York.

"Make It Peppy" 8 Empire Milwaukee 14 Meyer's Janesville 16-17 Majestic Dubuque 18 Clinton Clinton 19 Columbia Ft Madison 20 Empire Quincy.

"Miss Venus Co" 8 Folly Baltimore 15 York 16 Cumberland 17 Altoona 18 Lewiston 19 Uniontown 20 New Castle.

"Moonlight Maids" 8 Garrick Wilmington 15 Allentown 16 Reading 17-18 Williamsport 19 Columbia 20 Bethlehem.

"Oh Joy" 8 Star Brooklyn 15 Lyric Newark.

"Round the Town" 8 L O 15 Gayety St Louis.

"Saucy Bits" 7 Meyer's Janesville 9-10 Majestic Dubuque 11 Clinton Clinton 12 Columbia Ft Madison 13 Empire Quincy 15 Gayety St. Louis.

"Smiles and Kisses" 8 Elyria 9 Freemont 10 Sandusky 11-13 Cataract Niagara Falls.

"Snappy Snaps" 8 Gayety Brooklyn 15 Howard Boston.

"Step Along" 8 Gayety St. Louis 15 L O.

"Step Lively" 8 Allentown 9 Reading 10-11 Williamsport 12 Columbia 13 Bethlehem 15 Folly Baltimore.

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Dramas that the stage is one of the professions most susceptible to illness, and when one in every 10 sufferers from laryngitis to a more or less extent, physicians point three reliable rules to be followed at the appearance of illness to be not only the safe rule: Abandon the use of all throat lozenges, consciously lubricate the nasal passage with antiseptic ointment and stop all mouth-to-mouth talking back stage amidst the poisonous dust, germs and air that contains the fever germs of grease paint and rice powder which are so rife in the theatre.

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AUDITORIUM—"Right is Might."
ACADEMY—"Scaramouche," 2d week.
CENTURY—"The Green Goddess" film.
NEW—"Merry Go Round," film.
METROPOLITAN—"Little Johnny Jones" film.
PARKWAY—"Lights of Broadway."

Within the past few weeks Baltimore newspapers have all begun what amounts to a campaign to bolster up theatre attendance here. In the past they have been as bad as any set of papers in the country for a press agent to crash in, and only one or two have ever accomplished the feat of leading heavily. The "News," under Norman Clark, its dramatic editor, has started a "See a show a week" campaign that is being featured throughout the papers and in the programs of the local houses, while the "American" and "News" have both instituted the plan of having their respective editors cover all the shows in town. This means that some of the reviews appear later in the week, but they are all written by one man, and as a result receive a bigger play.

Three "Sun" papers, morning, evening and the Sunday editions, are devoting more space than ever to theatrical news, the old "Morning Sun" going so far as to open its columns to mid-week theatrical news and also permitting a large amount of interview stuff to slip through on Monday mornings. Two years ago this was almost unheard of. The "Evening Sun" is following suit with a large theatrical page on Tuesdays, while "The Post Tabloid" puts out a theatrical page daily.

Battling Siki, the Senegalese boxer, was booked into the Gayety last week as an added attraction to the burlesque show, but his appearance did little to aid business. The house refused to pay a $3,000 guarantee and took him on a gamble, as a result of which they didn't lose anything while the negro got about half of his demand. The first half of the week brought some business, but the colored ring artist failed to attract the final three days.

"The Green Goddess" is getting its first showing outside of New York at the Century here this week.

Ford's has abolished the unreserved top gallery and substituted coupon tickets. This does away with all unreserved balconies in the local legit houses. Those in the Auditorium and Lyceum have been numbered for years.

The Theatre Guild Repertory Co. begins its tour next week at the Auditorium, playing "He Who Gets Slapped" and "The Devil's Disciple." "Peer Gynt" will not be given in Baltimore because of practical impossibility of presenting the play in a finished condition at such notice.

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ROCHESTER

By L. B. SKEFFINGTON

LYCEUM—Raymond Hitchcock in "The Old Soak," first half; "The Last Warning," second half.

KEITH'S TEMPLE—Vaudeville.

FAY'S—European Boxing Girls, Ed and Mae Williams, Carl and Inez, Billie Gerber Revue, Mack and Gordi, Stewart and Mack; Anita Stewart in "The Love Piker," film feature.

EASTMAN—Eastman orchestra; "Enemies of Women," film feature.

Pictures—"Ruggles of Red Gap," Regent; "The French Doll," Piccadilly; "Daughters of To-day," Rialto; "The Face on the Barroom Floor" and "The Bells of San Juan," Victoria.

The Strand reopens this week, completely redecorated. This downtown picture house seats about 1,500.

The first concert of the season by the Rochester Philharmonic Orchestra draws near. Eugene Goossens, who arrived from London during the past week, will wield the baton, assisted by Vladimir Shavitch. Albert Coates, director of the orchestra, cannot come to this country until January. During the summer Mr. Coates has been active in recruiting noted musicians from all parts of the world to strengthen the orchestra.

The first concert of the season, in Kilbourn Hall, Eastman School of Music, will be given next Monday by the Verbrugghen Quartet. Henri Verbrugghen, leader of the quartet, is now the conductor of the Minneapolis. He was formerly director of the Australian National Conservatory and is bringing his quartet to this country for some time. A few months ago his name was mentioned as being a successor of Alf Klingenberg as director of the Eastman School.

Raymond Wilson has been named acting director of the Eastman School of Music. The post has been vacant for several months since Alf Klingenberg resigned. The latter is now preparing to leave for his native Norway. It is understood he has no definite plans.

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ROUTE

1923

Oct. 1—KEITH'S, WASHINGTON
Oct. 8—MARYLAND, BALTIMORE
Oct. 15—KEITH'S, PHILADELPHIA
Oct. 22—BUSHWICK, BROOKLYN
Oct. 29—ALBANY and TROY
Nov. 5—KEITH'S, SYRACUSE
Nov. 12—LYRIC, HAMILTON
Nov. 19—EMPRESS, GRAND RAPIDS
Nov. 26—TEMPLE, DETROIT
Dec. 3—105th STREET, CLEVELAND

Dec. 10—KEITH'S, COLUMBUS
Dec. 17—KEITH'S, INDIANAPOLIS
Dec. 25—KEITH'S, CINCINNATI
Dec. 31—CLARKSBURG and CHARLESTON

1924

Jan. 7—WHEELING and GREENSBURG
Jan. 14—LYCEUM, CANTON
Jan. 21—DAVIS, PITTSBURGH
Jan. 28—TEMPLE, ROCHESTER
Feb. 4—SHEA'S, BUFFALO
Feb. 11—SHEA'S, TORONTO

Feb. 17—MONTREAL
Feb. 25—KEITH'S, BOSTON
Mch. 3—ORPHEUM, BROOKLYN
Mch. 10—RIVERSIDE, NEW YORK
Mch. 17—FIFTH AVE. and 86th ST., NEW YORK
Mch. 24—COLISEUM and FORDHAM, NEW YORK
Mch. 31—JEFFERSON and HAMILTON, NEW YORK
Apr. 7—GRAND and BROADWAY, NEW YORK
Apr. 14—CROSS KEYS and WM. PENN, PHILADELPHIA
Apr. 21—GERMANTOWN
Apr. 28—CHESTER and WILMINGTON
May 5—GLOBE, PHILADELPHIA

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BOSTON

By LEN LIBBEY

It was the kind of a bill that Boston likes.

Cressy and Dayne drew the house to a Monday night turnaway. "The End of a Perfect Troupe," which they are using, with Marion Hodges supporting, did not measure up in applause or laughter to their normal standards, although the fireworks on Boston Common nearly drowned out their act, the biggest laugh being a crack by Cressy based on the bombardment.

The bill ran strongly to comedy and novelty, always surefire in Boston, but regretfully rare in recent year bookings. Bekeh's Theatre Grotesk was the really high spot on the bill as regards novelty, hitting Boston on the same night as the opening of the three-week run of "Chauve Sourie" at the Shubert. Neither of the Russian performances will interfere, but in all probability will fatten each other. With nine natty specialties and a company of six, the act was a real surprise and could have stood up well as a headliner without the Cressy and Dayne booking.

Robb Wilton with Florence Palmer was sandwiched in between Cressy and Dayne and the Russian act, having the heavy howl of the evening with his English music hall specialty, neatly put over and a classic of its kind. Julius Tannen, handicapped by his recent run here with the ill-fated Ted Lewis Revue only a few weeks ago, received a royal hand that apparently surprised him and despite the absence of new material, he chattered his way across to perfection. Just why he didn't step out of his season's routine for a re-booking into the same city is hard to explain, but after Monday night's verdict he should worry.

Hefas and Wilis in closing spot on a late bill suffered a tough walkout which their act did not deserve. The unexeveloped possibilities of this versatile pair are obvious and a new set and a development of the natural comedy under the tutelage of a showman would give this team a spot and a salary far better than what they are apparently regarding as their limit.

Fleurette Jeoffrie, a coidly perfect coloratura soprano, in fourth spot found Boston soft picking. Lacking a bit in personality, she went over to a real hit on sheer vocal merit, bringing into Boston a better voice than many a concert star at Symphony Hall.

George F. Moore, flanked by June Astor and Victoria Miles, opened on what looked like too tough a grade to make even in third spot, but he had the house eating out of his hand within ten minutes on the strength of real comedy and lots of it in a routine that had some meaty comedy in it. He should play the tiny foppish mustache all through his act rather than trying to show straight at any time.

Al Ulis and Bud Lee in second spot in individual numbers and a contra-melody Tennessee specialty put over their closing number with a clarionette imitation that pulled the act out of mediocrity. Snell and Vernon opened in an aerial ring act, featuring Snell's feet jump and catch. His partner is a cheerful little worker and their attempt to get away from the orthodox opening with a rustic set and some patter was commendable, but rather damp, due mainly to lack of material and the fact that their voices did not carry much back of ten rows.

George Holland's aggressive effort to launch an intimate theatre in the Fine Arte Theatre, located in Loew's State Theatre building, has flopped after a month. Holland, who is George M. Cohan's brother-i -law, had planned to produce at a $1 top new plays by undiscovered authors and with semi-amateur players. It just didn't go, and the flop of "One Heluva Night," which was written by J. Sverling, a newspaper man, apparently took the wind out of his sails.

The local studio of the Atlas Co. in Newton Highlands is working on a series of two-reelers based on the poems of Edgar Guest and to be released under the title of "Just Folks." Clara Verdera, Percy Moore and Carl Eckstrom of the "Cat and Canary" company playing here are being used mornings, and two children, Helen Rowland and Russell Griffin, are being featured.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"The Covered Wagon" (film).
ST. CHARLES—Saenger Players in "Three Wise Fools."
PALACE—Vaudeville.
CRESCENT—Vaudeville.
STRAND—"The Spoilers" (film).
LIBERTY—Pola Negri in "The Cheat" (film).

Loew's Crescent began its full week policy at increased prices Sunday, the group for the day resulting in the largest the house has held to date.

Frank B. Moore has begun making two-reel comedies in this city. They will be known as "Crescent Comedies."

Heat played havoc with attendance at local theatres last week, depleting the grosses materially. The Orpheum was unfortunate in having a seven-act bill in which five acts employed pianos. Southern vaudeville was "pianed" to death last season, and the bookers might take heed for the current term.

E. V. Richards, Will Gueringer and L. M. Ash, officials of the Saenger Amusement Co., have returned from New York, where they booked quite a few big film features for their circuit.

McCormick and Winehill have split. The boys had been together for five years. McCormick is to sing at the Little Club here the coming winter. Winehill is playing comedy "leads" with Crescent Comedies.

The annual revue that appeared in "The Cave," the restaurant beneath the Grunewald hotel, will be missing this winter. The new management of the hotel has decided to close the "Cave" altogether. It has always been a losing proposition.

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VARIETY-CLIPPER BUREAU

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Washington's theatres are now all going full blast with one exception, the Garrick and even that fails into line next Monday when the new season can be officially declared as opened.

"Scaramouche," the Rex Ingram-Metro picture is on its third week at the Belasco which if the present weather continues the business should hold up well. "The Last Warning" is at W. H. Rapley's newly remodeled National while Poli's has William Hodge in "For All of Us."

The Cosmos this week is featuring the film "Merry Go Round" above the vaudeville bill which has "Movie Masque"; McFarlane and Palace, Hamilton and Barnes, The Barry and Woolfords, and Sherwin Kelly.

"Breezy Times" with Gus Fay is at the Gayety.

The President Players are doing "The Goldfish" for the current week.

The picture houses have "Broadway Gold," Loew's Palace; "The White Rose," Columbia; "Rupert of Hentzau" at Crandall's Metropolitan, and "The Eternal Three" at Moore's Rialto. "Human Wreckage" goes into its second week at the Central on Ninth street.

The local dramatic clubs in the high schools are getting started. That of the Central High is now lining up new members while the McKinley High has elected John Daly as its president.

Nelson B. Bell, handling publicity for the Crandall chain of picture houses is on his first vacation, having taken his mother to Atlantic City for two weeks.

Patrick's Church, who is also director of the St. Patrick's Players, director of the St. Patrick's Players staff a mass Sunday for his friend, the founder of the Catholic Actors' Guild of America, Father John Talbot Smith, who died recently in New York.

Mrs. Harry Crandall is recovering from a severe operation.

Steve Coster, treasurer of Poli's took a flyer as a producer last summer presenting "The Birth of a Nation" for two weeks at Poli's. His new Ford car was just delivered.

Leonard Hall, critic of the Daily News is carrying on a campaign for free drinking cups in the theatres here and having a lot of fun out of it.

Arthur Flagel is the organist at Crandall's new Ambassador.

Tom Moore, owner of the Rialto won the golf cup this year given by the Film Daily. This is his fourth cup.

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18—Winnipeg
25—Vancouver, B. C.

Dec. 2—Seattle
9—Portland, Ore.
16—San Francisco
23—San Francisco
30—Oakland, Cal.

Jan. 6—Sacramento and Fresno
13—Los Angeles
20—Los Angeles
27—Denver

Feb. 3—Des Moines
10—Minneapolis
17—Sioux City, Iowa
24—St. Paul

Mar. 2—Madison and Rockford
9—Milwaukee
16—Chicago
23—Memphis
30—New Orleans

Apr. 6—Wichita, Kan.
13—Tulsa and Oklahoma City, Okla.
20—Dallas, Tex.
27—Houston, Tex.

May 4—San Antonio, Tex.
11—Fort Worth, Tex.
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COHAN IN SHUBERT TOWNS

(Continued from page 1)

matters. Recently Cohan and Shubert met in Philadelphia, the latter attending a performance of the defunct Ted Lewis "Frolics" and the former to witness the opening on the road of "Little Nellie Kelly." They conversed about bookings.

Cohan told Shubert he would be glad to play New Haven, Hartford, Providence and other stands in the territory under Shubert control provided the same sharing terms were given as received from the Erlanger offices. Shubert replied his office would not make such terms. Cohan said he could not afford to play his attractions otherwise.

Cohan pointed out that attractions like "Little Nellie Kelly" and "The Rise of Rosie O'Reilly" (and the former "The O'Brien Girl") would likely draw $25,000 to $30,000 weekly in the Shubert New England stands and would make a great deal more money for the houses at the terms asked than other attractions going along at $9,000 to $10,000 on a better precentage for the house.

Cohan Will Play Shubert Towns

Cohan declared he will play the Shubert towns when he gets ready even if "I have to play skating rinks." He said he was not asking unreasonable terms but merely the same percntage alleged to be given the Shuberts' own musical attractions.

Although there were no further known negotiations between Cohan and the Shubert office regarding bookings, the quick entrance of "Sally, Irene and Mary" into Chicago was recognized in the Loop's managerial circles as a move to take the edge off "Rosie."

When Cohan arrived in Chicago he met Al Woods in the Grand lobby. Woods said: "Well, kid, they beat you in. 'Sally, Irene and Mary' arrived this afternoon." Cohan characteristically replied: "Yes, and they'll beat me out again."

The success of "Rosie" in Boston was sensational and Cohan's confidence in the show was indicated by sending it into Chicago against five other musicals. The added Shubert show was not calculated to decrease musical comedy competition. Cohan chose Chicago at this time because of the big revues which entered Broadway within the last 10 days, with two more to arrive and elected to bring "Rosie" into New York later in the fall."

It is believed Lee Shubert pulled a bone in rushing "Sally, Irene and Mary" into Chicago. The original "S., I. & M." is still playing to excellent profits in Boston. The company apparently "thrown together" for the Loop was so weak, according to reports and the severe critical reviews accorded it, the admission price was dropped to $1.50 top and $1 for the matinees.

VANITIES "BUSINESS"

(Continued from page 1)

fringed comes up for trial in the Supreme Court in Brooklyn on Friday (Oct. 5).

The defendants in the suit will contend the idea is some 20 years or more old and was performed in one of the old-time Gus Hill shows. Wood and Wyde are seeking an injunction and damages.

The same performer, Frank Leslie, did the ballad singer-announcer bit with the Wood and Wyde revue for several seasons prior to joining Carroll's "Vanities" show.

MLLE. BACCARDI

(Continued from page 1)

contest last year. She speaks no English. Her manager is Sam Gensen, proprietor of the Club Petroushka and Club Balagan.

Mme. Baccardi is independently rich, and seeks a "career" rather than the money. Her divorce attorneys are Gilbert & Black, who have arranged a handsome temporary alimony settlement through the young husband's uncle, the head of the Baccardi family, known as the "Rum King."

FOX PAYS $250,000

(Continued from page 1)

his position with the Fox organization on account of 1,200 feet being cut from "If Winter Comes" without his consent, when William Fox is said to have appeased him by informing him that he would direct the Channing Pollock film.

FLIGHTY SKIRTS

(Continued from page 1)

suffered was filed by Bissell & McGinley, attorneys for Miss Halpin, with Walter A. Ryberg, clerk of the district court.

There were two other young women with her at the time, on the night of Aug. 13, 1923. With the skirts above her head, she alleges in her complaint, she heard "the remarks of those" about her. In the answer of the theatre company all the allegations are denied and any fault declared to be due to Miss Halpin's own negligence.

Louis B. Christ, manager of the theatre, is made party to the suit.

NEW METHOD OF RUSSIANS

(Continued from page 1)

the performance in Russia and stated they had never seen opera produced with such magnificence, nor sung so well. It is supported by the Soviet Government, the Senator telling of one of the ballet stars needing new silk stockings and couldn't get them. Lenin was appealed to with the result that the stockings were forthcoming.

Certain nights a week are given over to the poorer classes and then the boxes formerly occupied by the Tsar and the rest of the Russian nobility had the peasants seated in them.

In Vienna "Madame Pompadour" and "The Yellow Jacket" (not an adaptation of the American stage production) were seen. Both of these are headed for the United States, says Senator Wheeler, who added that the two featured players were studying English in anticipation of coming here. The night the senatorial party occupied a box the star delivered her tag line in English out of compliment to the party.

The opera was also attended in Berlin and there it was noted that other business conditions may be affected by the low economic condition of the country, but not the opera. It was beautifully done and mounted and the opera house was packed to its capacity, stated the Senator.

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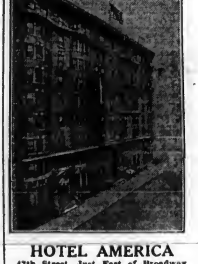

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IN AND OUT

Lee and Cranston dropped out of the Capitol, Union Hill, after the matinee Sunday. Lee was suddenly taken ill.

Campbell's Band replaced the Music Weavers for the first half of this week at Proctor's, Yonkers, N. Y.

Lillian Morton dropped out of the Rialto, Chicago, last week due to the loss of her voice. George La Tour substituted for the balance of the engagement.

Harry and Grace Ellsworth out of "Day Drop Inn," due to illness of the former.

Wallace Eddinger has taken the lead part in "The Nervous Wreck" in place of Otto Kruger, forced to retire from the cast by illness.

MARRIAGES

Florence Johnston, of the "Frits Field Beauty Revue," and Lloyd Johnson, of the same company, were married on the stage of the Colonial there while playing San Diego, Cal.

Helen Reilty, 16 years old, secretary to William Sleeper of the Keith office, was engaged last week to marry Patrick O'Neill, 18 years old, employee in the Palace building. The wedding is scheduled for June, 1924.

Helen Patterson to Arthur C. Hartley in Atlanta last week. Both play "The Charity Burglar" in vaudeville and were at the Forsyth, Atlanta, when marrying.

Miss Anna Logue, musical comedy actress whose home is in Medford, Mass., announced she is to be the bride of John M. Francis, non-professional, of New York.

ILL AND INJURED

Ruth Lockwood (Leavitt and Lockwood) was removed to the Bushwick hospital, Brooklyn, Wednesday night, suffering with appendicitis. The team were playing an engagement at the Bushwick. Miss Lockwood was stricken after the matinee.

Harry Fitzgerald was injured last week when forced to stop his automobile suddenly at First avenue and 58th street. His nose was broken and lips were badly cut, the hearing in his left ear also being affected. Johnny Ryan, a friend, sustained a crushed foot. Fitzgerald was driving and thrown violently over the steering wheel.

Jay Gould broke his ankle while playing handball in the Friars' gymnasium last week.

Mrs. Beatrice Bacheldor, widow of T. A. Bacheldor, who died Sept. 6, is confined to the Methodist Hospital, Brooklyn, N. Y., threatened with typhoid. Mrs. Bacheldor was taken suddenly ill while going to Boston via boat.

NEW ACTS

"The King of Sing Sing" with Harry Bartell, William Gross, Billy Conroy and Marcel Marion.

Carlo de Angelo, with Bessie King and Mary Ferry, and four girls.

Lew "Shimky" Hilton and Sol Marshall, two-act.

Tommy Gillen ("Finnegan's Friend"), during summer booking manager of Starlight Park, New York, has contracted to play a tour of the Fally Markus houses in Greater New York.

Chas. Senna and Helen Dean, comedy singing and talking act.

Mabel McCane and Arthur Franklyn (Franklyn and Hall).

Harry Le More and Co., English novelty act opening Keith's Royal New York, October 15.

Elizabeth Brice (Brice and King) and Al Woods (Colvin and Woods) new act by Paul Gerard Smith.

Gertrude Vanderbilt in "The Optimists."

Duff and Clark, two girls, harmony singing, playing mid-west dates. Miss Duff was formerly of Rinehart & Duff.

Moscoff's Dancing Revue, four girls and a man.

Winnie Ford and Gertrude Dare, "That Job Hunting Pair," by George A. Kershaw.

"Doc" Baker, in a new revue with 11 people. Lyrics by Cliff Hess and music by Milton Schwarzwald.

Bobbie Hulan and Katherine Herter, two-act.

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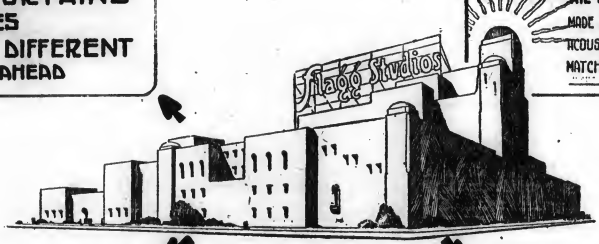

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SERIES FLOODING THEATRES

FILM PRODUCERS WON'T ACCEPT MAUDE ADAMS AS DIRECTOR

Proffer by Miss Adams to Screen Kipling's "Kim" Rejected When Personal Condition Is Tacked On—Miss Adams' Lighting System Included

Despite the lure of the name of Maude Adams for the first time in connection with a motion picture, film producers of New York religiously have rejected the proposal submitted to them of late for Miss Adams to direct Kipling's "Kim" for the screen.

The refusal has been based on the condition involved that Miss Adams, although she will not appear in the film picture, must direct it.

Included in the offer, according to report, is the new system of lighting for stage and screen evolved by Miss Adams during her several years of study of lighting effects in the General Electric plant upstate.

According to the account the wherewithal and all necessary arrangements to produce "Kim" with Miss Adams directing had been completed. It required but a distributing organization to give assent with the usual terms.

Each distributor expressed itself as pleased at the prospect of the Kipling story but balked when Miss Adams was mentioned as the necessary director. It is said the universal bar was Miss Adams' lack of experience as far as anyone knows

(Continued on page 35)

FEEDING THE CRITICS FOR INCOMING SHOWS

Philadelphia, Oct. 10.

The square meal stuff has opened for the season.

Today at noon Morris Gest gave a luncheon for the local critics as against the expected "Chauve-Souris" (be sure to charge it to the proper a/c), and this evening Will Page will slip them some Ziegfeld food on account of the incoming "Follies" (charge it to the road company.)

It is said the bunk and booze worked so well on the Century Roof, New York, for the New York crew of free inhalers that night before that show flopped, newspaper critics all over the United States may as well go into training for what the managers will throw at them and call it refreshments.

ATLANTIC CITY 'BEAUTS' THEATRICAL GOLD-MINES

"Miss St. Louis" Star Draw in Philly — "Miss Philadelphia" Also There

Philadelphia, Oct. 10.

A literal gold-mine has been uncovered by F. G. Nixon-Nirdlinger, prominent theatrical man here and head of a chain of film houses as well as managing director of three legitimate theatres, in the booking of "Miss St. Louis" (Charlotte Nash), winner of the fourth prize at the recent Atlantic City Pageant, in vaudeville.

Miss St. Louis has made a big hit with local audiences. Nirdlinger is booking her through Keith's, in all the local Keith-Stanley houses. Her "act" consists of being pushed across the stage in a rolling chair, first in evening dress and later in a bathing suit, all the while smiling coyly at the audience. Her attitude is explained as caution so that she may not lose her "amateur" standing for

(Continued on page 35)

INDICTMENTS FOR TAX EVASIONS UPSTATE

Buffalo, Oct. 10.

Indictments charging tax evasions on the part of four theatrical managers were included in secret bills of the Federal Grand Jury at Canandaigua, N. Y., last week.

The case of Max Spiegel, who operated the Criterion theatre here, was presented to the jury.

The indictments were the result

(Continued on page 35)

LURID LANGUAGE LIMIT

What is said to be the limit in lurid language applies to "White Desert," a drama by Maxwell Anderson, to be presented at the Princess next week. The attraction will be presented by Brock Pemberton in association with Henry W. Savage, Inc.

An arrangement for the Savage office entering the dramatic field has been entered into with Pemberton. The latter is to handle the artistic and staging end, while the Savage office will take over the business management.

Several Pirandello plays are to be produced under the dual arrangement after "White Desert" is under way.

BUSINESS JUMPS UP FROM DECLINE

This Week Running Far Ahead—Theatres in Big Demand — "Music Box" Leading Field — Three Musicals Adjoining on 42d Street — "Tarnish" Looks Like Big Hit

NEW SHOWS ALL GOOD

The slump evidenced on Broadway the last week of September and the first week of October appears to have been temporary. One explanation of the decline in patronage was that the metropolis held comparatively few visitors. It is the reverse this week when baseball enthusiasts, arriving here for the world's series, started flooding the major hotels Sunday

While last week saw a further drop, early this week the theatres were quite ahead of the same days a week ago. Showmen are ready for abnormally big business with Columbus Day matinees added be-

(Continued on page 14)

ACTOR'S SIDE LINE

Selling "Dark Secrets" Candy in Theatres

Chicago, Oct. 10.

Though some small time houses in this vicinity do not pay the maximum wage for acts, Max Schepp of Schepp's Circus, is not worried in the least. He has a new wrinkle inserted in every contract.

It provides that Schepp be permitted to sell during the performance "Dark Secrets" prize boxes of candy in the house.

The theatre is given a share of the gross by Schepp and at the same time he is enabled to get his set salary at all times and sometimes pulls out over this amount.

FORTUNE IN REAL ESTATE

William Russell Wealthy Enough to Retire

Los Angeles, Oct. 10.

William Russell, picture star has amassed a fortune in Southern California real estate in the past three years.

Russell had a few thousand dollars when he started and now he can retire.

Many movie players are playing real estate as a sideline.

19 BENEFITS SUNDAY NIGHT RETURNED TOTAL OF $21,787

Vaudeville and Burlesque of United States Gave $204,308 to Japanese Relief Fund—Twenty-eight Broadway Theatres Did Not Contribute

The final count-up for the special performances held Sunday night in benefit for the Red Cross Japanese relief fund resulted in a total of $21,787.75. First estimates indicated the benefit takings would reach $25,000, but business was away off in most of the non-musical houses. The collections in the vaudeville and burlesque theatres amounted to $204,308.96. Three special matinees yet to be held for the Red Cross will likely enrich the fund by another $3,000, which gives a total for the country, $228,096.73.

Little press work appeared in the dailies for the benefits, although combination advertisements detailed the houses which would hold performances. Up to Saturday night the advance sales were nil. Sunday selling progressed fairly well with

(Continued on page 35)

Suited for Vaudeville

The success of Breitbart and Kronas, both imported German strong men, has sent several promoters scouting for others. One circus strong man being touted by a circus executive is said to beat them all.

He has an abnormally thick skull which is absolutely bald upon which the strong man shatters heavy stones.

Another feat is butting his head through thick oak doors.

WINTER GARDEN BASIS NOW 8 PERFORMANCES

Equity May Re-rate House—Formerly Nine Shows Were Allowed Weekly

The policy of the Winter Garden as rated by Equity may be changed through the appearance in the house of the "Greenwich Village Follies." The latter revue is on an eight-performance basis, with the company playing under standard Equity contracts.

Heretofore the Garden has been

(Continued on page 35)

"POTTERS" WILL PLAY "UNDER AUSPICES"

"The Potters," which Richard Herndon is producing, has drawn exceptional interest from several managers who, upon learning the possibilities of the attraction, have offered to buy in.

The play is a dramatization of John P. McAvoy's "The Potters" stories being published in the Chicago "Tribune" and syndicated to 176 other papers. Included was the "Daily News" of New York, an arm of the Chicago "Trib," which discontinued the series at the time of the newspaper strike here. The

(Continued on page 35)

SPOTS FOR DUMB ACT

Dumb acts are beginning to get "spots" on the vaudeville bills throughout the country due to their tireless efforts toward novelty.

BURLESQUE MANAGER TABOOS BARE LEGS

Meet Old Man Johnson of Omaha—"Cover 'Em Up" Policy for 12 Years

Omaha, Oct. 10.

If you've never met a burlesque manager who would not allow bare knees, which means legs, on his stage, meet E. L. ("Old Man") Johnson, owner and manager of the Gayety theatre, local Columbia wheel burlesque house. Probably 99 per cent. of burlesque managers consider dimpled knees a good drawing asset, but not Mr. Johnson. He considers such a display a deterrent to business.

Johnson has used this same policy unswervingly for 12 years and he is still doing business. Also he edits the books of every show and orders gags cut out when they are even remotely suggestive.

A good instance of his insistence on tights occurred when the manager of "Stepping Around" had to go to a local department store and purchase tights for the entire troupe before allowed to give a performance.

COSTUMES

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"NINE O'CLOCK REVUE" FULL FLOP; QUITTING IN NEW YORK 1ST WEEK

London Hit Not Liked on Century Roof—Americans Interpolated Fail to Save It—English Principals May Next Try Vaudeville Over Here

The "9 o'Clock Revue" imported from London by Arthur Hammerstein and opening Thursday of last week at the Century Roof will close Saturday. The quick flop of the English show is comparable to that of the Italian Marionettes which remained two weeks, or just three days longer than the revue will.

From the jump American artists were thrust into the show but just as quickly taken out, changes occurring daily until early this week when poor business resulted in orders to close. Monday Cecil Lean and Cleo Mayfield were the only American players remaining, except the chorus. One of Lean's contributions is a baseball bit done by him years ago in Chicago in "The Umpire." Will Morrissey went into tha revue the first public performance after a private viewing had disclosed plenty of weaknesses. Morrissey remained but two daye, leaving to join the "Greenwich Village Folliee" on tour. Herman Timberg entered Saturday matinee but was out at night. Constance Evans placed in for a specialty dance also withdrew.

Tha imported show was accorded favorable notices and its failure comes as a surprise. Abroad the "9 o'Clock Revue" was accredited an excellent entertainment and Americane who saw the performances there believed it would register here. The absence of the intimata atmosphere of the Little Theatre, London, handicapped the show here.

The absence too of several players appearing in the London show is said tô have counted even more. Beatrica Lillie, who was the star in London, will appear here later in Andre Charlot's Revue. Her place in the "9 o'Clock Revue" was taken by Cicely Debenham. Morris Harvey who wae a sort of Baileff in the London presentation and appeared in several of the skits is nearly the whole works in the American showing. Both Harvey and Miss Debenham are reported going into Keith vaudeville. What were regarded as tha best skits from an American viewpoint are said to have been missing in the program at the Century. At least half the ekits failed to catch on and one, "Why a Man Lives," placed late in the revue resulted in patrons walking out on the show.

Business was reported promising late last week after the premiere

(Continued on page 4)

RUSSIANS DON'T COMPARE

London, Oct. 10.

The Russian "Bluebird" troupe at the Scala does not measure up to the standard of "Chauve-Souris."

It is credited with having come here direct from the Imperial, Moscow.

"DULCY" SUCCESSFUL

London, Oct. 10.

"Dulcy" Arthur Hammerstein's production, had a most euccessful premiere at the King's.

Tbe opening was also in the natura of a pereonal triumph for Renee Kelly in the title role.

"Ambush" has Successor

London, Oct. 10.

"Ambush" will close at the Garrick Saturday to be succeeded by "Outward Bound" Monday.

The latter piece recently played for a fortnight at the Everyman.

Welcome Old "Sherlock Holmes"

London, Oct. 10.

The return of "Sherlock Holmes" to the Princess last night, met with a splendid reception despite it is a ridiculous and old fashioned melodrama.

Gulliver With Advisor

London, Oct. 10.

Bernard Sherek is reported accompaning Charles Gulliver as guide and advisor on the latter's trip to America. They left aboard tho "Leviathan" Tuesday.

"Bluebeard's" Ending Run

London, Oct. 10.

"Bluebeard's Eighth Wife" will end its run Oct. 20.

Making Diplomats Take Notice

Paris, Oct. 10.

The British Embassy is understood to have protested at the performancee recently given at the Perchoir cabaret which contained violent abuse concerning the English policy on the Ruhr.

Police officers attended last week, taking notes and later demanding a copy of tbe original ecript.

Governn.ent action is expected in the matter.

The British Embassy denies having instituted complaints against the Perchoir oabaret revue, stating local authorities acted independently without foreign request.

FRENCH AUTHOR OF 23 WRITES LOVE PROBLEMS

Jacques Natanson Is Making Paris Talk and Keeping Box Office Busy

Paris, Oct. 10.

Although giving the play but a fair reception the press heralded the youthful author Jacques Natanson upon the opening of his threeact comedy, "Amants Saugrends" (Absurd Lovers) at the theatre Femina.

The script tells of a disingenuous couple pursuing platonic flirting, with chaste intentions, but who are unable to resist a love intrigue because of their mutual jealous anguish. This was brought about by the girl continuing to meet her former lover and the boy returning to hie former mistress because of the platonlo affair.

The precocious Natanson, only 23, has already written two other advanced love problems produced at the Maison Oeuvre within the past couple of seesons. His subjects have been always particularly disconcerting to the Anglo-Saxon psychology of true love but it, at least, creates diecussion, a favorable angle gazing through the box-office.

Francen impersonates the boy in the new piece and Mlle. Cordiade does nicely as the girl. The action is slow with the dialogue rapid but disjointed.

VICTOR KING DIES ABROAD

Paris, Oct. 10.

Victor King died Sunday (Oct. 7) from apoplexy, at the Diez Hotel.

The deceased was a member of the Bert Ralton Habana Band, at the Alhambra here.

In private life his name was Victor Joseph Meepiou, and his age 34.

NORA BAYES ADOPTS ANOTHER

London, Oct. 10.

Nora Bayes and her latest adopted child, a two-year-old boy, left for New York yeserday on the "Leviathan."

LEE KIDS IN "G. V. FOLLIES"

London, Oct. 6.

The Lee kids are engaged for the "Greenwich Villages Follies" at the Winter Garden and expect to sail immediately.

DEATHS ABROAD

Paris, Oct. 10.

Oscar Petit, French composer, died at Lille, France, aged 78.

Paul Vizentini, violinist, died at Aix-les-Bains, aged 62 years.

Foster's Authorization

London, Oct. 10.

Harry Foster, who sailed from this side aboard the "Leviathan" yesterday carried with him the authority to lease the new theatre which is being erected near Piccadilly Circus.

Boys traval with you, Mr. Van Hoven? Yes. Oh, I thought they were town lads. No, English boys. Yes? Oh, you brought them over? Did you have to put up eome kind of bond? Yes, $5,000 cash. Oh, my! And aro they orphans? No, they have parents. I suppose they are a lot of trouble to you? No, they are quite a big help to me. I suppose they will be glad to get home? No, they seem to like it here very much. I suppose you pay them so much and board them and buy their clothes? No. They pay all that themselves. Oh, my! It runs up, doesn't it? I suppose you have a lot of bother making them attend their duties and keeping them in placa and bebaving and minding thair own business? No, not at all. My little boys are not quita as nosey as soma people.

Great show this week. Yes, I hava a great finish for your act. I will sea you, as I heard tha manager say you need one.

One of my little boys wrote it in hie spare tima.

FRANK VAN HOVEN,
Direction Edw. S. Keller

NICOLE VERY BUSY IN INTRICATE PLOT

Another One of Those Things That Only a Frenchman Would Think Of

Paris, Oct. 10.

Henry Kistemaecker's three-act piece, "Esclavo Errante" euppiemented by six tableaux, premiered at the Theatre Paris Friday.

The story involves an exaggerated plot, with a prolog, concerning Sergeant Pulien who disoovers an unknown woman lying insensible in a Paris park after being thrown from a horse. He assists in her recovery and meanwhile falling in love.

The foolish girl, Nicole, following her mother's death, raises e personal fortune and leaves home because she loves Henri, associated with her father and an independent engineer who refrains from confessing that he reciprocates the girl's affections.

Traveling around the world Nicole arrives at Tunlessla, stranded and

(Continued on page 35)

NOVELTY OPERETTA

But Met Indifferent Reception in Paris

Paris, Oct. 10.

The first novelty of the season, "L'Armurier de Toledo," a three-act operetta by C. Quinel and L. Fortolis with the music credited to Henri Bresles, met with a rather indifferent reception upon oponing at the Trianon Lyrique.

TITLES IN DIVORCE

London, Oct. 10.

John Drinkwater, the playwright, will not contest tho suit for divorce brought by hie wife, formerly Kathleen Walpole. They were married in 1916.

Among a number of titled persons who figure in divorce proceedings in the next term is the Hon. Mrs. Sylvia Phillis Cawston Gough, who appeared in "The Rouge Girl" in New York two years ago.

"SPEECH" CINCHES IT

London, Oct. 10.

Rubini and Dianc scored emphatically at the Palladium, and a speech was necessary.

Sacks Hero For Show

London, Oct. 10.

J. L. Sacks is now in New York in quest of a suitablo musical show.

TWO GIRLS AT ODDS

Beatrice Lillie and Gertrude Lawrence Watching Each Other

London, Oct. 10.

Beatrice Lillie and Gertrude Lawrence are watching each other, also Andre Charlot, their manager.

Neither of the girls will stand to have the other mentioned first in any press matter. It is keeping Charlot up in the air all of the time trying to square it. Miss Lillie believes Mise Lawrence is now being published in New York in advance of the premiere there New Year's Eve of Charlot's revue.

Both young women are under engagement by Charlot to appear in the New York production of his composita revue.

PRINCE OF WALES READING "VARIETY"

Buys It at Newsstand in Canada—Asks About Ambrose Small

St. John, N. B., Oct. 10.

The little theatrical colony here is under the impression the Prince of Wales is a regular reader of Variety. When tha special bearing the Prince and retinue reached here from Alberta ranch as the Prince was about to sail for home, the royal one alighted, walked over to the station's newstand and selected reading matter.

His choices from among the conspicuously displayed papers were three fiction magazines, another containing hunting and fishing stories and "Variety."

The Prince etood at the stand with a crowd around and started to look through "Variety." Suddenly ha raised his head and said: "What do you know." Shubert, the American theatrical man is suing this paper for libel."

"Oh he's liabla to do anything" answered an aida whereupon the heir to the British crown playfully threw a magazine at him.

"Are you interested in such a paper?" asked a by-stander, one of the prominent locale. "Certainly" replied the Prince, "Isn't Variety the spice of life?"

Immediately after the Prince asked of the same person what progress had been made in the unravelling of the Ambrose Small myetery.

(Small, a theatrical manager, mysteriously disappeared some years ago in Toronto and the Toronto police have been completely baffled in their investigation.)

VAUDEVILLE IN FRANCE

Paris, Oct. 2.

Alhambra (Paris) — Alice Hollander and Sandford; Siems, card manipulator; Jane Marceau, vocalist; Freddy and his doll; Gaston Palmer; Frederick Sylvester troupe; Mayol, singer; Sie Abbas Ben Addullah, Marocco jumpers; The Jovers; Edith Kelly Gould and her dancer, Max Rivers, with Bert Ralton's Savoy Habana band.

Olympia—Yvonne George, Sarthel, Piccola Clely, Perrichot, Rollin, vocalists; Marshall Hall and Vera Cooper; Kachouba, Russian dancer; Corn & Nell, Pison, Arly Carly, Enony & Janesco.

Medrano (Paris)—Mlle Godart, horse act; Fontano trio mixed; The Odonis, equilibrists; Humel, jockey act; Chocolate and Porto, clowns; Harry Carre, haute ecole; Les Australians, gymnasts; Les Banola Asti, comic gymnasts; Mme Lola Carre, equestrian; Marthe Schaffeur, wire act; Fratellini trio, clowns; Carre Sisters, equestrain posing act; Anseroul troupe, acrobats; Les Dublass, eccentric.

Cirque Napoleon Rancy (Lyons)—Etoced and dogs; Loyal, juggler; Miss Mania, ecuyere; Stannino, equilibrist; Galenos troupe, acrobats; Rancy family and Arthur Koniot, in equestrian act; Vincent & Filip, musical slowns; Gabdin, cycle act; Dick Carter, evasion act.

Cirque Pourtier (Valenciennes). Grossi, equestrian; Daltons, comic acrobats; Les Declairs, equilibrists; Cri-Cri & Dede, clowns; Mme Meryska and dog; Two Barons, Oriental act; The Oraes, musical clowns; Mme La Zaretta, haute ecole; Salvator and his menagerie. Rolland troupe, Betty and partner.

Grand Circus (Saint Quentin)—Fournier, comic act; Marshall & Vivette Xau, in sketch; Smeralda & Mario, acrobats. Clowns.

Cirque Bonnefoy (road) — M. Great in jumping act; Vanberg trio, bamboo balancing; Leo Pols trio, eccentrics; Three Frantos, ladder balancing; Four Bernados, ring act; O'Connor, wire act; Fottitt, Myios and circus troupe in sketch "A Present From America."

ANTOINE'S SEASON'S MILD COMEDY START

Verneuil, Author, Also Plays Role—Actress Principal Character

Paris, Oct. 10.

The regular season of the Theatre Antoine, under the management of M. Duplay, etarts Monday with a new comedy by Louis Verneuil, entitled "Le Fauteuil 47." The piece met with a satisfactory reception.

The story concerns Gliberte, an actress eeparated from her husband. Upon learning her lover has eloped she tells her manager to fetch Paul, a young man who constantly has occupied stall 47 and noticed by her.

When the messenger arrives Baron Lebray is eeated there and instead he visits Gilberte. Later the timid Paul dares to venture a visit at Gilberte's home but she imagines Paul wishes to marry her daughter, Lou-Lou, and coneents

Paul marries the daughter, despite himself. The couple soon quarrel and separate when the girl pretends to elope. He threatens to take a mistress. Gilberte, terrified at baileveing her child unhappy, keeps Paul at home with a love scene while her protector, the Baron, goes to seek Lou-Lou.

Gilberte's husband, an athletic professor, returns to prevent Paul making love to hie mother-in-law while Lebray restores Lou-Lou and the young coupla become reconciled.

Tha author is cast as Paul while Arquilliere is the husband and Trevile characterizes the Baron Mlle. Andree Megard plays Gilberte and Gaby Morlay ie the daughter.

The production totals as an amusing four-act comedy not unnecessarily risque.

COMPOSER SOLE ORCH.

Komisarjevsky Staged Herbertot's "Duenna"

Paris, Oct. 10.

Jacqua Herbertot presented Saturday the French version of Richard Sheridan's eighteenth century musical comedy, "Duenna" at the Comedie Champs Elysees.

Voldmar Bernardi arranged the music and personally played a harpsichord as the only instrumental accompaniment.

The Russian producer, Komisarjevsky, mounted the production.

KARSAVINA BACK IN PARIS

Paris, Oct. 10.

Karsavina Russian dancer, last hera with that country's national ballet, then accompanied by Nijinsky, has been engaged for the Moulin Rouge revue.

"THEODORA" AT MOGADOR

Paris, Oct. 10.

The Mogador revived Sardou's "Theodora" Saturday.

SAILINGS

Oct. 31 (Cherbourg ta New York), Moscow Art Theatre company (Olympic).

Oct. 24 (London to New York), Percy Burton (Majestic).

Oct. 10 (Londton to New York), Eleanor Duee, Burt Howell (Olympic).

Oct. 9 (London to New York, Sol Lesser, Harry Foster (Leviathan).

Oct. 9 (London to New York) Bernard Sherek (Leviathan).

Oct. 9 (London to Naw York), Cissy Loftus, Albert de Courevlile (Leviathan).

Oct. 9 (London to New York), Charles Guilver, Harry Foster (Leviathan).

Oct. 3 (London to New York), J. L. Sacks (Majestic).

ORCHESTRA ROUTES

Routes of bands and orchestras in Clipper weekly.

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MEMBER OF CHAMBER ACTING IN RIP REVUE

Requel Meller on Opening Vaudeville Bill at Bataclan, Paris

Paris, Oct 10.

Mme. Blanche Rasimi re-opened the Bataclan with an important vaudeville bill stressing vocal entertainment. In the show are Requel Meller, Fay Harcourt, Merindol, Girier, Robert Darthez and Fratellini Trio.

Scenes from Rip's former revues were featured and played by Charles Bernard, who is a member of the French Chamber of Deputies. That constitutes something out of the ordinary.

Armand Bethez, manager of the Theatre des Capucines, presented a Rip revue last night. It left but a mediocre impression.

The cast comprises Marguerite Deval, Kitty Pierson, ...ne. Weils, Louvigny, Berthez and George.

The version of Charles Dickens' "Cricket on the Hearth" ("Grillon du Foyer") in three parts by Felix H. Michel and Y. Sidersky, with music arranged from Schumann, is being mounted at the Odeon this week.

Jane Marnac has been engaged by Leon Volterra for the next Casino de Paris revue due at the end of the month.

An operetta to be entitled "Faust en Menage" by A. Carre, music by late Claude Terrasse, will be mounted this season at the Potiniére, with Regina Flory in the lead.

According to present arrangements, the new Theatre de L'Etoile (Champs Elysees) will be inaugurated Nov. 16 by A. Franck with the latest work of Sacha Guitry.

A revival of "Le Bois Sacre" will follow the operetta "Ciboulette" at the Varietes, with Maud Loty in the part created by Mlle. Lavalliere, Jeanne Granier in her original part and Raimu.

The Theatre Edouard VII will produce another comedy by Sacha Guitry this season, to follow his operetta, "L'Amour Masque." The old chansonnier, Jules Moy, and Polin are listed for parts.

"Ma Cousine de Varsovie," by Louis Verneuil, will be played at the Theatre Michel toward the end of the year, with George Flateau, Harry Baur and Madeleine Carlier.

Raynaldo Hahn, the composer, will be the musical conductor of the Casino at Cannes next winter.

"Madame Sans Gene" has again been revived at the Porte Saint-Martin, with Madame Polaire in the title role created by Madame Rejane, and held by Madame Mistinguett for a few weeks last season. Likewise at the Ambigu-Comique the Coquelin and Gavault management revived the same evening, Oct. 5, the popular play, "Denise," by Alexandre Dumas fils. Both these houses seem to have little luck of late in securing long runs.

Boucot, after a single act at the Alhambra, has resumed the role he assumed after Maurice Chevalier's withdrawal in the operetta, "La Haut," back at the Bouffes.

Barbette, female impersonator on trapeze, is introduced into the Casino de Paris revue this month.

COST OF LIQUOR

What liquor is now costing by the case in New York. The Liquor Market Quotations are a weekly feature in Clipper's Prohibition Department.

PLAYWRIGHT DISCOVERED

Ralph Cullinan Is the Author of "Black Waters"

"Black Waters," the first play by Ralph Cullinan, a New Yorker of Irish extraction, was accepted by cable by Fred O'Donovan, of the Irish Players, at present appearing at the Royalty, London. A script was sent abroad recently at the same time the play was submitted to three prominent Broadway producers. All three expressed favorable opinions and retained the play with its production virtually assured by one manager. The play was accepted abroad without revision and none has been requested by the New York managers considering it.

Cullinan is an extraordinary individual. He was employed in the dining room of the Players Club for a time, and is known in Greenwich Village, where he was a cobbler of shoes. Whitford Kane, an actor, residing in the Village, is responsible for discovering Cullinan. He is at present in "The Woman in the Jury" at the Eltinge, being one of the jurors, having eight lines in the part. Cullinan went into the show to study back stage technique.

"Black Waters" is a drama of Irish domestic life.

BUCKMASTER ROMANCE REVEALED AFTER DEATH

Capt. Buckmaster Marries Again—"Yes We Have" Is Revue—London Notes

London, Oct. 2.

Captain Herbert Buckmaster, the one-time husband of Gladys Cooper, is engaged to be married to Nellie Taylor, a musical comedy and revue favorite rarely seen on the stage. She was last seen about two years ago and has since been seriously ill. She appeared in several Cochran productions and made her first appearance in London under the management of Robert Courtneidge in "The Arcadians."

Buckmaster is chiefly known as the founder of that exclusive social and sporting centre "Bucks Club."

IN LONDON

E. J. Odell, the veteran actor who is now an inmate of the Charter House, is 90 years of age.

Produced in the provinces recently the new Wylie-Tate revue "Yes, We Have!" arrived in the suburbs this week. Rebla is the principal comedian.

In all probability Milton Rosmer and Richard Coke will re-establish the Manchester Repertory Theatre shortly. This house, which had won fame as the Comedy and the Gaiety and a good deal of notoriety, was the pioneer under the management of Miss Horniman of the repertory movement.

Contrary to expectations, their "last week" slip was already on the day bills, the Marion Morgan Dancers remain at the Coliseum where they are gaining in favor. Edna Thomas also remains and has reached that pitch of popularity which is shown by singing numbers "by request."

The American Ladies Guild are running a series of performances in Armenian at the Philharmonic Hall. These consist of scenes from famous plays. The performances are given without scenery and such members of the audience as understand the language are convulsed with laughter.

Marie Burke, the soprano, who is the wife of Tom Burke, the tenor,

(Continued on page 36)

THEATRES PROSPERING IN SOUTH AFRICA

Vaudeville and Pictures Getting Big Play—Yiddish Company Scores—Notes

Cape Town, Sept. 8.

The 1923 Musical Comedy Co., under direction of the African Theatres, Ltd., opened at the Opera house Aug. 28 with "The Golden Moth." The production was hardly up to standard. The brunt of the work fell to Miss Vera Pearce as second lead, who possesses a fine figure and attractive stage personality, but no voice. Miss Pearce kept the show going, assisted by Victor Crawford as comedian.

Commencing Sept. 10, "Whirled Into Happiness."

Week of Aug. 22 had the best well-balanced bill seen at the Tivoli for some time, and drew crowded houses. Heading the show were Dollie and Billie, the American sister act. They jumped into big favor from their opening and held the honor fo two weeks. Their show is real good stuff—catchy songs and business with real American ginger and smartness. Russell and Frost, a dancing act of artistic and talented movement, with the lady attired in pretty frocks. Loch and Lomond in a comedy act won deserved appreciation for something good. Hilda Neale and Bertie Gordon put over a pretty and effective act. Miss Neale has a rich contralto voice, and Miss Gordon is one of the daintiest dancers seen on the Tivoli stage for some time. Sam Barton, comedian, is the real goods as a big winner. Mme. Vera Lavrova is a singer with a sweet voice.

Week of Aug. 29. Wyn Gladwyn, "The Voice Controlled," has a good show as female impersonator. Lillian and Girls in a musical act, somewhat tame. Monty Wolf and Irene Magley, American vaudeville act, went well with songs and dances. Dollie and Billie proved a big hit in their second week, getting numerous recalls. Russell and Frost, dancers; Neale and Gordon, vocal and dancing; Sam Barton, comedy act, filled in.

Week Sept. 5, Fal and Weston present "Eccentricities of 1923"; nothing outstanding in act. Therese Miller and Billie Rainey in "Love and Peanuts"; fair, with act requiring better building. The lady tries to put over some June Mills ideas. Hanlon Bros. in comedy act, "The Haunted Hotel"; return visit, Lillian and Girls, musical act; Wyn Gladwyn, "The Voice Controller"; Irene Magley and Monty Wolf, vaudeville act; Neale and Gordon, vocal and dancing.

Week of Sept. 12, Romona, mind-reading act; Hats McKay, comedy act; Rubye Brown, vaudeville act; George Dixon, entertainer; Archie Graham and lady, comedy act (return visit); Fay and Weston, vaudeville act; Miller and Rainey in "Love and Peanuts."

The Alhambra (African Theatres, Ltd). with energetic Manager Collins in charge, doing capacity business with good pictures. Week of Aug. 27, "The Love Flower" (Carol Dempster and Richard Barthelmess). A fine film, drawing big. Week of Sept. 3, "Brass"; another excellent picture attracting full houses. Sept. 10, "This Freedom."

Manager Lerner at the Grand (African Theatres, Ltd.) is providing his patrons with programe of pictures insuring good business, such as "Hurricane's Gal," "The Plaything of Broadway," "Brawn of the North," "Quincy Adams Sawyer" (for few nights), "The Four Horsemen of the Apocalypse.'

At Wolfram's (African Theatres, Ltd.) Manager George Phillips is well known for his energetic control of this three-session film house. "The Right That Failed," "Out of the Chorus," "Conrad in Quest of His Youth," "The Lone Hand." The serial "Fighting Fate" is being screened at this hall.

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SIX BEST SELLERS FOR SEPTEMBER

VICTOR RECORDS

"I Never Miss Sunshine" and
"Nobody Knows but My Pillow and Me."
"Blue Hoosier Blues" and
"Annabelle."
"That Old Gang of Mine" and
"Hi Lee Hi Lo."
"Long Lost Mamma" and
"Papa, Better Watch Your Step."
"Where the Ganges Flows" and
"Dreams of India."
"The Cat's Whiskers" and
"In a Tent."

OKEH RECORDS

"I Love You" and
"What Do You Do on Sunday."
"That Old Gang of Mine" and
"No No Nora."
"Mean Eyes" and
"Lonesome Lovesick Blues."
"Wild Cat Blues" and
"Kansas City Man Blues."
"High Society Rag" and
"Snake Rag."
"Foolish Child" and
"You're Easy to Remember."

BRUNSWICK RECORDS

"Love Tales" and
"Bebe."
"When June Comes Along" and
"Wolverine Blues."
"Blue Hoosier Blues" and
"Someone Else Walked Right In."
"Annabelle" and
"Carolina Mammy."
"My Sweetie Went Away" and
"Duck's Quack."
"I Cried for You" and
"Tell Me a Story."

COLUMBIA RECORDS

"Cut Yourself a Piece of Cake" and
"Duck's Quack."
"Annabelle" and
"Love."
"My Sweetie Went Away" and
"I Love Me."
"Just a Girl That Men Forget" and
"Midnight Rose."
"Mad" and
"Love Tales."
"Life of a Rose" and
"Where the Ganges Flows."

Q. R. S. ROLLS

"Where the Ganges Flows."
"That Old Gang of Mine."
"Love Tales."
"Just a Girl That Men Forget."
"Satisfied Blues."
"No No Nora."

The jobbers report that September almost doubled the corresponding month's business the preceding year. There are many numbers selling with "Dreamy Melody" coming along strong and threatening "Just a Girl That Men Forget" for first honors. "Bebe" has developed into a real hit as has "That Old Gang of Mine," "No No Nora," "Louisville Lou," "My Sweetie Went Away," with the following going strong: "Oh Gee Oh Gosh," "If I Knew You Then as I Know You Now," "Midnight Rose," "Wonderful One," "Big Blond Mamma," "Ten Thousand Years From Now," "Love Tales," "Annabelle," "Tell Me a Story," "Indiana Moon," "Last Night on the Back Porch," "Gold Digger," "Oh Sister Ain't That Hot," "Oh Min," "Swinging Down the Lane," "Dear Old Lady" (coming along nicely), "Banana Blues," "When Will the Sun Shine for Me," "Someone Else Walked Right In," "Oh Harold," "Underneath the Mellow Moon," "Steamboat Sal," "Down on the Farm," "Gallagher and Shean" (revival because of the Hearst syndicate cartoon strips), "March of the Mannikins," "Somebody's Wrong," "Kiss in the Dark," "When Hearts Are Young."

Some of the recent productions are too new to be gauged accurately although the new Mitzi "Magic Ring" show has a score that creates calls for practically every number. The new "Music Box Revue" has "Orange Groves in California" and "Waltz of Long Ago" starting; "Mary" is the big song in "Peppy"; "Moonlight Kisses" from Greenwich Village Follies."

NOT RAE SAMUELS STAR

Chorus Girl, Similar Name, Injured

Rae Samuels, the vaudeville "single," was not the Samuels ("Caroline") reported seriously injured in a taxi cab accident at Broadway and 62nd street early Sunday morning.

Rae Samuels (vaudeville) has been at Atlantic City since the recent death of her sister.

Following publication of the accident in the "Times Square Daily" Marty Forkins, Keith agent and husband of Miss Samuels, was swamped with inquiries about his wife's condition.

The girl injured was a chorus girl who had been rehearsing all night at the Century. She was returning from rehearsal when the accident occurred.

TANGUAY TOURS END

Road Show Under Contract Management Runs Into Poor Business

Wheeling, W. Va., Oct. 10.

The Eva Tanguay road show will close here tomorrow night. Bad business has been encountered since the attraction opened.

The show had been on tour under the direction of Fulcher & Bohan, specialists in lyceum and concert bookings.

Florence Mills on Park Avenue

Florence Mills, colored songstress, will be the star attraction in the Creole Fashion Room, a cabaret to be opened by Lew Leslie on Park avenue.

BRUTAL PLAY'S TENSION CAUSES WOMEN TO FAINT

London, Oct. 10.

More brutal than the Grand Guignol is "Titus Andronicus" presented at the Royal Victoria on Monday.

The piece carried the audience to such a tension that women were carried from the theatre fainting.

SCALA'S FAIR PLAY

Paris, Oct. 10.

"Faut reparer Sophie" was but fairly received when opening at the Theatre de la Scala Saturday.

The cast includes Marcel Simon, Georges Leconte, Montell, Robert Cazeaus, and the Mesdames Marie Dubas and Daurand.

Savage Wants Musical Piece

London, Oct. 10.

Henry Savage is negotiating for the American rights to "The Immortal Hour," musical.

"DOPE" IN THREE ACTS

The one-act dramatic sketch "Dope" which Herman Lieb has been appearing in vaudeville in for 15 years or so has been extended to three-act length as a legitimate play. Joseph Medill Patterson wrote the sketch. Lieb made the three-act version.

The sketch was propaganda against the taking of drugs. The legitimate version is under consideration for a New York production.

A TIP FROM THE STARS

By LAUREL MILLER

FOR THURSDAY (OCTOBER 11)

"There is a time for everything under the sun"

You can make a move in the right direction today at:

11:56 A. M. (Mars)—For progressive ideas and innovations along the lines of art and color. To make daring changes, and carry out far-reaching schemes.

9:11 P. M. (Venus)—Fortunate for love affairs and marriage; also for signing a partnership agreement.

The vibrations of the day do not activate much energy or enterprise and so things must be urged forward. The mind of man is impelled in the direction of sociality, congeniality and society. Overcome the tendency for public discussions, wrangling, abruptness and too much attention to detail; especially in the case of those born between September 22d and October 1st. Affairs of public interest, art, law and literature prevail. Act on the very first impression.

FOR FRIDAY (OCTOBER 12)

You can make a move in the right direction today at:

6:12 A. M. (Moon)—For big business increase and financial gains. To undertake a position of honor, trust, responsibility, or to make the first move toward obtaining such. Propitious for search of wealth, fame or friends.

1:05 P. M. (Saturn)—To organize, build and for dealing with elders. This hour favors thrift, fidelity and conventionality.

5:48 P. M. (Mars)—For any enterprise demanding capability, bravery and quick dispatch. Suitable time to interest others in your plans and to encourage and enthuse them.

6:43 P. M. (Venus)—For love affairs and social success; pleasure and entertaining; for making friends; protecting personal interests and seeking popularity.

The prevailing influence today impels a progressive aggressive and pioneering spirit, reaching its strongest point at 5:48 P. M. The pitfall of the day is "back-biting."

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DE VEAUX "BILLBOARD" TRIAL GIVEN HUMOR BY MAJOR DOYLE

Jury Awards Harry De Veaux $1,500—William H. Donaldson, Scored by Court, Only Witness for Defense

A jury award of $1,500, with interest and costs, was made to Harry De Veaux in his joint libel action for $100,000 damages against the "Billboard," W. H. Donaldson and Harry Montford. The case came up before Justice Ford Oct. 2 in the New York Supreme Court, and lasted nearly three days.

Anton Siegal, who conducted the case, and George Voss, former Brooklyn attorney, represented De Veaux; Mayer C. Goldman was counsel for Donaldson, and Mr. Hirschfield, of Epstein & Axman, for Mountford.

Mountford was away in Portland, Ore., but Donaldson took the stand as the only witness for the defense. He said he had not seen the story complained of until three weeks after it was published. Mr. Voss showed the story or article upon which there was a footnote comment by Donaldson. He also produced a letter Donaldson had written to De Veaux two days after publication of the story in answer to DeVeaux's demand for a retraction. Donaldson could not explain the contradiction. Justice Ford later commenting on this to the jury declared that Donaldson had not told the truth. "He knows and you know he has lied in giving his testimony," said the jurist.

Frank Fogarty, ex-president of the White Rats and now secretary to Borough President Reigleman, of Brooklyn, gave effective testimony on the crucial point in the case. He said there could be no doubt hut that Harry De Veaux, Val Trainor and Major Doyle were the men referred to as the "Three Mischief Makers," the 'Billboard's" article. De Veaux had a good character witness in Fogarty.

Louis Schuldenfrein, official referee in the Goldie Pemberton case, created a sensation when he testified that in the conduct of White Rat affair, he had found that Mountford and other officers had diverted over $10,000 and refused to account for the money. There are about $250,000 of White Rat funds, he said, which cannot be accounted for. He also testified De Veaux and Trainor were two of the parties referred to as mischief-makers.

Favorable testimony regarding De Veaux's activities as a labor union leader in connection with the Hebrew Actors' Association, the original Actors' Union and the White Rats, was given by Jean Greenfield, president of the first-named organization. He recognized in the article complained of that De Veaux was meant as one of the mischief-makers.

Major James D. Doyle, the last witness, created much amusement in his testimony. "Had not Mountford always worked for the actor?" he was asked.

"He always worked for one actor," declared Doyle.

"What actor?" demanded Goldman.

"Harry Mountford," was the reply.

A few moments later he drew such a laugh with a "crack" at himself that he was warned by Justice Ford regarding the dignity of the courtroom. When asked if he was an actor, Doyle replied, "Yes, when I get the chance."

Upon a question by Goldman, Doyle admitted that he was interested in the outcome of the case, as he has a similar libel action against the defendants.

Goldman and Voss each took 46 minutes in summing up. Goldman contended that De Veaux had not been materially damaged. Voss claimed that his client had been seriously damaged. He flayed both Donaldson and Mountford, emphasizing the unreliability of Donaldson as a witness.

Justice Ford in his charge to the jury said, "The courts of the land are for the protection of the abused and maligned, and if any paper is guilty of malicious abuse of the power of the press it must be punished, so severely as to prevent repetition."

It is not probable that the appeal of Goldman will be made as the Appellate Division has already passed on the legal points of the case in a former appeal by Donaldson.

In addition to Major Doyle, Val Trainor brought a like action against the defendants in this case.

Following the verdict Mr. DeVaux said:

"The amount is immaterial. I would have heen satisfied with a verdict for six cents. Vindication was what I was after and I got it."

"MAN-WOMAN" ACT CANCELLED BY POLICE

Chicago Paper Goes After Freak Booking at Rialto, Chicago

Chicago, Oct. 10.

Following a scathing editorial in the "Tribune," Mayor Dever and Chief of Police Collins prohibited the appearance at the Rialto this week of Fred Thompson, the "Man-Woman," recently acquitted of the Tessmer murder.

Johnny Jones had booked Thompson for a week's appearance at the Rialto at $500, and had started an extensive publicity campaign when the "Tribune" printed its denouncement.

The theatre, in a statement, claimed the booking was made by a subordinate in the absence of the managing officials.

ELIDA MORRIS' $10,000

Anthony Hotel Settles Her Slander Action

Indianapolis, Oct. 10.

A settlement payment of $10,000 accounts for discontinuance of the $50,000 slander suit of Elida Morris, vaudeville actress, against the Keenan Hotel Co.

The Keenan people invaded her room in the Anthony hotel in Fort Wayne at 1:30 in the morning last January and accused her of harboring a man there.

It was when the action, which has been swinging back and forth in this section of the country for some time, was brought into the Indianapolis courts that the hotel people settled.

Along with the $10,000 Miss Morris secured a complete vindication.

FIND FOR THROWING COIN

Niles, O., Oct. 10.

Rocco Voll, Warren, was fined $25, and James Hattern and James Leonard $10 each by Mayor Crow this week. The youths said they did not enjoy the vaudeville performance at a local theatre and they threw small coins at the girls of the ensemble. One of the women was struck in the eye by a coin. The show was stopped until the youths were jailed. Medical attention was required by the girl.

BETTY SLEE'S RIOTOUS LIFE

Los Angeles, Oct. 10

Through the testimony of her husband, Robert Slee, a vaudevillian against his wife, Betty Slee, also in vaudeville, a local judge has granted the divorce applied for by Slee.

Slee said his wife had been leading a riotous life.

ELTINGE BUYS RANCH

Los Angeles, Oct. 10.

Julian Eltinge has purchased a big ranch near San Diego. He has turned it over to his parents, who will supervise beautifying the grounds.

Some day the star plans to erect a big resort hotel on it.

ABEL'S DISC RECORD REVIEWS

The only technical reviews published of disc records. Recognized by all record makers as authoritative and of special interest to record makers as well as manufacturers. Published only in the Clipper.

RUNS AWAY FROM HOME

Parents Worried — Rehearsing for a Cartoon Show

The parents of Jane Ossman may enlist the assistance of the police to trace their 18-year-old daughter who was until recently a stenographer with several theatrical offices, including Famous Players. The girl's ambition to become an actress caused her to run away.

A letter to the girl's parents sets forth that she was first rehearsing for a Gus Hill show, "Andy Gump," and that a Mr. Palmer and his wife have been nice to her and her chum, "Cherry." The girl mentions something about leaving the show and intending to tour the South with her own vaudeville company.

$10,000 ATTACHMENT ON FRANCES WHITE

Frances White's Salary for Two Weeks Held Up by Rufus R. LeMaire, Inc.

San Francisco, Oct. 10.

A suit filed by Rufus R. LeMaire, of New York, for $10,000 against Frances White was followed here by an attachment against the Orpheum salary due her for two weeks being attached.

LeMaire claims 10 per cent. of her earnings since May, 1921, alleging she wrongfully broke the agreement, although earning over $100,000 since that time.

GA. MINSTRELS ON PAN TIME

Chicago, Oct. 10.

The Georgia Minstrels, who have been playing one-night stands through the middle west, have been booked for a Pantages tour.

NINE O'CLOCK REVUE

(Continued from page 2)

but the best the show drew was $1,300 Saturday night which is less than half capacity at $4 top. It was reported the show was doing a lively trade in passes with the house (controlled by the Shuherts) getting 40 cents on each free admission which could count up a neat sum either for the Shuherts or the "beneficial fund" but not the attraction. Monday night's gross was a little over $700. At the scale the house can hold about $2,700 or over $16,000 weekly.

The show stands to lose $50,000 or more. Lee Shubert is reported having a 50 per cent interest with Hammerstein. Production outlay together with expenses of bringing the company here accounts for the high figure. It was understood the revue was guaranteed 10 weeks here but that may apply only for Harvey and Miss Dehenham whose vaudeville entry will cancel the agreements. The chorus was informed of the closing on Tuesday but will be taken into Hammerstein's new musical "Mary Jane McCane" (formerly "Plain Jane") now in rehearsal.

Harvey was greatly disappointed at the flop of several of his favorite bits. One was the business and dialogue anent the bass viol. In London he said the number ran six minutes longer than here because of the laughter. It went out of the show after two or three tries. Nobody seemed to know what it was just about. Harvey was particular about the sound of the big fiddle used. He rejected the first instrument, disliking the tone, although he merely draws the bow across the strings.

Harvey was also annoyed at little incidents back stage. He was most upset to find his hamper broken open after the private showing and three bottles of liquor which he claimed to have brought over from England were missing. There had been a party on the roof the evening before.

Albany, N. Y., Oct. 10.

"The Dancers," with Richard Bennett, the London success, opened at the Capitol Monday for its American premiere, prior to starting in New York as announced for next week.

The piece played so badly at its opening the newspaper men easily pointed out the faults. Another performance is to be given tonight for the reviewers to note changes since made.

It will require sweeping cuts and alterations for "The Dancers" to approach anything like a hit in New York.

SONS AND DAUGHTERS AWAY DOWN SOUTH

Back Stage Kritik Picks Up Inside lead—Willing to Take Chances with Baby

The Africa of America,
Birmingham, Ala., Sept. 7th.

You all will notis that from the hart of the black belt comes this wkly revue of the back stage items and revue of the carnashio booker and if any one of the many boys who make a livin by hidin ther nashionalaties back of a can of cork are lookin four a understudie as far as dialect is concerned they can find a doz in everie block down hear as this bill the mrs and me are playin on down hear opensd two a galerie witch was packed with "Florian Slappy's"—"Lawyer Chews"—and the intire membership of "The Sons and Daughters of I Will Arise" colored order—they wear all hear everie son and daughter of them and the onlie reson there parent Octavius Roy Cohen was absent was he is in N. Y. C. with everis lose $ of the treasurie of sed sons and daughters two start makin movin pitchers of his stories—all I can say is—kind Providence R. I. better watch over sed Octavius if the movies of his children dont get over. If his movie co. does a Steve, he will hav two hide back of a house of david bush two keep one of thes sons of the I will arise from cuttin out his literaris talent.

As four the bill witch is intertainin Birmingham Florian Slappy's Lawyer Chews an dthe rest of Cohens partners this last ½

It is To-Wit:

No. 1—is a act witch is away over the heads on acct it is a perch act and is composed of 2 principal mails and a asst. and 1 of the 2 principal mails works about 15ft up in the air on a nickel contrapshion witch the other principal mail balances on his 2 ft. while layin on his back—and the 1 who works up in the air is the oldest acrobat in the bus. as he is the father o fthe asst. a big strappin young fellow who earns his chance two see the countrie by standin safelie down on the stage and lookin up at his father with a look of frite on his face two make the audence think that what his father is doin is riskie—and heleve me this fathers posishion in this act workin nnder the nom-dee-plum of the Ambler Bros is no good accident policie risk.

No. 2—When this one steped out on the sons and daughters—Florian Slappy took 1 look at her and was audabilie herd two giv expresshion two his lodges pass word "Hotdamn" sed remark bein inspired by Vera Cole who sure does prove easie two look at—as she warbels her way out intwo the spot lite—in privat life wen she is layin off she is the wife of that good vaudevillian Dave Ferguson and after givin her a thorough goin over—its a pipe Dave beat 1,000,000,000 other mails two the privilage of havin this prima dona take care of his launderie—and good showman that he is—he has let her break fourth as a singel in vaudeville and once she gets a few wks of it under her evenin dress and gets wise two the ins and outs of it O-Boy!! what a duhbel that good lite comic can do with this vision addin the necessarie class—voice etc. etc. Florian Slappy sed—she had what it takes two make a man lev liker alone.

Still Boosting

No. 3—wen the curtin rose on the small town hotel set of Noel and Percivals "Egg in the Bag" the pitsher and wash bowl atmosfear of the stage settin was famalair two the sons and daughters present and wen I in the roll of stranded actor took the chambermaids 8 yrs savins of tips two help me in the roll of stranded acter buy a r.r. ticket on two join the show witch had two leve me behind on acct of not havin monie enoff two pay the hotel bill—one of the daughters of the duckie genteric up in the gallerie hollored down two the mrs "you all can kiss yur monie—good-buy" so tiss evident that the holesom romance was played in such a sincer manner as two be beleaved.

No. 4—Duval and Symonds—Co.—witch is composed of Billy Duval and Merle Symonds who are the mother and father of the company—a 28 mo. old young ladie who I wood give up a 40wk root of 2 a day (if Farnum cud get it) four—if I cud have a and company like this one—I hav got her hulled intwo thinkin i am her unkel Walter and if four the next 3 wks she is with us she will go rite on callin me unkel she can sit in my lap and go as far as she likes—even if I hav my good suit on—so as far as a revue of her mother and father s act is concerned I can onlie tell you—that they do a men and women act in one and wile they do it the and co. is off stage with her unkel Walter.

No. 5—Was Earl Seasholes 8 Sheiks who do a new kind of act as far as vaudeville is concerned—it is a jazz band—I made a honest effort two get up stairs and cover it but my neice wanted me two play horse about that time so all I can tell you of the above offerin is that it sounded very good down wear Justine Duval was sayin "git-up horsie" two me—so this is onlie a revue of ½ of this bill but as we are playin with thes acts agin next wk I may be ahll two prevail on my neice two let horsie go up stairs and cover them befour next wks letter is due—but if she says "Unkel—play horsie" that settels it—unkel will play horsie.

So hopin you appresheate the magnitude of my havin' becom a unkel witch accounts four my havin onlie done ½ of my work this wk I will sighn this ½ revus as Baby Justine Duvals Unkel—

Yur Back Stage Kritik
WALTER C. PERCIVAL
(of Noel and Percival)

P. S. As Morty Senmon came back two pay us off four the ½ wk at Atlanta wear we played the first ½ of this wk he found the R.R. man waitin in hour dressin room two collect four the R.R. tickets and as he layed down the first ½ salarie he sure pulled a wise one—as sizin up the R.R. man and noin he was about two rob us he sed—as he giv ~~me the~~ monie—that it was a game of "Put and Take"

P. S. I met a 100 per cent guy hear who owns and runs the 2 theaters devoted two the colored race—"The Frolic" and the theater made famous by Octavius Roy Cohens storys "The Champion" and he gav me a interestin idea of what caterin two the colored gentrie means hear in Birmingham.

He played the Columbia Phonograff Record Blues Singer—Bessie Smith at his Frolic Theater and played two 36,000 member of "The Sons and Daughters of I Will Arise" on the wk and giv 31 shows two get them in. W. C. P.

MORRISEY'S FAST JUMPS

Disciplined in Vaudeville, Lands in Production

Will Morrissey, whose sudden spurt of double-barreled ambition drew down a cancellation of his Keith route at the Colonial, New York, late last week, has jumped into a road edition of "Greenwich Village Follies, at the Apollo, Chicago, this week.

Morrissey's difficulties with the booking office rose through Morrissey having played the Hammerstein "Nine o'Clock Revue" at the Century Roof simultaneously while appearing at the Colonial, and without consent.

Morrissey landed the "Greenwich Follies" assignment immediately after learning of being disciplined by the booking office. He is doing his vaude act in one spot and doing some additional clowning throughout the show.

KRONAS' ADVANCE AGENT

Paying for Special Exploitation

The Orpheum Circuit sprang an innovation in the way of publicity last week when it detailed an advance man to go out ahead of Kronas, the strong man, now playing the Orpheum time. The idea is new for the Orpheum Circuit and revolutionary for vaudeville generally. The only time it was ever used previously was by the Keith circuit, which had a special advance man ahead of an act several years ago.

Occasionally an act will have its own advance man in vaudeville, the act paying the agent's salary. This was done by Charles Maddock, with Charles Withers' "For Pity's Sake" act for several years. It is unusual, however.

Kronas will play five weeks of Orpheum time with William Burlock of the Chicago Orpheum office designated to arrange dinners, stunts, etc., in each of the towns played by Kronas before the latter gets there and while playing.

Read About the Rum Runners. In the Clipper. The only Prohibition Department published.

LOEW'S STATE'S AMPLIFIERS SUCCESSFUL AT TRYOUT

Improved Condition in Large Theatre for Talking and Singing Turns—Tried Tuesday—Acoustics, Long Standing Handicap, Greatly Improved

The voice amplifiers recently installed in Loew's State, New York, were tried out Tuesday night when Murray Kissen and Co. were doing their act.

The Kissen act could be clearly heard all over the large house with the amplifiers in operation.

The device is to be used when talking or singing acts are playing the State. The acoustics of the house have handicapped this type of turn heretofore.

BANKRUPT BY PROXY

Schedules of Late Goff Phillips Filed

Goff Phillips, former vaudevillian and last proprietor of a West 46th street clothes shop, killed instantly by a motor truck Sept. 21 last, filed his schedules in bankruptcy in the U. S. District Court yesterday by proxy. His attorney in the bankruptcy matter filed an affidavit setting forth the details. The liabilities total $7,385.25. Assets of $873.15 were assigned for the benefit of creditors.

The bankruptcy concerns Phillips' former venture as the Hudson Clothes Shop, which encountered financial difficulties May 2, 1922. It is not related to the West 46th street enterprise.

ALAN BROOKS BACK

Eighteen Months Touring World—Opening in Frisco Oct. 21

Alan Brooks arrived in San Francisco last week on the Manoa from Australia. He has been on an 18-months' tour of the world, having visited England, Scotland, Wales, Ireland, South of France and then journeyed down through the Suez to Port Said, Ceylon and other out-of-the-way nooks of the globe.

During his travels Brooks filled numerous engagements in music halls and vaudeville houses. He is booked to open his American engagement at the local Orpheum Oct. 21 in a sketch that he has been presenting around the world.

LOSES HAIR—WANTS $50,000

Claiming that a faulty permanent wave treatment caused her severe and painful scalp wounds to her detriment as an actress, Elizabeth McDonald Cousins yesterday instituted legal action for $50,000 damages in New York against the Gem-Air Permanent Wave Co. The treatment occurred August 11th last.

Miss Cousins sets forth that because she will be forced to permanently wear artificial hair, only $50,000 damages would alleviate that inconvenience.

MRS. BROCKMAN SUES, TOO

Mrs. Yetta Brockman has counterclaimed the divorce action of James Brockman, former vaudevillian, song writer and music publisher. Mr. Brockman seeks in the New York Supreme Court an absolute divorce on statutory grounds.

Mrs. Brockman answers with a suit for separation. They were married in Cleveland in 1914 and have an eight year old daughter, Lola.

PUCK AND WHITE GO WEST

Sammy White and Eva Puck were withdrawn this week from the "Greenwich Village Follies" at the Winter Garden, New York, to join "Jack and Jill" in Chicago.

Walked Out on William Culver

Binghamton, N. Y., Oct. 10.

William Culver, 60, claiming to be an old time vaudeville performer, and in particular a dancer, was arrested here early in the week on a charge of vagrancy.

Culver asserts his wife and two daughters, residing in New York, walked out and left him destitute when he failed as an actor. He was held for investigation.

3-ACT POLICY FIXED FOR FILM HOUSES

Effort to Hold Down Mixed Policy — Successful Where Tried

Chicago, Oct. 10.

There is an effort on the part of the big vaudeville circuits to eliminate possible "opposition" by contracts with picture theatre managers which prohibit the latter from presenting more than three acts of vaudeville in connection with a picture program.

This policy, which seems to have been generally agreed upon, permits a working basis between the vaudeville and motion picture theatres and makes the line between vaudeville as vaudeville and vaudeville as picture house entertainment distinct.

The policy of three acts of vaudeville in connection with a feature picture, or even a feature and short subjects, can never mean that the picture house can adopt a straight out vaudeville policy of eight or nine acts and while it is a concession to the strength of the picture houses with the public it is a working agreement method which enables combination to be effected in various cities where there is an over seating capacity among the regular theatres.

The three acts and pictures policy has been very successful where tried and while it works a hardship on small time vaudeville as it existed in the past it is at the same time a life saver possibly for big time vaudeville.

The Thielen circuit in Illinois has been using the three-act policy with a friendly working agreement with the Junior Orpheum circuit which almost amounts to affiliation has found it a big money maker. The Consolidated chain in Indiana has the same policy. There is a circuit in Michigan, with vaudeville booked by C. L. Carrell, which has been enabled to make big inroads in that section through the employment of this policy.

The adoption of three acts as the limit number of vaudeville acts to be presented in connection with pictures will mark a definite difference between picture houses and vaudeville theatres, which will make it possible for friendly relations between circuits and interests and will stamp out "opposition" which is admittedly costly at all times. On the other hand the general adoption of such a system might mean the formation of a circuit providing the three acts for picture houses which would make an inroad into the supply of vaudeville features.

At present picture houses are booked at random. There is no circuit, agency or 10 percenter without some one trying to book picture houses either above board or on the sly.

The picture houses are receiving so many offers of acts that there is no longer an effort to answer them all. The picture house field provides rich territory for artists' representatives as the picture house managers are not acquainted with vaudeville salaries. A jazz band was recently sold to a picture house for $1,400 for a week and to another in a neighboring state immediately afterward for $900 for a week.

The recent opening of the Indiana theatre at Terre Haute, Ind., with six acts of Pantages vaudeville and feature pictures is interesting inasmuch as it opposes the Liberty, operated by the Consolidated, which plays three acts and pictures and the Hippodrome, operated by the Junior Orpheum. The Terre Haute newspapers made a fuss about a big vaudeville show and a big picture "Enemies of Women" all for one admission at the opening.

Mountford-$1-Year-Man

The New York "Commercial" this week in a general article by Mrs. H. Z. Torres, included the following concerning the replacement of Harry Mountford as international secretary of the Four A's, by Frank Gillmore:

Gillmore's $18 Gift

Frank Gillmore now enjoys in the Equity Association the power and autocracy which Harry Mountford once enjoyed in "The White Rats."

Harry Mountford made Mr. Gillmore's power possible when through his charter he obtained for Gillmore's Equity a place in the ranks of the American Federation of Labor Mr Gillmore, not to be outdone in generosity, presented Harry Mountford with a cigarette case estimated by those who saw it to have cost $18.

The occasion was the "letting out" of Mr. Mountford as international secretary of the 4 A's, a position which he had filled for 18 years. Harry Mountford, therefore, who is credited on Broadway with having "made" Frank Gillmore, thus became Gillmore's $1 a year man.

Such is the gratitude among the great!

E. P. McNAMEE'S REASON FOR STAYING OUT NIGHTS

Sounds Reasonable But Weekly Alimony for Mrs. McNamee Set at $40

Edward P. McNamee, former assistant manager at Proctor's Fifth Avenue, New York, vaudeville author and now publicity man for First National Pictures, has been ordered to pay his wife, Eunice K. D. McNamee $40 weekly alimony and $150 counsel fees. Mrs. McNamee's prayer for a separation was based on the ground of non-support and neglect. The couple were married Oct. 1, 1916, and have three children.

Mrs. McNamee asked for $75 alimony and $500 counsel fees. McNamee refuted some of his wife's allegations, stating that the reason for his staying out late at the time of their marriage was the fact he was employed by the National Vaudeville Artists and his business required late hours; his duties later as assistant manager at the Fifth Avenue also kept him up late; he denies he is a publicity man but only an exploitation agent for First National; that he has not written any vaudeville sketches and earned no royalties the past four years.

McNamee also states that his wife has been unusually jealous and that he had to summon her to the West Side Court last month for molesting him at his place of business. The magistrate in 54th Street Court Sept. 7 admonished Mrs. McNamee to stay away from her husband's place of business.

DICKINSON ARREST

Three-Act Charged with Intoxication—Forfeit Bail

Oklahoma City, Oct. 10.

Forfeiting their bail when due for trial on the charge of intoxication, Homer Dickinson and his wife, Florenz Tempest, together with their piano player, George Harris, evidently left the city at the end of their engagement last week at the local Orpheum.

The three people were placed under arrest at the Kingkade Hotel and held in jail for several hours before bonds of $20 for each were furnished by friends.

The act plays in vaudeville as Tempest and Dickinson.

Burtis Grand, Auburn, Leased

Auburn, N. Y., Oct. 10.

The Burtis Grand opera house here was leased this week for one year by the Orpheum Amusement Co., of Syracuse. John J. Breslin will manage the house, which has been dark since last April. It will reopen about Nov. 1.

The immense carnival field is told of weekly in the Clipper.

CANAVAN SUCCEEDS SHAY AS PRESIDENT OF STAGEHANDS

Shay Resigns Following Split with Executive Board at Portland, Oregon—Resignation Forced—Harry L. Spencer Reinstated as Asst. President

MARIE— —WILLIAM
HENRIETTA and WARRINER
(SCINTILLATING SONG STARS)

Joy, Youth and Love are but a few of the rays dropped along the vaudeville way by these singing stars of today.

Direction:
PAT CASEY AGENCY, East
Personal Representative:
KENNETH RYAN
BILLY JACKSON, West

William F. Canavan was elected to the presidency of the International Alliance of Stage Employees and Moving Picture Operators of the U. S. and Canada by the executive board of the I. A. at Portland, Oregon, last week.

Canavan succeeds Chas. C. Shay, who resigned the presidency of the stage hands' and picture operators' international organization, following dissatisfaction over Shay's course in dismissing Harry L. Spencer, assistant president, some five weeks ago. Canavan's first official act was to reinstate Spencer as assistant president.

The new president, Wm. F. Canavan, comes from St. Louis, and was formerly first vice-president of the I. A. T. S. E., holding that post and other executive positions with the I. A. during the last 10 years.

Wm. McKinnon, in charge of the Department of Claims and Adjustments of the I. A. for the last three years, also resigned following Shay's resignation. Louis Kraus temporarily succeeds McKinnon.

Shay had filled the post of I. A. president for nine consecutive years up to 1920. He refused the nomination in that year because of ill health. James Lemke holding the presidency from 1920 to 1923.

In 1922 Shay was re-elected, with Lemke as his chief opponent. Shay's election was unanimous at the 1922 convention, which was held at Cincinnati.

Canavan will fill out the unexpired Shay term, which runs until May, 1924, when the next I. A. T. S. E. convention and election will be held.

Shay found himself opposed by the entire executive board at Portland, and his resignation was practically forced.

BOOKING DUMB ACTS FOR DANCING HALLS

Call for Sensational Turns to Give Variety to Dance Program

Boston, Oct. 9.

A sudden demand for sensational dumb acts to work on dance floors in regular dancing places is keeping booking men busy in the east. The Keith Boston branch is said to have a department to cover this style of time and already has about as much as it can attend to.

The demand comes from Boston and the principal cities of New England and takes in the larger dance places which desire a professional turn or two (sometimes as many as three) to vary the monotony of dancing.

It is characteristic of these places that they do not require ballroom dancing teams, but seek novelties as far from dancing as possible.

MARY ANN PLACED

Mary Ann has assumed the prima donna role with Gaitlee "I'll Say She Is," opening with it in Detroit.

Charles Olcott is finishing the time allotted to the two-act, doing his former single.

ACTORS PATCH UP

Bob Yates and Harry Conley Shake Hands on Recent Fracas

That Harry J. Conley and Bob Yates, both vaudevillians, are brother Mason enough to shake hands and decide to drop the court proceedings resulting from Conley's breaking into Will Von Tilzer's apartment and attacking Yates.

Naomi Ray, Conley's former partner, was behind the quarrel.

Yates preferred a charge of felonious assault against Conley who was further involved on the charge of malicious mischief and unlawful entry.

Yates still has several stitches in his forehead, upper lip and chin as a memory of the fracas.

The Clipper is 10 cents—the cheapest buy in newspapers—out weekly.

WHAT IS YOUR PERSONALITY PERCENTAGE?

WHAT
ARCHIE BELL,
Famous author and dramatic critic of the Cleveland "News-Leader," had to say about the success of

IRENE FRANKLIN'S
FIRST CONCERT

"I always said, 'Watch that gal.'

She's 20% SARAH BERNHARDT
5% GALLI-CURCI
50% YVETTE GUILBERT
15% MARY GARDEN
10% CLEOPATRA

100% IRENE FRANKLIN"

Next concert at Detroit Athletic Club, January 5th

ORPHEUM-ASS'N. FAIR DEPARTMENT HEADED BY OUTDOOR SHOWMAN

J. C. McCaffrey Succeeds Edward C. Marsh—Going in Extensively for Open Air Booking—McCaffrey Will Reorganize Department

Chicago, Oct. 10.

A move of much importance to the outdoor and also the indoor show business of the west is the installation of J. C. McCaffrey as the head of the fair and park department of the Western Vaudeville Managers' Association in this city. Its scope takes in the Orpheum vaudeville circuit as both associations are closely affiliated.

McCaffrey succeeds Edward C. Marsh, at the head of the association's outdoor booking agency for 10 years. Coming from the outdoor business where he is prominently known among fairs, parks and carnivals, the inference is accepted here that the Orpheum and association have concluded to go very actively into an important part of such a booking business as an institution of the association's size should have.

Mr. McCaffrey intends reorganizing the fair and park department and submit to the outdoor men during the December convention here appealing attractions, besides increasing the list of outdoor bookings in the association to at least 15 weeks by the time spring again comes around. There is no doubt around here the Association and Orpheum have decided to entrench themselves in the outdoor field and the opinion prevails that in the appointment of McCaffrey a necessary and elegant start has been made.

(The change in the section of the Association's fair and park department is gone into extensively in this week's issue of "Clipper." It's a move susceptible of example by others and could tend to revolutionise the entire outdoor fair, park and carnival booking system.)

MORE SPEED

Wegefarth Spurring on the Keith Agents

Keith agents have been jacked up for not offering "time" secured for acts immediately to the acts. Many agents have continued seeking future dates for the acts months ahead, instead of giving the acts the immediate "time" looked.

The following order to the artists' representatives was posted upon the bulletin board in the Keith Exchange Monday:

"Many of the representatives do not immediately offer 'time' to the acts the booking men have given them. The other day a certain booker gave four weeks, but the agent made no effort to transmit this to the act. Instead, he went among the bookers on one of the busiest afternoons of the week asking them to look up dates in December and January to follow. The time of the booking men is precious when they are getting their shows together. Hereafter, when you have anything to offer an act, please do so immediately. *"Wegefarth."*

SUNDAYS AT COHAN'S

Too much Sunday competition through 20 legitimate houses in New York giving Sunday benefit shows for the Japan earthquake sufferers that Sunday caused the George M. Cohan to forego its scheduled opening with Keith Sunday concerts until next Sunday (Oct. 14). The Cohan will play continuously with three vaudeville shows and pictures filling out the show from 1 p. m. to 11 p. m. sundays.

Six vaudeville acts will be included. Danny Simmons will book the acts for the Keith Sunday shows.

KEITH'S BILLS AT SHUBERT

Newark, N. J., Oct. 10.

Keith vaudeville will be presented each Sunday at the Shubert, beginning Oct. 14. Morris Schlesinger, who operates the Shubert, made the arrangement through F. F. Proctor, it is said. No explanation is made as to why a Shubert booked legit house had to seek a variety program through the Keith office.

DIDN'T PAY ACTS

Agency Suing C. E. Buell for Salaries

Romm & Walters are bringing action against C. E. Buell, operator of the Westminster (new) opera house, for the recovery of $250 alleged to be due them for salaries the agency had to make good on three acts on play or pay contracts.

According to Romm & Walters, Buell contracted for a show for Sept. 27-29. Two days before the three acts were to open Buell wired to cancel.

He explained the acts held play or pay contracts, the agency insisted Buell play the acts.

When the acts arrived they played one performance each night. The house seated about 400 at 25c admission. Buell didn't pay them, it is claimed, and sent Romm & Walters $95 for the show.

SKETCHES BACK

Picture People Revive Vogue of Playlets

Sketches for vaudeville are back in popular favor again apparently after having been out of demand for several years. The large number of picture stars playing vaudeville in the last season and the pictures with their dramatic stuff are thought responsible for the switching back to playlets again.

On the Orpheum Circuit since the start of the season and now playing there are upwards of 20 acts playing sketches and the Keith eastern houses also has more than usual. The number of playlets on the Orpheum time is larger than any season heretofore for years.

CHANGES AT FRISCO HIP

Ackerman & Harris Make Clean Sweep of Management

San Francisco, Oct. 10.

Ackerman & Harris have cleaned out the entire managerial force at the Hippodrome.

Irving Long is now the manager of the house, replacing Edward Morris. None of the old house attaches in any capacity is left.

DAMAGES FOR BAGGAGE DELAY

Breitbart, strong man, is plaintiff in a $5,000 action against the Hamburg-American Line on the ground his baggage was delayed necessitating a loss of a few weeks' employment for Keith's.

Breitbart came over on the "Albert Ballin," but his baggage did not arrive at the same time.

CANDY CONCESSIONS CHANGE

The candy concessions in the Keith-Moss houses previously operated by the Greater New York Theatres people (Keith-Moss) have been taken over by the Auto Sales Corporation.

The deal includes concessions in the Regent, Hamilton, Broadway, Franklin, Jefferson, Coliseum, New York and Riviera and Flatbush Brooklyn.

MIDGETS BOOKED FOR WEEK

Irving's Imperial Midgets will make their vaudeville debut at the Broadway, Philadelphia, "showing" the act for the Keith Circuit next Monday. The Broadway is a Sablosky & McGuirk house booked by Harold Kemp.

Irving Tessman and Jimmy O'Neil imported the 20 midgets from Europe.

Charles Richman Looking For Act

Charles Richman is considering taking a flyer in vaudeville and is looking around for the proper vehicle and producer.

Salt Lake and Logan for A. & H.

Chicago, Oct. 10.

Salt Lake City has been added to the Ackerman & Harris circuit. Logan, Utah, becomes a part Oct. 14.

BIG AND SMALL TIME BOOKING "FLASHES"

Early Season Scarcity Creates Demand—Some Producers Preparing Acts

Flash acts are again in demand by big and small time circuits through an early season scarcity of playing material. An underground tip was passed out early this week which prompted a renewal of activities among the score or more of vaude producers who have specialized in production of this type of act for years.

The leak came when the tip was passed along that the bookers were amenable to handling produced acts providing the running expenses could be kept within a reasonable figure. According to an insider, the big time figures are set at $3,000 to $1,500, with $500 to $700 given as the schedule for the small timers.

The tip, reported exclusively by "Times Square Daily," is said to have been partially responsible for the renewed activity among the producers although several had a previous inside.

Henry Bellitt, an enfranchised Keith producer, has had a requette, "Big Time is Broadway," in rehearsal for the past two weeks and has another, "Age of Romance," which will go into rehearsal next week. Bellitt is said to have decided speculation on production cost by submitting the scripts of both pieces to the booking office and having been instructed to go ahead with production. Both have original librettos and scores. C. B. Maddock, another who had the jump on the tip, has a revival of "The Country Club," a former Jesse Lasky act, in rehearsal and is considering doing several others.

An indifferent attitude toward the type of feature the latter part of last season is said to have precipitated the shortage. Another contributing cause was the eagerness on the part of the Orpheum Circuit to snap up all available "flashes" at that time. Consequently the number of production acts routed by Orpheum this season is far in excess of that listed through the Keith office.

KEITH'S YOUNGSTOWN

Announcement of New Theatre Seating 2,300

Youngstown, O., Oct. 10.

Announcement is made here of a deal as a result of which the B. F. Keith interests will erect a Youngstown theatre, the building seeking on Wick avenue between Central square and Commerce street. It will cost, including leasehold, approximately $1,450,000. The deal was closed by John R. Elliott, of Cleveland, representing the Keith interests, and formerly a Youngstown theatre man.

The theatre will seat approximately 2,300.

Elliott, who will manage the theatre, has been acting as "scout" for the Keith houses and has also been assisting in the management of Keith's Palace, Cleveland.

BAKER BOOKED BY ORPHEUM

Bert Baker in "Prevarication" has been routed by the Orpheum Circuit opening at the Orpheum, Minneapolis, Oct. 14.

The booking represents Baker's return to big time vaudeville after appearances on the Shubert vaudeville circuit and with a Shubert unit.

Baker's last engagement was with a road company of "Kempy" through the south.

TWO-A-DAY AT HIP

The policy of the New York Hippodrome, to open about Thanksgiving, will be straight vaudeville two shows daily with a Midget City in the basement. The Hip plans to play vaudeville leaning heavily toward sight and novelty.

The Clipper is the only paper in the world solely devoted to outdoor entertainment.

INSURGENTS IN SOUTH

Colored Managers Drift Toward Opposition to T. O. B. A.

According to New York agents in touch with the situation among the colored theatres of the south, a move is on from several sources to establish an insurgent campaign away from the Theatre Owners' Booking Association of Chattanooga, Tenn.

The T. O. B. A. has made it a practice to sell franchises in towns where there is a theatre playing to colored clientele. In this way it has assembled a string of 40 theatres. Some managers, such as the 600-seat house in Pittsburgh, which pays $300 for a franchise, complain of these charges.

M. B. Horwitz, who runs three theatres in Cleveland, is negotiating with a New York agent from which he would like to take acts playing perhaps seven or eight closely grouped houses, breaking the jumps from Cleveland through Pittsburgh to Baltimore where an another change is in the making.

The Loew office has taken over the Douglas, Baltimore, and proposes to change it to a scale of 10-20-30, playing white and colored acts alternate weeks.

Still another insurgent point is Pensacola, Fla. The object of the insurgents is to consolidate these objectors into consecutive time which can make a fight against the T. O. B. A.

AGENT'S PERCENTAGE

Purchased Dog Dies — Recovers Price—Overruling Precedent

Amos Paglia, the independent booking agent, bought a Pekinese dog from Albert W. Freeth for $35 last week. The animal became ill and Freeth insisted the diet was wrong. Still the Peke persisted in being ill and Freeth agreed to take the dog back and personally tend to it for a time.

The Peke died Monday. Tuesday Paglia instituted suit, through Kendler & Goldstein, against Freeth for the recovery of his $35. Judge Murray in the Third District Municipal Court, after a half day's trial, gave Paglia judgment for the $35.

Bobby Burns Bertram, Variety's canine expert, states that a test case has previously established the fact that after a 48 hours' inspection the purchaser has no such redress as was accorded the agent.

Just another agent's percentage!

ASHLEYS IN COURT

Trial Today—New Evidence Furnished by Co-respondent

Arthur Ashley (Ash) and his wife Bertha Ash are trying their matrimonial troubles in the Kings County Supreme Court, Brooklyn, before Justice MacCrate today (Oct. 11).

Some time ago Mrs. Ash obtained an order giving her $200 a week temporary alimony. Ashley has had this order set aside on the submission of new evidence furnished by the co-respondent, B. Benson. A new trial has been granted him.

His counter suit for absolute divorce is being tried today. George Wolff, attorney, representing Ashley.

MARRIAGES

Eve Hilk, of Corning, N. Y., actress, and Americo I. Teodorini, pianist at the Capitol, New York, were married in the metropolis, according to announcements reaching friends of the up-State actress-bride.

J. Russell Birdwell, a former newspaper man and doing publicity work, was married in Los Angeles last week to Mabel Condon, business manager for picture luminaries.

BIRTHS

Mr. and Mrs. George Hannaford, Sept. 22, son. The parents are members of the Hannaford Family. The father before her marriage was Catherine Green (Green Family).

Mr. and Mrs. Arthur Millard, Oct. 5, daughter. The parents are professionally Millard and Marlin.

Mr. and Mrs. Arthur Hockwald, Salt Lake City, Sept. 25, son. The father is manager of the Rialto and Rialto theatres.

Mr. and Mrs. Dan J. Harrington, Oct. 4, at Queens, L. I., son. The father is the vaudeville and club agent.

Mr. and Mrs. Irving Weingart, Oct. 4, daughter. The father is manager of the contract department of the Loew office.

OBITUARY

MRS. TONY PASTOR

Mrs. Josephine Pastor, widow of Tony Pastor, who died Oct. 6 at her home in Elmhurst, Queens, was regarded as one of the country's most beautiful women at the time she married Mr. Pastor in 1877. Mrs. Pastor was 68 years old. She was a daughter of the late Charles Foley, of Hartford, Conn., and is survived by a sister, Mrs. David Roberts.

Mrs. Pastor took an active part in her husband's business affairs and assisted him considerably. She engaged in charitable work for many years and was organizer of the State Children's Christmas Festivities.

Funeral services were held at St. Bartholomew's church in Elmhurst.

MRS. BEATRICE M. DE MILLE

Mrs. Beatrice M. De Mille, widow of Henry C. De Mille, the dramatist, died Oct. 8 at her home in Hollywood, Cal. She was the mother of Cecil B. and William C. De Mille, film directors and authors. Some years ago she was the head of the De Mille play agency in New York, which sold for stage production "The Return of Peter Grimm," "The Lion and the Mouse," and the first plays of Mary Roberts Rinehart and Avery Hopwood.

GEORGE P. ROBINSON

George P. Robinson, for many years connected with William Fox picture houses, died Oct. 6 in the Hotel Puritan, Boston, after a brief illness. He was over 60 years old, and for the past year had been in charge of the Isis, Strand and Plaza in Denver for Fox. Prior to that he had managed the Terminal, Newark, for years. He was an Elk, and is survived by a widow and several children.

RICHARD A. BOELKE

Richard A. Boelke, one-time manager of Creo and Co. (The Three Judges), passed away recently in Wildwood, N. J. Death was due to pernicious anemia. The deceased, 49, retired from the show business six years ago. He is survived by a widow, three sisters and one brother.

The mother of Gertrude (Buttons) Reed (Metropolitan Casting Office) died Oct. 3 at her home, 147 East 82nd street, New York city.

The mother of Maude Lester (Lester Trio) died Oct. 1 at their home in Jersey City.

The father of Walter H. Goldring, manager of the Imperial, St. John, N. B., died last week.

The father of Fred and Adele Astair died in a sanitarium in Wernersville, Pa., Oct. 3.

The father of Harry Otto (Otto and Otto) died recently at Brittmont, Minn., aged 67.

ORPHEUM BILLS BETTER

Shows Cost More But Admission Is Up

Omaha, Oct. 10.

Despite an increase in top price from $1 to $1.50 the Omaha Orpheum is showing a slight increase in attendance over last year.

The quality is now superior to the old, and the bills are costing $5,500 to $6,500, as compared to $3,500 to $5,000 last year.

The net still seven acts to the program.

JAZZ BAND CONTEST

A "jazz band" contest will be a special feature at Keith's Colonial, New York, next week.

IN FOND REMEMBRANCE
of my loving wife
LILLA
who passed away September 17
ADOLFO GELLIS

In Loving Memory
of my dear husband
ALBERT WESTON
who went to sleep October 12, 1920.
Never forgotten by his devoted wife
NELLIE LYNCH WESTON

VAUDEVILLE'S CONTRIBUTION TO SUFFERING JAPAN $204,210

Without Delay or Apparent Effort Various Circuits Realize Amazing Total—Turn It Over to Red Cross for Relief of Earthquake Victims

Raising over $200,000 within a few days for the benefit of the Japanese sufferers in the recent earthquake, American vaudeville now makes a new record to add to the already wonderful history which it has made in prompt, unified and generous response to very urgent call for aid for the unfortunate.

No better proof could be had of the co-operative, kindly and perfectly organized conditions which prevail in American vaudeville than this amazing result, a result that would be impossible without the system of mutuality and understanding which now exists throughout this branch of the theatrical world.

As usual, when a great catastrophe challenges the charity and generosity of the world, all that seems necessary is for the executive heads of vaudeville, working instantaneously and harmoniously together, to "let their people know."

It was in this way that the B. F. Keith Circuit, of which E. F. Albee is president, took the initiative; F. F. Proctor, B. S. Moss, William Fox, Nathan Gordon and the Orpheum Circuit in the west, where President Marcus Heiman gave the appeal his personal attention, and all affiliated theatres "got together" in aid of the Japanese sufferers.

The National Vaudeville Artists, the Vaudeville Managers' Protective Association and all of the associates and attaches of vaudeville and burlesque theatres throughout the country immediately set to work, and within a few hours after the call came from the American Red Cross for the Japanese Fund and E. F. Albee had been appointed on the national committee and displayed his usual activity in matters of this kind, the millions of vaudeville patrons in America knew that another opportunity had come for them to rescue and assist a stricken and friendly people in the Far East.

The money began to pour in and within a few days it was apparent that the expected quota from vaudeville would soon be passed. Expecting to raise a total of $100,000, the committee in charge of the collections quickly saw that $200,000 would be nearer the total, and as checks from far distant states continued to straggle in, that surprising aggregate was realized and surpassed within the period set aside for the drive.

A feature of this memorable achievement is that vaudeville as an institution took the initiative and brought about the splendid results without solicitation. It was done so quietly, as well as so quickly, without preliminary propaganda and without interrupting the regular programs of the hundreds of vaudeville houses where the collections were made that this princely sum may be called a spontaneous gift of the American vaudeville public to the Japanese sufferers in the earthquake.

Adjoining is a list of the various contributions already reported:

COLLECTIONS TAKEN IN THE B. F. KEITH, B. S. MOSS AND F. F. PROCTOR THEATRES, AND THEATRES AFFILIATED WITH THE KEITH CIRCUIT; ALSO THEATRES OF THE ORPHEUM CIRCUIT AND WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, THE WILLIAM FOX CIRCUIT, THE STANLEY CIRCUIT OF THEATRES OF PHILADELPHIA, THE HARRY DAVIS AND JOHN P. HARRIS ENTERPRISES OF PITTSBURGH, THE BUTTERFIELD CIRCUIT OF MICHIGAN, AND IN THEATRES OF THE COLUMBIA BURLESQUE WHEEL.

For the Japanese Earthquake Sufferers

B. F. KEITH THEATRES

NEW YORK CITY		
B. F. Keith's Palace Theatre	$4,084.73	
" Donation by Miss Elsie Janis, salary	3,000.00	
		$7,084.73
" Alhambra Theatre		721.29
" 81st Street Theatre		1,122.80
" Fordham Theatre		1,765.43
" Hamilton Theatre		691.85
" Jefferson Theatre		817.56
" Riverside Theatre		1,007.91
" Royal Theatre		1,021.23
		$14,231.80
BROOKLYN		
" Bushwick Theatre	$1,144.52	
" Greenpoint Theatre	635.38	
" Orpheum Theatre	$2,504.62	
" Orpheum Theatre checks to Red Cross	160.00	
	2,664.62	
" Prospect Theatre	1,085.51	
		5,530.03
BOSTON		
" Theatre	$2,858.72	
" Boston Theatre	2,130.24	
" Bijou Dream	467.51	
		5,456.47
" Palace Theatre	$3,306.79	
" 105th Street Theatre	1,414.47	
		4,721.26
CINCINNATI		
" Theatre	$1,558.55	
" Palace Theatre	2,906.27	
		4,464.82
COLUMBUS		
" Theatre		1,131.70
DAYTON		
" Theatre		2,338.16
JERSEY CITY, N. J.		
" Theatre		300.25
LOWELL, MASS.		
" Theatre		518.00
LOUISVILLE		
" National Theatre		1,466.30
PATERSON, N. J.		
" Majestic Theatre		475.61
PHILADELPHIA		
" Theatre	$2,750.56	
" Grand Opera House	954.54	
		3,705.10
PORTLAND, ME.		
" Theatre		1,130.60
PROVIDENCE		
The E. F. Albee Theatre		1,603.64
MONTREAL		
The Imperial Theatre		1,478.74
SYRACUSE, N. Y.		
B. F. Keith's Theatre		2,533.64
DETROIT		
" Temple Theatre		2,881.25
TOLEDO		
" Theatre		867.86
TRENTON, N. J.		
" Capitol Theatre		932.12
WASHINGTON, D. C.		
B. F. Keith's Theatre	$1,359.35	
MONTREAL, CAN.		
Princess Theatre	1,943.01	
BALTIMORE, MD.		
Maryland Theatre (F. Schanberger, Manager)	2,796.83	
BUFFALO, N. Y.		
Shea's Theatre (Mike Shea, Manager)	1,555.00	
DETROIT, MICH.		
La Salle Garden Theatre	624.11	
		8,278.30

B. S. MOSS THEATRES

NEW YORK CITY		
Broadway Theatre	$1,156.27	
Coliseum Theatre	1,779.96	
Cameo Theatre	147.79	
Franklin Theatre	656.58	
Regent Theatre	566.68	
BROOKLYN		
Columbia Theatre, Far Rockaway	783.49	
Flatbush Theatre	746.78	
Rivera Theatre	$740.55	
" " Check to American Red Cross	10.00	
	750.55	
		6,588.10

F. F. PROCTOR THEATRES

NEW YORK CITY		
23d Street Theatre	$667.87	
Fifth Avenue Theatre	1,355.58	
58th Street Theatre	1,389.06	
125th Street Theatre	941.77	
NEW YORK STATE		
Grand Theatre, Albany	899.45	
Mt. Vernon Theatre	927.28	
Schenectady Theatre	723.94	
Troy Theatre	702.88	
Yonkers Theatre	1,412.10	
NEW JERSEY		
Elizabeth Theatre	556.89	
Palace Theatre, Newark	2,006.03	
		$11,581.05
HARRY DAVIS AND JOHN P. HARRIS ENTERPRISES, PITTSBURGH, PA.		11,453.30
SYLVANIA-STANLEY CIRCUIT OF THEATRES, PHILADELPHIA, PA.		14,868.00
OLYMPIA THEATRES, INC., OF BOSTON, NATHAN GORDON, PRESIDENT		7,872.33
W. S. BUTTERFIELD CIRCUIT OF THEATRES, BATTLE CREEK, MICH.		2,402.93
		$63,044.01

Total of B. F. Keith and Affiliated Circuits . . $118,811.46

ORPHEUM CIRCUIT AND WESTERN VAUDEVILLE MANAGERS' ASSOCIATION
(Marcus Heiman, President)

CALIFORNIA		
Orpheum Theatre, Fresno	$482.22	
Orpheum Theatre, Los Angeles	4,132.36	
Hill Street Theatre, Los Angeles	2,970.26	
Orpheum Theatre, Oakland	1,699.84	
Orpheum Theatre, Sacramento	636.86	
Orpheum Theatre, San Francisco	2,552.49	
Golden Gate Theatre, San Francisco	6,020.10	
		$18,493.93
COLORADO		
Orpheum Theatre, Denver	637.37	
BRITISH COLUMBIA		
Orpheum Theatre, Vancouver	508.30	
INDIANA		
Palace Theatre, South Bend	$1,439.95	
Hippodrome, Terre Haute	874.20	
		2,314.15
IOWA		
Orpheum Theatre, Des Maines	1,313.61	
Orpheum Theatre, Davenport	630.34	
Orpheum Theatre, Sioux City	1,197.82	
		3,141.77
LOUISIANA		
Palace Theatre, New Orleans	1,238.90	
ILLINOIS		
Palace Theatre, Chicago	$2,170.17	
State-Lake Theatre, Chicago	2,183.81	
Majestic Theatre, Chicago	1,159.68	
American Theatre, Chicago	497.42	
Lincoln Theatre, Chicago	803.36	
Englewood Theatre, Chicago	406.12	
Palace Theatre, Rockford	1,128.83	
Majestic Theatre, Springfield	596.32	
Orpheum Theatre, Champaign	243.36	
		9,191.59
MANITOBA		
Orpheum Theatre, Winnipeg	1,056.00	
MINNESOTA		
Hennepin-Orpheum Theatre, Minneapolis	$1,524.82	
Seventh Street Theatre, Minneapolis	460.36	
Palace-Orpheum Theatre, St. Paul	1,303.98	
		3,288.96
MISSOURI		
Main Street Theatre, Kansas City	$1,830.00	
Orpheum Theatre, St. Louis	2,182.92	
Grand Opera House, St. Louis	1,110.94	
Rialto Theatre, St. Louis	633.63	
		5,757.58
NEBRASKA		
Orpheum Theatre, Omaha	1,055.23	
OREGON		
Heilig Theatre, Portland	1,119.22	
TENNESSEE		
Orpheum Theatre, Memphis	1,269.13	
WASHINGTON		
Orpheum Theatre, Seattle	1,358.44	
WISCONSIN		
Palace-Orpheum Theatre, Milwaukee	1,873.11	
Majestic Theatre, Milwaukee	1,337.82	
Orpheum Theatre, Madison	562.94	
		3,773.07

Total Orpheum Circuit and Western Vaudeville Managers' Association $54,213.64

COLUMBIA BURLESQUE WHEEL—SAM A. SCRIBNER	21,994.39
WILLIAM FOX CIRCUIT OF THEATRES, NEW YORK	41,281.08
Majestic Theatre, Johnstown, Pa.	$150.00
Victory Theatre, Holyoke, Mass.	78.18
Strand Theatre, Shenandoah, Pa.	156.43
Colonial Theatre, Lancaster, Pa.	728.77
Regent Theatre, Springfield, Ill.	261.55
Playhouse, Passaic, N. J.	140.21
Palace Theatre, Detroit, Mich.	514.56
Wysor Grand Theatre, Muncie, Ind.	189.49
Grand Opera House, New York, N. Y.	188.56
Nathan Appell Enterprises, York, Pa.	26.10
Olympic Theatre, Brooklyn, N. Y.	189.59
Henderson's Theatre, Coney Island, Brooklyn, N. Y.	471.00
	3,071.46
TOTAL COLLECTIONS IN THEATRES	$209,375.03
COLLECTIONS IN CANADIAN THEATRES, SENT TO CANADIAN RED CROSS	4,986.05
	$204,388.98
Bank Exchanges	8.98
TOTAL OF CHECK TO AMERICAN RED CROSS	$204,380.00
Less checks, herewith attached to the order of American Red Cross	170.00
	$204,210.00

RESUME

B. F. KEITH, B. S. MOSS, F. F. PROCTOR, HARRY DAVIS AND JOHN P. HARRIS ENTERPRISES, SYLVANIA-STANLEY CIRCUIT OF THEATRES OF PHILADELPHIA, OLYMPIA THEATRES, INC., OF MASSACHUSETTS, W. S. BUTTERFIELD CIRCUIT OF BATTLE CREEK, MICH., AND AFFILIATED THEATRES	$118,811.46
ORPHEUM CIRCUIT AND WESTERN VAUDEVILLE MANAGERS' ASSOCIATION	54,213.64
WILLIAM FOX CIRCUIT OF THEATRES	11,284.08
COLUMBIA BURLESQUE WHEEL	21,994.39
MISCELLANEOUS MEMBERS OF VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION	3,071.46
TOTAL COLLECTED IN THEATRES	$209,375.03
Sent to Canadian Red Cross Society, being amount collected in theatres in the Dominion of Canada	4,986.05
	$204,388.98
Bank exchanges on checks deposited	8.93
	$204,380.05
Checks to order of American Red Cross, herewith	170.00

Check to Order of American Red Cross Society $204,210.00

To the Managers of the Vaudeville Theatres of America:

New York, October 9, 1923.

I take this opportunity of commending and sincerely thanking all who took part in the vaudeville drive for the Japanese sufferers. Two hundred and nine thousand, six hundred and ninety-eight dollars and 54 cents was realized through the contributions of a gracious and liberal public, patrons of the vaudeville theatres.

The managers of the different theatres and the heads of the circuits mentioned in the following list, entered into the spirit of this drive with the splendid enthusiasm for which they are noted under similar circumstances. During the war these same managers continually placed their theatres at the disposal of the Government and the charitable institutions and by their activities throughout the United States and Canada raised millions for charitable funds, sold bonds to the extent of hundreds of millions and contributed to other work, demonstrating their charitable and humane interest in the welfare of others.

Inasmuch as I was chairman of those drives, also of this one which has contributed so handsomely, I feel a source of great gratification at having received such whole-hearted co-operation. Some day theatrical business as a whole is going to be recognized as an important factor in the affairs of the world. We are going to be recognized equally, socially and in business circles as practical humane and valuable citizens of this great Republic.

To be chosen as their representative in affairs of this kind, I consider a great honor, and I want to again and again thank all who participated in this splendid movement, particularly the patrons of the different theatres who contributed so wonderfully.

E. F. ALBEE Chairman

MANIKINS AT HIP

Italian Marionettes Reported Engaged

The Italian Marionettes, directed by Romany Fidora, will be a feature at Keith's Hippodrome, instead of being divided in several vaudeville acts as originally planned.

The Marionettes closed after two weeks at the Frolic, New York.

SABINIS RESUME TOUR

Frank and Teddy Sabini resume their Loew route the last half of this week at Loew's Gates, Brooklyn. The team cancelled last week's engagement at Loew's State, New York, after the second performance, due to the absence of the "plant" used in the turn.

The Sabinis notified the Loew office that the "plant" hadn't arrived before the Monday matinee. The Loew booking chief requested the act to play the first two shows until a substitute act could be obtained. Monday night Burt and Rosedale took the Sabinis place, remaining for the full week.

NEW BOARD OF DIRECTORS ELECTED BY MUTUAL WHEEL

Singer, Franklin and Jermon Out as Directors—Disclaimer on Herk, but Subject to Modification—New Board Holds Equal Stock Allotment

A new board of directors were elected by the Mutual Burlesque Association Wednesday. It consists of the following: George E. Lothrop, Sam Raymond, Henry Goldenberg, Hon. Nichols, Louis Epstein, Bert H. Todd, S. W. Manheim and R. G. Tunison.

Those on the former board not re-elected are Al Singer, Charles Franklin and John G. Jermon.

The Jermon stock holdings of 23 shares of Mutual Burlesque Association will be taken over by the new board either jointly or by some single individual on the board.

The situation with the Mutual as it stood yesterday (Wednesday) appeared to indicate that I. H. Herk, James McGrath and Dave Kraus would not be with the reorganized concern or holding any of the stock under the new order.

The Mutual situation, however, is subject to change from day to day. It was stated neither Herk, McGrath or Kraus would be in the new Mutual reorganization. That appears to be subject to modification.

Each of the new board of directors will hold 23 shares of the 250 total shares of Mutual stock. That makes 184 shares issued, with the remainder staying in the treasury for the time being.

"STEW PARTY"

Hotel Proprietor Joyce Dismissed on Charge of Theft

Buffalo, Oct. 10.

William H. Joyce, proprietor of the Hermitage Hotel, a Buffalo theatrical hostelry, was discharged in City Court here when arraigned on a charge made by Florence Koster, 20, a chorus girl in "Bits of Hits," that he had stolen her fur coat and jewels and cash of the value of $200.

Miss Koster testified that she came to a room in the Hermitage early Monday morning, going to bed immediately, and leaving her coat and jewels in her room. When she awoke at noon the coat and jewels were missing and the key to the room was in the lock. Because she retained her own key, she testified the key in the lock must have belonged to the proprietor.

Under cross-examination, the girl confessed she had been carried to her room early Monday after drinking in a party with a fellow-chorister, Peggy Meyers. Miss Meyers also testified as to her roommate's condition at the time she retired.

The manager of the show in which the girls were employed was absent from the hearing, although under subpoena. It was found on investigation he had checked out of his rooming house when the writ had been served upon him and had disappeared from the city.

The court ruled the evidence was too flimsy, pointing out anyone might have used a duplicate key without the knowledge of the proprietor, and Joyce was accordingly discharged.

UNIVERSAL "BUSINESS"

Kansas City, Oct. 10.

The comedy bit of expectorating into the footlight trough and producing a flash of fire is evidently going to be worked overtime by burlesque and musical comedy comedians this season. It was done here last week by Frank Harcourt, with the "Runnin' Wild" show at the Gayety, and again this week in the "Passing Show" at the Shubert.

The same stuff was also reported from New York as being done in "Step On It," another Columbia attraction.

Legit Pushing Out Mutual Show

Youngstown, O., Oct. 10.

The Park will be off the Mutual wheel for the first half of next week, causing "The French Model" to lay off.

A legit road attraction will play the house, instead.

TRAINOR REPLACING HEARN

Jack Trainor left this week for Denver to join "Spice," replacing Sam Hearn.

MANY REPEAT SONGS BANNED UNDER ORDER

Sam Scribner Says It's Tiresome—5 Shows Running With Same Number

Columbia wheel shows have too many repetitions in their popular song numbers, according to an order sent out by Sam Scribner.

The order calls for a discontinuance of the repeat song and cites one song heard by Scribner five weeks successively at the Columbia, New York. The Scribner letter says the repeat thing is just as tiresome to the public as it is to the burlesque people.

House managers will have to exercise their own judgment as to whether a song has been done too often with consecutively appearing shows and producers must cooperate.

ADVERTISING OLYMPIC

Publicity Through Newspapers for Latest Columbia House

Chicago, Oct. 10.

With Columbia shows now playing the Olympic, considered one of the best show spots in the city the management has been conducting a heavy newspaper advertising campaign extolling the virtues and good deeds of the circuit and its attractions.

Space is used very liberally in daily and Sunday papers, with the Sunday copy last week running 150 lines across three columns.

The daily advertisements run 50 lines across two columns and on account of their size command top position.

The advertisements tell of the quality of burlesque attractions on the Columbia, speak of the features of the current show and make an unusual strong appeal for women's patronage at the matinee, where the choicest lower floor seats are given them for 25 cents.

DARK AND DARKER

Cooper Show Cut Into "How Come" in Detroit

Detroit, Oct. 10.

It's getting dark along Woodward avenue, too. "How Come" is now in its third week at the Shubert-Michigan, while Jimmie Cooper's black and white burlesque show at the Gayety is mixing Caucasian and Ethiopian strutting to the satisfaction of the customers.

In fact, the Cooper troupe seems to have cut into "How Come" business. It was planned to keep the colored comics here for from four to six weeks, but business is off this week and Eddie Hunter and his speedy steppers are likely to depart Saturday.

UNION HILL SUNDAY START

14 Performances Weekly in Columbia's New Week Stand

"All in Fun" will start the Hudson, Union Hill, N. J., as a Columbia wheel stand Oct. 21. The Hudson has been playing legitimate shows.

It will be a week stand for the Columbia, with the troupes opening on Sundays, and giving 14 performances on the week.

The Hudson replaces a half week played by the Columbia in the Trent, Trenton, N. J., and a couple of other eastern towns.

MANAGERS MUST LIST SONGS

As a follow-up on the Columbia's order to its show producers to eliminate the practice of one show following the other week after week with the same songs, the circuit ordered all of its house managers this week to forward to the New York Columbia office weekly a complete list of songs done in every Columbia show.

This will enable the Columbia to check up on the repeats.

LAST WEEK'S AVERAGE SAME AS YEAR AGO

Columbia Business Held Up with St. Louis Leading—Broke Montreal Hoodoo

The Gayety, St. Louis, continued its record breaking pace last week for the sixth consecutive week topping all of the Columbia houses. The St. Louis house did something more than $14,000 again last week with "Whirl of Girls." This was approximately the same as "Let's Go" got in St. Louis the week before.

Contrary to report the Gayety, St. Louis has not given any midnight shows or performances other than the regulation 14 since the beginning of the season.

"Happy Go Lucky" at the Columbia, New York, last week got about $9,000, a jump of $1,000 over the previous week's gross of "Step on It."

Mollie Williams' show at the Gayety, Montreal, succeeded in breaking the ice that has kept the grosses down to around $4,500 in the Canadian stand and rolled up a total of $6,000. The Williams business tops any show that has played Montreal this season by around $1,500.

"All Aboard" at the Casino, Boston, last week did $6,400, and "Silk Stocking Revue" at the Gayety, Boston, got $8,000. "Radio Girls" did about $5,300 on the Albany and Schenectady split week and "Queens of Paris" $8,800 at the Olympic, Cincinnati.

"Bon Tone" at the Capitol Indianapolis got $4,500; "Bathing Beauties" at the Casino, Philadelphia, $5,300, and "Youthful Follies" $7,500 at the Palace, Baltimore.

The Yorkville, New York, with "Nifties of 1923" did better than it has since starting with $5,600, a jump of about $1,500; Billy (Beef Trust) Watson got $7,700 at the Casino, Brooklyn, and "Happy Days," $8,800 at the Empire, Newark.

"Dancing Around" at the Olympic, Chicago, did $6,500; "Step on It" at the Empire, Brooklyn, $6,500, and "Monkey Shines" at Hurtig and Seamons', New York, $7,200.

Business on the Columbia wheel last week averaged about what the shows did last year in the corresponding period.

SPECIAL NIGHTS AT HURTIG & SEAMON'S

A series of special nights started this week at Hurtig & Seamon's, New York. The house, which plays Columbia burlesque, has set aside Monday nights for "Carnival Night," Thursday for "Country Store," and Friday for "Amateur Night."

The special nights will be a permanent feature during the season.

50 GIRLS IN STOCK

New Policy at Casino, San Francisco

San Francisco, Oct. 10.

A change of policy was inaugurated at the Casino last week with the closing of the dramatic stock company and the opening of a big musical comedy revue organization.

Heretofore, the Casino has been giving a short musical skit lasting an hour, and using 16 girls, following this with a full-length drama by a stock company.

Under the new policy the musical productions will feature a chorus of 50 girls with a company of 10 principals, including Phil Berg, comedian; Jackson Murray, Dixie Blair, "Billie" Bingham, Ancyn McNulty, Ivy Mertons and the Knight Sisters. Clayt Coolidge is musical director. The opening bill is "Sweeties." Specially written songs and daring gowns will be features of the productions.

Two shows nightly are being given, with a continuous policy on Sundays and holidays.

Burlesque Club's Membership Drive

The Burlesque Club has started a membership drive to last two months.

The initiation fee of $25 has been waived with the payment of annual dues of $12 to be accepted meanwhile.

Trenton Off Columbia

The Columbia shows will stop playing the Trent, Trenton, N. J., as a split week stand October 20.

BURLESQUE REVIEWS

ALL ABOARD

Shorty McAllister, Tom Senna, Eddie West, Roberts and Fenner, Dudley Farnsworth, Ward Cassidy, Henry Hartman, Jimmy Callahan, Gertrude Parrish, Gertrude Webber, Marie Hart.

"All Aboard" is sponsored by Seymour Felix and William Brandell. Felix has been a number producer heretofore and several years ago of the vaudeville team of Felix and Caire. Brandell has been producing vaudeville acts for some years. It's the first time either has put on a burlesque show. They've socked Mr. Burlesque right on the chin with their first opera and knocked him for a row of garages.

Intelligence, showmanship and artistry mark the show from start to finish.

Take the chorus. All of a size for one thing and possessing more ginger than the whole Island of Jamaica. And the way they're handled! None of those cut and dried down stage formations, with the girls yelling their heads off and trying to make "Off at Buffalo" look like a complicated bit of terpsichore, but unusual groupings of six and eight specialty dancers at times. When the whole complement are on they're still as far removed from the rank and file Columbia show choruses as Jersey City is from Australia.

Six of the gals, for instance, do splits and several perform cartwheels and the standard ground tumbling feats done by high-class acrobatic dancing turns in vaudeville with an agile grace that is astonishing for burlesque choristers.

Instead of the all too familiar painted scenes of burlesque, this show uses drape backgrounds and profile stuff. Costumes—eye-resting color blends in soft shades enhanced by carefully thought-out light effects and designs that are far more Broadway than they are wheel burlesque. No bare legs for the gals, who incidentally make some of the $3.30 musical show line-ups look silly when it comes to shapeliness.

And what's almost so unusual as to call for an extra edition of the "Times Square Daily"—they don't yell raucously when they sing, but warble softly in tones that may never give Galli-Curci competition, but which neither assault nor shatter the ear drums.

And this great bunch of gals in a season when Columbia producers have been moaning about a chorus shortage and depleting the forces of shoe factories and lunch rooms for their ensembles!

It was natural that Felix would put on a good dancing show. All burlesque expected that, as he had shown his ability in staging numbers previously. What the Columbia Beach inhabitants were curious about was what kind of comedy would "All Aboard" have.

The show has comedy and plenty of it. Frank Orth, of Orth and Fern a few centuries ago and more recently of Mlle. Codee and Orth,

(Continued on page 36)

HELLO JAKE GIRLS

Jake Moxie	Harry Fields
Fillem Up	Tom McKenna
Patsy	Abie Gore
One Lung	Chas. W. LaVine
Mons. Labori	Chas. W. LaVine
Ratah Vogi	P. McGillan
Ima Bell	Violet Hilson
Vera Nice	Florence Drake
Dixie (some gal)	Dixie Mason

Harry Fields produced this Mutual Wheel attraction, which features himself as principal comedian and Dixie Mason (Mrs. Fields) as the soubret.

Fields hasn't slighted himself any in the comedy department, carrying the whole burden. Abie Gore is badly miscast in a red wig doing a Patsy Bolivar in a rich Hebrew natural dialect that would have sounded good opposite Fields' similar character. He is the only other comedian. Tom McKenna is a dignified, capable straight with a good singing voice, and Chas. W. LaVine one of the best character men on either circuit. His best contributions were a Chinese characterization and a French that really stood up.

Of the women, Dixie Mason deserved first honors on experience and delivery. Her knowledge of her auditors pulled her back for encores for each number she led. Dixie shook it up for the boys and made them like it. Fields worked to the two stage boxes throughout both acts, overdoing it considerably. Another fault is his penchant for ad libbing to the audience following a laugh. His methods are old school, but he sprinkles just enough double entendre into his stuff to get it over here. His speaking voice is another drawback.

Violet Hilson in a prima donna role was good in a table bit in which she and Fields acquire a prop souse.

Dan Dody staged the numbers, which was apparent. This portion of the entertainment was above the average. An unusually good looking peppy chorus helped put the show over. Their wardrobe was all in good taste, a white minstrel set copping brackets.

Violet Hilson, a lithe, good-looking soubret ingenue, has appearance, but shouts her lines and songs. Moderation vocally will help her muchly. She is a good dancer and the best looker of the women principals, also the youngest.

The book is titled "New York in Two Reels." It means nothing. The usual two-act and four full-stage sets show seen on the Mutual, but the sets and costumes look better than the average.

An added attraction this week is Cleora and Bobo, mixed dancing duo. In a restaurant scene in act two they do their specialty, which is a tango, both costumed a la Valentino and Spanish senorita. The effort was a mild one. Later the girl woke them up with a "cooch" that was hot stuff.

Fields had a specialty in act two—a medley of old and new songs on "prohibition." Despite his vocal afflictions he sold it for several bows. LaVine specialized in act one, offering pop songs to uke accompaniment, finishing strong with a yodle and encoring with a fair eccentric dance.

"Swinging Down the Lane," used for a finale in the first act, was carefully staged, with the familiar burlesque wedding interpolated. It was unusually well done, however.

Most of the hits were familiar and the dialog entirely so. A cabinet stunt which produced two girls in white union suits was liked. The comics made it funny by belaboring each other with bladders after they had purchased the cabinet and been stung.

The show is clean except for one or two digressions by Fields. One of these was the "souse" bit, in which he and Violet Hilson skate on very thin ice even for the Mutual.

Taking it all in all it's one of the best Mutual shows seen by the writer this season, and will have no trouble entertaining the Mutual audiences around the wheel. *Con.*

NESBIT AT $300

Evelyn Has Become Extra Attraction in Burlesque

A submission of Evelyn Nesbit has been made as an extra attraction engagement in burlesque at $300 weekly.

Rube Bernstein may accept it for his Columbia show next week in Pittsburgh, the home of the Thaws.

Miss Nesbit is at an Atlantic City cabaret where she has been for several months but expects to leave there Saturday.

"COLUMBIA BURLESQUE"

Ad Campaign to Perpetuate Slogan

Walter K. Hill, Columbia Amusement Co. publicity man, is making a two weeks' tour of the circuit for the purpose of establishing "Columbia Burlesque" as a slogan in the Columbia stands.

This is to differentiate between the several kinds of burlesque besides the Columbia shows playing in the Columbia towns.

The Columbia has appropriated an advertising fund to build up the slogan and Hill will effect tie-ups between the Columbia houses, the newspapers and business concerns in the different Columbia towns.

JOHNNY WEBER'S LEAP

Johnny Weber closed with the Mutual wheel show, "Fads and Follies," as principal comic last week, and will join Gerard's "Follies of the Day" (Columbia), Oct. 13, at Buffalo.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE Forty-eight in this issue

ESTABLISH 'COLUMBIA' NAME AS TRADE-MARK

All Circuit Advertising Must Feature Columbia Burlesque Title

All house managers and producers of the Columbia Burlesque Circuit were notified this week that future advertising and house paper must feature the name of Columbia Burlesque.

Three - hundred - line advertisements playing up the name of Columbia were inserted in the daily papers of Chicago, Baltimore, Pittsburgh, Cincinnati, Rochester, Indianapolis, Buffalo, Montreal, Cleveland, Philadelphia, Kansas City and Washington. In these cities the Columbia Amusement Co. control their own theatres, and the houses are sharing the expense of the propaganda campaign to educate the public.

The letter sent out by Sam Scrib-

(Continued on page 36)

With Nellie Revell "On the Lot" is a special weekly department in the Clipper.

EUROPEAN PIRATES ON AMERICAN AUTHORS

Use Yiddish Plays Without Payment — No Money, No Protection

American authors of Yiddish plays are seeking some way to protect themselves against pirating by European producers.

The greater proportion of plays written for the Yiddish language are the work of authors who are citizens of this country. Almost no Yiddish plays are written abroad. With the possible exception of London the plays produced in Yiddish abroad are by American authors who never receive royalty from over there.

Before the war the American Yiddish authors had an agent in Warsaw who placed their plays, receiving 50 per cent. of the royalty for himself and sending them the balance. The rapid depreciation of foreign currency value, especially in Germany and Poland, has made it hardly worth while to bother with royalties, but American authors feel they are entitled to something.

The difficulty in invoking the international copyright law is that only in the rarest of instances does an American consul understand Yiddish, so that he would be unable to tell when the American authors' works were being given.

As the plays are merely given for one or two nights, by the time a person friendly to the American author writes him the play is on and off and the chances of collecting are remote.

GLICKMAN POPULAR

Chicago Manager Receives Speeches and Presents

Chicago, Oct. 10.

A capacity house turned out to greet their idol, theatre owner, actor and manager, Ellis F. Glickman, at a testimonial tendered him. He appeared as "Shloimke Charlatan" in a play of that name.

At the conclusion of the third act, Glickman was presented with numerous floral pieces and other gifts.

Samuel Kasten (comedian), representing the artists, delivered an address and presented Glickman with a hand-painted portrait of the theatre, on which was inscribed the names of all the artists in the stock company.

ANOTHER STRONG MAN ACT

Another strong man has entered the field. He is Gust Lessis, a Greek who has been touring the midwest in exhibitions.

ILL AND INJURED

William Myenberg, magician, who had a toe amputated because of infection about one month ago at the Metropolitan Hospital, was discharged last week.

Tiny Ritchie was removed Saturday to the French Hospital. She was in severe pain from adhesions, thought resulting from a comparatively recent operation for appendicitis. Her condition on arrival at the hospital was critical, and soothing treatment was necessary. Up to Monday evening, while her condition was improved, was not thought advisable to operate.

Harry Quealy, the Australian comedian, who had to retire from "Rain" owing to a paralytic stroke, is at the Metropolitan Hospital, Welfare Island, New York, well taken care of and doing as well as can be expected.

Archie and Gertie Falls have cancelled their Keith route, due to the illness of Archie. He was operated upon for appendicitis last week.

IN AND OUT

Wade Booth has cancelled the last half of the week and will not open at the Hamilton to-morrow (Thursday). The tenor is suffering with laryngitis.

Ruth Roye will not open at Far Rockaway to-day (Thursday). Lynn Overman in "The Highest Bidder" will take the [illegible].

HOUSES OPENING

The Steinway, Long Island, begins playing vaudeville again Oct. 22, five acts each half of the week. A. and B. Dow will book.

Read the Wet and Dry News of the whole country in Clipper.

YIDDISH STAR SYSTEM

Traveling Stars with Following—$800 Weekly

The Yiddish theatres in the height of the season adopt a system of traveling stars that has proven a great box office draw for them.

Stars of the Yiddish stage take a repertoire of New York successes, appearing from three days to several weeks with the resident companies in other cities.

The box office value of the star system has been proven in the Yiddish theatres repeatedly. Some of the stars receive around $700 a week.

100 YIDDISH THEATRES THROUGHOUT WORLD

U. S. Leads—Others Far Behind—South America Good

In the last 15 years the growth of the Yiddish theatres has been marked, and there are at this time approximately 100 Yiddish theatres in the world.

The United States leads, with possibly Roumania, Russia, Poland and Germany following a long way behind. South Africa hae two Yiddish houses, one in Capetown and the other at Johannesburg. Buenos Aires has a Yiddish playhouse, and at Charbin, Manchuria, a Yiddish company has been playing profitably for several years.

The big money for the Yiddish artists is in America, although those in Buenos Aires report an enthusiastic reception and big profits.

YIDDISH CUT RATES

$500 Worth of Tickets for $150 in New York

Benefit buys and cut rates are being resorted to by the Yiddish theatres in New York in the effort to sustain business and cope with their heavy fixed charges. They are selling $500 worth of cut rate tickets for $150, depending on the rest of the house to bring the margin within reach of expenses.

For benefit performances benevolent organizations can get an entire house for $600.

With the box office operating naturally under present conditions, it seldom brings to these theatres more than $50 or $100 a night.

RESIDENT STOCKS

Majority of Yiddish Theatres Have Them

The vast majority of the Yiddish theatres in the country carry resident stock companies. Each year, however, one or two companies go out on tour in proven New York successes for stands of one night to three weeks.

This is at the end of the New York season, the entire tour usually not lasting more than 12 weeks.

Last season, on the strength of their New York showing, Adelstein of the 2nd Avenue sent out "Stronger Than Love," and Sachs and Goldberg of the National sent out "Dance, Song and Wine." Both did well on the road.

CIRCUS ROUTES

Ringling Bros., B. & B.

Oct. 17, DeRidder, La.; 18, Shreveport; 19, Texarkana, Ark.; 20, Little Rock; 22, Memphis, Tenn.; 23, Tupello, Miss.; 24, Birmingham, Ala.; 25, Chattanooga, Tenn.; 26, Knoxville; 27, Asheville, N. C.

Sells Floto

Oct. 16, Nocodoches, Tex.; 17, Palestine; 18, Jacksonville; 19, McKinney; 20, Sherman; 21, Bonham; 23, Paris; 24, Greenville.

Hagenbeck-Wallace

Oct. 16, Hattiesburg, Miss.; 17, Brook Haven; 18, Natchez; 19, Vicksburg; 20, Greenville; 22, South Clarksvale; 24, Greenwood.

John Robinson

Oct. 16, Fayetteville, N. C.; 17, Bennettsville; 18, Darlington, S. C.; 19, Georgetown; 20, Charleston; 22-23, Jacksonville, Fla.; 24, Ocala.

Al. G. Barnes

Oct. 1[illegible], Stamford, Tex.; 16, Abilene; 17, Ranger; 18, Weatherford; 19, Stephensville; 20, Commanche.

Sparks' Circus

Oct. 16, Corinth, Miss.; 17, Florence, Ala.; 18, Huntsville; 19, Decatur; 20, Pulaski, Tenn.; 22, Columbia.

EDWARD ROOT MIRIAM
Featured in
"DANCE FRIVOLITIES"
This week (Oct. 8-10), Loew's Greeley Square
Oct. 11-14, Loew's American, New York

GERTNER'S NEW POLICY FOR 600-SEATER

Jewish Stock, Vaudeville and Pictures for 55c—Contract for 40 Weeks

Chicago, Oct. 10.

A small theatre on the west side, with a seating capacity of 600 and known as Gertner's Independence, has organized a Jewish stock to present miniature plays and vaudeville in conjunction with the regular program of pictures.

The house offers the regulation Hebrew actors' union contract guaranteeing the artists 40 weeks a season. The admission is 28 cents from Monday to Thursday and 55 cents for the three remaining days.

The house is doing capacity at all times.

Adolph Gertner, the owner, and Mrs. Gertner appear in the cast.

Yiddish at Pavilion Mile End

London, Oct. 10.

The Pavilion Mile End is once again open as a Yiddish theatre under the management of J. W. Rosenthal.

The Vilna troupe is holding the stage with classics from their repertoire.

Jack Osterman has quit vaudeville to become a cafe star in San Francisco. Last week he joined forces with the Palais Royal management occupying the old site of Tait's in O'Farrell street, and launched the "Jack Osterman Intimate Revue."

The opening night wae a big success. Every table was crowded, and in addition to the regular entertainment more than a dozen stage and screen celebrities who were present accepted an invitation to get out on the floor and "do their stuff" for the amusement of the crowd. Among these were: Ruth Stonehouse, picture star; Clyde Cook, also in pictures now; Ruth Roland, of film serial fame; the Duncan Sisters, and a few lesser celebrities.

Osterman has eliminated entirely the former scheme of entertainment in this cafe, which included a bunch of girls in the usual chorus numbers besides the principals. His troupe comprises the Diehl Sisters, dancers and singers; Rose Perfect, a soprano; Eddie Mathews, dancer, and Osterman, himself.

At the opening performance the Diehl Sisters offered two or three numbers, all well received; Rose Perfect sang two songs to big applause, Mathews danced his head off, stirring much enthusiasm by his grace and agility. This lad shows unusual ability as a dancer, and probably will not be allowed to confine his steps to a cafe much longer.

Osterman closed the show with his singing and talking act. He used a lot of new stuff, some of it with decidedly local flavor that tickled the crowd. It wae full of originality, and he worked harder than ever seen on his many trips here via the Orpheum Circuit. Jack was bent on putting over his show, and he succeeded handsomely.

Drunken orgies, with disgusting immorality by school boys and girls, is the way the Newark "News" characterizes the Saturday night dances at the Berwick Hotel here.

It says that anything goes at the hotel.

$100 PER COVER AT HOTEL'S START

Speculating Prices for New Biltmore—4,000 Turned Away

Los Angeles, Oct. 10.

The opening of the new Biltmore Hotel was a brilliant event cinematically as well as socially. Every film star of prominence was there. The hotel turned away 4,000. Tables which originally sold at $10 per cover were in demand at $100 per on the eve of the opening.

Art Hickman's orchestras furnish the music for the hostelry.

The Biltmore Realty Co. of California, will have twin hotels in San Francisco and Los Angeles. A cabaret will be in each. Johnny Ford has been offered the position of producer for both cabarets. Ford, who is now running his own dancing school in New York, is figuring how he can accept the coast proposition and at the same time continue his school.

Bill Werner took a trip to Washington. Means nothing ordinarily, but a lot for Bill. For 12 years it was a standing bet Bill never had been above 42nd street. That was when he was at Maxim's, on West 38th street. For exercise daily he walked over to the bank at 40th street. Taking a trip to Washington for Bill is like any one else going around the world. But he probably will be a better man for it.

Benny Leonard is at the Wigwam (formerly Ring Side), a cabaret on Broadway, for this week only. Later he may do a vaudeville act with Harry Richman, turning down the offer made the champ by Carle Carlton of $3,500 weekly for 20 weeks to appear in "Paradise Alley" (new).

The Rendezvous Cafe, formerly Palais Royal, Los Angeles, reopened last Thursday night under the new name. The Flagg Scenic studios have entirely redecorated the cafe, now the most attractive of any down town. A revue, supervised by Fanchon, having eight girls and six principals, is one of the features.

Lyman, Fitzpatrick and Simon, who recently withdrew from a string of local and San Francisco cafes are the operators. They have invested heavily in transforming the former Palais Royal into the present Rendezvous. The cover charge the opening night was $6.

Music, girls and costumes, presented by a real jazzy orchestra, two choruses; one singers and show girls, the other dancers, five clever principals, and an artistic costume designer, tell the story of "The Merry-Go-Round," the new Pompeian Terrace Revue at the Hotel Baltimore, Kansas City, given its premiere Saturday (Oct. 7).

This latest of Kansas City amusement offerings, is on a far more pretentious scale than ever offered before by a hotel here. The Pompeian room has been newly and elaborately decorated for the revue and the latest electrical lighting effects, for the color schemes added. A miniature fountain has been placed in the north end with a run in front, and with stairs leading from each side to another stage over the fountain. The orchestra, Emil Chaquette's Players, are grouped around the centerpiece, and the girls appear on both runs, stairs and balcony stage.

"Swinging Down the Lane" brought the Nine Morning Glories, the singing chorus, on for a parade down the stairs, and over the dance floor and proved a good appetizer for the more elaborate offerings to come. Fleurette, (Peanuts), principal dancer, followed with an interesting number, and Mary Ellis favored with a ballad. Next came the Stanley Kopitoff ballet, a dainty dancing half dozen combining both grace, youth and beauty. The youngsters gave a beautiful interpretative dance, working in bare feet on the marble floor. "Sweetie Went Away" introduced Gladys Kern, a blue warbler, new to Kansas Citians but she has a world of personality and good looks and knows how to sell her stuff. The first of the three parts of the revue was closed with a production number, framed around "A Dreamy Melody," and was another costume flash, with the show girls on the runs and the ballet on the balcony, after working on the dance floor.

The show is in three parts, with a short intermission between each for dancing. The second and third sections, brought forth the same principals and girls but with continuously interesting dances and numbers. The feature of the second part was the Sugar Girl number led by Mona Lee, with the Morning Glories, wonderfully clad in white, with feathers and pearls, parading on a special run, extended to the middle of the floor.

The third part hits were the "No, No Eddie" number by Gladys Kern, and the show girls, in black tights and jeweled bodices, and "Old Fashioned Girl," another production offering, with the girls wearing huge crinolines, each of different color, and the six little dancers, appearing in regulation gauze ballet skirts, making one of the prettiest pictures of the evening. There is not a man in the revue, the principals being Gladys Kern, Mary Ellis, Clarice Catlett, Mona Lee and Fleurette. The production is staged and directed by E. George Woods. Two performances are given nightly, 6:30 to 9 p. m., and 10:45 to 1 a. m. The numbers, principals and ballet will be changed every two weeks, starting Fridays. Special music for the opening edition was written by George Bowles, Herbert Gribble and George E. Halley.

Hughes.

For the opening of the Century Roof, Baltimore, Ernie Young's "Fall Frolics" was the revue disclosed, Masters and Kraft having the leads, along with Grayce and Lamont and Hilda Leroy, prima donna. Staged under the direction of Charles Anderson, it lines up as fairly good stuff, but lacks the kick and the usual parade number so necessary to a big floor revue.

The Century Roof is a large cabaret, seating 1,200 people at tables on the floor and about 300 more in a balcony. On account of this, it is useless to attempt any subtle stuff in the shows, and because in one or two instances this is attempted here, the whole thing falls rather flat. In the chorus of 12 girls there are about five who could lose 20 pounds and still have enough weight to protect them against the Chesapeake Bay breezes.

The show starts off with a chorus number, the girls being introduced by Masters and Kraft as being representative of the various cities. They are all attired alike, so the number is mediocre, while a soprano solo by Miss Leroy, slow and in waltz time, also fails to get over. That which follows, "I Like Ze Boys," which enlists the services of the stars, together with the team of Grayce and Lamont, goes over with a bang. A Russian satire is furnished with white fur costumes and looks well, while the other numbers are all passable and nicely costumed, but seem a little below Ernie's standard.

The saving grace of the show is that two of Tom Tobin's kid performers, little tots of about eight years, sang, danced and created a near-riot with their work. "Fall Frolics" is in for two weeks, to be succeeded by another Young revue.

On the opening night the place was sold out and many turned away.

Anette Margules, once the pride of Joel's, is in New York again. Anette has traveled far and wide since her old days on Forty-first street and her last trip was to that "gay Paree" where, according to her own tale, she turned down offers of contracts to appear in about 50 per cent. of the music halls in the French capital. However, Anette is back to get a job in a production and next year when she again goes abroad, will look into a few of those contract offers. The last time she was too busy seeing the sights.

Bena Hoffman, former professional dancer, left a net estate of $38,926.53 when she was killed in an automobile accident July 28, 1921. Because of her failure to leave a will, her mother, Philipina J. Hoffman, received one-quarter of the personal and a life interest in the realty.

The remainder is divided equally between the decedent's brother and sister as well as a nephew.

The formal theatrical opening of the Garden of Allah, a cafe garden at Glenview, 15 miles from the loop district of Chicago on the Waukegan road, took place Monday night. The new cafe represents an expenditure of $200,000. Though it has been open for business for about a month this was the formal appeal for theatrical patronage.

Gus Erdman, well known in various lines of the show game, is now manager of the Friars Inn, Chicago.

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Harry B. Smith caused the arrest of Mrs. Jessie Jacobs, alleging Mrs. Jacobs had cleaned out the Smith home on West 105th street, New York, while a tenant under lease from the Smiths. The woman was held to await the action of the Grand Jury.

Joe Leblang will utilize the drug store now known as Gray's, at Broadway and 43rd street for his ticket agency business after Jan. 1. The Leblang agency is now downstairs in the same building which Leblang owns.

Mrs. Capps of the Capps Family, won her case out at Davenport, Ia., where it was charged that her children appeared in vaudeville unlawfully. The first jury could not agree and was discharged. The second jury returned a verdict of not guilty. It was proven that the children were engaged in a matter of art and skill and not at labor when appearing on the stage.

An injunction restraining the O. J. Gude Co. from completing the $90,000 sign on the Broadway side of the Claridge hotel has been granted to Edward Arlington, the hotel's owner, by Supreme Court Justice McElrick. Gude is said to have rented space extending up to the third floor to the U. S. Tire Co. for $90,000. Arlington's lease includes from the third floor upwards, but taking in the lobby.

Jacob I. Goodstein, Arlington's attorney, contended that, though Arlington could not dispose of the third floor, outside, for commercial purposes, it still belonged to him.

Owing to complaints from the fire department regarding the size of the theatre diagrams in the programs, several vaudeville and legit houses in New York were compelled to have special inserts printed with the correct size diagram in order to conform with the rules

Jimmy Dunedin, the vaudeville agent, has been appointed an honorary sergeant of police by Commissioner Enright.

Lou Tellegen is being sued for a $10,000 lawyer fee by Harry N. Steinfeld, record attorney for Tellegen in the divorce suit brought by his wife, Geraldine Farrar.

Capt. Bruce Bairnsfather will do a daily comic cartoon feature for the Hearst syndicate, though continuing in vaudeville.

Gus Sun's Palace at Jamestown, N. Y., did not open as scheduled, but will play vaudeville last halves only, remaining dark during the first three days of the week. Shea's Opera house, booked by Wm. Delaney of the Keith office, is the only house playing vaudeville the first halves.

The Livest Issue in the United States is **PROHIBITION**. Covered in all angles weekly in the **CLIPPER** only.

INSIDE STUFF VAUDEVILLE

Harry Ennis (Bell) of Variety's New York staff has written a melodrama called "The Lure of Broadway." It's known as a "wise play" and Percy Elkeles, who's pretty wise himself, thinks well enough of the Ennis piece to immediately start producing it.

The closing of Memphis on Sunday through a recent blue law passed there resulted in acts booked for the Orpheum of that city receiving full week's salary but for two weeks. Following that the Orpheum is paying on a 12-performance basis.

There is no knowledge as to the probable result of a test suit to relieve the Sunday restriction. It was passed in the Tennessee Legislature by only one vote in its majority favor despite that the show business gave the important measure no attention at all until the last and too late moment.

The amateur "follies" acts being revived in the Loew neighborhood houses are drawing stage aspirants from every part of the city. The amateur revue current at the Orpheum, a Yorkville (New York) house, attracted a couple of nice young ladies whose appearance and general demeanor belied their claim of residence on East 59th street. Investigation disclosed they lived on West End avenue, but their stage-struck ambitions caused them to assume the East Side address for fear they would not qualify for the neighborhood act.

An actress of some standing in pictures, musical comedy and cabaret has been requested by a Broadway hostelry to surrender her suits. This week an unknown man (to the hotel) entered the actress's apartment and administered severe corporal punishment on her person. The beating was extraordinarily severe even as far as those things are concerned.

Former vaudeville producers of flash acts are demanding what in effect is a guarantee from the vaudeville circuits before they will invest in productions of the flash variety. The producers failed to respond to the s.o.s. but several sought the vaudeville people with scripts, and outlined the act requesting that some kind of a guarantee be given that the producer would be insured against loss of his production outlay. One or two landed establishing a precedent.

Some press stuff came out this week that Gus Sun intended to place Frank Van Hoven either in a picture or a Broadway production. The stuff came from the Sun office. It would be a funny coincident if after all these years Van Hoven and Sun booked up in any kind of a deal. There is no feeling between the two men but it might be tough for a manager who canned a $35 act after the first show to guarantee him around $1,200 a week a few years later.

Alba Tiberio at the Palace, New York, last week, was moved in position from closing the show to closing the first half. It helped her. She did 24 minutes. It was understood around the Palace Tiberio could have given another turn just as long and without repeating any of the things she did.

The Italian girl has a strong personality and before finishing became warmly liked but it too her some time to get started. That was through first playing string instruments, a violin and cello, both necessarily slow. Her sketching for caricatures seemed the best. She is lightning fast with few strokes by makin her sketches distinctive even from among those in the audience. The sharp-shooting and dancing, especially the latter, merely meant versatility. Although Tiberio has a melody for the dance steps that is one bear; that did more for her than the dancing.

Bows were prolonged through Tiberio reappearing in a different cloak. It could have been continued indef.

Figuring Tiberio though at $800 weekly there is a margin that might permit the Keith bookers to give her booming out of town at the top of the bills. She could sufficiently stand up under it. Letting the act run 30 minutes with more matter added and the cartooning say to open would give this girl quite a turn. It's where she is strongest with her personality also, whi sketching, and that would plant her at the outset. Now she must fight against her slow start.

Tiberio was a good foreign buy for $800. It's a matter of exploitation with her. There is the novelty of a woman doing this sort of mixed work an in vaudeville over here that's worth the salary paid her.

As between Eddie Darling and Jolo in judgment on this particular act, both were right. Darling know what he was paying and getting, appreciating that for the money he couldn't fall down on the booking, while Jolo accepting that Tiberio could only be a headliner and figuring much more money in that event, rightly thought she could not stand up under such an impost the first time around. A newspaper man is not supposed to know what salaries are being paid or what acts are worth although quite a number do know both.

Vaudeville productions and musical shows are directly affected by the Japanese earthquake in the fact of silk which constitutes the bulk of the drapes used in flash variety turns and musicals playing the legit having taken a skyward tilt in the last couple of weeks.

The Jap earthquake it seems stopped the supply of raw silk from Japan completely at first, and at present there is still very little coming in from the Orient in proportion to the needs of the American and European market.

With a consequent raise of prices of raw silk due to the shortage the price of finished silk has risen naturally. The used drape dealers with the shortage as a basis have given prices a sharp tilt upward also for the second-hand drapes used by vaudeville flash acts principally.

The flop of John MacDonough's "Irish Jew" in America is attributed to the rewriting of the piece by its author with a view to a better appeal to American audiences. The play produced in Detroit and Columbus lacked the original Irish flavor which registered it as a two-year success on the other side.

MacDonough, fearing the reaction of American audiences to a strictly Irish piece is said to have stricken much of the best material from the original manuscript in an effort to please America.

Will Morrisey was canceled by Keith's last Friday for playing in the "Nine o'Clock Revue" on the Century Roof while engaged as an act at Keith's Colonial within two blocks of it. Morrisey claims he was immediately engaged for the "Greenwich Village Follies" which he joined in Chicago following the cancellation and his one night's appearance in the Revue.

The Revue tried out two or three vaudeville acts in the roof show.

The Rooney-Bent "Shamrock" act adjusted its differences with the Keith offices during last week's engagement at the Palace New York. The act is continuing over the time accepting a few cuts of $3,250 from its regular $3,500 salary.

Amelia Wilson, formerly of the Doris Wilson trio, has retired from the stage to manufacture a women's wear article for which she has created the slogan, "Arise With Perfect Confidence." The article is a "Shadow-Panel" sewn into the skirt of dresses which prevents the sun from shining through, or the dress to cling to any portion of the body.

No particular significance attached itself to Harry Mountford going to Portland, Ore., as the delegate for the actors' unions in New York. There probably was an inside reason inducing Frank Gillmore to waive the trip after he had forced the selection of himself at a Four A's meeting but that had nothing to do with Mountford.

Gillmore pleaded as his reason to have Mountford substituted for the A. F. of L. convention in the northwest that there was a pressure of business in his office. However the pressure of business did not prevent Gillmore taking two months' vacation on full salary but a short time previously.

Mountford has attended every A. F. of L. convention since obtaining the labor union charter for the White Rats some years ago.

A report from Chicago this week said that Mountford upon his return from Portland will stop off there and meet Gillmore.

Standard vaudeville acts of a concert nature are deserting the big time to play concert engagements in the larger moving picture houses throughout the country. One of these acts, has just completed 40 weeks in moving picture houses in the west and middle-west. The weeks were consecutive and at a figure better by over a $100 than that which the act could have made in vaudeville.

While playing the big picture houses sometimes entails four performances a day the work is not as arduous as vaudeville and return engagements are more frequent. It is not unusual for an act to work from six to ten consecutive weeks in one house.

Joe Laurie, Jr., in the lead of "The Gingham Girl", one of Chicago's earliest and most substantial hits of the new season, is reported becoming a social favorite in the windy burg. Joe's hit was most emphatic in the piece with the Chicago reviewers giving him the notices above the show.

The burlesque choruses of the current season are better looking ensembles and younger than the average due to the number of girls available.

Many of the girls in the Columbia shows are recruits from vaudeville girl acts. This type of act is very scarce this season due to the timidity of the producers with the band craze in competition, so the girls are available for burlesque.

The closing of the tabs also swelled the supply. The burlesque producers for the first time in many seasons were thus placed in a position where they could be discriminating.

Negotiations are on according to report from Bessie Clayton to head a big dancing act that will be staged upon the reopening by the Keith's office of the New York Hip.

Even in the "coffee and cakes" single day vaudeville stands, temperament crops up. A singing male single booked into a Long Island Saturday stand last week insisted he be spotted No. 3. When switched to open the show, he walked out.

A great hideaway but very accessible to Times Square is a picture house on Ninth avenue. It is near to the heart of the town and excellent for break-in purposes from the acts' viewpoint.

An actor is accused of cheating at cards among his fellow professionals in a letter dated Sept. 22, at Portland, Ore., sent to Variety. The letter named the alleged cheat. It was signed by other members of the bill, sworn to before a notary public and stated the cheater had won money from all of them.

The bill writing the letter played Pantages, Portland, week Sept. 17. It stated four decks of marked cards were found on the suspect. The letter concludes by saying:

"There are several more of the same kind of people in our profession that are making their living trimming their friends and they should be exposed also."

Signers of the letter were Esper Keiser, Earl Hampton, John O'Donnelly, Chas. Ross, Dorothy Blake, W. R. Stoddard, Jr., and P. "Campbell" or "Habbell" (difficult of deciphering)

Card and dice cheaters in the show business who fleece their friends or companions are uncovered sooner or later. They don't last long. The momentary gains are more than offset by the many years in some other line when they are discovered and no longer wanted in the profession.

Each of the members of the same bill should write everyone they know in the business, mentioning the facts and it will spread far enough before the cheater finishes the Pan route.

THE STYLISH SIDE

BY PAM

A turbulent, fluffy and shapely person is Mrs. Fiske in the charming comedy at the Belasco. Her savoir-faire is as usual inimitable and delightful

A golden brown costume is first worn by the star, touched with yellow this suited Mrs. Fiske's russet coloring beautifully. A flame color evening gown made to swathe the figure is studded with rhinestones and sports a mouilinne chou.

Nora Swinburne (of the same company) wears only one good model of willow green, made along circular lines. A more becoming way of arranging her hair might be attempted.

Francis Lister is wearing the new gathered trousers; they are not so good. The entire play is well acted, especially the characterization by Lennox Pawle.

A delightful line is "The Husband thinks he's clever and the wife pretends she's not, which makes a perfect union."

Much ado has been made about the lighting of the production. It is not unusual nor arrestingly different than anay number of lighting plots. In fact if it were not for the note on the program the audience would be oblivious of any change.

Unique and useful is the idea of the National Stage Woman's Exchange at 43 West 47th street. It is a clearing house for the talents of the actress outside of the regular professional work and when out of an engagement. Different work such as selling programs secretarial work, shopping for people too busy to do their own, companions, sewing and myriad odd jobs for which they are paid, helps to fill out the income of the stage girl between engagements.

There is an attractive lounge in the club where the girls may gather in the evenings or rest in the day-time and freshen up between visits in quest of work.

Sewing machines, typewriters and piano are available here and rooms are to be had at $6 and $7 per week. Unfortunately there are not enough rooms to supply the demand. In the club is also a most attractive restaurant, the Stage Door Inn. This is the only financial support the Exchange has. For a small salary and tips the professional girl acts as hostess and serves. The food is delicious and daintily prepared. A five-course dinner costs $1 and luncheon 85 cents.

This is quite an idea and all possible help should be given this organization. Instead of talking about chorus girls' homes that never seem to get started the National Stage Woman's Exchange has gone ahead with practically no support and has grown to its present efficiency in a little less than two years and is run for no one person's gain but merely to help the player in adverse times.

Dark evening slippers with light shaded stockings will be worn this winter. One good fashion from an economical viewpoint.

A firm advertises "Tailored bed-clothes." Might mean sheets and pillow cases.

The double cuff gathered in the center is shown in some of the smart winter models.

Erte is becoming so over enthusiastic in his designs that he is eliminating any practical followers.

VICE SOCIETY AGENTS VISIT SHUBERT AND CARROLL HOUSES

Complaints Received Against Display of Nudity in Attractions at Both Theatres—Agent Recognized at Shubert

Agents of the Society for Suppression of Vice, said to be acting under orders of John S. Sumner, attended the matinee performances yesterday of "Artists and Models" at the Shubert and "Vanities" at the Earl Carroll. Recent complaint to the society is said to have precipitated the action. The agents slipped in incognito, buying their tickets and were seen making notations on various scenes in both shows.

The semi-nudity of the choristers in the Shubert show has been town gossip ever since it bowed in. Since the opening it has been considerably toned down but even in its present form is said to be quite an exposure.

The Carroll show started out in a modest way but seeing that the Shuberts were getting away with it inserted several semi-nude scenes, principally a number called "The Fountain" in which nude models appeared behind a scrim curtain.

Since then both shows having been trying to outdo each other in this line. Those who have seen both say that the "Artists and Models" are still ahead.

A Variety representative recognized one of the vice agents at the Shubert. The latter was frank to admit the occasion of his presence at the matinee but would not divulge what further action may be taken.

It is understood that the agents will file their reports with Sumner and it will remain with him as to whether any complaint shall be preferred.

DUNCAN SISTERS' RUN

No End Seen to "Topsy and Eva" $14,300 in 13th Week

San Francisco, Oct. 10.

During the first 12 weeks of its engagement at the Alcazar "Topsy and Eva" with the Duncan Sisters starred grossed an average of $13,-271 each week while the 13th week was the largest of all totaling $14,300.

Indications are that the show can stay indefinitely at the Alcazar as there appears to be no lack of interest. The Duncan Sisters from week to week are adding new bits of business and there have been several changes in the cast.

There has been considerable speculation as to "Topsy and Eva's" chances in New York. Even Thomas Wilkes is said to be unable to decide whether he should curtail the western run and rush it into New York or get the gravy out here as long as he can.

REHEARSING ABROAD

Dave Bennett Going Over for Charlot

Dave Bennett will sail for London next Tuesday to direct the dances for the Andre Charlot Revue which will be presented here by the Selwyns.

The show will open early in December, playing two weeks in the English provinces, and will then sail for New York.

FROHMAN'S 'FREE AND EQUAL'

"Free and Equal" has been definitely decided upon as the title for the new comedy by Arthur Richman, to be the next production launched by the Charles Frohman Company.

'WIDOW SHANNON' NOW 'SUSIE'

Grace George will open in "All Alone Susie" at Washington, D. C., Oct. 29.

The show originally was called "The Widow Shannon."

WOODS PAYS $10,000 ADVANCE TO LONSDALE

Two Plays From English Author—"The Fake" One of Them

Faith in the ability of Frederick Lonsdale as a playwright has resulted in A. H. Woods entering into a contract with Lonsdale for two plays for which the manager paid $10,000 in advance royalties. The first Lonsdale is to write for Woods is "The Fake."

The brilliant Englishman who is extremely popular here has two successes current. One is "Aren't We All," under the direction of Charles Dillingham and in for a long run at the Gaiety. The other is "Spring Cleaning," under Selwyn management and scoring as heavily in Chicago.

"Spring Cleaning" will be brought to New York under the original title or a modification of it. The show was first called "But for the Grace of God." The first two words have been cut for Broadway usage but may be prefixed before the show arrives.

Walter Wanger, who returned to London Tuesday has 25 per cent. of "Spring Cleaning," and is to be in on "The Fake" with Woods to the extent of 12½ per cent.

JAZZERS AS ORCHESTRA

Hyde Musicians Now Going into "Vanities"

An innovation for Broadway will be the engagement of Alex Hyde and orchestra to replace the regular house musicians in the pit of the Earl Carrol to play the score of "Vanities."

The Carrol musicians have been given two weeks' notice, except the leader and saxophonist, and will be replaced by the Hyde musicians following an engagement next week at B. S. Moss' Broadway.

Hyde will receive the same salary for his orchestra from Carrol he received in vaudeville, which will establish a new high for a house orchestra which only plays in the pit and not upon the stage or as part of the regular entertainment.

Other orchestras now prominent in Broadway musical comedies are Paul Whiteman and Band (new "Ziegfeld Follies"), Chas. Dornberger Orchestra in George White's "Scandals" and James Boys in "Little Jessie James."

LUTT'S $25 WEEKLY ALIMONY

Allen Lutt, theatre ticket seller of McBride's Agency, Putnam building, New York, was ordered last week to pay Mrs. Claire Lutt $25 weekly alimony. Mrs. Lutt (a sister of Ruby Norton, due back from Australia this week) is a former professional.

Neglect and non-support were charged. The couple were married in 1907. They have lived apart the past five years.

ROBT. E. FORBES MISSING

Albany, N. Y., Oct. 10.

Missing since last Thursday, Robert E. Forbes, resident manager of the new Capitol theatre, is believed to be a victim of amnesia. Forbes' books were found to be straight. He served overseas with the Y. M. C. A. and suffered shellshock. Forbes left the theatre with his tuxedo on. He is a brother of James Forbes.

20% OF "TALKING PARROT" TO CAST OF 5

But Show Closed Sunday—Players Ignored Equity When Joining

Kathleen Kirkwood, lessee of the Triangle, Greenwich Village, received $500 and 50 percent. interest in "The Talking Parrot" as an inducement to produce the play written by Hutcheson Boyd. The other 50 per cent. is held by a Mr. Hart. A cast of five is employed, consisting of Harry Neville, Charles Webster, John Parrish, Ruby Halyer and Judy Fairfield. These were engaged at a nominal salary (about one-third of their regular) to try out the play with the proviso that if it went over they were to receive their salary as agreed upon.

The first week they got $25 each, and after that nothing but promises. They stuck for the arranged four weeks. On the fourth week they pulled a little strike of their own and refused to continued unless given a bit of the show. In this situation Miss Kirkwood had no alternative, so she signed over to four of the players (Miss Fairfield excluded) 40 per cent. of her 50 per cent. (20 per cent. of the show) under the following agreement, addressed to Hart whom the players exonerate from all responsibility, financial or otherwise.

"Dear Mr. Hart: This is to notify you that I have handed over 40 per cent. of my interest in 'The Talking Parrot' to the members of the cast. The 40 per cent. of my interest means that each of the artists will receive 5 per cent. of the play, including picture rights, etc., if moved to a theatre uptown. I therefore advise you to hand to these artists (naming them) individually their 5 per cent. so they may draw from you direct. Signed Kathleen Kirkwood."

The four artists names are also attached. The play closed last Sunday.

A sidelight on the matter is that all the actors were members of Equity and that organization before the play opened insisted on the producers putting up a bond as they are independents. This the producers refused to do. The actors ignored Equity orders, proceeding with rehearsals and the play opened with the above results.

The four players concerned talk of bunching their claims and making Equity the collecting agency. Whether Equity will accept that assignment under the circumstances is a question.

"COURTESAN" DELAYED

Not Going Into Ambassador—90 People Cast

"The Courtesan," which opened out of town this week, will not be presented at the Ambassador, New York as first reported because of the shallowness of the stage. The Delysia show is aimed for the new 45th Street theatre being completed by the Shuberts. The new house has a stage depth of 36 feet as against 26 feet for the Ambassador.

There are 16 scenes in "The Courtesan," which has a company of 90 persons. It will probably be kept on tour until late in the fall. The Swedish Ballet is due into the Ambassador Nov. 19. "The White Sister" film, which was moved from the 44th Street to the Ambassador may withdrawn, however, Oct. 27 with a third Broadway house insight.

CHINESE TROUPE ON COAST

San Francisco, Oct. 10.

A Chinese troupe has reached here and will open Nov. 4 at the Curran for a week.

Joseph Daigeim is at the head of the company and is also its principal player.

The company is saying it came from the Black Cat Art theatre of Harbin, China, and will give a performance along "Chauve Souris" lines.

Pauline Laverne or Mary Tupper

Kansas, Oct. 9.

Despondent over a separation with his wife and family, John William Jones, an Episcopal archdeacon of Hutchison, Kansas, committed suicide by shooting at the Midwest hotel here. He left a letter urging a friend to find his wife, said to be an actress in New York known as Pauline Laverne or Mary Tupper.

The deceased had recently been in Westchester.

"DEGRADING THE STAGE"—HEAD OF WESTERN PAPER'S EDITORIAL

Kansas City "Star" Raps New York Producers and Administration—Explains Degradation of Metropolitan Stage

Kansas City, Oct. 10.

Under the caption "Degrading the Stage," the Kansas City "Star," takes an editorial fling at New York producers who have been presenting nude exhibitions, and the officials of the law who permit it.

The editorial in part says:

"There seems to be no check on the exhibition of the nude on the New York stage, a phase of theatrical production that began to manifest itself conspicuously last season, but has become more flagrant this year with the advent of 'new' shows. There are many producers, of course, who do not pander to depraved taste, but some of the worst offenses have been committed by leading producers."

"A New York manager recently was asked how to account for the degradation of the metropolitan stage. His immediate answer was that it was due to the general laxness of the current administration of the city. The Hylan regime, he said, had lifted the lid very generally, and what was true of the stage was true in many other directions; that there was a laxness in the enforcement of all restrictive laws. The theory is plausible. License begets indulgence just as surely as cause produces effect. And it is startling sometimes how quickly and to what extent the removal of restraint will be followed by excesses.

"Officials trusted with the enforcement of the law, when they are true to their obligations, take into account this human weakness and tendency. They know that there must be a purpose and determination behind the big stick. They know that their chief function is to enforce respect for the law rather than the punishment of the lawbreakers."

EQUITY PASSED UP 'TARNISH' FOR 48TH ST.

Augustus Duncan Advised Against Play—Ditto Lee Shubert

"Tarnish" which opened at the Belmont last week and was acclaimed by several critics as the best drama of the new season, was passed up by Equity Players a year ago. It was proposed to use the Gilbert Emery play as the opening attraction at the 48th Street. Augustus Duncan read the script and advised strongly in its favor. But six or seven other members of the Equity committee voted it down.

The show got off to a capacity start. When tried out of town managerial opinion appears to have differed. Lee Shubert saw it at Stamford and told Richard Herndon he was wrong in booking it at the Belmont as the show stood no chance.

A report that the management was on the verge of replacing Ann Harding in the cast is without basis. John Cromwell, who directed the play and is half owner of it, is known to have often remained after rehearsals with Miss Harding, coaching her in the role. A rehearsal was held the afternoon of the premiere and while they were sipping tea in the orchestra, Cromwell told Miss Harding if she gave the same performance at night as at the rehearsal she "was made." The young actress turned the trick.

MISTINGUETT CO-STARRED

Mlle. Mistinguett, the French star, is to be co-starred with James Barton in "From Paris to New York," a new production of the Shuberts, due to open on Broadway around Dec. 1.

The French girl, who is now in Paris to secure a full equipment of modish gowns, will return about Nov. 1

Amy Leslie's Face Uplifted

Chicago, Oct. 10.

Amy Leslie, the Chicago critic, is looking 20 years younger as the result of a face-lifting operation.

HATTON'S NEW PLAY

Los Angeles, Oct. 10.

A new play by the Hattons, "The Waning Sex" (meaning the male of the species) is to be produced shortly by Frank Egan. The Hattons are here doing picture work and will personally supervise the staging.

Bertha Mann has been engaged for the lead. The remainder of the cast will be Robert Ober, Max Montsole, Wyndham Standing, Frank Dale, Louise Prussing and Jane Lowry.

The play is a satirical comedy.

"THE FOOL" BREAKS TWO MORE RECORDS

Chicago Company Makes New High Water Mark for the Selwyn Theatre, and Another Company Smashed the Record for a Dramatic Attraction in New Haven.

'THE FOOL'—

One Week
Shubert Theatre
New Haven

Gross $14,664.00

Here's the Proof

Sam S. Shubert Theatre
New Haven, Conn.
BOX OFFICE STATEMENT
Date Oct. 6th, 1923
Attraction "THE FOOL"
Opposition Burlesque
Weather Fair

448	ORCHESTRA	@ 2.50	1120.00
197	"	@ 2.00	394.00
	"	@	
166	BALCONY	@ 1.50	249.00
318	"	@ 1.00	318.00
	"	@	
425	GALLERY	@ .50	212.50
	"	@	
8	LOWER BOXES	@ 1.00	8.00
14	UPPER	@ 2.50	35.00
	EXCHANGES		
			2334.50
	Brought forward		12329.50
	Gross on week		$14664.00

O.K. 14664.00
COMPANY SHARE
HOUSE SHARE
Chas. Hunt CO. MGR.
TREAS.

GETTING THE PROHIBITION DEPARTMENT'S GOAT—Read this week's Clipper, out Friday, for the inside story and first publication of how Commissioner Haynes is moving every influence to "turn up" the anonymous author of a sensational published account wherein the author exposes how he made his first $1,000,000 bootlegging, how he bribed officials, held up freight-cars, ran the blockade on every coast and border.

FIVE MORE GOING AWAY FROM B'WAY

"Forbidden" Played One Week—"9 o'Clock Revue's" Hasty Exit

Broadway is losing another cluster of failures this week and next. Several attractions which battled for two months or more are quitting after a thorough test. One of the season's quickest flops was "Forbidden," which started last week at Daly's 63d Street and quit Saturday for a run of one week.

> **Forbidden**
> A majority of "No's" was the concensus outside of the "Tribune" which declared, "worth seeing." Variety (Lait) unhesitatingly quoted, "Hopeless."

The flop of Arthur Hammerstein's importation, the "9 o'Clock Revue," may be something of a surprise to those who witnessed the show abroad. The English show gave slight motions of a little business after the premiere, but attendance early this week at the Century Roof was so poor that the management ordered the show to stop at the end of the week.

> **Nina O'Clock Revue**
> Nary a detrimental declaration although the "American" (Dale) and the "Mail" (Craig) were inclined to be skeptical of its chances. All others thought well of the production.

Withdrawing also from Broadway Saturday is "The Good Old Days," which has been at the Broadhurst nine weeks, drawing moderate business. The comedy is figured to do better on tour. It will try for a run at popular prices at the Crescent, Brooklyn, starting Monday.

> **Good Old Days**
> Opening in the middle of August this piece received a mixed reception with Dale, Broun, Hammond, Craig and Lait turning in favorable reviews while Mantle, Rathbun and Darnton failed to think much of it. Corbin, Woollcott, and Walsh adhere to the middle pathway neither expressing an opinion one way or the other.

"Floriani's Wife" will also leave this week. It was, however, presented at the Greenwich Village theatre for a two weeks' engagement.

> **Floriani's Wife**
> The critics thought more of the work of Mary Hone in this production than they did the play itself. The "Times" (Corbin) believed in it when saying "original" and the "News" led the adverse phrases when predicting but two weeks to run. Variety (Abel) printed, "impossible."

"What's Your Wife Doing?" is likely to withdraw Saturday also. It goes as a two-week date, but its producer never intended so short an engagement. The show under the title of "Love and Money" won good notices out of town, but little money. It got neither here, but so short an engagement is hardly a test.

> **What's Your Wife Doing**
> A general opinion of mediocre success was given, having the "American" (Dale) the only paper to sustain any hope when stating, "novel twist saves it."

Next week's withdrawals include "The Breaking Point," which has been at the Klaw nine weeks, but without consistently getting better than mediocre grosses, the takings generally flirting with the stop limit of $8,000.

> **The Breaking Point**
> Another middle August premier which was greeted favorably by the "Times," (Corbin), "Sun" (Rathbun), and "Mail" (Craig). The "Evening World" (Broun), "American" (Dale), "Herald" (Woollcott) and "World" (Darnton) took a reverse stand while the "News" (Mantle) and "Tribune" (Hammond) lacked a definite statement.

Next week "Merton of the Movies" will end a virtual year's run at the Cort. It goes to the Blackstone, Chicago.

"ALL-AMERICAN" FUNSTERS

Philly Dramatic Critic Picks Team of Comedians

Philadelphia, Oct. 10.

An "All-American football team" of musical comedy fun-makers was chosen by Arthur B. Waters, dramatic editor of the "Public Ledger" and the "Evening Public Ledger," in his Sunday dramatic column.

Under the title of an "All-Comedy Eleven" he chose the following as top-notch comedians:

Quarterback, Al Jolson.
Right halfback, Leon Errol.
Left halfback, Frank Lalor.
Fullback, Frank Tinney
Right end, Jack Donahue.
Right tackle, Ed Wynn.
Right guard, Fred Stone.
Center, Walter Catlett.
Left guard, Johnny Dooley.
Left tackle, Will Rogers.
Left end, James Barton.

Subs—Eddie Cantor, Willie Collier, Eddie Dowling, Willie Howard, W. C. Fields, William Kent and De Wolf Hopper.

Manager and head coach, George M. Cohan.

Playing coach, Francis Wilson.

"WHITE DESERT" SUNDAY

At Princess as Benefit, but for Critics, Too

"White Desert," produced under the joint auspices of Henry W. Savage and Brock Pemberton, will bow in unofficially at the Princess, New York, Sunday night. The receipts will be turned over to the American Red Cross fund for Japanese earthquake sufferers.

The special performance will serve a double purpose for the producers in that they hope to capture first string critics at this showing, and have issued the press seats for that performance instead of the official opening, slated for Monday night.

"White Desert" is by Maxwell Anderson, a New York newspaper man. It has a cast of five, headed by Frank Shannon and Beth Merrill.

"THE WASP" OUT AGAIN

George (Lefty) Miller has taken over the controlling interest in "The Wasp" and will send the Thomas J. Fallon mystery meller out again. It opens in Paterson, N. J., Oct. 29.

Louis H. Kapfall and the author who, as the Kapfall Productions, Inc., controlled it, still retain small interests in the show.

"COURTESAN" AT AMBASSADOR

"The Courtesan," with Delysia," a Schubert production, will open at the Ambassador in about two weeks, succeeding the present picture attraction, "The White Sister."

OLIVER CANCELS ROAD SHOWS

Chicago, Oct. 10.

Because of the increase of musicians' and stage hands' wages, the Oliver at South Bend has cancelled its road attractions.

"ABIE" NO. 6

A sixth company of "Abie's Irish Rose" is being cast for Boston.

Shows Closing

The "Give and Take" No 3 company closed at Schenectady, N. Y., Oct. 6 after being out two weeks.

SPORTS

Four pages or more weekly of live sports news from all over the world in the Clipper. It's a weekly feature and mostly exclusive.

NOT BONA FIDE RESIDENT OF R. I., DECLARES COURT

Ebba Andrus McCarthy's Petition Against Husband Dismissed in Providence

Providence, Oct. 10.

A petition of Ebba Andrus McCarthy, an actress now rehearsing in New York, for a divorce from Frederick McCarthy, leading man in a stock company playing in Minneapolis, was denied in a rescript handed down by Judge Sumner in the Superior Court here.

The court ruled the evidence did not support her allegation that she was a bona fide resident of Rhode Island for two years preceding the filing of her suit. William A. Gunning, her attorney, stated that he would carry the matter to the Supreme Court.

At the time the case was heard a week ago, the court raised the question of the residence of the petitioner. In his rescript Judge Sumner said that two witnesses living in New York declared in their depositions Mrs. McCarthy had lived in Providence for two years as required under the divorce statutes, although how they learned this they did not state.

Mrs. McCarthy was in court herself and said she had spent two summers here at the Crown hotel and at the American House.

"The petitioner is an actress," the court concluded, "apparently spending much of her time in New York City. The court does not feel that she is a bona fide resident of Rhode Island and, accordingly, denies the petition."

NO 'SONG AND DANCE MAN'

Robert Ames Not Engaged—$10,000 Last Week

Robert Ames will not assume the title role of George M. Cohan's comedy, "The Song and Dance Man," the pending negotiations having fallen through. Ames has been reported to have signed with another management.

George M. Cohan is continuing in the role on tour, and will remain in it for the Buffalo engagement next week. If a logical candidate is not selected by that time he may forego the Boston and Philadelphia dates and order the piece in.

Cohan's appearance in the piece had the desired effect in stimulating interest in the Vincinnati engagement last week, with the show bettering $10,000, considered as a record in that city. It was Geo. M.'s first appearance there since he played the stand in "The Yankee Prince," 12 years ago.

COLLEGE OPERA PLAYING EAST

Detroit, Oct. 10.

For the first time on record the itinerary of the Michigan Union Opera given by the male students of the University of Michigan will include dates in New York, Philadelphia and Washington, D. C.

This is the 17th annual opera, and will make its premier at Ann Arbor Dec. 13.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

Cymbeline

No outright slaps for this Sothern-Marlowe presentation with most of the opinions at least tolerable on the performance.

"World" (Broun) took the most direct stand when styling it "a spirited romance, but Marlowe's performance ruinous." "News" (Mantle) suggested an hour be deleted. "Mail" (Craig) thought it "cumbersome and disjointed, but "Sun" (Rathburn) said "well acted and interesting."

Nine o'Clock Revue

Favorable reception, although many of the scribes believed it might prove a bit too English for American consumption. Morris Harvey and Cicely Debenham predominated for personal mention, while of the revue itself "American" (Dale) wrote, "has bright spots, but usually misses. "Times" quoted "unique," and "Herald" (Woolcott) specified "dull at times."

Windows

Far from detrimental, the notices that greeted this Theatre Guild opening the morning after, with "Mail" (Craig) seeming to be the most enthusiastic when comparing it favorably to "Loyalties" "Times" (Corbin) found it difficult to do better than "too thin and wavering, but very agreeable," while "World" (Broun) was the only other of a pessimistic viewpoint when saying "a discussion rather than a drama."

The remainder of the critics all put their official o.k. upon the piece.

Battling Buttler

General concensus of "good" with the "World" betting "ten to one it's a success" and the "Sun" holding forth the only pessimistic viewpoint when giving Charles Ruggles credit for being the only bright spot.

CHI "FOLLIES" LIKELY

Robert V. Newman Interested with Anderson

Chicago, Oct. 10.

There is every reason to believe that the plans for a Chicago "Follies" to be promoted by John Murray Anderson with local capital will be a go. Robert V. Newman has lined up with Anderson on the proposition. The theatre at which this "Follies" will be presented is said to have been determined but not announced.

The John Murray Anderson "Follies" will not figure on having local talent, but will have a Chicago chorus. The principals will be artists with big recognized names with national draw.

OLIVER, SO. BEND, QUITS LEGIT

South Bend, Ind., Oct. 10.

The manager of the road company of "Good Morning Dearie" booked to play the Oliver Oct. 25-27, has been notified the Oliver has changed its policy and will play no more legitimate attractions. The new policy will be vaudeville and pictures.

The conditions of the house contract with the shows provides for three weeks' notice of cancellation for any cause.

Three Houses Under Road Calls

The I. T. S. S. E. has sent out road calls to its various locals and travelling members against the West End, Uniontown, Pa., and Palace and Eldorado, Eldorado, Kan.

The three houses play road shows of the pop price variety.

Jay Barnes Succeeds Messenger

Chicago, Oct. 10.

Jay Barnes will next week replace Walter Messenger as business manager of "Molly Darling," opening here.

DARNTON RESIGNS

"Evening World's" Critic Going With Fox

Charles Darnton, dramatic critic of the New York "Evening World" for the past 21 years, has resigned to enter the scenario department of the Fox Film Corporation at Hollywood.

For several months Darnton has been suffering with bronchial trouble. His physician recommended a milder climate.

Darnton selected California and subsequently closed with Fox.

Just what post the critic will assume is uncertain at this time. He is going west to familiarize himself with all branches of the industry and when that has been accomplished he will receive his permanent assignment.

For the present Bide Dudley, dramatic editor of the "Evening World" will double as critic also.

MISTAKEN IDENTITY!

Matter of Millionaire Dancer, Single and Car

A certain multi-millionaire financier, recently discovered to be in a New England sanitari[illegible] was the center of a flurry when [illegible] lawyers announced that he had been lured to the asylum on a false tip that a certain danseuse in whom he was supposed to be interested had been hurt in an auto accident and had sent for him, whereupon he was seized when out of this state and confined.

It is now trickling forth that the name used was not that of the dancer, but that of a certain Broadway cabaret star, recently abroad, whose sudden affluence last year was the sub-rosa sensation of Broadway, when she blossomed out in a costly car and took possession of a residence in a district where those of her race are rarely welcomed.

JANE and KATHERINE LEE

Photographed at Haydock Racecourse, Manchester, while the kids were playing in that city recently. After being "snapped" with STEVE DONOGHUE, the children became "sporty," betting ten shillings on Steve's mount—and lost Now they won't speak to the jockey.

LEGIT ITEMS

"Lily of the Alley," a new musical comedy by Jack Arnold and A. Baldwin Sloane, has been accepted for early production by a new producing firm.

William A. Brady has placed a third company of "Up She Goes" into rehearsal. He will send it over the one-nighters, opening at Hudson, N. Y., Oct. 17. The cast is not definitely set.

"Sweet Genevieve" is the new musical play being readied for production by the Stewart Producing Co., and not the Parks-Friml piece, "Genevieve," as reported. Similarity in the titles was responsible for the confusion.

Bob Dailey is back in New York, following the closing of the park at Flint, Mich. The Browning Amusement Co. operates a chain of parks in that section and Bob has been amusement director of them over the summer. Tommy Gillen is another vaudevillian acting as amusement director of a park. Gillen has been the booking manager of Starlight park, in the Bronx, New York, for three years.

WORLD'S SERIES CROWD PROVES WINDFALL FOR THEATRES

(Continued from page 1)

cause of the holiday occurring late in the week and the chance the ball game for that day may be poetponed through bad weather The week-end cannot fail to be exceptional since the championship ssries should keep the crowds in town until Monday night.

Theatres ars in strong demand. Whereas last month there was little doubt a number of low gross shows were being retained because of a lack of new productione ready the situation has changed about and the mediocre offerings ars being forced out rapidly. One attraction in acespting a two weeks' booking took a chancs business would be etrong enough to hold it in. The succeding attraction had already been booked for house.

"Music Box Revue," the third of the seriee, is leading Broadway, its second week groseing cloee to $30,000, which means standee patronage. The attraction not only tops the busineee of the entire list but has a volume of advance salee in excess of all others. Bernard and Collier's "Nifties" at the Fulton went to a little under $20,000. That revue wae touted to fare much woree but the support of the agencies which bought heavily came to the rescue. Matinee trade for "Nifties" is light.

Three musicals next door to each other on 42d etreet is a unique situation. All three Selwyn houses are eo equipped, "Poppy" being at ths Apollo, "Helen of Troy" at the Times Squars (moved there from the Selwyn), and "Battling Butler" at the Selwyn. The latter piece was first known as "Ths Dancing Honeymoon." It arrived Monday and won favorabls mention, "Helen" is the weakest of the trio, but should profit by the business of the other two.

"Tarnish" Looks Big

"Tarnish" came into the Belmont last week and looks liks a hit. It wae rated the best play of the eeaeon by some critice and capacity business attained from Tuesday night on. The house is emall and at $2.50 top can only get $8,700. "Tarnish" etarted out at a $8,200 gait.

While the newer non-mueicale have topped the smaehes of last eeason in their first weeks, it was principally through greater capacity. "Rain," with $15,000 last week, and "Seventh Heaven" at $13,000, and both going to eell-out business and the newer arrivale have failed to dent the popularity of that dramatic pair.

"The Changelings," at the Henry Miller," and "Ths Lullaby" at the Knickerbocker, are the top money getters among the new dramatic contendere. Both slipped off last week somewhat and went to extra advertising. "Changelings," however, grossed $15,600, and the Miller's capacity is but $17,000. "Lullaby" got around $15,000, but could get over $19,000.

"Casanova" has gotten off to strong business at the Empire, and last week, which was its first full week, the groes was $14,500. Matinee trade is especially big for this attraction. "Chicken Feed" bettered its pace at the Little by climbing to $7,000. "A Lesson in Love" was about the same as the opening week at the 39th Street for a pace of $8,000. "In Love With Love" was one of the few attractions to move forward last week. It grossed better than $11,500.

A heavy premiere list is offered for next week when seven fresh productions enter the field. Ziegfeld's new "Folliee" is carded for the New Amsterdam, while in the Frolic roof theatre above that house the Selwyns' important importation, "The Grand Guignol," will debut.

"The Dancers" will succeed "Good Old Days" at the Broadhurst; "The Shame Woman" follows "Floriani's Wife" into the Greenwich Village; "For All of Us" bows into the 49th Street, which leaves "What's Your Wife Doing?" out in the cold after two weeks (although a new house is being sought for it); "White Desert" relights the Princess, and "Ginger" goes into Daly's 63rd Street. The latter house is dark this week, "Forbidden" having vamped from there Saturday after trying for one week. In addition, Ann Pavlowa will appear at the Manhattan.

The outstanding flop of the importations is the "Nine O'Clock Revue," which opened Thureday of last week at the Century Roof, and shuts Saturday, after a week and three days.

New Shows' Good Chances

This week's four new entrants all look good. "Battling Butler" had a good call after ths premiere. "Windows," the first of the Theatre Guild's ehows this seaeon, is nominated for a Broadway berth after its subscription time at the Garrick, and "The Nervous Wreck" at the Sam H. Harris is rated for a run. "Launzi," which opened Wednesday night at the Plymouth, attracted interest becauee of ite author, Ferenc Molnar.

"Kiki" set a non-musical record for the subway circuit by groseing nearly $21,000 at the Shubert, Newark (now getting ths sugway attractions there). "Little Nellie Kelley" was an easy second at the Msjestic Jersey City, with takings of $18,400. "So Thie Ie London?" at the Montauk, went to $13,000. At the Majestic, Brooklyn, "The Lady in Ermine" grossed $13,500. "Up She Gees" got $6,000 at the Riveria; "Mary the Third" drew a little less at the Bronx Opera House.

TYLER'S "LONEY LEE"

Zangwill's Switch — Helen Hayes in Lead

"Loney Lee" will be the next production by George Tylsr who will star Helen Hayes in the comedy. The manager had first selected "The Breach," by Israel Zangwill, for Miss Hayes. When the English publicist and author arrived here recently, however, he advised Tyler the play was not completed. But one act of "The Breach" ie said to have been written and Zangwill was unable to say whether he would get the time to finish the comedy while over here.

"The Breach" is a light work and was inspired by Tyler when abroad last eummer when Zangwill declared himself finished trying to offer serious drama. "Loney Lee" is by Sophie Tredwell, who wrote "Gringo."

"IRISH JEW" COLD

"The Irish Jew," originally destined for a run in Chicago, eaccumbed to box-office colic at Columbus last week, leaving the backers "twenty grand' 'to the bad on the venture after two weeks out.

The show, promoted by A. P. Waxman, who also played the featured role, was financed by Jerome Laurie, said to have an interest in the Broadway Ticket Office, and William Deutsch, partner in the Arrow Ticket Co.

SUIT OVER "HELEN OF TROY"

Rufus R. Le Maire, co-producsr of "Helen of Troy," has been sued by Arthur J. Levy in the New York Supreme Court on the ground Levy helped promote the mueical piece. Levy alleges he was to share 50 per cent, in the profits and losees.

Ls Mairs ie alleged to have realized $7,500 by the sale of his interest, half of which Levy wants.

MOROSCO STILL LOOKING

Oliver Morosco has paseed up sending his production, "Dust," into the new Berkley, and is still casting about for another house.

Yesterday Morosco was reported in negotiation for the Playhouse.

Taylor Holmes, who appeared in the piece during the Chicago engagement, is returning to vaudeville at the Palace, New York, next Monday.

Ann Pennington Again in "Folliss"

Chicago, Oct. 10.

Ann Pennington will leave "Jack and Jill" at the end of its Chicago engagement Saturday. It is understood she will join the new Ziegfeld "Follies" next week and work again with Brooke Johns. Beth Berri will replace her.

Jean Holt, who will be replaced in "Jack and Jill" by Ruth Urban, and Ad Mation have also left the show.

SPORTS IN THE CLIPPER

Several pages devoted weekly to sports of all kinds in Clipper.

BARRYMORE-FENWICK PLAY IS OPENING

"Laugh, Clown, Laugh" Due in Rochester Oct. 16—Powers, Chicago, Oct. 29.

The new Lionel Barrymore-Irene Fenwick play being produced by David Belasco will open at Rochester next Tuesday, the company arriving there Sunday for final rehsarsals. The piece is "Laugh, Clown, Laugh," changed from the first announced name of "Laugh, Fool, Laugh."

The ehow will go into the Powers, Chicago, Oct. 29, playing Cleveland on the way out. It was first scheduled for the Belasco late this month, but the success of Mrs. Fiske in "Mary, Mary, Quite Contrary," caused a booking change. "Mary, Mary" is to remain at least four weeks beyond the eeven-week engagement mapped out for it in New York, which will keep the "Clown" piece off Broadway until Thanksgiving week at the eerliest. Mrs. Fiske may remain longer, business at the Belasco standing up etrongly.

The Barrymore play is picking up part of the route laid out for "Mary, Mary," including the Chicago engagement.

COURTENAY'S SKETCH

Opens With "Dragnet"—Applause Only for Speech

South Bend, Ind., Oct. 10.

The appearance of William Courtenay, who left "Dangerous People" recently and when the play closed to court vaudeville in a sketch, occurred here Monday at the Palace. It's a break-in previoue to star and playlet opening Sunday at the Palace, Chicago.

"The Dragnet" is the Courtenay sketch and it's a dope piece written by Walter Lawrence, who also plays in it.

Ths only applause tendered players or piece was when Courtenay delivered a short speech on drugs.

"IN AND OUT" TITLE

Kolb and Dill Are Preparing a New Piece

San Francisco, Oct. 10.

Frank Hill will again take the road this season as manager for Kolb and Dill, in their new show, written for them by Aaron Hoffman.

Both Kolb and Dill returned from New York last week, and expect to start casting immediately. The name of the new play has not yet been determined, but "In and Out" is being considered.

They expect to open on ths road for eeveral weeks and then come into the Curran just before the Christmas holidays.

TYRONE POWER'S PLAY

Tyrone Power, who deserted the legit etage for pictures, will shortly return to the epoken drama in St. John Irvine's "The Ship."

Power began selecting his supporting company this week, and hopes to have the play in rehearsal next week.

ALICE DELANE RECOVERING

Indianapolis, Oct. 10.

Alice Delane, in St. Vincent hoepital for 15 weeks, will recover, it was announced this week. Taken ill while with the Grand Players at English's last summer, Miss Delane was operated upon.

ED E. LYONS IN ALBANY

Albany, N. Y., Oct. 10.

Edward E. Lyons, formerly general manager for Winthrop Ames, this week assumed his new duties as resident manager of the new Capitol, the Shubert-Erlanger house in this city. Mr. Lyons succeeds Robert E. Forbes, who has been missing since last Friday, and, although a wide search has been carried on for him throughout the Capital district, he has not been located up to today.

"Billie" Moody Married

Los Angeles, Oct. 10.

"Billie" Moody, the chorus girl chum of Clara Phillips, the hatchet [illegible] has married Charles Cody, a [illegible] veteran.

STAR BUYS PLAY

Lucille Laverne Taking Over "Sun-Up"—Pays $12,500

Lucille Laverne who has gained attention by her characterization in "Sun-Up," will sign an agreement today whereby the show will become her property. The actrsss has agreed to pay Alice Kauser, play broker, $12,500 for the piece, Miss Kauser to receive one-third interest in addition.

"Sun-Up" opened early in the summer at the Provincetown Playhouse, but moved to the new Lenox Hill, a house on the upper East Side recently. It has a small cast with one setting and by means of low operation cost has turned a profit at small grossee. It has been reported moving to a Broadway house several times.

Lulu Vollmer, treasurer of the Garrick, wrote "Sun-Up" which attracted attention through its dialog being monosyllabic. Miss Vollmer also authored "The Shame Woman," opening at the Greenwich Village theatre next week.

ASHTON STEVENS' BOOK

Chicago, Oct. 10.

Ashton Stevens, dramatic critic of the "Herald-Examiner," has written a book "Actorviews," which will be published this month by Covici-McGee Company. Among those treated are the Barrymores, Ditrichstein, Mrs. Fiske, Ina Claire and Elsie Janis.

MARY MILBURN MARRYING

Mary Milburn, the former prima donna of "Molly Darling," has retired from the etage to marry in November Harold Shattuck, son of Frank G. Shattuck, head of the Schraft candy stores.

The son is also connected with the firm.

REICHER WITH Y. W H. A.

San Francisco, Oct. 10.

Hedwiga Reicher hae been placed in charge of the lately-created department of dramatics and expression by the Young Women's Hebrew Association.

Miss Reicher has permanently located in this city.

STOCK OFFER REFUSED FOR "MOON" PLAY

Play with One Set and Eight Characters—Worth More, Says Jones & Green

Al Jones and Morris Green have rejected an offer of $20,000 for the stock rights of "Children of the Moon" now running at the Comedy. The play has one eet and with a cast of eight players is regarded an excellent stock attraction.

Picture offers for the play and also for "We've Got to Have Money," withdrawn from the Plymouth last week are pending. The latter show is believed especially adapted for pictures and the managers are confident of showing a profit through the film profits on "Money."

O'NEIL'S "DREAMY KID"

In Los Angeles Nov. 3—Players from Pictures in it

Los Angeles, Oct. 11.

The Fine Arts theatre (formerly Walker auditorium) is to open Nov. 3. The opening vehicle will be "The Dreamy Kid," by Eugene O'Neil, followed by "Androcles and the Lion."

Franklyn Panghorn and Helen Jerome Eddy, the latter from pictures, will be the featured players.

Willemenna Wilkes and Dickson Morgan, long time associated with Majestic and other western stock houses, will produce.

Frank Goldwater is the sponsor and manager.

John Daly Murphy in Meek's Role

Donald Meek is retiring from the cast of "Tweedles" to assume the featured role in "The Potters," which Richard Herndon has in rehearsal. The piece is a dramatization of J. P. McEvoy's series of the same title.

John Daly Murphy will succeed Meek in "Tweedles."

Joseph M. Gaites Presenting Theatre Guild Productions; Road to Get Guild Repertory

Joseph M. Gaites is being greeted as having secured the richest theatrical plum in years by being picked by the noted Theatre Guild of New York to direct the American tour of three of its greatest euccesses, "The Devil's Disciple," "He Who Gets Slapped" and "Peer Gynt."

The first two named productions opened on tour at the Auditorium, Baltimore, this week, the Shaw comedy playing the first three days, and "He" the latter three. It was Mr. Gaites' management of "He" last seaeon on the road that led to his selection by the Guild to guide its attractions this season.

An interesting booklet distributed out of town "carries a vital message from the Theatre Guild to those who eeek reality, sincerity and beauty in the American theatre." Mention is made of an art theatre to be built through funds raised by popular subscription, the amount named being $570,000, the theatre to be ready for next season.

It has been the objective of the Guild to produce exceptional plays which, however, have been presented principally in New York. Several were sent on tour via professional managerial offices within the past two years, but the Guild explains it now desires to spread its influence throughout the country. That brought about the inception of a repertory company headed by Basil Sydney, who has appeared in the original Guild productions. The company of "He" and "The Devil's Disciple" number about 50 people. The plays will be offered on tour with the original scenic effects intact.

The Theatre Guild began its activities at the Garrick, New York, in April, 1919, with the idea of forming a professional organization devoted to the presentation of plays more for their intrinsic merit than their commercial possibilities.

The first attempt, "The Bonds of Interest" though admittedly an exceptional work failed. The Guild, however, clicked on its next attempt which wae St. John Irvine's "John Ferguson." So well did this play land that it was moved from the out of the way Garrick to Broadway, where it ran through the summer and far into the next season, eventually being sent to other cities.

But other productions brought the Guild rapidly to the fore. "Liliom," which was rejected in script by Broadway managers went over for an instantaneous euccess, and made a great run on Broadway after the Guild moved it uptown to proceed with its subscription program.

"He's" Long Stay

On top of that came "He Who Gets Slapped," which was sent uptown for one of the longest stays among the Guild's plays, and which attracted wide attention on the road under Gaites' management last season. In the spring "Peer Gynt" was given a brilliant production and that too was sent into the Broadway theatrical marts and drew splendid support from the public. "Gynt" was moved out of the Garrick so that the Guild could put on a revival of George Bernard Shaw's "The Devil's Disciple," regarded by many as the most humorous of Shavian satires.

The Guild intended it to finish out the subscription season, but it remained throughout the summer at the Garrick, the run ending only last Saturday, the company going to Baltimore for the first road engagement. "The Devil's Disciple" broke the record for summer engagements at the Garrick.

The three plays to be presented by Gaites in association with the Guild are among the most successful of the 26 productions the organization has accomplished within the five seasons of its existence.

The Guild's board of managers includes a banker, lawyer, scenic artist, actress, playwright and a producer. This board has organized the repertory company and will be active in presenting the programs on the road with Mr. Gaites.

INSIDE STUFF

ON LEGIT

In one of the Broadway offices the other afternoon after the day's work had ceased, the ticket scalpers of Chicago and their methods came in for an extensive discussion by those present much to the interest of several outsiders, who were convinced "rough tactics" ar a by-play out in Chicago among the "specs" to obtain an end.

Up to recently it was the general impression in Chicago that the Couthoui offices could have any manager or treasurer "fired" that they wanted. When "breaks" wouldn't come in the way of tickets for the Couthoui offices this weapon of alleged strength supposedly held by the lady scalper was floated before those working with the welfare of their respective theatres at heart.

When a Couthoui mandate did reach the attention of some New York producers and either a manager or treasurer got discharged, the mysterious strength of the scalper war much discussed. This situation exists no longer because of an out-and-out fight made by two of the independent house managers now in Chicago.

Two summers ago the lady scalper made a trip to New York with an expressed view of complicating one of the independent managers in his solid standing with his firm. The Couthoui report in New York about this independent manager was greeted with a "frost" in the office where it was lodged. When she returned to Chicago and the manager heard about it through his firm, nothing came out of the incident except that the Couthoui offices were more coldly treated at the concerned theatre. The incident also helped to lower the fear all over Chicago of managers and treasurers of the Couthoui offices.

All last season there were still attempts to "get" the concerned manager, and while some of the maneuvering employed by lady ticket scalper's followers was of the sensational order to lick him, the whole bubble of effort broke because the manager was working for one of the "whitest little fellows" in the show business.

Because another one of the independent managers has been running the box office at his theatre to popularize the theatre and not work in accordance with what at times are claimed to be mistakes of the Couthoui offices, his job was sought after by Couthoui admirers. When the Couthoui offices didn't have full swing at a box office, then came the hostile attitude against the theatre acting independently. For years the Couthoui offices have gotten away with threats against managers and treasurers in Chicago but the Broadway magnates have been "wised up" on the whole situation out in Chi and they have been ignoring the political trickery which was disrupting theatrical staffs in loop theatres. One of the popular street expressions in Chicago now is that the Couthoui offices would give $10,000 to have either of the two independent managers, who do not side with their views of handling tickets, discharged.

Some rainy day Variety will take up a page or two to disclose the whole Chicago situation for the past five years and much of it will be a complete surprise to Broadway managers who don't take the time to investigate Chicago angles outside of listening to the lady scalper.

There is no drive for new members on for the Green Room Club as reported. The initiation fee has been taken off until Novmber but the membership committee claims only highly eligible candidates will be admitted.

Lewis & Gordon were considerably aroused this week when it learned that around 30 stage hands were needed for its new show, "The Nervous Wreck," which carries a cast of only 11. At $38 a week this amounts to more than $1,100. The play is a three-act comedy.

On investigation it was learned that the show carries extremely heavy sets, necessitating the employment of about 24 carriers alone. It is claimed by those in charge behind the scenes that a minimum number of men are used, since quick changes of heavy sets require so much manual labor. Wdnesday, the day after the opening to rather favorable notices, Lewis & Gordon expressed themselves satisfied as to the number of men employed.

The Washington papers went after "The Music Box Revue" Tuesday after the opening there this week at the National. For the first performance the back stage smoothness got out of order and there were some bad waits. Local critics the next day inquired through their notices if the Revue management expected Washington to pay $4.40 for a dress rehearsal.

Jack Buchannan, the most popular juvenile in London who is quite a society favorite, is coming over to appear in Charlot's Revue which will be presented here by the Selwyns starting New Year's eve at the Times Square. Buchannan scored in London in "Battling Buttler," the American presentation of which opened Monday at the Selwyn.

Buchannan will be co-featured with Beatrice (Bee) Lillie, formerly in the "9 o'Clock Revue," and Gertrude Lawrence who scored in Charlot's "Rats." The latter two were originally mentioned for New York but the addition of Buchannan was but lately made.

Jesse Lynch Williams has signed a two years' contract with the "Saturday Evening Post" and will devote his efforts to writing stories. Williams wrote "Why Marry" several years ago and returned to playwrighting last season with "Why Not," produced by Equity Players.

Williams told friends recently that he was disgusted with the way the latter play was handled by Equity Players. As he explained it, the experience led him to decide his forte was fiction.

Berton Churchill replaced Claude King in "The Crooked Square" at the Hudson this week. Churchill scored in "Connie Goes Home" though the show lasted but three weeks at the 49th Street.

An upstate newspaper of Orange county where the estate of the late Jerry J. Cohan is situated carried a reprint of the cut of an old photograph spotted on the front page of Variety recently. Under the reprint was a story mentioning the elder Cohan's book of poems and sketches. Mention was made of a dancing contest between Jerry Cohan and Dick Sands, stating it was a draw. George M. Cohan said it was his recollection that Sands won the contest, though George says his father was the greatest jig and reeler he ever saw. Cohan, Sr., had issued numerous challenges to Sands and the stepping competition was finally staged at St. Johns, New Brunswick.

The story also recalled Billy Ashcroft who recently died a wealthy man. Ashcroft was well known in his day. He went to Ireland where his success as an actor led to him accumulating a chain of theatres there. Ashcroft made a hit overseas with the aid of several Jerry Cohan bits and numbers, notably "The Dancing Philosopher" and "Apples and Pears." What were known as "change acts" were the vogue then and the numbers served him admirably. Ashcroft told George M. of the bits several years ago but there was no feeling in the matter since the Cohans never appeared professionally abroad.

The old picture printed by Variety resulted in George M. receiving almost 500 requests to autograph the clipping.

By a coincidence, Otto Kruger who portrays the title role in "The Nervous Wreck" which opened Tuesday night at the Sam Harris, New York, was literally almost that up to a few days preceding the metropolitan premiere. A minor ailment almost had Wallace Eddinger in the Kruger part.

Catherine Cornell who brilliantly scored in "Casanova" at the Empire was reported having agreed to appear in the play four weeks, after which she was to have been starred in a piece to be produced by her husband, Guthrie McClintic. Miss Cornell, however, is under agreement to remain with "Casanova" until the first of the year. At that time she is to enter McClintic's production, "The Way Things Happen," by Clemence Dane, author of "Will Shakespeare." A. H. Woods who is jointly interested in "Casanova" with Gilbert Miller will be associated with McClintic in the Dane play.

Lloyd George's appearance at the "Music Box Revue" last Friday night was not without incident outside the theatre. Although corps of police guarded the former British prime minister Irish sympathizers paraded along 45th street in motor cars shrieking comments anent George. After the show the little Welchman stood chatting on the pavement. Two women opposite attempted to throw eggs at him but they fell short in the middle of the street. During the performance Charlie Chaplin was brought to George's box by Irving Berlin. The audience long applauded for a speech. The visitor finally rose but only to state he was present to enjoy himself and he hoped they were too.

A new idea in gifts to chorus girls from Johns is at the "Vanities" where one of the chorus girls has been the steady recipient of old and rare books from a certain Mid-West magnate. This millionaire has made arrangements to get the same seat in the first row for every night of the show's run thus far, and then calls for the girl after the show. The rare books accompany the regular flowers and candy sent by ordinary Johns. The books in some instances are worth several hundred dollars a copy.

A new play preparing in New York has a long list of principals, all English, engaged in New York, excepting two Americans. The largest salary for the English is $175 weekly with more under than over $100 a week among the remainder.

An English company lately reaching New York became sorely aggrieved when its American management inserted a couple of Americans into the cast in an effort to bolster up the performance.

Joseph F. Rinn, author and producer of "Zeno" at the 48th Street, is a wealthy dairy produce man. This is his first venture into show business.

A legit producer whose business affairs have been constantly involved in the courts in civil and damage suits for the recovery of various sums of money is headed for bankruptcy.

Those closest to him deem this inevitable considering the involved condition of the manager's affairs. A judicial "washing up" is the only way out.

Reports around say there is a renewal of discussion over the P. M. A.-Equity agreement expiring in June, next. Augustus Thomas and Owen Davis each has discussed it of late with Frank Gillmore of Equity. Davis has represented the dramatists and without bias. Thomas speaks for the Producing Managers' Association.

Indirectly it's reported both sides are not so defiant in attitude as before with each having a special reason for wanting to get together. What the result may be of the conferences is merely conjectural. There are more angles to that particular situation now than there were three months ago when the former negotiations seemed to be for the purpose only of publicity on one side.

When Edward Royce fully recovers he will start staging "Bal Tabarin" for the Shuberts. It will be Royce's first job with that firm. The stager has of late produced for himself. Previously he had staged for Comstock & Gest, Erlanger and Ziegfeld.

Flo Ziegfeld, Joe Weber (Weber and Fields) and one or two other managers want new theatres in Times Square, it is said. Each is looking for a suitable site with none located so far.

Three of Broadway's theatres are under new rentals this season outside of the group devoted to special pictures showings. The Bayes, now called the Thomashefskys, is devoted to Yiddish and is virtually off the Broadway list because of its special draw. The Sam H. Harris is under rental to Thomas Wilkes under a 10-year agreement at $90,000 annually, but Harris controls the bookings. Walter Hampden has the National for a year and is paying $100,000 rent. The season at the latter house got off to a weak start with "The Jolly Roger" but Hampden has a good chance to make the season a winner. Arrangements for his appearances in Shakespeare which will probably follow "Cyrano de Bergerac" insure strong support from students and subscriptions.

The coming of Sir Martin Harvey with his English company will be one of the interesting events of the season at the Century, the attraction following the San Carlo opera company. After Sir Martin's engagement the house will be dark for some weeks in preparation for "The Miracle," which Morris Gest will present. "The Miracle" was originally planned for Madison Square Garden in 1914 but the war brought about cancellation.

The musical director for Raquel Meller, the Spanish star, who opens here Thanksgiving week under the management of the Selwyns, has arrived here with the scores of many numbers but Gene Buck is in charge of the selection of arrangement of the songs to be used.

Miss Meller will be surrounded by 12 players and 16 girl choristers who will be drilled prior to her arrival. The Meller show will not be a revue in the American sense, the company really filling in the five or six minutes between the star's changes of costume—a change for each number. All of her songs are short but her appearance will measure 35 minutes the first act and slightly longer in the second.

The signorita will make her first American appearance at a private performance to be given in the home of Otto H. Kahn.

John E. Kellerd is about to produce a drama calling for four characters. Mr. and Mrs. Kellerd will play two of them.

The New York "Call," Socialist and labor paper which has been a morning organ since its conception, changed its policy Oct. 1 to an afternoon publication. Six editions a day are printed and the size of the paper increased from 12 to 16 pages.

"Floriani's Wife" folds up permanently at the Greenwich Village playhouse, New York, Saturday. It was there for two weeks only but it was hoped an uptown house could be found. Tuesday night it was decided to bring it uptown but Wednesday morning brought the decision to permanently shelve the piece. Margaret Wycherly was featured in the cast. It is understood that the featured player and Mrs. Marguerite A. Baker, owner of the Village theatre, were jointly interested in the production.

The office of Wilmer & Vincent, where they are casting a number two "Helen of Troy" company has become so crowded in the past week with applicants, that a check system has been started, numbers in rotation being given to everyone who comes in.

Don McCloud got number 43 one day this week and after waiting, decided to go home. Meanwhile he got in conversation with a later comer, who had number 60. Number 60 offered McCloud 50c. for his ticket, which McCloud accepted, and then departed, half a buck to the good for the half hour he waited.

"Rain" for Denmark was purchased by Sven Wilhelm Hansen before the Danish manager left New York for home this week.

Since Ziegfeld started the "Glorifying the American Girl" catchline, two other Broadway producers have adapted it. Earl Carroll's Sunday display ads read "glorifying the human form" and the Bernard-Collier "Nifties" has it "glorifying American humor."

George Middleton, playwright, considers his time well spent in Los Angeles. In addition to staging a new three-act play and a playlet ("The

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ENGAGEMENTS

Arthur West, Ziegfeld "Follies."

Ruth Harms for "Passing Show" of 1922.

The Paramount Four, for "Ginger."

Norman Trevor, Edith Taliaferro, Charlotte Granville, Mona Kingsley, Marjory Chard, Percy Warram, "A Love Scandal."

Leo Donnelly, "Greenwich Village Follies."

Grace Price (niece of A. H. Woods), succeeding Frieda Inescort, in "The Woman on the Jury."

"The Heart of Cellini" (complete): Lionel Atwill, Elsie MacKay, Manart Kipsen, J. H. Brewer, Hazel Miller, Sallie Bergman, Edward Forbes, Harold J. Yorke, George Hollander, Conrad Cantzen, Marie Bryer, Winfred Lawshe, Dorothy Oakes.

Ray Raymond, "Little Jessie James"), replacing Jay Velie).

Marie Louisa Walker, "Steadfast."

Paulette Duval, Ziegfeld "Follies."

"The Camel's Back" (complete): Charles Cherry, Violet Kemble Cooper, Louise Closser Hale, Arthur Lewis, Gavin Muir, John MacLean, Dorothy Stokes.

Flora Lea, "The Courtesan."

Nellie Breen, Walter Douglas, "Ginger."

Philip Merivale, "The Swan."

Catherine Doucet, "The Potters."

Beth Merrill, Ethel Wright, "White Desert."

"Meet the Wife" (complete): Mary Boland, Ernest Lawford, Charles Dalton, Dwight Frye, Faire Binney, Humphrey Bogart, Patricia Calvery, Charles Bloomer.

"The Swan" (complete): Eva La Gallienne, Basil Rathbone, Philip Merivale, Hilda Spong, Alison Skipworth, Halliwell Hobbes, Richie Ling, Alice Johns, Henry Warwick, Carl Hartberg.

"The Dancers" (complete): Richard Bennett, Flora Sheffield, Daisy Belmore, Jean Oliver, Barbara Bennett, Vera Fuller Mellish, Jean Del Val, Georgette Passedoit, Affie Chippendale, Pat Somerset, H. Landon Bruce, Fuller Mellish, Jr., Kevitt Manton, Edwin Hensley, Almerin Gowing, Templer Powell, Jack Donovan, Edwin Gurney, Welford Noy, Monroe Childs.

Easter and Hazelton, "Greenwich Village Follies."

Garfield and Smith, Lillian Arnold, Rudith Williams, June Francis and Ruth Winters, for Ben Rubin's vaudeville revue.

Clarence Hibbert, "Honey Boy Minstrels," replacing Harry Breen (the minstrel).

Cecil Lean and Cleo Mayfield, "Nine O'Clock Revue."

Julia Sanderson, "Plain Jane."

Mary Hay, Hal Skelley, "Mary Jane McKane."

Irving Dunne, Mary Daye, Danny Burne Norman Gast, "When Love Is Young" (vaudeville).

Kenneth Lawton, for Sothern-Marlowe Co.

William Friend, "White Desert."

Burr McIntosh, "Robert E. Lee."

Nellie Graham Dent, for Grace George's new play.

Paul Leysac, for Walter Hampden's "Cyrano."

Frank Cooley, "The Monster."

Jane Miller, with Basil Sydney in Theatre Guild Rep.

Ann McDonald for the Sommerville Players, Sommerville, Mass.

Margaret Leonard for "West of Pittsburg."

Mason and Shaw for "Plain Jane."

Paul Doucet, "The Courtesan."

"Polly Pearl" (complete): Mary Nash, Elizabeth Risdon, Frank Horton, Gavin Muir, Leonard Willey, Betty Williams, Ethel Jackson, Helene Dahlia, John Fulco, Ed La Roche, Ludmilla Toretzka, Austin Fairman, Harry R. Allen, Teddy King, Mary Powloff, Adelaide Wilson, Lester Lonergan, stage director.

Phoebe Crosby, "Magic Ring."

Norman Trevor, Edith Taliaferro, Percy Waram, Charlotte Granville, Mona Kingsley, Marjory Chard, Armand Robi (stage director), "A Love Scandal."

A. E. Anson, A. Conway Wingfield, Annette Margules, Richard Stevenson, J. Malcom Dunn, Andrew Molony, Tracy Barrow, Harris Gilmore and Ivan Linow for "White Cargo" (complete).

Sybyllia Bowhan, "Ginger."

Anita Damrosch, daughter of Walter Damrosch, and Isobel Garland, daughter of Hamlin Garland, novelist, Walter Hampden's company in "Cyreno de Bergerac."

William Nigh, to direct series of pictures for E. L. Smith.

Martha Hedman, "Thank-U" (Boston).

Neil Martin, "Merton of the Movies" (second).

Little Will Archie, No. 2 "Music Box Revue."

Jack Lewis, "Honeymoon House."

Frederick Lewis, Lenore Chippendale, V. L. Granville, Albert S. Howson, France Bendtsen, "Cymbeline."

Frederick Burton, Mary Carroll and John Maurice Sullivan, with Bert Lytell in vaudeville.

Leitha Walters and Walter Sherwin, "Mary the Third."

Wilson Day, with "West of Pittsburgh."

Frances McGrath, "Thumbs Down."

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CLIPPER'S MUSICAL CRITICS

Clipper's reviewers of popular music playing bands are the most expert of the trade. They are Abel, Skig and Bell.

STOCK NOT HOLDING UP AS EXPECTED

70 Stocks Now—100 This Time Last Year—Few Companies Formerly

The stock situation throughout the country which started out on a wave of optimism earlier in the season, seems to have dropped below par.

A comparison of the number of stocks in operation last season is rated as 100 as against 70 this season.

A few new companies are forming but not in proportion with the number closing.

Several early stock closings have been laid to the bad financial condition of the territories in which they were playing.

In no instance has it been reported that this type of amusement is losing its grip with theatregoers of small communities especially.

In some locations pictures have figured as heavy competition, mainly because it "attracted family groups who could not afford the high tariff necessitated for stock productions.

REGULAR STOCK SHOW GIVEN ON SUNDAY

Harder-Hall Co. at Union Hill Without Interference—10% for Charity

The Hudson, Union Hill, N. J., management Harder-Hall, started Sunday with the first of a series of regular Sunday performances to be given during the season.

Ten per cent. of the proceeds go to charity each week. Harder-Hall claim that they have the sanction of the local newspapers and citizens, and do not expect any interference from the police.

STOCK INGENUES WANTED

Current Demand Through Dramatists.

There is great demand in the stock agencies for ingenue leads, primarily caused by current dramatists making this type the central character of their dramatic output.

The rank and file stock ingueneis seldom equal to the task of effecting the happy blend of serio-comic, and this situation is giving the stock men much to worry about.

FORSYTH STOCK PLAYERS IN 82D WEEK IN ATLANTA, GA.

Rated as one of the best stock companies in America, the Forsyth players entered Monday upon their 82d week, playing to capacity houses at the Lyric, Atlanta, the old home of Keith vaudeville.

Seats for the three matinee performances are at a premium. The large number of reservations make it practically impossible to obtain a seat on the afternoon of the performance. Evenings are just as well attended. Atlanta theatregoers are inclined to credit the report from New York that the players cleared $78,000 the first year.

John Crovo, manager of the Forsyth, will not confirm the big profit margin, being reluctant to discuss the earnings of his show, but from an authentic source in the management of the theatre it is learned that the figure announced in New York is correct. Such a margin of profit does not seem in the least fanciful to those who have watched the box office end.

Clara Joel is back as the leading lady, after having opened with the players and having left after a successful engagement. Walter S. Baldwin returned this week as director. Fred Raymond, Jr., is the leading man.

Kansas City's first season of comic opera stock will open Oct. 15 with DeWolf Hopper and company in "The Mikado." The Junior League, which has undertaken the underwriting of the entire season, has started an elaborate ticket selling campaign, and is confident of raising $8,000, its first objective. Tryouts for members of the chorus, with the promise held out that there may be opportunities to get parts in the operas, are being held this week, and rehearsals will start at once. Harry McCormick promoted the affair, and has been made manager of the Kansas City Comic Opera Company.

"Getting Gertie's Garter" will close next week in Los Angeles. That is, it will if no more sensational incidents occur to serve as impetus for the box office. The farce would have closed at the close of its eleventh week except that the censor's interference and subsequent trial, in which the entire company was fined, interested the community and brought new shekels into the till.

Frank Harrington, juvenile with Alhambra Players, Brooklyn, has been demonstrating his versatility by appearing on the concert billing given at this house on Sundays. Recently he did a singing and dancing single and received sufficient encouragement to try it again later in the month.

Addison Pitt, stage director of the stock scheduled to go into the Alcazar, San Francisco, at the finish of the "Topsy and Eva" run, reached San Francisco last week. The leading woman, Belle Bennet, and practically the entire cast, which includes Mary Duncan, Thomas Chatterton, Henry Shumer, Ivan Miller and others, are in Frisco. Some of them are drawing full salary and some half pay white idle.

Edward Renton has taken over the Temple, Hamilton, Ontario, and will move his stock company from the Lyric into that house on Oct. 15.

Hazel Shannon is now leading lady of the Garrick Players, Milwaukee.

The deal pending for several weeks between Grace Anderson and the management of the Chalozer, New York, anent the installation of stock at that theatre, was declared off and the house will continue with pictures.

Herold Hevia's stock company, opening at the Colonial, Lawrence, Mass., Oct. 15, has John J. Powers, William Morton, Louis Ancor, Jack Waverly, Isobel Leonard, Susan Jackson, William Blair, Louis Albion, Alice Ives, Vincent De Vita.

Goldstein Brothers' company, opening at Springfield, Mass., Oct. 15; Lois Boulton, Douglas Dumbrille, Henry Hayes, Dorothy Russell, James West, Roger Barker, Mabel Griffiths, Willard de Sheille, James Lee.

Maxwell Driscoll joined the Empire stock, Salem, Mass., this week.

Alice Morse is now playing leads with Perushi stock at Charleston, S. C., having joined this week.

Burns Kasper, who closed a short run in Chester, Pa., Saturday, is taking his company to the Garrick, Wilmington, Md., opening Oct. 22. Kasper hopes to play the remainder of the season there.

Lillian Concord, second woman with Maude Fealy, has left the company. No successor has yet been chosen.

Stock at the Duval, Jacksonville, closed Saturday after a long siege of bad business.

Two new stocks are being organized through the Wales Winter office, one for El Paso and the other for Des Moines.

Robert Gleckton joined the Roosevelt Players, West Hoboken, N. J., last week.

Jessica Bonstelle will open a stock company at the Broad Street, Newark, N. J., Oct. 22. "Scaramouche" will have an 11-day run there up to that date.

Sol Dickstein stock company, touring the one-nighters in the Middle West, closed in Omaha. The majority of the players returned to New York.

Lillian Elliott, one of the best-known stock actresses in the West, and wife of James Corrigan and mother of Lloyd Corrigan, of Morosco, is seriously ill at a Los Angeles hospital.

Helen Ambrose has joined the Poli Players at the Grand, Worcester, Mass. She began this week in "The Gold Diggers."

INSIDE STUFF LEGIT

(Continued from page 14)

Road Together" with Marjorie Rambeau, and "Collusion" which Nazimova is using in vaudeville), he discovered an entirely new and heretofore unused critic alibi.

Middleton met Guy Price, of "The Herald" before the opening of the Rambeau play at the Majestic and asked the critic, as a favor, to remain through the show. "The reviewers for the morning papers cannot see the play in its entirety," explained the author, "but your paper being an afternoon publication I hope you will stay and see my last act. It is a short one, at that."

Price, according to Middleton, scratched his head industriously for a moment and then replied: "I'll stay until 10:45 but no later; you see we have a new baby home and she must get her bottle before 11, last act or no last act."

The playwright says it's a new one on him and is good enough to add to his collection of intimate stage stories.

One of stock managers has been reported financially embarrassed from time to time as a result of outside theatrical ventures. Authors complain their royalties are being held up for months at a time because the company is employing such funds as operating capital

Several plays written by actors are scheduled for production this season. Vincent Freeley has collaborated in "The Gift" that he will produce in association with Alex. Aarons. Whitford Kane and Jerry Trimble have written a comedy called "Dear Relative" due to start rehearsals soon while Clifford Pember and Barry Macollum are credited with a piece untitled but reported accepted for production.

Miller and Lyle, colored comedians, are legally permitted now to advertise themselves in conjunction with the George White "Runnin' Wild" show as being "formerly with 'Shuffle Along.'" Shuffle Along, Inc., has issued a restraining order to prevent Miller, Lyle or White from using the "Shuffle" title but the decision has been amended to permit the mention that the colored comedians were formerly with the champ colored show.

"The Chorus Lady" is going to be revived after all and in musical form. Jimmy Hanley is now composing music for the James Forbes book that has lain in the dust for long years since Rose Stahl played the title role in the comedy.

The press agent of Carroll's "Vanities" is Irving Davis. He says the way to get stuff planted for his show is to give the papers what they want but don't except "dirt." Therefore claims the publicist there will be nothing secretive about "Vanities" or its people from now on.

The architect for the Martin Beck West Side theatre he is to build on 47th street is Albert H. Lansburgh, a San Francisco. Mr. Lansburgh shortly may move to New York. As an architect he is extremely well known, especially west of Chicago.

BEDSIDE CHATS

By NELLIE REVELL

Hotel Somerset, New York.

"SECOND BIG ANNIVERSARY." Just two years ago this week "Bedside Chatte" made its initial bow to the public and I feel as though I ought to celebrate in some way an anniversary that means so much to me. When the opportunity to write a column first came I had been in the hospital for two years and without realizing it I had fallen into a rut. The only difference between a rut and a grave is that the grave is a little deeper, and the one thing that disinterred me was the coming into my secluded life of a new interest.

Thinking what I was going to write about. Then getting it written and rewritten. Watching for Betty to come for it each week. There were little memos scribbled on everything from my cast to my nurse's cuff. Pasting and clipping and the thousand other little things that every columnist does gave me something to worry about other than my ills. I began to find that it didn't seem so long between callers and that the time, instead of dragging, fairly flew.

In addition to the new duties that so pleasantly took up all my time the medium of the printed word began to find me new friends, to re-establish for me relations with old friends, from whom I had not heard in years. Not only that but I was able sometimes to reunite other people who had neither seen nor written to each other for a long, long time. Gradually as I began to establish my lines of communication with most of the civilized world I felt that once again I had been taken down from the dusty top-shelf of humanity and was once more a citizen.

And this is no idle boast, for—thanks to Variety's good, old circulation department—I have heard from people in almost every part of the globe—Turkey, Australia, India, South Africa and all the countries of Europe.

But of all the rewards for my efforts with pencil and pad, the one I have been most profoundly grateful for has been hearing from other sick people who said they had been encouraged by the things I had written about fighting back and the will to win. I thank everybody that has expressed an interest in "Bedside Chats," and what I have said before I wish to say again; if my four years "De Profundis" has been of any service to anyone I do not begrudge a single minute or it.

Well, it just had to be! There didn't seem a way out of it. It happens to every woman; if not as a child, it happens to them in the silly age. For years I had thought about it; yes, I might even say that it had been on my mind longer than that. Long before I approached the subject to my friends I discussed it pro and con with myself and, then unable to come to a decision without aid, I asked the advice of my doctor, my nurse, my attorney, my boss, and every friend I could get in touch with. And even though the majority said they thought it ought to be done, it took me longer to scare up courage enough to go through with it than for anything I let them do to me at the hospital.

But it's all over now and, as the woman said about her operation, it was the only thing to do and I'm glad it's done.

I've had my hair "bobbed."

But, say, isn't that a terrible feeling when you hear the first snip of the scissors and realize you can't back out now. And for months you've been mentally advancing and retreating and hesitating, wondering whether it won't make your face too round or too long or too something and how many years it will take to grow in again and how will you look with curls and should you let them shave the back of your neck?

And then you make up your mind to do it for better or for worse and the hairdresser comes around and ties the towel tight around your neck and you bend your head for the sacrifice. There's a click, a swish and a crunch and with it comes a flood of regrets and "wish you hadn'ts" for you know it's too late now and you can't again change your mind.

It's just the same as after the marriage ceremony. You wonder if you have made a mistake. You know you can recover from it but that it will take a long time.

If there be anyone who doubts the religion of friendship, I wish I could introduce them to my Louise Willets, the wife of Clarence Willets, manager of "Sally" (on tour). She is the very embodiment of everything that a friend could be. Ever since I have left the hospital she has acted and thought and cared for me just as though I had been an infant and has given me that same care.

I'm not intimating that no one else would have done as much. Several friends offered to help me move when I was ready, even offered to take me to their homes. But most were either moving, rehearsing or playing when my pardon came. And Mrs. Willets not only had the time but was living at the Somerset where she could be near me.

The whole five weeks between her return from her mountain camp and her departure on the road with her husband she has devoted almost every minute to my comfort. The night before I left the hospital she came down and packed my belongings, departing late with the burden of two heavy suitcases. And at seven the next morning she was down again to see that I got away on schedule.

She hired and fired nurses for me until we found one that didn't require more waiting on than I did. She always tucked me in at night and the first thing in the morning she was always there to see that I started the day comfortably. And I found myself listening for her rap-a-tap-tap with about the same eagerness that a child watches for its mother.

And just week the time came for her to go on the road. It is hard to put into words the feeling I have. Only those who have been helpless and utterly dependant can appreciate the emptiness that seems to pervade my whole scheme of life now that she has gone. Thank goodness it is for only a few weeks.

After four years of routine where I was just a number, imagine the joy of having my wishes anticipated and complied with as though it were a real pleasure to do it. All of the mothering I have had in four years was when my friends called. And the man, woman, child or dog has yet to be born who doesn't like it and need it especially when sick. And Weedie Willets could mother a door knob.

One doesn't appreciate what a comfort it is to have a telephone in the room with them until they have been deprived of that modern-day courier for four weeks. To have a 'phone on the plain night is never to be alone, out of touch with the world, or away from one's fellow mortals. Even though I am not permitted to talk over it lest I use too much energy, it has been one of the many thrills in my few weeks to know it is there, ready at a word to act as my ambassador to all America.

Surely none of the people who have been telling about the bad 'phone service have ever stopped at this hotel. The cheery "good morning" sent to me each day when I am awakened is enough in itself to make the rest of the day bright. As for numbers that are called, they go through like magic, whether it is Miss Howard or her assistant. One of the planks in my platform from now on is never to laugh at the so-called funny story about the telephone service.

ERNIE CARR
is telling the story of his travel with CAPT. IRVING O'HAY for 3,000 miles in a motor truck. Read it this week in the CLIPPER

ERNIE CARR'S STORIES
Another chapter by Ernie Carr of his experiences while piloting a Ford truck for over 3,000 miles along with Capt. Irving O'Hay. In Clipper this week.

"ROSIE O'REILLY" AND "THE FOOL," LOOP'S TWO SMASH HITS

Cohan Show Cleans Up With $26,000—Everything Musical in Chicago Worried Over It—Several Spots Below Normal

Chicago, Oct. 10.

Outside of the two smash hits ("Rosie O'Reilly" at Cohan's Grand and "The Fool" at the Selwyn), last week tabbed the first marked slowing up of the sensational volume of box-office trade that has made figures noteworthy hereabouts since the start of the new season.

In several spots business went below normal. It appeared balcony trade went to pieces. If the upstairs had held its own, the week's grosses for the attractions hit would have kept up the deadening pace that has already given the loop theatres something to crow about.

Crashing through with nightly grosses of around $2,900 and charging $3.30 for the Saturday matinee and $2.75 for the Wednesday matinee, Cohan's big hit is by far the present leader. "Rosie O'Reilly" has crushed every other musical play. As the result of holding steady to its capacity draw, "The Fool" jumped ahead of the musical play competition and landed as runner-up to the Cohan smash. To accomplish this, "The Fool" had to force ahead of "The Dancing Honeymoon," exiting at the Apollo, and "The Gingham Girl," which continues most prosperously at the Garrick.

"The Dancing Honeymoon" left the Apollo Saturday after five weeks, puzzling "the street" why bigger business wasn't done on the strength of the word-of-mouth boosting.

"The Gingham Girl" is going to be a steady draw for the Garrick, yet it will have its capacity gross again injured severely with the arrival of the "G. V. Follies" at the Apollo. The "Follies" are apt to be stiffer opposition to the Garrick attraction than was "The Dancing Honeymoon." Only capacity is preventing Cohan's show from nearing a record for the town. It's undeniably the greatest Cohan triumph in Chicago for all time. Harry Ridings is giving the ticket scalpers a great fight, only 100 tickets going into the Couthoul stands with the independents scrambling for what they can get via "diggers." This accounts for the oldtime box-office line.

"Sally, Irene and Mary" Sad

"Sally, Irene and Mary" has been massacred by the Cohan piece. With "The Gingham Girl" at the Garrick and the "G. V. Follies" at the Apollo, the Shuberts evidently foresaw a chance to "box-in" the Cohan presentation on its short stay here by rushing in the present Great Northern musical piece. It's all the saddest plight and flop ever experienced by a Shubert musical play in Chicago. Even the cut-rate enthusiasts are backing away from "Sally, Irene and Mary." It will die around here until Oct. 28, when the Wagnerion opera comes in at the Great Northern.

"Up She Goes" again chopped down the length of its stay at the Studebaker, exiting Saturday, with "I'll Say She Is" to follow. The arrival of the Gaites-Beury attraction, focusing advance interest on the strength of the summer run in Philadelphia, together with "Sunbonnet Sue" having taken up "The Clinging Vine's" time at the Illinois Sunday, holds intact the musical play presentations in town to the original number despite the swift changes.

All of the musical plays are in a state of much uncertainty because of the way "Rosie" has the town in an uproar. "Jack and Jill" surrenders at the Colonial Saturday, followed by "Molly Darling" which arrives at a tough time to prove it's a better show than it was when it "flopped" at the Palace two summers ago. "Molly" is limited to two weeks, turning over the house at that time to "The Music Box" which will get a chance to run a-pace with "O'Reilly" for at least a week or two.

Terrific Draw for "Fool"

Those who didn't know what "The Fool" was about and who sided with the adverse criticism "The Fool" received by one critic have all been swallowed up by the terrific draw the Pollock piece is making at the Selwyn. Instead of weakening as the engagement advances, the "coil" is increasing. Where a week ago the Saturday matinee was off $200, "The Fool" last Saturday sold out as early as Friday night for the afternoon presentation. Monday night this week was complete capacity for "The Fool" as against a decided drop all over town for the other dramatics. The only way "The Fool" can really increase is by selling out further ahead than the time it did on previous weeks which was as far advanced as three and four days.

"Polly Preferred" is getting hit hard in the balcony. "Zander the Great" was off for the first time on the Wednesday matinee and again Wednesday night. This decrease in the Powers trade continued the balance of the week except Saturday night.

"The Deep-Tangled Wildwood" will require a whole lot of nursing to stick any length of time at the Blackstone but it's receiving this and there's an outside chance of the Kaufman-Connelly comedy, which does a full measure of spoofing the small town in its story, improving. However, it was far from causing a boxoffice stir after the premiere.

"Spring Cleaning" is getting the next best dramatic attraction money in town. "You and I" is kept from higher figures because of limited capacity. In recokoning gross figures, the Selwyns have the two leading dramatic attractions in town ("The Fool" and "Spring Cleaning.")

"Bit of Dust" ended quickly at the Cort with this house getting another premiere Sunday night in "The Rainy Day," panned as "another terrible play" by Butler of the "Tribune." Stevens, "Herald-Examiner" claimed "a big hit, with little fixing." The afternoon critics were inclined to favor possibilities for the new Cort play written by Fred Ballord.

"Whispering Wires" has slipped into those moments when the farewell on Oct. 27 will revive the spirit of those involved. "Wires" far out-stayed its drawing power. "Time" lighted up the Central Monday night. The critics picked the Cort attraction for the reviewing Sunday night with "Time" for Monday night. The reviews of the "G. V. Follies" and "Sunbonnet Sue" will be midweek reading. The Illinois opening was heavily "papered" but the new Apollo attraction drew close to $4,000 with around $2,300 Monday night.

Last Week's Estimates:

"Deep-Tangled Wildwood" (Blackstone, 1st week). Just what authors do to piece on suggestion of newspaper reviews depends fate here. Hardly possible if $8,000 was passed.

"Dancing Honeymoon" (Apollo, 5th and final week). Claimed deserving of better draw than received. Went out on $18,000 gross. "Greenwich Village Follies" opened Sunday.

"Jack and Jill" (Colonial, 3rd week). First week draw this house has had for long time. Estimated around $14,000. Departs Saturday, "Molly Darling" following.

"Sally, Irene and Mary" (Great Northern, 2nd week). Still impossible to gauge low figure because of stunts drawing free tickets and bargain prices on top of party rates.

"The Gingham Girl" (Apollo, 6th week). Good steady draw, thoroughly liked and should stay long time. Little off but fine at $18,000.

"The Rise of Rosie O'Reilly" (2nd week). Nothing to it except to spell it in capitals—R-I-O-T. Capacity, $26,000.

"Up She Goes" (Studebaker, 7th week). Down to $11,000, leaving Saturday with "I'll Say She Is" to follow.

"Zander the Great" (Powers, 5th week). Slipped to between $11,000 and $12,000, yet very good. Should hold at these figures for four weeks more.

"You and I" (Playhouse, 5th week). Off from previous week but remarkable for this house any time over $10,000.

"Bit of Dust" (Cort, 3rd and final week). Departed quickly on $5,000 gross. "The Rainy Day" opened to usual Cort premiere capacity Sunday night.

"Spring Cleaning" (Adelphi, 4th week). Just reached $13,000 and climbing with good prospects of this week being highest of engagement.

"The Fool" (Selwyn, 5th week). Solid hang. No let-up in campaigning with $19,000 again reached.

"Whispering Wires" (Princess, 9th week). Down to around $7,500 with two weeks to go before farewell.

"The Clinging Vine" (Illinois, 5th and final week). Barely reached $10,000. "Sunbonnet Sue" opened Sunday.

"Polly Preferred" (La Salle, 4th week). All lower floor trade with $700 gross Monday night, together with off Thursday night, brought gross down to $8,000 on week.

DITRICHSTEIN'S $8,000 IN BALTO. DISAPPOINTS

"Music Box Revue" Got $30,000—"Scaramouche" Off $5,000 in Second Week

Baltimore, Oct. 10.

Although the second "Music Box Revue" got a very weak start in Baltimore and did an opening night's business to half a house, it picked up quickly after that night and barely grazed the $30,000 mark on the week. This gave the show a gross of about $2,300 less than the first "Music Box" last year, with "Bombo" as its opposition. Last year both shows had a $3.50 top, and "Bombo" struck $29,900, while the "Music Box" went over $32,000.

"Right Is Might," the new Leo Ditrichstein production which played the Auditorium, claimed about $8,000 as its week's gross, but this was disappointing business, as it is believed the actor drew only his regular clientele. As it was, the piece drew a heavy panning from several of the critical gentry.

"Scaramouche," the Metro special, originally booked into the Academy for four weeks, dropped more than $5,000 in its gross last week, falling from the $13,000 of its opening week to less than $8,000. It will run for three weeks, with "Hunchback of Notre Dame" to follow.

The Academy is under a disadvantage which kills its matinee trade. The night top is $1.50, while the matinee is $1.10. It has as opposition the Maryland, with big time Keith bills, at 55 cents for the matinees.

The Palace came along last week with $7,800 for the "Youthful Follies."

This week opened well for both the Auditorium with the Theatre Guild repertory company, and Ford's with "Kiki." The latter piece opened to one of the biggest money dramatic openings this house has held in a long time, and looks now like it will shove $20,000 with ease, and may even do better. It is a repeat date.

The Theatre Guild's company made a late start, the curtain going up after 9 o'clock Monday at the Auditorium and the show running close to midnight. Some trouble with the lighting system was responsible.

The Guild players have received a great deal of publicity, and the advance sale for the attraction was large, the publicity being handled through a selected mailing list and by the use of a committee of patrons and patronesses composed of the society folks of the town. With these Tremendous Swells on the lists the show is getting a good society draw and will do a big week here.

FRISCO GROSSES

Duncan Sisters in Thirteenth Week Lead With $13,500

San Francisco, Oct. 10.

The Duncan Sisters, in their thirteenth week of "Topsy and Eva" at the Alcazar, led all of the legit shows in town last week with a gross of $13,500.

Eugene O'Brien in "Steve," second week at the Curran, did $9,000; "Covered Wagon" (film) at the Columbia, third week, got $14,300, and the musical stock in "Sweeties" at the Casino, $5,000. Capitol was dark.

Current are "Irene" with Dale Winter at the Curran; "Covered Wagon," Columbia; "Hunchback of Notre Dame" (film), Capitol (opening Sunday night to capacity, with $300 turned away from the box office); Duncans at Alcazar (indefinite run now looked for), and "The Steeplechase" for the Casino stock.

"G. V. FOLLIES" CHANGES

Several changes have been made in the cast of "Greenwich Village Follies" during the past week.

Denman Maley stepped out and was succeeded by Leo Donnelly. Sammy White and Eva Puck left the show for Chicago to join "Jack and Jill." Frederick Easter and Ruth Hazelton, dancing team, replaced them in "Greenwich Follies" last night.

It is rumored Florence Mills, the colored songstress, may be added next week.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (73d week). Broadway had three off nights last week, grosses dropping again generally. Better advance sales for this week indicate slump temporary. "Abie" has no trouble keeping up with the leaders. Last week $13,000 or more.

"Adrienne," Cohan (20th week). Went off about $800 on week, with big business Saturday night aiding, as in most houses. Gross around $16,000. Started this week better than last.

"Artists and Models," Shubert (8th week). Although business off early last week, this hit came back strongly and takings not much under normal gait. $28,500.

"Aren't We All?" Gaiety (21st week). English comedy trotting to splendid business. Little affected by slump and went to $13,000 or more. Looks sure until spring.

"Battling Buttler," Selwyn (1st week). George Choos' first legitimate production on Broadway. Opened in Detroit and played to strong business, and in Chicago under the name of "The Dancing Honeymoon" didn't do so well. Title made same as in London for premiere Monday night. Favorable comment.

"Casanova," Empire (3d week). Last week first full week. Business strong, with matinees capacity. Gross, $14,500; at $3 top could do about $13,000 if selling out. Expensive production calling for big money.

"Chains," Playhouse (4th week). Not shown much strength despite early opinion new drama excellent. Business average around $7,000, with less last week.

"Chicken Feed," Little (3d week). Showed ginger last week, one of few attractions to pick up. Gross around $9,000, very good in this small house, where capacity is about $10,500 at scale.

"Children of the Moon," Comedy (9th week). As good or better last week than previous week. Takings amounted to little over $5,500. House guaranteed against loss and company on percentage basis. Otherwise could not stick at pace.

"Forbidden," Daly's 63d St. Withdrawn without notice Saturday. On for one week. Management thought little of play, as "Ginger" was immediately secured and opens next week.

"Floriani's Wife," Greenwich Village Theatre (2d week). Off Saturday. Only intended for two weeks. Village house will try "Shame Woman" next week.

"Good Old Days," Broadhurst (9th week). Final week for "Light Wines and Beer" comedy. Last week about same as other attractions in lower level of list. About $6,000. Goes to Crescent, Brooklyn, Monday for run at $1.50. "The Dancers" next week.

"Greenwich Village Follies," Winter Garden (4th week). Last week dipped under business of first week and half, although drop was not material, gross being claimed at between $27,000 and $28,000.

"Helen of Troy, New York," Times Square (17th week). Caught in slump of last week, when takings slipped under $12,000 stop limit. Moved from Selwyn here Monday, when business took jump.

"In Love With Love," Ritz (10th week). More than held its own. Although off about $1,200 two weeks ago business skipped up several hundred dollars last week and gross nearly $11,600.

"Launzi," Playhouse (1st week). Arthur Hopkins' first production this season. Pauline Lord heads cast. Premiere last night (Wednesday). Play adapted from Molnar's "Heavenly and Earthly Love."

"Lesson in Love," 39th Street (3d week). English piece drew about $8,000 second week. While bit under first week's pace, over normal for this house. The stars, William Faversham and Emily Stevens, ought to develop into stronger draw.

"Little Jessie James," Longacre (9th week). About $9,500 last week. Show decided to splurge in extra advertising and may bring better results. A short cast and chorus musical which has made little profit, but hasn't gotten above "the groove."

"Little Miss Bluebeard," Lyceum (7th week). Dented two weeks ago and last week's slump hurt about $500, gross being about $12,000. This week indicated to reach $13,000.

"Lullaby," Knickerbocker (4th week). Rated one of best if not strongest demands among new dramas in agencies. Business pars any non-musical on Broadway, with last week $15,000 or better. House can do between $19,000 and $20,000.

"Mary, Mary, Quite Contrary," Belasco (5th week). Went off bit within past week or so, but last week's business between $12,000 and $13,000. Engagement extended until Thanksgiving.

"Merton of the Movies," Cort (48th week). One week more to go, "Merton" then moving to Blackstone, Chicago. Virtually attained year's run. Will be succeeded by "The Swan" Oct. 22. "Merton" about $9,000 last week. Has been making little money right through summer.

"Music Box Revue," Music Box (3d week). Broadway's leader both for demand and gross, also advance sales. Last week takings within $200 of $30,000, with standees in for all performances.

"Nifties," Fulton (3d week). Did not figure to do big trade, but second week's takings better than generally credited Collier and Bernard revue. Between $19,000 and $20,000, which counts fairly big at $5 top. Matinee business off, particularly with agency buy building night trade.

"Nine o'Clock Revue," Century Roof (2d week). Opened Thursday last week. Little volume of business this week, indicating gross of $8,000. Started Monday with $700 house, and management ordered attraction to close this Saturday.

"Poppy," Apollo (6th week). Has shown all signs of real hit. New musical arrivals have not affected it. Off somewhat last week Monday night and Wednesday matinee, but totaled almost $20,500 on week, with current going again capacity.

"Rain," Maxine Elliott (49th week). Through Monday last week not a clean sell out, little difference on week's totals, which hit $15,000. New dramas have not affected it.

"Red Light Annie," Morosco (7th week). House will get dramatic version of "Scaramouche" Oct. 22, which calls for "Annie" to find another house after next week. Last week little better than two weeks ago—between $8,500 and $9,000.

"Seventh Heaven," Booth (50th week. Will celebrate year's run in two weeks, but continuance of capacity business indicates at least two full seasons. Getting $13,000 right along. As big as last season, save during mid-season when extra matinees were given.

"Scandals" Globe (17th week). Off early last week with gross going to around $23,000, lowest of engagement. Picked up again this week. Maybe world's series crowds are aiding now and no real line on whether new musicals have hurt this one.

"Sun Up," Lenox Hill. Making exceptional run far away from Broadway. Small cast show and can get along at modest grosses. About $2,500 for last week. That nets profit.

"Tarnish" Belmont (2d week). Touted as hit and credited by some critics as finest play of new season. From Tuesday on sold out with gross at $8,200. House can only do $8,700 at $2.50 top.

"The Breaking Point," Klaw (9th week). One more week. Never lined up as likely entrant, though claimed to be winner on try-out status. Last week about $6,500; stop limit, $8,000. Robert McLaughlin will succeed Oct. 22 with "Nobody's Money."

"The Changelings," Henry Miller (4th week). Rush of first two weeks tapered here, as with "Lullaby," both shows going to extra advertising. Takings, however, last week were $15,500, and best house can do is $17,000 at $3 top.

"The Crooked Square," Hudson (5th week). Claimed to have moved up last week for total of over $8,000. Big cast and must materially increase if to make run.

"The Jolly Roger," National (7th week). Ready to leave any time, with another attraction reported ready to switch in as stop gap before revival of "Cyrano." Reported under $5,000.

"The Magic Ring," Liberty (2d week). New Mitzi show started off better than her last musical, "Lady Billy." First week's gross claimed better than $18,000, quite profitable for attraction.

"The Nervous Wreck," Sam H. Harris (1st week). Al Lewis and Max Gordon bowed as Broadway producers Tuesday. Otto Kruger and June Walker featured; former had been reported out through illness. Did excellently on try out.

"Tweedles" Frazee (9th week). Arrangements call for comedy remaining another three weeks under plan whereby house is guar-

Continued on page 17)

BOSTON'S REMARKABLE LEGIT BUSINESS; $123,000 TOTAL GROSS LAST WEEK

Even Better Box Office Prospects in Sight—"Follies" and "Chauve-Souris" Leaders—Playing to Capacity

Boston, Oct. 10.

Unless the present signs fail and there is a slump that cannot be foreseen at this time, October will go down in the theatrical records of this city as one of the [illegible]g money makers for the present season, and rivaled only for receipts by some of the records hung up here during the immediate post-war period when things were running quite loose.

In the first week of this month the receipts at seven of the houses that have legitimate attraction-playing went close to $110,000. And last week this figure was bettered by $13,000, bringing the box office returns at the houses for the week up to slightly better than $123,000. This is considered wonderful business for Boston and rightly so.

Better business is in sight during the coming week. The two big money makers of last week "Chauve-Souris" at the Shubert, and the "Follies" at the Colonial, remain here, the former for two weeks more and the latter for three. There is nothing to indicate that there will be any slipping off in the business of these two shows as they have been playing capacity and both are registering big advance sales. The other big money maker "Sally, Irene and Mary," is also in for a while to come.

"Loyalties" at the Tremont is to be supplanted next week by "Kiki" and this is a show that should boost the business by several thousands over the figure now being registered. "The Old Soak" due at the Selwyn Oct. 22 is another show that will pull big here. So on the face of things, when it is considered that the football season at Harvard will soon be in full swing and that the weather is getting better daily for indoor amusements it looks as though October is going to come through big.

Already a big advance sale has been recorded for this week due to the holiday (Columbus Day) Friday. It is now taking the place of Labor Day as the first big theatre holiday of the season and is ranking with Thanksgiving locally. Extra performances are scheduled for several of the houses for that day, but the tendency is to keep the prices down to about the same level charged during the week. Boosting prices for holiday shows is frowned upon by the patrons of the theatres and while the managers and others connected with shows have the public coming it is good dope to keep them that way. As one old timer phrased it, it is easier to keep them than to get them back after they have gone away.

Last week's business would have been slightly better if it had not been for a slight dropping off the early days of the week. Just what was responsible for this slight droop, for it could not correctly be called a slump, could not be ascertained, but the Brockton Fair was held to be responsible for some of this falling off. Toward the end of the week business came back strong again and there was a turn-away on Saturday.

Of the shows playing the town but one "The Cat and the Canary" failed to come through with as good business as that of the week before. But the loss in this case was not at all serious, being within $1,000.

"Runnin' Wild," which finishes up at the Selwyn in a couple of weeks, is not going out because of business, it is maintained, but rather because the Selwyns wish to put "The Old Soak" in for a run and are holding the colored show to the original agreement in the matter of time. The stop figure on the show is reported at $10,000, and since coming here the show has never registered below $12,000 with the extra midnight show on Thursday being a big money maker.

Last week's estimates:

"Follies" Colonial (4th week). Same capacity business last week $36,000 at $4 top.

"Runnin' Wild" Selwyn (6th week). Due to pull out in two weeks. Last week $12,000.

"The Cat and Canary" [illegible] (6th week). Slipped off to $12,000 last [illegible] about $1,000 [illegible] than business of week before and second week business has shown tendency to hit lower levels. Doubtful now if show can pull along at same pace characterizing "Bat" although still considered doing satisfactory business for show of its type at house.

"Sally, Irene and Mary" Wilbur (10th [illegible]). Strong as ever with $16,000 last week [illegible]

week before. Capacity and only loss in number of standees.

"Thank U" Hollis (3rd week). Second week's business $9,000, on par with that of opening week.

"Loyalties" Tremont (3rd week). Picked up $1,000 worth of business last week over that of week before, bringing gross up to $12,000.

"Chauve-Souris" Shubert (2nd week). For first week this show turned in gross of $26,000, at $3 top. In strong all around.

NO CHEAP SHOWS, SAYS VA. MANAGER

Did Good Business With Three Good Shows This Season So Far

Newport News, Va., Oct. 10.

"No more cheap shows for me." says G. B. A. Booker, for the past 20 years manager of the Academy

The 1923-24 theatrical season opened in this city a few days ago, and Mr. Booker has packed the house nine times with three good shows—"Kempy," "The Fool" and "Blossom Time." Business conditions are but little better here this year than they were last, yet the theatrical business is paying with good shows, whereas last season and in times past it has been a losing proposition with cheap and poor shows.

AHEAD AND BACK

Lee Grove is ahead of Frazee's "The Rainy Day."

Joe Flynn has been transferred as agent of "Whispering Wires" to go in advance of Al Jolson in "Bombo."

Joe Flynn will be in advance of Al Jolson in "Bombo," with John Sneckenberger back. The show will tour the South and thence to the coast.

Jerry Flinn, who was manager of "Two Fellows and a Girl," will pilot the No. 1 company of "So This Is London," over the subway circuit.

Irving Kaye Davis has been appointed general press representative for Earl Carroll and is now handling the exploitation of "Vanities" at the Carroll.

Jay Barnes is again press agent of "Molly Darling" with Walter Messenger remaining as business manager.

Henry Meyers, author of "The First 50 Years" and "The Blonde Beast" is now press agent for "A Lesson in Love."

Lee Kugel has succeeded J. J. Martin as general press representative for "Little Jessie James." Martin is now handling press matter for Russian Art Players.

Walter Messinger is in advance of "Molly Darling," which opens a two weeks' engagement at the Colonial, Chicago, Oct. 14.

ENGAGEMENTS

(Continued from page 14)

Leighton Stark, Philip Tead, "In the Next Room."

George Walcott, "The Swan."

Pam and Peggy Gavin, Fagan's Band (vaudeville).

Donald Brian, "The Courtesan," Helen Shipman (tentative).

Jimmie Hughes, "Artists and Models."

Pauline Lord, "Launzi."

Frank Gaby, "Passing Show."

Carlos and Inez, "The Magic Ring."

Florence, "Sunbonnet Sue."

Frieda Inescourt, "Windows."

Hal Van Rensselaer, "Helen of Troy."

Elsie Matthews, with Barney Gerard's "Vanities of 1923," Sept. 21, at the Grant hotel, Chicago, to Floyd Martin of Cincinnati, non-professional.

Joe Sells (Wells and Sells), to Mary Eddy, formerly of Sawyer and Eddy, during a performance of the Mizpah Shrine Circus at Fort Wayne, Ind., Sept. 11.

Florence Morrison replaces Miss Johnson as character woman with [illegible]

HODGE IN FIRST WEEK; AT CAPITOL—$8,000

Light Trade Last Week—Stock Around $3,000

Washington, Oct. 10.

Weather conditions ideal coupled with attractions of which much was expected failed to produce anything like a good gross in the legitimate houses last week. It needs something here with a "kick" in it to start them thentreward again for the regular season. A good advance sale at Poli's for William Hodge found business steady throughout the week but nothing startling. This too being the first week of the new season for Hodge.

"The Last Warning" after little spurts with some improvement aided by good notices did not measure up.

The President with stock doing Majorie Rambeau's "The Goldfish," which had never been seen here got the worst break of their season taking a considerable tumble after weeks of constant building up. If a $3,000 gross was realized Messrs. Alcine and Manners, owners of the company were lucky. Washington was once a mecca for stock.

The colored house, the Howard, with a second week of "Follow Me" did not do so well possibly hitting just a little above $3,000.

Estimates:

Poli's—William Hodge in "For All of Us." About $8,000.

National—"The Last Warning." Under $6,000.

Belasco—"Scaramouche" (film) 3d week. Close to $11,000.

Garrick—Dark.

President—Stock "The Goldfish." Big drop as low as $3,000.

Howard — Colored show "Follow Me." About $3,000.

SHOWS IN NEW YORK

(Continued from page 16)

anteed. Between $6,000 and $6,500 lately.

"Two Fellows and a Girl," Vanderbilt (13th week). Eased off lately. Went to $9,800 last week, however, and is a winner.

"Vanities," Earl Carroll (15th week). Skyrocket business during September, with Carroll revue going to as high as $22,000, then off again to $17,000.

"Where's Your Wife?" 49th Street (2d week). Came into town on chance business would enable it to stick. First week about $4,000. William Hodge in "For All of Us" booked to open here Oct. 15 before farce arrived. "Where's Your Wife?" mentioned for another house doubtful.

"Whole Town's Talking," Bijou (7th week). Extra advertising to counteract reports show might leave. Business little under $6,000, appears satisfactory to house and show, though hardly means profit to latter.

"Wildflower," Casino (36th week). Most of list went off two weeks ago and last week, but gross of $22,500 here counts as corking figure. Hammerstein musical figures on remaining through season.

"Windows" Garrick (1st week). New Galsworthy play being first production this season by Theatre Guild. Impression more favorable here than when show was presented in London. Opened Monday. Mixed comment.

"Woman on the Jury," Eltinge (9th week). Moderate takings of around $7,000. Will likely continue until new Woods production of Martin Brown's show is opened. Brown show called "A Gentleman's Mother," also "Polly Pearl," "Destiny" and "The Mysterious Way." Show will have different name, however.

"Zeno" 48th Street (8th week). Another two weeks to go on arrangement extending original date of six weeks. Business about $7,000. Equity Players' season probably starting early next month.

Sothern and Marlowe Jolson's 59th Street (2d week). Business for Shakespearean stars not up to former years. "Cymberline" may be cause. Play shortened with announcements made of cutting. "Taming of Shrew" next week.

BAND AND ORCHESTRA CRITICISMS

Clipper is weekly reviewing all orchestras and bands wherever seen, whether in vaudeville, cabarets or dance places.

WARFIELD-BELASCO'S 'MERCHANT' COMES A-CROPPER IN PHILLY

$30,000 Looked for Last Week—Did $17,000 at $3 Top in Forrest—"Awful Truth" Off to Flying Start—"Lightnin'" Holding Up

Philadelphia, Oct. 10.

There were no startling big grosses recorded last week despite the arrival of seasonable fall weather. It was further indicated the theatrical business here this fall is considerably below expectations, though there have been comparatively few pronounced flops.

Instead, business has run somewhere between fair and mediocre in the case of a number of attractions which were expected to clean up, such as "The Last Warning," "Whispering Wires," "The Dancing Girl" and "Right Is Might," though this last-named show might sooner be classed as an out-and-out failure as far as its two weeks here were concerned.

Warfield's opening in "The Merchant" at the Forrest was by no means the success expected. This was found after the smoke cleared away following the usual demonstrative first night. The house was skilfully "dressed" downstairs, though even then it missed capacity by almost a third of the orchestra's capacity.

Those who saw "The Merchant" when it opened last winter in Baltimore, or in New York, declare that it is hardly recognizable as the same production. Entire scenes have been omitted, the cast changed almost entirely (Fuller Mellish, Mary Servoss and Percival Vivien being the only survivors), the horde of extras cut way down and incidental "atmosphere" business mostly dropped.

It was expected to hit $30,000 here, and was lucky to get $17,000.

"The Awful Truth" at the Garrick the same night was rather lost in the brilliance, but had quite a different experience from the Belasco production. Business with the Ina Claire comedy started at a modest level, but climbed, and Monday night of this week saw all but a few scattered seats in the orchestra gone, and the most fashionable audience of the year present.

Upstairs was not capacity, but good. There are indications that by the end of the week (the show leaves Saturday) the S. R. O. stage will be reached. Here again the notices were almost unanimously laudatory. Bruce McRae is very popular with society here. The success of "The Awful Truth" puts the Garrick back in its customary stride of fine business, and with "Loyalties" and "Kiki" in the offing, this house ought to have a big fall season.

The third opening, "Caroline," at the Lyric, received some extravagantly pleasant notices, all but one highly praising this operetta, and some comparing it favorably with "Blossom Time." However, this has been a case where business completely contradicted the critical opinion.

Of the continuing shows last week, "Lightnin'" did easily the best. "Lightnin'" is striking close to capacity nightly, and the matinee business has picked up a great deal of late. It now looks fairly certain that this record-breaker will remain until December as originally planned, making three months of it.

Business at "Give and Take" at the Adelphi was generally big last week, with some nights, notably Wednesday, which was a virtual sell-out, bigger than others. This comedy has been announced to remain eight weeks instead of leaving at the end of four to make room for "The Love Child" as planned. How the Mann-Sidney show will fare in this two months' stay is problematic. It started at only a fair pace this week and many of the wiseacres claim that it is getting the kind of a clientele which will not last beyond a certain limited period. An extra matinee is being given Columbus Day.

"The Dancing Girl" in its second week at the Shubert set no bridges on fire with its business only about half capacity. The same condition existed Monday of this week. Present indications point to a definite loss in the four weeks of the engagement.

Attendance was extraordinarily good at "The Hunchback of Notre Dame," the feature film in its second week at the Chestnut Street. In fact its business was superior to most of the legit shows. At a $2 top, with $1 bargain matinees, the picture grossed $14,000 last week, pretty close to capacity. More money could have been taken in from standees, but the picture people preferred to hang up the Sold Out sign.

The Walnut had tough sledding with the third week of "Whispering Wires." Cut rates and special inducements kept the house from looking too bare, but the money taken in was not great. This mystery play's gross fell slightly short of $6,000.

Nothing New This Week

Not a single opening this week gave opportunity to gauge some of the current shows. Next Monday there will be three debuts, "Go-Go" coming to the Forrest for two weeks, "Loyalties" to the Garrick, for a similar period, and "The Love Child" to the Walnut for a short stay. This latter is according to the switch in bookings which keeps "Give and Take" at the Adelphi, thus forcing "The Love Child" elsewhere

The following Monday will see "Chauve Souris" opening a two weeks' stay at the Shubert, and "Up She Goes" coming into the Lyric for an indefinite period. Oct. 29, the "Follies" come to the Forrest for two weeks, and an as-yet-unnamed play, probably a tryout, at the Garrick. "The Lady in Ermine" Nov. 5 at the Shubert, and "The Fool" Nov. 12 at the Adelphi are other imminent arrivals. Short engagements of from two to three weeks seem to be this season's rule, especially now that a number of expected hits have flopped in four week stays.

Estimates For Last Week

"Lightnin'" (Broad, 4th week). This record-breaker, is rounding out first month in highly successful style, the gross last week sticking close to that of first couple of weeks, about $15,500, with a couple of thousand of capacity at this top. Apparently unaffected by incoming opposition.

"The Dancing Girl" (Shubert, 3rd week). Has done nothing startling since arrival, and seems hardly likely to start now. Around $12,000 last week, half-capacity.

"Merchant of Venice" (Forrest, 2nd week). This Belasco production, of which much was expected, turned in gross of about $16,750, long ways from capacity at $3 top in this big house. Hoped to beat that mark this week, but started poorly Monday.

"The Awful Truth" (Garrick, 2nd week). Started mildly, but picked up nightly, and started this week with bank—almost capacity. Last week's gross around $11,500.

"Whispering Wires" (Walnut, 4th week). Cut rating and special inducements have been tried extensively, but not with much success, about $6,000.

"Hunchback of Notre Dame" (Chestnut, 3rd week). This film feature has caught on with bang despite unfavorable criticisms in some of the dailies. Last week did about $14,000 which at scale employed was almost capacity.

"Caroline" (Lyric, 1st week). Enthusiastic notices in all papers and apparently delighted audiences did not succeed in pulling business to this operetta which grossed less than $8,500.

"Give and Take" (Adelphi, 4th week). Business not even all week which resulted in gross of between $11,000 and $12,000 despite virtual sell-out Wednesday night. In for eight week stay.

OPPOSITION AUDITORIUM

Indianapolis Has One Seating 10,000—May Get Another

Indianapolis, Oct. 10.

Cadle Tabernacle, largest auditorium in Indiana, seating 10,000, may have competition. Show business is interested because many of the big professional musical events are held in the Tabernacle, primarily an interdenominational institution.

E. Howard Cadle, founder, sold out his interest in the Tabernacle several months ago when friction developed over the Ku-Klux Klan. His sympathies were not Ku Klux, it is said.

Now a faction of the Gipsy Smith Choir, a Tabernacle organization, loyal to Cadle, is talking about raising $500,000 to construct a new auditorium of 10,000 capacity in the downtown district to compete with the original Tabernacle.

Several meetings of the promoters, including Cadle, have been held.

OUTDOOR AMUSEMENTS

The Clipper is the only paper in the world solely devoted to outdoor amusements. News of every kind and character.

NEW PLAYS PRODUCED OUTSIDE NEW YORK CITY

THE DANCERS

Albany, N. Y., Oct. 10.

Shuberts present Richard Bennett in "The Dancers," by Gerald du Maurier. (Play now running in London.) Four acts. Staged by William Degereux. Premiere in United States at Capitol, Albany, N. Y., Oct. 8.

Nat. greaser....Fernando du Chaillu Dallon
Tony, soldier of fortune....Richard Bennett
Masina, dancer.................Jean Oliver
Settler....................Fuller Mellish, Jr.
"Little Willie"...............Alfred Holborn
Nellie, dance hall girl......Barbara Bennett
Wal. cameraman..............Monroe Childs
Billie, Tony's man.........Almerin Gowing
School friends—
John Carruthers..........Templer Powell
Carlia Paxton..........Haviland Chappell
Silas, station agent.......Edmund Gurney
Lyric Trio—
Duke..........................John Burke
Pete.........................James Craven
Mika............................Frank Aks
Mrs. Gabrielle Mayne........Daisy Belmore
Miss Pringle, her sec..........Vera Mellish
George Fothering, solicitor.............
H. Langdon Bruce
Una Lowary, who dances.....Flora Sheffield
Evan Carruthers..........W. Pat Somerset

Richard Bennett faced a hard week here in "dressing up" "The Dancers" for its Broadway premiere at the Broadhurst next Monday. The play had its initial presentation in the United States before a small house at the Capitol Monday. Those at the premiere were unanimous in declaring Mr. Bennett will have to put the well-known American "pep" into the play to whip it in shape for a New York audience.

This drama on the dance by Gerald du Maurier (running for several months in London) will be lucky if it lasts several weeks on Broadway in its present shape. Mr. Bennett is to try out the show in an abbreviated form tonight, and has invited the local critics to review it again.

The show opens in a frontier saloon in the northwest of Canada with all the picturesque setting of a rendezvous in that section. This scene recalls the first act in "The Squaw Man." As the curtain goes up the merrymakers in the joint are raising the devil, and the act gave promise of plenty of action. It slows down, however, and would have fallen flat only for Bennett's own daughter, Barbara Bennett, whose Nellie, a dance hall girl, is immense. She dances cleverly and puts life in the act.

The proprietor of the saloon is Tony, an expatriated Englishman, played by Bennett. Tony is rather fond of Maxine, one of the habitues of the saloon, but owing to a promise made by breaking a twig with a girl back home in England, Tony checks himself—and Maxine really loves him.

Tony is called back to England to become Lord Chieveley. He, of course, goes right to the girl to whom be made the promise. But as Tony was in Canada for six years things happened. And things did happen to the girl—she had carried on an affair with Evan Carruthers (played stiffly by Pat Somerset), and killed herself rather than disgrace Chieveley an hour or so before she was to be married to his lordship.

Events then take Chieveley to Paris, where Maxine, the former dance hall girl of the Canadian frontier, had become a reigning favorite in the Paris music halls. Of course, Lord Chieveley marries Maxine.

While the drama is presented in four acts, it easily can be told—and more effectively—in three. There is altogether too much talk, which makes it drag at spots when there is really no reason for it. The plot is good and "The Dancers" may get over if the pruning knife is applied properly. It opened "cold" here.

There is no protest to be made against Bennett. His acting is well nigh perfect, although he did juggle some of his lines on the opening night. For instance, when Silas, the station agent, capably done by Edmund Gurney, enters the saloone in the first act, Silas asks Toney for a drink and has the liquor almost down his throat before Tony asks him if he will have Scotch or Irish. Then, in other parts of the drama, Bennett showed that he has not yet mastered his lines. Bennett, who appears to be the only American in a top-heavy foreign cast, is very funny in ordering a menu in the French tongue for his prospective bride and himself. This brings a laugh from the house and is done very well.

Flora Sheffield's interpretation of the unfaithful girl is perfect. She furnishes the real dramatics of the show. Jean Oliver's Maxine is good and she acts some effective moments in a capable manner. Miss Bennett dances charmingly in the first act, and another dance later in the show by this clever girl would help it. Too little is seen of her, but, then, isn't her father the star? Mr. Bennett probably does not want to make "The Dancers" a family affair.

Indications are "The Dancers" would have a poor week in Albany. "Blossom Time" getting the crowds last week and most of the Albany playgoers "laying off" the Capitol this week for Al Jolson's "Bombo" show, coming next week. *Burke.*

SUNBONNET SUE

Chicago, Oct. 10.

Revua-sical musical comedy with books and lyrics by Robert B. Smith and music by Gus Edwards, with dances arranged by Gus Edwards and Max Scheck. Staged by Alonzo Price under the personal direction of Gus Edwards. Opening at Wilmington, Del., and playing some engagements into Chicago, where it had its metropolitan opening Sunday night, Oct. 7. Olga Cook and Fred Hillebrand featured.

Warren Perkins..............Walter Preston
Stella Whitney...............Brenda Bond
Bobby ....Chester Fredericks
Donald ....Vincent O'Donnell
Cuddles ....Alice Furness
Sally ....Margie Rooney
Percy Emerson Whitney.........Eddy Clark
Violet ....Helen Lynd
Sam Hill ....George Douglas
Mrs. Fanny Perkins......Florence Morrison
Sue ....Olga Cook
Sandy ....Sandy
Bud Hickey ....Fred Hillebrand
Bess Sellers................Florence Enright
Specialty Dancers—LeGana, Mary Bay, Chester Fredericks, George Douglas.
Ladies of the Ensemble—Maxina Robinson, Betty Frisble, June Reed, Claudia Hanks, Hazel Johnson, Doris Walker, Dolly Cliff, Molly Cliff, Maxine Sickla, Charlotte Davis, Violet Cunningham, Violet Connor, Edna Farrell, Alice Lynn, Jean Castleton, Gena Sullivan.
Gentlemen of tha Ensemble—Elwood Gray, Walker Moore, James Shea, Warren Bassetle, Gene Stanley, Joe Basse, Solly Fields.

"Sunbonnet Sue" is what might be expected of Gus Edwards excepting that there is the least disappointment in the fact that there is no real outstanding whistling song hit. It is musical comedy located in the country, and in a millinery establishment in New York, giving opportunity for the kid play in the country that Edwards is identified with and for costume flash in the "Sunbonnet Sue Shop" in New York.

It is fine entertainment despite Gus Edwards' genius seems to be confined to an hour, and that the first act, leading up to his usual style of revue, is a trifle slow. It is possible that this little dullness in the first act makes the second act the more enjoyable

The first is at Farmingdale, a small town, and the adjoining homes of Sam Hill, father of Sunbonnet Sue, and Fanny Perkins, mother of the juvenile, are shown. It is contrast of poor and rich, with a "For Sale" sign on the poor man's home. The second act has three scenes. The first is the Snuhonnet Sue Shop in New York, the second the golf links back at Farmingdale and the last a return to the first scene, with the "For Sale" sign now on the mansion instead of the hovel. The golf scene is comedy between Fred Hillebrand and Sandy and is constructed so as to permit of Sandy's imitations, which distract the comedian when trying to play golf.

There is a prolog "Over the Garden Wall," such a number as Gus Edwards has presented in vaudeville, which is programmed as a vocal overture. There is a lapse in the first scene of the second act, where it is said in song that the plot has been chloformed and there is an imitation number styled "The Kid Is Clever," with Helen Lynd giving an impression of Jeanne Eagels in "Rain" (which has little value out here, where the original show has not been seen), Hazel Johnson and Doris Walker, impersonating the Duncan Sisters, Sandy doing Harry Lauder, Vincent O'Donnell taking off John McCormack, Margie Rooney dancing as Ann Pennington, Alice Furness suggesting Galli Curci and Chester Fredericks dancing as Fred Stone. Sandy does not get the opportunity in this that his talent deserves, but later in "one" has his inning. Fredericks and O'Donnell led in the applause in this vaudeville interpolation.

Olga Cook is the principal woman and sings beautifuly, having frequent opportunity. Hillebrand is the comedian, with Sandy doing second comedy, and his unusual stylo is welcome in contrast to the usual musical comedy clown. His work gives the show a suggestion of revue throughout. Florence Enright has a comedy girl part, short in contrast to Hillebrand's height, which she presents fairly well. George Douglas plays the rube and is only fair in the part. He sings poorly, but does an acrobatic dance which, in a measure, makes up for this. Florence Morrison, as "Mrs. Perkins," makes her obesity valuable for comedy. Walter Preston, in the juvenile role, is acceptable.

The smaller parts are played by the Gus Edwards group. Chester Fredericks is called upon for quite a number of lines, and acquits himself very creditably. Vincent O'Donnell is prominent at times and counts.

There are 12 to 14 girls working as the chorus most of the time, with four others contributing to pictures and all working with Miss Cook near the finish of the performance for one number. There are four chorus men. The show is good from both a singing and dancing standpoint. In addition to Fredericks and Margie Rooney, La Gana dances twice during the show, finding favor, and Mary Bay has one opportunity. The golf scene permits Hillebrand to do comedy dancing and here Chester Fredericks, after two previous appearances as a dancer, does his best foot work.

There is a song sung by Hillebrand which is a combination medley using familiar tunes and parodied words. It is outstandingly clever. All of the songs of Miss Cook are liked quite as much for her voice as for the merit of the numbers.

The show as it stands is good entertainment which will satisfy the admirers of Gus Edwards' vaudeville revues, carries particular appeal for children through its juvenile character and, with the first act strengthened, and the cast perfected, has a chance to catch on among the season's successes. *Loop.*

TIME

Chicago, Oct. 10.

Comedy in three acts and two sets by Arthur Henry, with a song, "Sunset," by Clare Kummer, presented at the Shubert Central, Chicago, Oct. 8. Produced by Stuart Walker.

Mable Prescott.................Lucile Nikolas
John Barrett...............William Kirkland
Ruth Prescott..................Dorothy Francis
Georgette Barrett.................Ann Morrison
Jim Prescott..................A. H. Van Buren
Patsy Prescott.....................Marie Curtis
Joshua Prescott..............William Evarts

With the war having wreaked havoc on the code of moral ethics, and the vampire and philanderer having reigned supreme, Arthur Henry, husband of Clare Kummer, blossoms forth with a new thesis on philandering and fidelity. His argument is that a man's most perilous period is when his oldest child is married, and that he is most likely to assume natural marital proportions when he first becomes a grandfather. The gist of the argument is summed up with the theory that for the good of the family generations should follow one another on time.

Henry has brought into the theatre a new twist to this rather hackneyed subject of moral transgression which, though diverting, is not substantial or well knitted enough to make it a convincing and digestible entertainment; at least in its present form.

It seems obvious the deft hand of Miss Kummer is here and there, especially in the creation of the characters and in the interpretation of delicate situations. Nevertheless, the author seems to have missed his goal. He has written a lot of dialog which seems to be irrelevant at times—just smuggled in to fill gaps here and there. In other spots his dialog is unusually bright and sparkles.

The first act runs along in a most listless fashion, and really does nothing more than establish the premise. There is nothing bright or outstanding during the two scenes of the first act, which are enacted in Jim Prescott's camp in the Maine woods on subsequent evenings in June.

Here a man, after 20 years of married life, in a most friendly manner asks his wife to divorce him so that he can marry another woman, a mutual friend. She consents, stipulating, however, that knowledge of the arrangement is to be withheld as long as possible from their daughter, who is in love with the "other woman's" son, as romance for the girl must not be a false illusion.

The girl, however, has overheard the arrangement and conceived the idea of patching things up for her erring parents. This she does by calling in her paternal grandmother to help. The latter arrives and makes the declaration that she has left her husband because he, after 50 years of married life, became interested in someone else. This statement, of course, is concocted for the purpose of accomplishing the mission which will right matters in the household. This happens in the second act, and then the first bright moments of the play become evident. Three generations are assembled here and endeavor to work out a satisfactory adjustment of affairs, illustrating, of course, the effect it would have on the romantic beliefs of the young couple.

Meantime the young couple have been married secretly and confided in the grandmother. She suggests that while the parents are preparing for the divorce action the daughter come to her home to stay. This is agreed to and the youth of course is brought there too. Then in hop the parents and the future bride of the father when it is disclosed that the girl is in a delicate condition.

The parents not being aware of the marriage are dumbfounded and the father wants to wreak vengeance on the youth, when it is explained by his mother that the couple have been married more than six months. The father realizes the errors of his ways, patches up his differences with his wife at the solicitation of his daughter, at the same time bearing in mind that he is to become a grandfather and scandal is not a nice thing to have in the family. The denouement of course was not unexpected.

"Time" is a comedy idea of the better brand and with collaboration could be propped up into a smart and entertaining affair. The situations are consistent enough to allow a substantial injection of humor, and the general value of the offering will be enhanced for commercial purposes if this is done.

The play was originally produced by Stuart Walker with his Cincinnati stock company, three of the member being in the present cast. He felt that he had a metropolitan offering and after brushing the rough edges off of it he sent it here. Had Walker made a closer survey he undoubtedly would have seen what was quite visible on the opening night and would have deferred the presentation until the doctor had been called in.

A. H. Van Buren gives a flawless performance of the inconsistent and narrow minded parent. Dorothy Francis handled the mother role with subdued feeling and appeared to be entirely too sombre a figure. The outstanding work was done by Marie Curtis and William Evarts as the grandparents. Lucile Nikolas, the ingenue, will bear watching. She with William Kirkland, both members of the Walker stock company, will eventually make their marks in the big league. Ann Morrison did an ideal interloper. *Ung.*

THE RAINY DAY

Chicago, Oct. 10.

H. H. Frazee presents a three-act rural comedy by Fred Ballard, author of "Believe Me, Xantippe," at the Cort, Chicago, Oct. 7. Staged by E. J. Blunkall.

"Doc" Morton..........Charles Dow Clark
A Tramp.................Robert Armstrong
Hal MacNickol.....................Hugh Banks
Jay Spinny.........................James Seely
Dan Crockitt...........................Al Roberts
Raymond Hayes..............Millard Vincent
Jim MacNickol................C. W. Goodrich
Jo Spinny..........................Irene Purcell
Ada Carney.......................Rose Silliman
Elsia Davis......................Ann Carpenter
Belle Turner.......................Clare Weldon

Fred Ballard since writing "Believe Me, Xantippe" and "Young America" has had the opportunity to see plenty of shows, analyze them, pick the basic principles, tuck them in the back of his cranium and keep them there until needed.

Evidently when he started to write "The Rainy Day" he availed himself of his knowledge of observation and did it in a plentiful manner. The result was he turned out a greatly involved epic with a diversity of small town characters, who scampered on and off stage, sometimes for reason and others just because they seemed to feel they fit.

All in all it seems as though Mr. Ballard has trespassed a bit too far into the environs dominated by Winchell Smith and found himself floundering. The intent and purport of "The Rainy Day" are honest and assumed to be convincing by the author. But from a practical and techical standpoint it seems as though with the hurried assemblage for a Chicago premiere the wheat has not been extracted from the chaff and a crude product is the result.

However, his cause is not a lost one, for if Winchel Smith were to be called in to make a readjustment "The Rainy Day" might develop into a pleasing and satisfactory entertainment. As it is at present it really means nothing, for it starts nowhere and ends the same way. At times during the first two acts one really believes that the author would take his epic out of the woods and land it on terra firma. But at just the time it is expected, the play takes a sudden turn, drops with a thud and simply runs along to consume time. There is too much plot with its explanation leading to confusion. As far as character, incidental comedy and atmosphere are concerned the author triumphs, and in that direction the play can stand on its own merits. This, however, is not sufficient, as the audience cannot be expected to disentangle unnecessary complications which come to light as the play progresses and are not satisfactorily untangled when it ends.

The story is that of a small town doctor, public spirited but lax in his business methods. He is located in Rising City, Ill., and adjacent to his home is a mineral water spring which provides water that accomplishes miracles.

A banker holds the notes of the doctor and tells him if he will sell a portion of his property with the spring he will cancel the notes. Being the mentor of the community, the physician says he will do this under the condition that the spring will not be used for commercial purposes and the people of the community will have access to it.

This the banker on the advice of a dishonest attorney, to become his son-in-law, refuses to do and of course foreclosure is threatened.

Then happen the many incidents.

From the character standpoint the play could not have been done better. Charles Dow Clark as the country doctor was realistic. Robert Armstrong sufficed as the youthful savior and matched up well as the ardent lover of the village queen—Irene Purcell, a blonde good to look at who shaded her work nicely and, though compelled at times to go through unnatural dialog, managed to come out smiling. Al Roberts as the town marshal provided the majority of the comedy. His work at the start was within keeping of the characterization, but toward the end Roberts allowed a bit of German dialect to creep in.

The other members had more or less to do with Edward Poland standing out as the shining light among them.

"The Rainy Day" can be made into a box-office attraction and, if Mr. Frazee calls in a doctor quick enough, he will have a metropolitan attraction which should be a box office asset. *Ung.*

DEEP TANGLED WILDWOOD

James Parks Leland.....James Gleason
Harvey Wallick.........Robert McWade
J. Warren Patterson........T. M. Cahill
Edwin Palmer Corliss.....George Alison
Aunt Sarah Parks..........Ida Darling
Amy Maada................Devah Morel
Francina La Forge........Angela Warde
Pearl Corliss................Mary Danial
Tom Wilson...............McKay George
Bates..........................Fred J. Nicholls
Joe Ingtis...................Ralph Sipperly
Mary Ellen...................Mildred Booth
Deacon Flood........James K. Applebee
Mayor Gombel.............Harry Cowley
Phyllis Westley...........Gertrude Hitz
Tha Photographer.........Harry Irving
Willetts.........................Sam Janney
Schwartz.....................George Spelvin

Chicago, Oct. 10.

A major theme, unique and novel and having a surprise element as well as a different handling of the minor love theme make this play promising in spite of its present form. These two points, together with the timeliness of a radio program staged by amateurs, which makes up the second scene of the second act, give interest to what would otherwise be impossible entertainment.

The development requires the wasting of the first act as introduction. A New York playwright after a series of success writes a horrible failure. He discusses having gotten into a rut with a lawyer friend and declares his intention of going back to the country town where he was reared. He is sick and tired of the hypocrisy of city life and sticks to his intention despite the pleadings of his friend.

The playwright discovers conditions in the hypocrisy of his home burg are exactly contrary to what has been predicted by his lawyer friend who follows the regular form of such plays in his forecast. The deacon turns out to be a fine man. It is the new girl and not the old flame who is being beaten out of her rights. But the chance is retained for the hero to denounce the evildoers and this happens at the broadcasting event which opens the radio station. It all goes into the air and the governor is listening in.

This promises to bring about the collapse of the plans of the business men and the politician who are intriguing. But when they assert that the playwright is reading from one of his plays this is all patched up and with the pledge of the dramatist to stand for this story they pass up their plans.

James Gleason is the playwright, and while he does not realize the part, it is a difficult one and adverse criticism should be softened by this fact and by the defects in the play's construction. Robert McWade is the lawyer friend, and the same circumstances should be considered regarding his handling of that role. Harry Cowley makes the bombastic mayor all that could be desired. Ralph Sipperly as the manager of the local movie has a fairly good comedy part. Mildred Booth gives an admirable performance. Gertrude Hitz is satisfactory. Other roles neither call for nor develop anything worthy of more than mere mention.

The radio broadcasting scene is interesting, with the discovery that the hero's outbreak has been carried through the air as a climax. This climax is not as convincing as it should be. In fact the play as it now stands lacks climaxes at all times. *Loop.*

THE SWAN

Detroit, Oct. 10.

If it demonstrated nothing else, "The Swan," acted at the New Detroit Monday, proved that the author of "Liliom," "The Devil" and "The Phantom Rival" can nod along with the American playwrights. "The Swan" is frankly dull and on three counts: In the first place, Franz Molnar has chosen a theme which is not likely to interest audiences in this country; in the second place, he has not developed the theme brilliantly or even cleverly; finally, the play is at least half an hour too long, running until well beyond 11 o'clock after an 8.30 curtain.

A princess and match-making mother of the heiress to a bankrupt middle European principality seeks to betroth her daughter to the heir apparent to the throne of a powerful empire. However, the daughter (Eva Le Gallienne) is a coldly aloof young woman — majestic, silent, earnest like the swan. And the prospective bridegroom (Phillip Merivale) is similarly uninterested. So the mother has recourse to the ancient device of having her daughter flirt with the tutor of her two young brothers (Basil Rathbone) to pique the curiosity and stimulate the attention of the prince. Inevitably tutor and princess fall in love. But there can be no Cinderella ending, for this is Europe, and so the tutor is packed off and the play ends with the promise of a marriage between the but mildly titilated prince and the still severely chill princess.

The acting is undistinguished despite the fact that besides those mentioned the cast includes Hilda Spong, Alison Skipworth, Richie Ling, Alice John and Halliwell Hobbes.

The opening performance was largely attended by easily the most fashionable audience of the new season, intent, it seemed, on spending an evening as pleasantly as it had when Miss Le Gallienne was last here in Molnar's "Liliom." It was frankly disappointed. *Part.*

NEW PLAYS PRESENTED WITHIN WEEK ON B'WAY

THE NERVOUS WRECK

Lewis & Gordon present "The Nervous Wreck," farce comedy by Owen Davis adapted from (Mrs.) E. J. Rath's story originally published in a Munsey publication. Otto Kruger and June Walker co-featured. Production supervised by Sam Forrest and staged by Addison Pitt. In three acts. At the Sam H. Harris, New York, Oct. 9.

Sally Morgan..................June Walker
Henry Williams..................Otto Kruger
Tim..................Jay Wilson
Chester Underwood..................Albert Hackett
Jerome Underwood..................William Holden
Harriet Underwood....Winifred Wallington
Andy Nabb..................Riley Hatch
Mort..................Hobert Cavanaugh
Dan..................J. Elmer Thompson
Bob Wells..................Edward Arnold
Jud Morgan..................Joseph Brennan

Lewis & Gordon have a laugh hit in "The Nervous Wreck." That is, if an abundance of laughs makes a hit. If so, the box office demand bespeaks of a brisk future through the winter. Lewis & Gordon as a producing firm identify themselves with this as their first sole venture, although heretofore "in" on several other Sam Harris productions, including "Rain."

"The Nervous Wreck" has created some advance notoriety because of its author's charge that Harold Lloyd's latest Pathe comedy release "Why Worry?" had lifted the central idea of his play to its detriment. Accordingly, after several conferences with unsuccessful results, Davis will shortly institute suit for an accounting and damages against Lloyd and Hal Roach, the producer, for infringement.

The reviewer expressly sat through the film comedy the day preceding for the purpose of comparison but now does not venture to draw a conclusion. It looks like a tough job for any court of justice if it ever comes to trial for legal adjudication.

"The Nervous Wreck" as a play cannot be harmed by the Lloyd picture. It contains too many laughs that appeal through the aural rather than the visual senses to suggest that. Possibly one or two bits bear a striking resemblance, as for instance both Otto Kruger's and Lloyd's begoggled get-up as timid youths. The locale differs; also the situations. The only other bit is the second act climax where Henry Williams (Kruger) finds himself trapped by the heroine's irate father and a vicious sheriff and saves the day through the accidental discharge of his gun, causing all to scatter. That's a bit that created comment as being likened to the screen comedian's antics.

For the rest it's different. Henry Williams does not realize his affection for Sally Morgan (June Walker) and the ensuing complications conclusively prove that. The complications on analysis seem rather thin but that matters little. The result in laugh returns is there.

The casting leaves naught to be desired. From the featured players down it is almost perfect. Each deports himself or herself in certain and assured fashion and the result proves their efforts are not in vain.

It's a laugh show of strong box-office potentialities. *Abel.*

BATTLING BUTTLER

Deacon Grafton..........Eugene MacGregor
Mrs. Alfred Buttler..........Helen Elay
Nancy..........Helen La Vonne
Marigold..........Mildred Keats
Edith..........Maria Saxon
Chauffeur..........George Sands
Alfred Buttler..........Charles Ruggles
Frank Bryant..........Jack Squire
Ernest Hozier..........William Kent
Sweeney..........Guy Voyer
Spink..........Teddy McNamara
Bertha Buttler..........Frances Halliday
Grant and Wing, Sande and Davis, George Dobbs, 12 English Rockets

George Choos enters the big town as a musical show producer with this American version of a British hit that he called "A Dancing Honeymoon" in Detroit and Chicago, where it was warmly taken. In New York he enjoyed an enthusiastic—often overenthusiastic—premiere at the Selwyn. The verdict of the Times Square assembly that constituted the audience was not unanimous.

"Battling Buttler" is a strange combination of an old-time book piece to music with the latest and smartest and costliest effects in production. From one angle it was mild fare and from the other a tidbit to the birds with Broadway appetites. The likelihood is that it will be more generally approved when the unprofessionals predominate in front, and indications are for a healthy run at substantial money.

Had the book stood up better there would be no contest. The tunes are delicious, the production and staging are gorgeous, the cast is air tight, the costuming and effects are fresh and novel and rich, the specialties are sure fire and the dancing is incessant and terrific and varied, but the comedy at times lagged and dragged.

In story "Battling Butler" is just a slight revise of "The Hottentot" and "Going Up," the three telling the same farce yarn as applied in order to pugilism, racing and aviating—the phony hero getting all tangled up, getting away with it, promising at the end to retire, and thus ending the foolishment. That story is all right—always has been. But the whimsies, wheezes, nifties, gags—call them philosophical observations or sidewalk comebacks or satirical asseverations or wise cracks—they are very good in spots, but don't cover enough spots.

Ballard MacDonald adapted the book and lyrics. The laughs that do rise up, and which are not of the tried old situations, are typically his. But the book is still thick with plot, with repetition, with meaningless lines—yea, paragraphs. New Yorkers aren't dumbbells. They can get something from inside without having every obvious thing ladled out and re-served when what they want is action, speed, girls, laughs, progress.

Otherwise it was a whizz show. The first act had a dozen bang specialties and got off on high despite the "unraveling." Choos has an expert cast of comics and ingenues, and they are what make musical shows; he has a sweet chorus and a lot of cinch dancers, and they are what clinch musical shows. Now, if he had a fat blue pencil— But, there; in this world there is nothing perfect.

Charles Ruggles, who hasn't been seen in a musical since "Canary Cottage," just proved that he's been wasting his time since then; this is his racket. Being a light comedian in the legit—often too light—he is one of the hottest semi-low young fellows in this type of diversion. As the fake fighter he was a yell all the way. William Kent, a great eccentric dancer who scarcely danced at all amid this maze of hoofing, made a whole lot of one of those "a friend" parts, just a bit lower than Ruggles, but not any too low.

The other two distinct personal hits in the cast were Marie Saxon and Mildred Keats. Miss Keats had the fatter part, but Miss Saxon had the slenderer limbs. And what limbs they are! Talented, eloquent, hoydenish, tantalizing limbs, all youth and agility and charm. Not since Ann Pennington first flashed on Forty-second street has there been quite as beautific and promising a little pippin disclosed. She sings, she flirts, she dances like a windblown orchid; she is fresh, coy, cute and just all-around adorable. Miss Keats, more staid, has a pretty voice and dances ravishingly. They make a sweet sister team and two lovely singles.

Grant and Wing, with their hard-working and smooth specialty dances, stopped the show several times. But the heavy applause-grabbers were the 12 English Rockets, never heard of before by this theatrical sniper, but there in that synchronic dozen stuff usually associated with Tiller. Very good, too. Guy Voyer, in a character bit, made it, and Frances Halliday as a vamp outdistanced her lines—and that is no light matter in "Battling Butler."

One production novelty number, a series of weddings from the first to the diamond (how did that idea ever run the gauntlet so long?), was of Ziegfeld splendor and class. Choos worked in his radium effect very effectively with the Rockets. All the group appearances were tastily clad and spankingly staged by Dave Bennett.

The curtain finales were somewhat British, and the second act one (there are three acts) anti-climaxed a bit on a lean comedy point after a strong ensemble. Benny Leonard helped out with a speech the opening night, but that spot should be built up immediately, with the flash for the finish instead of the high spot half a minute before the drop.

"Battling Buttler" should enjoy a prosperous run, though it will not qualify with such bonanzas as "Sally" or even "Wildflower." If it stays in until Easter it can't complain of lack in hospitality under its deserts. Anyway, it introduces George Choos as a classy, courageous producer and upper-stratum showman who may as well be counted in right away as among the toppers in this game. *Lait.*

WINDOWS

Mary March..........Frieda Inescort
Johnny March..........Kenneth MacKenna
Geoffrey March..........Moffat Johnson
Mrs. March..........Helen Westley
Mr. Bly..........Henry Travers
Cook..........Alice Belmore
Faith Bly..........Phyllis Povah
Blunter..........George Baxter
Barnabas..........Frank Tweed

The sixth subscription season of the Theatre Guild opened with a rosy prospect. John Galsworthy's "Windows" is a peach of a comedy, very British, but very Galsworthy, which means it fits anywhere around the world. There isn't another touch in all contemporary playwriting like Galsworthy's. He has the human introspection, the human perspective, the genius for making contact between his deep insights and his broad expositions.

"Windows" is a better play and a better comedy than "The Pigeon," and that's flying high. The tale somewhat reminds of "If Winter Comes," but is as much better told as the difference between a flop and a hit—at least for stage purposes. And, without what would be regarded uptown as a commercial "name," the cast at the Garrick offers as stellar a performance as may be seen in town, without a weak spot.

This reviewer has not always enthused about the Theatre Guild plays. In truth there has been something in the nature of a little feud on between his mid-western tastes and the smug assumption of this money-making institution for the uplift of the most intricate of arts. But the undersigned would have to gush about "Windows" if it were written by Edgar Allan Woolf and acted by Walter Kelly. Mr. Galsworthy may not understand the reference, but his latest comedy is the cat's left hind ankle. And it has been staged and is being acted as he himself would relish, surely.

The start discloses a family of male idealists and feminine realists. (They clash seriously, but in comedy treatment.) The father is a psychological novelist; the son is a poet and patriot; the mother is just a practical woman (not a shrew and Simon Legree like in "If Winter Comes), and the daughter is just a plain, wholesome girl. They, with a big, fat, romantic, stupid, idealistic, practical old family cook, constitute the household.

Comes the bi-weekly window washer, an old "character" with a ready philosophy such as only Galsworthy can write, epitomizing in satire the humble, thieving, lying, hypocritical poor whom we in more comfortable and less happy positions theorize, sympathize and apostrophize. Like the old cabby in "The Pigeon," he becomes the spokesman of the piece.

He lets it be known that his daughter, just out after serving two years for strangling her illegitimate baby, wants work; the family wants a parlor maid; the sentimental son and the altruistic father prevail against the sensible mother and the proper daughter. The girl is "given her chance."

She promptly wrecks the household by vamping the son and spilling her cry for freedom, not respectability. It sustains beautifully. There is one kiss, only, but it's full of dynamite. The girl gets the gate, blows up in one final explosion in which she talks turkey (slightly like the wench in "Hindle Wakes") and leaves everything about where it was before the play began—except that every one in front has had a dandy evening of it and gone home unelevated, unenlightened, unuplifted; just a little more charitable and a lot more happy.

The acting, under the direction of Moffat Johnson, who plays the family father, is so natural and truly fine that it resembles nothing one often sees by footlight.

Phyllis Povah, as the "lost" girl, is a rare combination of fire and guile and flesh and blood, as she was in a lesser role in "Pim Passes." Frieda Inescort, as the daughter of the novelist, a rather flat role, is life itself. Henry Travers sips the gravy as the window-washer, and not without credit of his own. Alice Belmore, who was the same cook in "The Pigeon," needn't be any better than that, ever. And Helen Westley as the wife, in what started as a plain-spoken role, stole the show in the last half minute, turning idealist herself under the warming influence of a few shots of brandy.

"Windows" is good enough fun for anybody, much better than most revues and the fly off-color farces. It didn't thrive much in England, 'tis said, and Mr. Galsworthy offers a program insert answering his London critics, who didn't understand what it was about. They must be a stupid lot. Anybody can understand what "Windows" is about—it's about a girl who doesn't want to be saved; she wants to be loved; and she goes out to be loved; and the playwright leaves it that way because he thinks the rest had better be left to the imagination.

There is an interpolated scene in "one" added for America, apparently to clarify things. It is very pleasant, but it clarified nothing; there was nothing that needed it. There is nothing "Windows" needs at all that it hasn't got and hasn't had from the start. *Lait.*

CASANOVA

A. H. Woods and Gilbert Miller jointly sponsor Lowell Sherman as star "in the role of the arch-rogue Casanova" to quote the program. Translated by Sidney Howard from the Italian of Lorenzo de Azertis. Staged by Mr. Miller. In three acts and a prolog—the latter a ballet pantomime staged by Michel Fokine. Incidental music arranged and composed by Deems Taylor. Costumes especially designed by Georges Barbier and executed in Paris by Max Weldy. Settings designed by Herman Rosse. Opened Sept. 25 at the Empire, New York.

PROLOGUE

"The Return From the Carnival"

Columbine..........Beatrice Belreva
A Guitar Player..........Doris
Pulcinella..........George Royle
Batista, his page..........Herbert James
A Fat Man..........Harry Fielding
A Gentleman in Black..........Horace Healy
A Roman Soldier..........George Blackmore
First Harlequin..........Lora Vinci
Second Harlequin..........Alice Wynne
Third Harlequin..........Desha
Fourth Harlequin..........Renee Wilde
First Masked Woman..........Dinarzade
Second Masked Woman..Marguerite Denys
Third Masked Woman....Valentina Sanina
Fourth Masked Woman..........Janet Justice
Fifth Masked Woman..........Helen Beckra
Sixth Masked Woman..........Nallie Savage
A Guitar Player..........Dorsha

THE PLAY

Alfani-Celli..........Philip Wood
Mansoni..........B. N. Lewin
A Waiter..........Walter Soderling
A Gambler..........William Marr
Giulietta..........Dinarzade
Capt. Michael Echedy..........Mario Majeroni
Henriette..........Katharine Cornell
Giacomo Casanova, Chevalier de Seigelt..........Lowell Sherman
A Lieutenant of Roman Archers..........Ralph Belmont
The Inn-keeper at Cesena..Edward Le Hay
First Archer..........J. C. Wallace
Second Archer..........Edward F. Snow
Leduc..........Ernest Cossart
A Banker of Cesena..........Harold Hartsell
A Gambler..........Harry Redding
Monsieur DuBois..........Victor Benoit
The Abbe Bernis, Ambassador of France..........Horace Braham
The Inn-keeper at the Hotel Des Balences..........A. G. Andrews
Monsieur Antonie..........David Glassford
First Postillion..........James Powers
Second Postillion..........Jacob Kingsberry
Third Postillion..........Frank Newcomb
Fourth Postillion..........Charles Vincent
The Beautiful Governess....Gypsy O'Brien
The Dancer from Milan..........Mary Ellis
The Courtesan..........Judith Vosselli
Rose..........Sheila Hayes
Manon..........Nallie Burt

The credits for "Casanova" are many from production, scenic sartorial and histrionic angles but each has contributed his expert little mite to fashion a cloth of rare weave. A production such as Messrs. Woods and Miller have invested in their star and play, respectively, is not encountered every day in straight drama even if it is of the romantic-historical school. Woods had the star (Lowell Sherman) and Miller the play. Between the two the piece has been done full justice.

Giacomo Casanova, self-styled Chevalier de Seingalt, was a gay Lothario who held full sway in the middle of the eighteenth century. His memoirs related of his thousand and one conquests, while in the play he only admits to 300 mistresses, which isn't so bad for any one roue. However, the Italian original professes not to be a faithful adaptation of the memoirs, merely a dramatization of its central character; so that though the lady-killing gallant may have lived to see 80 (and in the play expires about a score and a half years sooner) matters little. This point has been made much of by some of the daily scribes. Howard's translation might have been better, although sufficient. Its fanciful phrasing could have been improved upon, some of it sounding trite.

The production will prove the lodestone. They'll go out talking about the colorful sartorial display and the quaint costumes. Of course Casanova's only true love of his wasteful career, which is the backbone of the story, has an appeal all its own. His adoration and complete capitulation for Henriette (Katherine Cornell) leads him to give up a happiness never before known by him when, at the end of three months of luxurious squandering, he faces the world a debtor.

Rather than confess poverty, his lips are sealed as Henriette is sent away, back to her forgiving relatives and a contrite husband who was the cause for her desertion, rather than assume the strict existence of the conventry her sire intended for her.

Immediately after her departure the French ambassador makes possible an affluence Casanova lacked and was much in need of to keep Henriette as he wished. He dispatches four postillions to scour the highways for Henriette, and after an hour three return with as many Henriettes. One is a beautiful governess, the other a Milan danseuse and the third a courtesan, all of whom are not unfamiliar with the reputation of Casanova, the arch Lothario. The fourth postillion reports it just missed the real Henriette as she was crossing the border.

The last act, 22 years later, finds Casanova a broken-down old man, poverty stricken as always he has been in between his sporadic periods of wealth, but still the "chaser," if not as meticulous in his choice of two kitchen maids. Enters his daughter, the illegitimate offspring of Henriette, the image of the sweetheart Casanova knew a score of years before. The daughter, entirely unaware of the relationship, explains that her mother and she come to this hostelry, the scene of the lovers' parting 22 years ago, once a year at this time.

The shallow Casanova looks out of the window to behold that his Henriette has suffered much under the strain and tears of the many years' parting, although the daughter is as fresh and fetching as the mother ever was. Casanova, sickened and weary, falls to the floor kissing the footprints of his daughter.

Even the kitchen maids who have returned for the clandestine tryst with the old roue shudder at the sight of the broken old man outstretched on the floor.

It's a "fat" part Sherman has been written, a role dear to the heart of any trouper. And Sherman does it well, too, first as the youthful, irresistible swain, and later as the bent and spent old man who shows well the signs of his existence as paramour to 300 mistresses.

Miss Cornell, an unknown quantity, opposite the star is a "comer" in every respect and detail that the term implies. Whatever her past performances, Miss Cornell has carved an enviable niche for herself with the role of Henriette. Ernest Cossart as the comedy servant Leduc, has an opportunity advantageously handled. For the rest, the rather long cast contributes effectively toward the sum total.

The show must do consistently good business to pay off that heavy production outlay. In its first week it enjoyed a strong agency demand and the evening the show was reviewed (end of the second week) almost capacity obtained.

The newspaper publicity attendant to the suppression of the Thomas Seltzer publication of the Arthur Schnitzler "Casanova's Homecoming" volume should have its effect at the box office. Judging be some pre-8:30 comment by neighboring patrons, the impression was the play was dramatized from the book. *Abel.*

FOREIGN FILM REVIEWS

PHILI

Paris, Sept. 24.

Phili is the name of the monarch of an imaginary country in central Europe overthrown by the Democratic party which establishes a soviet, as set forth in the up-to-date novel of Abel Hermant, from which Jacques Bousquet and Henri Falk have compiled a diverting Parisian comedy in five tableaux, written in verse, and produced by Mlle. Jane Renouardt at the Theatre Dannou with success.

Curiously enough the plot of the farce "Aller et Retour," at the Theatre Femina, is very similar in construction.

After a first act of the dethroned king's departure came the Protopoulo family, rich citizens without a country, who have made a fortune during the war and now wish to crown their position by rubbing shoulders with royalty.

Phili (P. Barnard) has settled in Switzerland with his young wife Charlotte (Alice Cocea) whom he married for state reasons when a child. They are still almost strangers because of her tender years. Thus the fallen monarch is accompanied by her chaperon, Baronne de Kratakus, to watch over the queen's youthful morals until she reaches the age of 16. This role is held by Mary Hett and is highly amusing.

Phili is also accompanied by his mistress Mignonne (Denise Grey), a so-called opera singer, and by Otto, his foster brother (Etchepare) who involuntarily led the revolution but now holds the function of king's secretary.

The royal banking account has been closed, the hotel bills remain unpaid and the whole party is stranded, so that the offer of Protopoulo (Vilbert) to furnish funds for an imaginary revolution is deignfully accepted. This leads to the corpulent capitalist flirting with the crafty Mignonne, Otto reluctently carrying on with the buxom Mme. Protopoulo (Mme. Barsac), and the untimely consummation of the dethroned king's marriage, prior to his recall home to rule his misguided people.

This kitchen-garden yarn is told in clever rhyme, with many topical allusions which make the show a sort of a non-musical revue.

There are other good roles, in the form of Protopoulo's son (J. Gaudin) posing as a painter, and his daughter (Christine Dor) casting eyes at the handsome youthful king. P. Ville is the constant Marshall willing to serve any grade of government like the vicar of Bray, and Maud Gipsy a bewitching Marquise taking in paying guests at a Venice palace.

It is a brand new Parisian play, with a feeble plot as an excuse for smart dialog, part of which is given before the curtain as introductionary remarks. *Kendrew.*

GOOD LUCK

London, Oct. 10.

At the end of a very successful first night at Drury Lane, Ellis Jeffreys, the principal female member of the cast, made a brief speech, in which she asked the audience: "Is this what you want?" meaning is it the sort of entertainment that Drury Lane audiences desired. A sonorous "Yes" was the reply.

The remarkable thing about it is the keen joy with which Drury Lane audiences accept, year in and year out, identically the same basic for their melodramas, the only variation being scenic effects and method of unfoldment of story. Some will remember "The Sporting Duchess" brought to the Academy of Music, New York, direct from Drury Lane, and a long series of similar racing melodramas down to "The Whip." The present production, which opened Sept. 27, is the twenty-sixth drama which Arthur Collins has produced at "The Lane" and, like practically all others, it revolves around the story of a sportsman-like lady of title, who will be financially ruined if her horse doesn't win, as will all her friends, and she has a strenuous time foiling the intriguing of the conscienceless villain.

There is always one thing, however, that one can count upon a Collins production at old Drury—something novel in the way of a mechanical effect. On this occasion he offers several of them, and the showing of the wreck of a yacht at

sea at the end of the third act comparee favorably with any stage effect ever produced in New York or London. Among other effects is the crashing of an automobile into a road obstruction supposed to be at midnight, with the headlights full on. This was a relatively simple affair that would seem to be capable of elaboretion. In the last act we are shown the horse race with the aid of the treadmill as was done with "Ben Hur" but with many more horses, and on what appeared to be a much larger scale.

Instead of the former method of engaging one or two prominent players for the leads, Collins seems to have gone after an all-star cast of principals. With Julian Royce as the chief villain, Ellis Jeffreys as the titled racing woman; Langhorne Burton as leading man; Joyce Carey as the heroine, and, most important of all, Edmund Gwenn for a comedy character role, not to mention Claude Rains as a persecuted nobleman very much in the clutches of the villain. Rains gave every promise at the opening of the piece of scoring a tremendous hit, but tapered off to a point where it looked as if he was giving a conventional imitation of David Warfield in "The Music Master."

If this review were concluded without mentioning the piece was written by Seymour Hicks and Ian Hay, the reader would feel the omission was a deliberate one. They are entitled to special mention for dialog and cumulative progression of a plot utilized at that house for at least a generation.

There seems to be no question of the success of the venture, and this opinion is strengthened by the fact that the libraries purchased £22,-000 worth of seats after the dress rehearsal. The management already announces seats are on sale for Boxing Day (Dec. 26). *Jolo.*

HASSAN

London, Sept. 21.

Hassan, a Confectioner	Henry Ainley
Selim	Esme Percy
Yasmin	Cathleen Nesbitt
A Porter	Sidney Bland
The Caliph, Haroun Al Raschid	Malcolm Keen
Ishak, Minstrel	Leon Quartermaine
Jafar, Vizier	Frank Cochrane
Mesrur, Executioner	Edmund Willard
Rafi, King of the Beggars	Basil Gill
Alder	Rita Page
Willow	Kitty McCoy
Juniper	Maureen Dilon
Tamarisk	Eileen Raven
Beggar Leaders	Nicholae Nadegin and St. Barbe West
Ali	Ivor Barnard
Abdu	Andrew Leigh
Chief of Police	Alfred Clark
Captain of Military	Tarver Penna
Herald	Douglas Burbidge
Pervaneh	Laura Cowie
Characters at the Caliph's Court	
Prince of Basra	Frank Vosper
Prince of Damascus	Claude Delaval
Prince of Koniah	Osborn Adair
Governor of Khorassan	Harrison Lawson
Caligraphist	Thomas Waters
Wrestler	B. E. Evremonde
Abu Nowar, Jester	Sidney Bland
The Rajah	C. R. Stone
Chinese Philosopher	Ivor Barnard
Dervish	Ceton-Woodville
Ambassador	Vivian Carew

Far and away the most important production of the London theatrical year is "Hassan," presented by Grossmith & Malone at His Majesty's last night. It began at 7:30 and ran until 11. It is in five acts, by James Elroy Flecker, arranged for stage production by Basil Dean.

The story is woven round the adventures of Hassan, a poet by philosophy but a confectioner by profession, in the heart of old Baghdad. Through his love for a worthless widow and a series of romantic happenings he finds his fate linked with that of the Caliph himself, and is instrumental in saving his life while the royal personage is on one of his nocturnal wanderings.

In return for this, Haroun Al Raschid raisee the humble vendor to a position of honor second only to the Grand Vizier, and through the eyes of Hassan one witnesses a strange kaleidoscope of love, passion and revolting cruelty, stretching like a panorama through a gorgeous background breathing the atmosphere of the Arabian Nights.

One of the tragedies to which Hassan is an unwilling spectator is that of Rafi and Perveneh. Ravi, the prisoner, having turned conspirator because of the abduction of his lady to the Caliph's harem, is offered the choice between a day's restoration to his beloved followed by a hideous, lingering death for both, or banishment for himself, while Parveneh remains in Haroun's harem. The lovers decide to die together. In spite of Hassan's impassioned pleading for them the Caliph carries out his threat, and, to punish Hassan for his temerity in interfering, compels him to witness their agonizing end.

Sick to the soul with the sights and nearly out of his mind with the horrors he has witnessed, Hassan departs with a wandering caravan, setting forth on a mystical journey—anywhere—to find peace.

This reviewer is more or less biased against this typo of entertainment. Rather than do an injustice to the management it is preferable to take the consensus of opinion from the London dailies.

In ono it is described as a bloodcurdling drama; in another as a "spectacle more or lese confusing to witness, with intermittent rather than cumulative dramatic interest."

The weird and wailing Eastern music is referred to in one review as more Eastern than seductive. Another eminent critic says that neither "Chu Chin Chow" nor "Cairo," lavishly decorative as they were, could compare for artistic taste with the scenery of "Hassan." Still another says, "It is a fine prose poem made into a fine play, and into the bargain the finest spectacle that even His Majesty's has seen," adding that the spectacular side nowhere hinders the action of the play.

Practically all of the daily press is equally fulsome. This should have the effect of drawing vast crowds to His Majesty's for a protracted period.

There are but two female principals, Cathleen Nesbitt and Laura Cowie. One is comely and the other can act. One has been in America and the other hasn't. Practically all the men are brilliantly competent, another confirmation of the oft-repeated statement that England is long on good actors and short on good actresses.

The critic who said "It is a good spectacle, confusing to witness, with intermittent rather than cumulative dramatic interest," coincides in a general way with the opinion of Variety's reviewer. *Jolo.*

WHAT MONEY CAN BUY

London, Sept. 27.

The brothers Walter and Frederick Melville produced at the Lyceum, Sept. 26, another of their long series of popular priced melodramas which has made them a fortune estimated in many quarters to run into seven figures in pounds. This one is entitled "What Money Can Buy," and was written by Arthur Shirley and Ben Landeck, who have contributed many of the Lyceum productions in the past.

"What Money Can Buy" is the crudest kind of old-fashioned "ten, twenty and thirty" story, and would not be tolerated for a moment in America, but continues to be popular here, especially at the Lyceum. It contains a number of "asides," and the villains are so obviously villainous, and the hero and heroine and their loyal friends so palpably virtuous there is nothing left for them but to suffer for three hours from the machinations of their antagonists, with the absolute certainty they will triumph in the end. Resort is had to pizzicato music while carrying out the "dirty work," and a fair example of tho dramaturgy may be had from tho statement that the first of the four acts concludes with the heroine striking a tragic pose and uttering the tag: "I wouldn't be that man's mistress for all the money in the world"; the curtain descending with the vehement music chord.

The heroine, Rhoda Pearson, through being brought up in a den of thieves, naturally takes after her surroundings and follows the profession carried on around her, which ends in her "doing time," and it is in the prison chapel that the play opens. We see the poor victim of environment touched at the sermon delivered by the youthful parson, and realizing her wickedness in the past, determines to follow the straight road.

On leaving the prison, in other words a "ticket-of-leave," Rhoda becomes a domestic in the house of a millionaire, cynic and arch-villain; he of course wants to annex her, and tries to dazzle her with his wealth, but is thwarted by the timely appearance of Denzil Norton, none other than the modest young cleric of the first scene. Realizing the girl is in earnest in her desire to lead an honest life, he gets a place for her in a hotel as book-keeper, but there another shock awaits her. In her crime-filled youth she has allied herself matrimonially with one of the gang, and it is only natural, therefore, they should have picked on this hotel wherein to commit a jewel robbery. While engaged in this pursuit, the leader of the crooks, her husband, kills one of the guests, and out of spite for his wife's turning "good" so arranges matters, the blame falls on her. In her rush to escape, she takes refuge in one of the bedrooms—only to find it is the virtuous chamber of tho Rev. Denzil Norton, her benefactor. Everything looks so black against the persecuted girl, that the only way of clearing her is to establish an alibi, which the parson proves, by saying she has been in his room all night. All clear, so far. Villain eluded, bad man husband thwarted, and the heroine flies to the arms of a bluff good-natured female bookmaker for protection. This genial soul, who started life as a flower-girl, tried her hand at the racecourse, and finally set up as a modiste, takes the girl on as a model. Millionaire-villain still pursues Rhoda and endeavors to lure her on to a yachting trip in the Mediterranean. The sorely-tried heroine, in love with parson, still spurns his hatred overtures. But when the righteous young Rev. Denzil declares his love for her, and begs her to fly with him, she determines not to be outdone by him in self-sacrifice, and refusing to drag him down, plans to go off on the yachting cruise. As a preliminary she goes to a notorious night-club to join the millionaire, where the parson on some good mission bent discovers her, apparently quite at home. The husband arrives on the scene, and later the place is raided. Rhoda is carried off by her devoted spouse, but is followed by parson-lover, and a scrap ensues. The millionaire having been "done in" during the raid at the club, the police have followed the crook, and in endeavoring to keep off his pursuers by aid of infernal machines, he manages to blow himself up, thus leaving the way clear for the reunion of the young couple.

Thus virtue triumphs in the good old Lyceum way, and proves to the world at large that money cannot buy everything.

The Lyceum company is practically a stock organization, most of the players appearing in these annual productions. Dennis Neilson-Terry is the hero, and is a fairly good actor, albeit a tendency to "sing" his lines pretty much the same as do the other members of the Terry family. Jessie Belmore does well with her emotional scenes, outside of which she can be classed as mediocre. Jefferson Gore is quite competent as the leading villain, Fred Morgan perpetrates an atrocious Italian dialect as one of the subsiliary heavies, end Bertie Wright is a splendid character comedian who makes the most of an unsatisfactory role. Sybil Arundale reveals an attractive personality as second lead, and Ethel Warwick, as one of the critics describes her "undulated magnificently as a serpentine vamp."

From the standpoint of a play for the states, "What Money Can Buy" is nil, but judging it by a Lyceum first-night audience, where the virtuous characters were violently applauded, and the villainous ones vehemently hissed, the theatre is in for another successful season. *Jolo.*

LONDON CALLING

London, Sept. 24.

Andre Charlot's new revue, with the topical title "London Calling," produced at the Duke of York's proved witty, tuneful and original, handicapped principally by its undue length and the presence of unnecessary details in the various sketches and numbers.

With more than his usual elaboration of dress and scenery, this new venture, written by Ronald Jeans and Noel Coward is a worthy follower of its successful predecessors, and reflects credit on all concerned.

In 26 "calls," which comprise the program, the honors go chiefly to Maisie Gay, Gertrude Lawrence and Tubby Edlin, the former playing in all grades of character acting—from peerage to pavement. Noel Coward is of the cast, besides part-author, and appears in many of the numbers. While his dancing is quite an asset and his personality altogether pleasing, the role of author suits him better.

"Rain Before Seven" is a delicate little honeymoon episode and "Little Baggy Maggy" a noisy burlesque of "Little Nelly Kelly." When most of the surplus business hes been deleted from the revue, and the cast settled down it ehould prove a popular entertainment for some time to come.

Charlot revues are elmost always good, and in this last production he is perhaps at his best. *Jolo.*

FOIN-FOIN

Paris, Sept. 20.

We ere accustomed to a clever show at the Deux Anes cabaret, where we aro only given food for the mind. Another witty revue fills tho new bill by Paul Collins, Georgce Merry and Roger Ferreol. The title, a sort of street call, is of no consequence.

This revue is accompanied by a first part wherein the chansonniers of the establishments are heard in their own doggerel, political so far as the benevolent censor will tolerate. Thus we have ditties concerning the authenticity of the Belle Ferronniere picture, the occupation of the Ruhr, sensational events for journalists' consumption and topical subjects of no interest excepting to people living within the walle of Paris.

But the Deux Anes has a smart little show for its habitues.

Kendrew.

THE BEAUTY PRIZE

London, Sept. 24.

The latest of the series of Winter Garden shows presented by Grossmith & Malone is "The Beauty Prize." The book and lyrics are by George Grossmith and P. G. Wodehouse, music by Jerome Kern. It was designed to fit Leslie Henson, Grossmith and Dorothy Dickson as featured players, with a large supporting cast of competent artists.

Everything that money, practical experience and intelligence could supply was furnished for this production, yet somehow it seemed to miss, through no one's fault. The show began at 8:10 and the final curtain descended about 11:30, with the gallery somewhat restless and apparently dissatisfied.

A more popular trio of featured players could not have been selected, not to mention (Miss) Heather Thatcher as principal support in a low comedy role. Her reception was equal to that of any of the other three.

There were magnificent scenery, artistic staging, lively dancing and a reasonably good story for a musical comedy, but throughout it all Henson was not as funny as on previous occasions, Grossmith struggled with witty remarks and Miss Dickson tried to sing (instead of plenty of dancing, in which she is more proficient).

The mechanism seemed to be always apparent. When Henson made his first appearance, he stood in the center of the stage and looked up into the flies. There were such ancient jokes as "When I get to Heaven I'll ask—" with the protagonist responding: "Suppose he isn't there," which gives the comedian the opportunity to reply, "Then you ask him." Later, Grossmith feels called upon to remark: "I'll be there with my hair in a braid. This sort of humor did not get over very strongly with the audience and may account for not having been perpetrated here before.

The press comments are quite diversified, varying from fulsome praise to more or less disapproval. There will probably be some drastic changes before many days, which may materially improve the entertainment. *Jolo.*

MARRIED LOVE

London, Sept. 24.

Originally produced in the provinces and brought to the Elephant and Castle, this play relies on its title and the wholesale notoriety won by a book on birth control with the same name.

Leon Pollock, the producer, has taken an ordinary sex drama and produced it on quiet West End lines.

Elephant audiences do not understand restraint nor do they apparently care for it. They like to see the villain red hot in pursuit of virtue, and they love to see her

(Continued on page 40)

LITTLE THEATRES

A 30 week season of popular light operas, under the direction of Barry McCormick, who promoted the plan, seems assured. The Junior League, a strong social organization, at a meeting this week formally decided to sponsor the affair, and elaborate plans for the financing have been commenced. Ten or more teams, consisting of 12 workers each, will canvass the city on a ticket selling campaign, and the entire support and backing of the organization will be available towards making the season a success.

Charles Gano, one of the best known veteran minstrels, will have charge of the producing of the Elks Minstrels at Marysville, O. Gano, a former comedian with the Coburn show, has signed to produce the show, which will be offered about tho middle of November. He plens to make it one of the best amateur shows this lodge has presented in recent years.

The Little Theatre Society of Indianapolis, has completed filming of a two-reel comedy, the first such movie venture by an amateur organization in this section. Locations are all in the city and Marion county and the cast is solely of members of the society, directed by Arthur J. Beriault. Earl D. Munyen, another member, wrote the scenario. Proceeds of public showing will go toward the fund for the society's proposed theatre. The society's regular dramatic season opens Oct. 17.

The Euterpean Choral Society, at Easton, Md., has organized for the winter season, and under the direction of Mrs. Henry Hunt McKee, of Washington, D. C., held its first rehearsal this week. The organization which has been successful for several years, is composed of leading vocalists in and around this town and hopes to give at least three concerts during the winter.

The officers of the chorus are: president, Mrs. Elizabeth Kelley; vice-president, Mrs. Charles Warburton; secretary, Mrs. Edna Killen; treasurer, Isabelle Mullikin; Librarian, Mrs. Robert Blaine.

The Tampa (Fla.) Board of Trade is fostering community theatricals in a practical way. It hes set aside an appropriation which will allow the Community Players, composed of all local talent, to present three comic operas this season. These will be "Priscilla," "The Mikado" and "Bonnie Princess."

Local amateur musical comedy is taking the place in popular entertainment formerly held by the minstrel shows at Augusta, Me. The John B. Rogers Producing Co., of Fostoria, O., is making a strong bid for supremacy there, having now three productions Formerly they had only one, that of the Augusta Girls' Community Club. Oct. 29-30 the club will present "Springtime," a Rogers production.

The Augusta Lodge of Elks plan will give one of the Rogers' new shows, "Bimbo," and the Knights of Columbus will present "All Aboard" by the same company. For several years the Elks have given an annual minstrel show under the direction of the Miller Co. of New York.

Bath, N. Y., home talent will produce "Princess Bonnie" Oct. 16-17 as a benefit for Bath Chapter of the Order of the Eastern Star. There is a chorus of 80.

Jay Florian Mitchell, ex-Syracuse University student, was married at Tyler Hill, Pa., to Roxie King. Mitchell was prominent last year in Syracuse University dramatics, and may again return to the local institution of learning.

The Kansas City theatre, the local guild organization, started its season with "To the Ladies," which was credited by press and patrons as the best thing the theatre has ever done. The company was composed of retired professionals, college students and clever amateurs, there being no salaries paid to any of the cast. Financially, the first presentation was a success, and the prospects were most encouraging to the promoters for a successful season.

The Greek Theatre Players of the University of California are now rehearsing Owen Davis' "The Detour" for production in the university's "Wheeler Hall" for three daye opening Oct. 12. The cast includes the following players: Zella Osborn King, Alberta Scoffield, Charlee B. Weikel, Albert Stern, Robert Ross, John Herzog and Eugene Norman.

The University of California Little Theatre is preparing for a new season and will open soon in Booth Tarkington's "Seventeen." An ambitious program of plays is scheduled during the fall and winter months. Richard Ehlers is directing the productions and has as his assistant Ingemar Hogberg. Most of the students taking part in the plays attend classes under Samuel J. Hume, director of the Greek theatre.

A series of one-act playlete, based on the little theatre idea, will start at Marquette University, Milwaukee, Oct. 17, when members of the Marquette theatre, student dramatic organization, will present "The Dust of the Road." Prof. William R. Duffy is director in charge. Arch Ely is president and Helen Brockman secretary of the organization.

The Wisconsin Players School of Dramatic Art has opened its second season in Milwaukee, with Margaret Sehmid, known through her work with the German stock company at the Pabst for two eeasons, as instructor. The school is offering every subject relating to the theatre.

The Scarlet Mask Club of Ohio State University ie getting under way for the fall season with a new musical piece, to be staged as soon ae new material at the university can be tried out and assembled for the east. Two books have been written for the 1923 production, but the one which will probably be accepted is that of Jamee G. Thurber, a Columbus newspaper man, and graduate of the university, who has written several successful Scarlet Mask productions. The greater part of the music will be by A. Hyatt Berry, composer of "Nobody Lied," who has evolved a new tune which is expected to eclipse the success of his first hit.

The Michigan State Normal College at Kalamazo is planning a Little Theatre on its campus.

LITTLE THEATRE CIRCUIT

Hallett & Scott Booking 22 Houses

Louis Hallett and Ashmead Eldridge Scott have organized a Little Theatre Circuit, booking 22 houses from New York to the Coast.

The firm will send special Little theatre companies on tour, a new company hitting each house every four weeks.

Each company will have a repertoire of three or more one-act pieces and a three-act presentation.

DISTRIBUTION OF TRADE FILMS DISCONTINUED THROUGH LACK OF TRADE'S CO-OPERATION

Reason for Action After Year's Experiment by Department of Commerce—Plan of Distribution Welcomed and Benefits Considerable

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 10.

For some weeks the Department of Commerce has contemplated discontinuing the distribution of trade films due to the fact that sufficient prints could not be secured through the manufacturers to adequately meet the demand for these films from foreign countries, state officials of the department.

The decision to discontinue the taking of these films was reached Monday night by Secretary of Commerce Herbert Hoover after a year's trial of the experiment which has proven so successful in promoting trade between the United States and foreign countries that demands for prints exceeded those furnished by the manufacturers of this country, who had to bear the expense of making the films.

This, and, only this, was the cause of the discontinuance of their distribution by the Department of Commerce.

There was no appropriation made by Congress for the taking of these films. About a year ago Mr. Hoover questioned the various commercial attaches stationed throughout the world as to their opinions on the value of film demonstrating the methods of manufacture of this country. The plan was universally welcomed and a series of films were distributed.

N. F. Leopold was loaned from the bureau of mines of the Interior Department to the Department of Commerce and whenever a manufacturing concern desired to make one of these films Mr. Leopold was sent by the department to follow through the technical direction of the film. Mr. Leopold has now returned to his post of duty with the bureau of mines.

Educational Value Recognized

The making of these films has created an industry that has grown to considerable proportions and their educational value has been recognized by boards of education throughout the entire country as well as throughout the world. Large manufacturing concerns have included the making of these films within their advertising appropriations, but not to such a degree as to give the Department of Commerce the amount of co-operation needed to fully carry out the program they had laid down.

Watterson Rothacker of Chicago did make a considerable number of these films and it was found by the manufacturer that the studios he maintained were better equipped for the taking of these trade pictures and he kept himself advised of firms contemplating films showing their process of manufacture. More recently other studios have developed their equipment along these lines and were getting a large portion of the business from the manufacturers.

It has been noted that by visual contact greater progress in developing new sources of supplies for American manufacturers has been brought about through the motion picture. A striking example of this is the recent film taken under the direction of the American Silk Association of how silk is made in Japan, their principal market for the raw material. This film was exhibited in Canton, China, before the heads of the silk mills there and accomplished in a few minutes what all sorts of technical arguments could not do in the course of years of presentation. The Chinaman readily caught the idea of the improved methods of the Japanese when seeing the work done in the picture. China last year supplied 18 per cent. of the needs of American manufacturers where in the year before they had supplied but six per cent. China shipped 40,000 bales against 20,000 the year before, due to the showing of this film. D. E. Doutz is still exhibiting and lecturing with this film to develop other sources of silk for American manufacturers' use.

A large distribution office has been maintained in Pittsburgh for the distribution of these films in co-operation with the bureau of mines of the Department of the Interior.

Mr. H. F. Bain, director of the bureau of mines, stated today that this office would be continued and that Mr. Leopold will carry on his work, but that all future films would be entirely restricted to subjects pertaining to mines and mining processes.

Some Trade Films

Some of the films that have been produced include "The Story of Coal," "The Story of Petroleum," "The Story of Sulphur," "The Story of Ingot Iron," "Saving Coal in the Home," "The Story of Asbestos," "The Story of Rock Drilling," "The Story of Abrasives," "Mexico and Its Oil," "The Modern Goliath" (excavating by heavy machinery) "The Story of Natural Gas," "Oxygen, the Wonder Worker," "The Story of an Electric Meter," "The Story of a Watch" (Illinois Watch Company), "The Story of the "Automobile" (Studebaker), and many others, thus giving an idea of the scope of the films taken. The exhibition of the films now completed will be continued throughout foreign countries. These trade films show the process from the raw material to the finished article.

Officials at the Department of Commerce said that when the local manufacturer finds a ready market for his goods at home he is not troubled about developing foreign trade, but that if a slight slump was noticeable then their thoughts would turn to other countries. This uncertainty of the amount of co-operation has been the chief drawback throughout the entire time that the handling of the distribution of these films has been undertaken by the department.

Chamber of Commerce Charges

The Motion Picture Chamber of Commerce (non-theatrical) has made various charges to the department of the methods of handling these films and the allotment of the work of producing them. When questioned along these lines officials refused to make any comment. The department had nothing whatever to do with the making of the films and the sole reason of their discontinuance is the lack of co-operation, as has been stated.

All sorts of alleged insinuations have been made against the methods employed in the making of these films and the work done by Rothacker. Among these is that business totaling over $1,000,000 had gone through Rothacker's hands in one year and that he controlled this phase of the work. In making these insinuations care has been taken not to openly make them in such a way that redress could be had against them. That these charges are all unfounded is conceded by everyone familiar with the methods of Mr. Hoover's far-reaching department.

FORMING FOR LON CHANEY

Los Angeles, Oct. 10.

According to Wallace Worsley, who directed Lon Chaney in many successful pictures, a group of San Francisco capitalists are contemplating forming a producing company to star Lon Chaney. They plan, if negotiations are successful, to make six special productions in the coming year.

HANSEN TRYING AGAIN

Los Angeles, Oct. 10.

Juanita Hansen, claiming to have been cured of the dope habit, has returned to this city, and says she is going back into picture work.

Tellegen Opposite Miss Fredericks

Los Angeles, Oct. 10.

Pauline Fredericks leaves shortly for the east to be starred in a film which J. Stewart Blackton will produce. Lou Tellegen will play opposite.

Gag Men's Big Pay

"Gag" men in picture studios on the coast are now commanding the highest salaries known since comedies have been screened.

Several of the top notchers are getting $500 weekly, with the minimum about $200 weekly.

GOV. BONE OF ALASKA WILL AID PRODUCERS

In Washington Talks of Possibilities for New North-Equable Climate

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 10.

"The general outlook for the territory of Alaska is more promising than at any time since the Seward purchase 61 years ago," said Gov. Scott C. Bone, of Alaska, who is here in Washington for a short conference with Secretary Work at the Interior Department.

Gov. Bone, a former newspaper man here, is enthusiastic concerning the possibilities of Alaska as a place for producing pictures and states that he will offer every facility to assist the picture companies visiting the territory.

"The country is not the mass of ice and snow as so commonly pictured, but a habitable land, with an equable climate along the coasts and no more forbidding winters in the interior than those of the northern states, pointed out the Governor who added that this fact is being brought home to residents of the states through the many notable visitations and the present attitude of the press.

In the production "The Chechako" (The Tenderfoot), produced entirely with Alaskan capital with Captain Lathrop, owners of the picture houses at Anchorage and Cordova as the financial director, Gov. Bone believes a true message of what Alaska really is will be shown the theatre-goers when this film is exhibited in the states. It is now nearing completion. It was played by a professional imported cast, and follows its story from the gold rush of the Klondike through to the present time.

There are a number of good sized houses with capacity running from 600 to 1,000 in Kitchikan, Juneau, the territorial capital, Cordova, Seward, Anchorage and Fairbanks. The smaller towns all have some sort of a place to exhibit pictures. The usual order is two matinees weekly, Saturday and Sunday, with showings every night of the week.

Gov. Bone was particularly pleased with the work of the film men that accompanied the late President Harding on his trip to Alaska. Some excellent views were taken, duplicates of which have been presented to the Governor for the archives of the government offices where they are to be placed in vaults and saved for future generations. Glacier scenes are particularly active during the trip and some remarkable shots of the falling ice were secured.

Karl Rossman is now in Nome and is making a tour of Alaska which will cover a year's time taking colored motion pictures of the country, stated Gov. Bone.

MRS. PHIL BAKER ENGAGED

Vivian Vernon (Mrs. Phil Baker) has been engaged to play opposite Thomas Meighan in his next picture.

Mrs. Baker is said to photograph much like Lila Lee, one of the recent scores ascribed for her engagement, since Miss Lee has appeared in several pictures with Meighan.

ERLANGER MAY SUPERVISE

A. L. Erlanger may go to Europe to personally supervise Goldwyn Pictures Corporation's production of "Ben-Hur."

It has been definitely decided that Charles J. Brabin will direct. George Walsh will do the lead.

LEFT MANY JEWELS

First Mrs. A. E. Smith's Personal Property Accounting

An accounting of the personal property left by Hazel A. V. Smith, first wife of Albert E. Smith, head of the Vitagraph Co., shows her to have been bedecked with diamonds. There are so many diamonds mentioned in her list of jewelry that it makes monotonous reading.

The executors were Mr. Smith, her mother, Katherine Neason, and the United States Mortgage & Trust Co., which filed the accounting in the Surrogate's Court, N. Y.

Mrs. Smith, about 35 years old, died Jan. 24, 1920. As Hazel Neason, she was in pictures, first with the Vitagraph Company, and later with Kalem. While with Vitagraph, she married Mr. Smith, Jan. 7, 1913.

In June, 1921, the gross value of the estate left by her at the time of her death, according to a transfer tax State appraisal, was fixed at $116,036.38. This represented realty at 50 Riverside Drive, N. Y., $75,000; cash, on deposit, with a local bank, $47.93; securities, $3,222.50; jewelry, $38,950; clothing, $215; and a gold toilet set of 14 pieces, $200.

Kathleen Audrey Smith, daughter, now nine years old, received $22,800 in jewelry, and one-third of the residue. Albert E. Smith, Jr., son, now seven years old, and James C. Smith, son, now four years old, equally the remaining two-thirds share of the residue.

In a preliminary hearing for the signing of the decree, which will come up on Oct. 30, Marcus Bloch, attorney, has been appointed special guardian of the three infant children. The share intended for each child is to be held in trust until each becomes 30 years old.

Mr. Smith married Lucille O'Hara at Paris, Ill., Dec. 14, 1920. She is professionally known as Jean Paige.

INSIDE STUFF

The inside stuff of everything outside can be found in the Clipper. Inside stuff on sports, too.

MINN. OPPOSITION NEW TO FINKELSTEIN & RUBEN

Pictures in Legit Houses There—Firm Building on Hennepin Avenue

Minneapolis, Oct. 10.

Real opposition is being faced by the Finkelstein & Ruben picture theatre for the first time in Minneapolis this week.

Mrs. Wallace Reid is appearing with "Human Wreckage" at the auditorium and Pantages is presenting "If Winter Comes."

It has been announced that the "Covered Wagon" will appear at the Met (legit) soon.

This sort of opposition is giving the Finkelstein & Ruben interests much concern as they have controlled the picture field here in the past.

The purchase of a theatre site at Eleventh street and Hennepin avenue has been announced by Finkelstein & Ruben. This house will not be far from the Hennepin-Orpheum.

ADVERTISING CRITICIZED

Syracuse, N. Y., Oct. 10.

Presentation of "Daughters of Today" at the Strand here, with the accompanying press advertising in which the theatre admitted it was a "sensational play" of the type the house has heretofore refrained from using, started an outburst against "malacious and unmoral photoplays shown in Syracuse" at the meeting of the Syracuse Ministers' Association Monday.

The Rev. Dr. Ralph H. Houseman, pastor of Westminster Presbyterian Church, led the assault upon the picture, and while he did not mention it by name, spoke scathingly of the "bold advertising of a certain picture as below the usual moral tone."

STARRING LLOYD'S WIFE

Los Angeles, Oct. 10.

Mildred Davis, wife of Harold Lloyd, comedian, will come out of matrimonial retirement and, according to plans of Ben Wilson, who signed the star, she will start in the next week on a picture to be released by Grand-Asher.

The title of the film has not been chosen, but it is understood that it will be in the comedy vein. Arthur Rosson will direct.

DEMPSEY-FIRPO FIGHT FILMS SHOWN AT RALEIGH, N. C.

District Attorney Says He'll Prosecute, but Exhibition Not Prevented—Explains When and When Not Exhibitor Is Accomplice

Raleigh, N. C., Oct. 10.

In spite of a warning given by the federal district attorney that prosecution would follow if the law was violated, promoters here last week showed pictures of the Dempsey-Firpo fight taken in New York. Those in charge of the show declared that the pictures had not been brought into North Carolina by a common carrier and therefore they had been advised by their lawyers, the Interstate commerce law had not been violated.

"I consider it an outrageous violation of the law," declared District Attorney Tucker. "You may say that the manner in which the film was brought into the State will be fully investigated. The guilty parties will be prosecuted, and this office will ask for prison sentences upon conviction.

"There is no loophole in the federal statutes as I construe the law," said the district attorney, "the exhibitors are guilty as accomplices in receiving the film if shipped into the State by common carrier, but the guilt does not extend to the exhibitors if the film was brought into the State by automobile or by a passenger on a common carrier."

The district attorney characterized as absurd any construction of the law which would hold newspapers which published photographs of the fighters culpable.

No attempt to stop the performance here was made.

TEXAS THEATRES HIT BY NEW TAX

Some, Though, Will Benefit—New Licenses Will Be Necessary

Dallas, Oct. 10.

The amusement industry in Texas, as a whole, has been hit hard by the new theatre tax, levied in proportion to the population of towns and not by the class of the show given.

All Texas theatres in operation Sept. 13 must secure new licenses immediately at the new increased tax, and they will get no rebate from the unused portion of the old licenses. The new tax covers pictures, the last Legislature having passed an act repealing the tax on pictures. It is the same amount in a town whether one or all of the classes of entertainment are shown in a theatre.

The new law will fall heavily on some exhibitors while others will benefit.

The Consolidated Realty Theatres Corporation has purchased the Fantasia, finest theatre in Vincennes, Ind., for approximately $200,000

ALL BUTTE HOUSES CLOSED BY STRIKE

But General Conditions Don't Admit of Granting of Unions' Demands

Butte, Oct. 10.

With no conferences toward a settlement in sight Butte has entered its second week of closed show houses as a result of the strike of musicians, picture operators and stage hands, refused by owners and managers their demand for substantial wage increases.

The probability of a long siege between the factions is the talk here. The Ansonia and Orpheum have operated in the "red" for some time past, it is declared. The Rialto, the largest movie house, has barely been able to keep its head above water, and the American, under the same management as the Rialto, has shown losses for months past.

Meantime, Butte's sole theatre amusement is at the Empress, a small house, where stock plays.

Indications of the oft-repeated declaration of owners that they would not accede to the unions' proposals came a few days ago when the bigger houses cancelled all advance bookings of pictures.

Claiming the theatre business is far from profitable, the managers seem content to let matters rest with darkened houses.

The metal market is the gauge of business in this city. For two years past conditions have been below normal and the theatres suffered.

COAN'S PULPIT TALKS ON GLOVER FILM

Chicago, Oct. 10.

M. Blair Coan, local picture producer who was mentioned in a note left by Emelyn C. Glover, film star who committed suicide in Hollywood Monday, achieved considerable notoriety when the film "The Little Girl Next Door," with Miss Glover in the title role, was produced here.

As the preachment was based on vice and infidelity, the clergy got on the trail of of the producer. He in turn enlisted the aid of other portions of the clergy and was permitted to make speeches from the pulpit in which he held that the film was a moral necessity which simply told the truth and therefore should not be banned.

Coan's speeches were recorded in the daily papers, where they were played up as front page news. After a time "The Little Girl Next Door" was ordered out of the limelight, failing to draw.

Coan when told of the suicide and the contents of the note said: "Miss Glover's death is a shock to me. I had engaged her to appear in another picture which I was to start next week. I can't understand it."

Miss Glover left her husband in Seattle for pictures. Her last letter read:

"My Dearest Blair:

"How could you do this to me? I love you more than you or anyone ever realized; too much for my happiness. Won't you please do me my last wish? That is please attend my funeral. It will be such a comfort to know that you are with me. I wish that you would sing 'Lead, Kindly Light,' and 'Rock of Ages.'

"Services will be held in Presbyterian church.

"Honey, I forgive you.

"Me."

RAIN INSURANCE

Stories in the Clipper weekly relating to fairs and outdoor amusements are explaining a great deal about rain insurance, its puzzles and problems.

EXHIBITORS' CONGRESS

Paris, Oct. 2.

The international congress of motion picture exhibitors will begin Oct. 22 and continue until Oct. 26. The banquet, to be attended by Louis Lumiere, will take place Wednesday under the presidency of Leon Gaumont and Charles Pathe.

The organisation is in the hands of Leon Brezillion, president of the French exhibitors' syndicate.

JANESVILLE COLLAPSE INQURY STILL ON

Contractors Testify on Cave-In of Saxe Theatre—Theories Expressed

Chicago, Oct. 10.

Overloading of the walls and truss by the pent house atop of the Saxe theatre at Janesville, Wis., which collapsed when in course of construction here, was the reason advanced by two local contractors at the final sessions of the coroner's jury held last week.

Both contractors claimed that the weight of the pent house erected over the southeast corner of the partly completed theatre building was not evenly distributed. They agreed that the construction was sound, according to plans and specifications.

One of the contractors stated that he believed any public building should have proper supervision in its erection either by the architect or the owner during the construction period. He emphasized that continued inspection was necessary.

W. C. Muehlstein, an engineer of the building department of the state industrial commission, blamed an inadequate bearing plate and the manner in which the truss was enchored into the wall and pilaster atop a concrete block. He told of making a complete investigation of the collapse following the disaster. He stood ready, he said, to back up his theory with figures. It is significant this theory shifts responsibility from the state department.

The coroner's inquiry is to be continued this week. There was a postponement owing to the attention of attorneys being necessary at some criminal cases.

HOLLYWOOD'S NEWEST

Los Angeles, Oct. 10.

Ground has been broken for Hollywood's newest amusement institution, the Hollywood Playhouse. It is going up on Vina near Lasky studio and will cost approximately $275,000. J. Jacquea Eisemen is financing the structure. The theatre according to the inscription that will appear on the front of the building is dedicated to the artists of Hollywood. It will seat 1,600.

BLANEY'S DISTRIBUTOR

The Blaneys have completed their first picture for this season, "The Love-Bandit" and are now arranging for a distributing medium.

Their next productions will be "One Law For the Woman" and "The King of the Opium Den." They intend to produce all their former stock successes for pictures.

FRISCO'S 1,600-SEATER

San Francisco, Oct. 10.

Samuel H. Levin is building a new neighborhood theatre at Union and Buchanan streets which is to cost close to a quarter of a million dollars. The opening of the house is announced for the first of the year.

The new house is to seat 1,600 people and will be called the Metropolitan.

CENTRAL BUREAU FOR HISTORICAL RESEARCH

Plan to Put It Up to Hays—May Turn It Over to Harvard

A central bureau for historical research backed by the Hays organization is being agitated, the idea being to form a clearing house for "costume play" information to which all the producers may put up their problems, paying pro-rata for the service.

The suggestion comes from D. W. Griffith, who has met a multitude of difficulties in his making of "America," the story of the American revolution. It has been the experience of makers of "period" plays that the principal events of certain times are easily studied, but it is often difficult to get designs of clothes, the sort of a horse Paul Revere rode, the uniforms of Colonial soldiers and the like obscure data.

It calls for a considerable force of librarians to work up this kind of data and the research is an important item in production costs. Griffith's proposal is that the producers and distributors concentrate on the work of this kind so that any producer could secure the best service available at low cost.

The plan awaits the return of Will Hays, who sailed from England Monday, but his aids probably will suggest that the work be turned over to Harvard, which recently has been turning out a number of historical subjects and is believed to have the nucleus for just a scientific organization already working and this could be expanded into a bureau that would cover the ground.

TWO YEARS BETWEEN MAKING AND RELEASING

"Clansmen of North" Litigation Settling—Picture Made in Nova Scotia

St. John, N. B., Oct. 10.

After being in litigation for two years, indications are that "Clansmen of the North," a photoplay produced by the Maritime Motion Picture Co., in and about the studio of that concern in Sydney, N. S., will be released for showing in the film houses of the United States and Canada.

The film was named "Big Timber" when produced but was renamed "Clansmen of the North," soon after being titled and edited. The picture was directed by John W. Noble, who instituted a suit against the Maritime Motion Picture Co., for moneys alleged to be due for salary and expenses.

This suit held up the showing of the film. Coupled with this suit was another instituted by the Associated Exhibitors of New York City, the distributors of the photoplay, over the value of the picture.

The two actions caused a delay of two years in the general releasing of the picture. Settlements will likely be effected in both cases.

A two years' space between the finish of the production and the general release, is a record in filmdom. Since producing "Clansmen of the North" the Maritime Motion Picture Co. has produced "The Sea Raiders" the general release of this picture having been recently announced.

MISSION THEATRE SOLD

Los Angeles, Oct. 10.

Robert Perker, local capitalist, has purchased the Broadway property which houses the Mission theatre. Mack Sennett was on the selling end.

Close to half a million dollars was represented in the deal. Sennett continues to operate the theatre, now presenting his "Extra Girl." The deal was handled by Joseph Toplitsky.

S. & S. SCRIBES' "FROLIC"

Cincinnati, Oct. 10.

The Stage and Screen Scribes of America, organized here nearly a year ago, soon will begin its proposed campaign of expansion by starting branches in nearby cities.

To raise funds for the purpose, a midnight frolic will be given during November.

If there is enough left over, the Scribes may rent a clubroom somewhere. They have been meeting monthly at the Hotel Metropole.

PICTURE AS EVIDENCE

Should a motion picture be properly permissible as evidence in a trial at law may be decided in the opinion to be handed down by the Appelate Term of the Supreme Court of Brooklyn, N. Y., in the appeal of the jury verdict for $10,000 given Billy Gibson, a vaudeville performer, in the lower court against a trucking concern.

Arthur F. Driscoll, of O'Brien, Malevinsky & Driscoll, is counsel for Gibson who was able to hold his own on the streets with an artificial leg previous to being struck by an auto in March, 1922.

Mr. Driscoll contended the motion picture used by Gibson in his vaudeville act, and which he successfully introduced as evidence, showed that the plaintiff previous to the accident of 1922 could walk quite naturally with his artificial leg. The defense argued the admission of the picture in the court below was in error of procedure and pleaded for a reversal on that ground.

INSIDE STUFF

ON PICTURES

Senator James J. Walker turned down the nomination for Supreme Court judge, a prominent New York City politician has informed a representative of Variety. The Senator could not well be spared from his post as majority leader of the upper house, where the Democrats only have a majority of one, and where "Jimmy's" knowledge of legislative matters, parliamentary skill, trigger-brained thinking and persuasive oratory are needed.

Senator Walker is looked upon in Albany as Governor Smith's spokesman in legislative matters. With the nomination for Supreme Court judge of Assemblyman Charles D. Donahue, minority leader of the lower house, the necessity is greater than ever for having a man like Senator Walker to direct the legislative program of the Democratic administration.

Newspaper correspondents close to Senator Walker at the Capitol last winter predicted that he would be the next candidate for mayor of New York City on the Democratic ticket. There was some talk of his running for Governor in 1924, but Senator Walker's friends said he did not aspire to the position and that the nomination would probably go to Lieutenant-Governor George R. Lunn. Senator Walker's associates felt sure that, barring unforeseen developments, he would be the next mayor of New York.

The unexpected has happened in the serious illness of Mayor Hylan which has thrown the burden of directing New York City's affairs on Murray Hulbert, president of the Board of Aldermen, and well known in the theatrical profession. Pneumonia has left Mayor Hylan so weak it is believed he will not be able to resume his duties for a long time—perhaps never fully—and Hulbert will continue to act as mayor, following his chief's policies in all matters.

When the time for the nomination comes around in 1925 Mayor Hylan will, the politician predicted, urge that the mantle of his office be thrown around Hulbert, the man who carried out his policies. With Hylan's support, which will mean the support of Hearst, Hulbert will get the nomination, the politician asserted.

Senator Walker, while more popular in Tammany Hall than Hulbert, would not be supported by the Hearst papers. During Governor Smith's first term, Senator Walker was bitterly attacked by the Hearst papers, which called him the Democratic "bag man" of the upper house. Walker declared they were opposed to him because he had sponsored a bill cutting the rates they could charge for the advertisment of legal notices relative to the estates of poor people. The fight waxed warm for a time, Senator Walker threatening to have Bobby Watson, legislative correspondent of the New York "American" and alleged author of the attacks, barred from the Senate chamber.

Watson and Senator Walker are now friendly, but the latter occasionally takes a "dig" at Hearst. Asked why the Hearst papers would oppose Senator Walker if he ran for mayor, the politician talking said it would be because of the fact that he was prominent in Tammany Hall, which is hated by Hearst. This would not work against Hulbert, the politician declared, because he was considered more independent and because he would have the support of Mayor Hylan.

Newark, Sept. 29.

Editor Variety,—

We have read the letter in your column "Inside Stuff on pictures" written by your correspondent Charles R. Austin of Newark, N. J.

It does seem absurd, if not altogether silly, that Mr. Austin, himself a press agent, places himself in the position of critic on press gentry.

As a reporter Mr. Austin makes a sorry mess of the Arbuckle matter in Newark. He has not attempted to assert the true state of facts, for he has never been near this office or even called us on the telephone. He seems to have rushed pell mell to Commissioner Brennan's offices and there obtained the first of the "two angles." If Mr. Austin had simply followed the stories as they had appeared in the Newark press he should have had more real fact in his letter.

The matter of Arbuckle appearing personally in Newark is now before the Court of Chancery. The question asked is whether or not a Commissioner of Public Safety can in his own opinion revoke a permit after its issuance by one of the department's delegated to that task. In this particular instance the commissioner charges the American Exhibition Corporation with misrepresentation. It was stated by the commissioner to Chief of Police Long, in substance, that since no mention was made of an Arbuckle personal appearance, and Arbuckle having been advertised as going to be present, the permit should be revoked.

We feel that there was more behind Commissioner Brennan's ban than the rather lame charge of importing sensationalism. Were the inside story worth the telling Variety should indeed have accomplished 'a scoop.' But the matter is before the courts and must await decision there. And Mr. Austin is no great correspondent.

As to Variety's being a medium of publicity. If I had thought the Arbuckle matter should be written at length about in Variety I should not have written and suggested it was all 'a plant.' 'Plants' are used for many purposes. In this particular instance it was laid to force Commissioner Brennan into the position he is today. Knowing his attitude we used the best strategy at our command, and up to the time when this letter was begun he was avading service for appearance before the vice chancellor Monday morning. I have just received word the papers were served on his secretary.

I have every respect for Variety and its substance. So much respect have I for it that I called in person within the last two weeks twice to tell the story at first hand. But no one at the offices could hear me. The courteous young gentleman who takes care of Mr. Arbuckle's advertising copy for Variety offered me the assistance and courtesy of his department, but you know business men, no more than school teachers, make correspondents or reporters.

If Variety was anxious to ascertain and to publish all the facts of the case in Newark re Arbuckle a regular, competent reporter should have been sent here. Publishing the criticism of Mr. Austin of the press agent's work was an ungenerous way to treat Mr. Arbuckle.

As a matter of sober fact the press agent in this affair is working under my orders, releasing nothing until I see it and approve of it. He, Sam Kopp, is in no way responsible for the Arbuckle ban, for he did not tell Commissioner Brennan to ban the comedian.

As to Mr. Austin stating that "he," the press agent, "has succeeded in barring Arbuckle from Newark both personally and in films as long as Brennan stays in, which will no doubt be a long, long time," I can only refer you to the recent primary return in this country, and the Court of Chancery's ruling Monday.

Mr. Austin's clipping of the "Sunday Call's" amusing editorial implied more than its comicry. One had to have visited Mr. Brennan the morning after election to appreciate its full and subtle intent.

And perhaps that might have been the 'scoop' Variety and Mr. Austin missed.

I hold no brief for a man who would make political ballots out of arbitrary punishment of Arbuckle for a crime which he was acquitted of and exonerated of. And that is why I have won the American Exhibition Corporation over to backing me in this fight for right and justice. We ask no more of Variety.

SAMUEL KARRAKIS, President. (Professionally known as Paul Kay).

Theatre renting is not looking so rosy along Broadway just now with the many legit flops while the super pictures are doing business. The pictures seem to have the best of it.

Lee Shubert is reported doing some heavy thinking. He rented the Astor to U at $5,000 weekly with "The Hunchback" not having done less than $20,000 any week, often reaching $22,000. Had the house been let on a sharing percentage it would have gotten much more than five out of that gross. "Scaramouche" at the 44th Street is paying $4,000 and Marcus Loew probably will equal the Astor's business for a few weeks with the new Metro special.

$30,000 FOR McVICKERS JAZZ WEEK, BUT NO LONGER A NOVELTY

$49,000 at Chicago, $21,000 at Roosevelt—Fight Pictures Continue—"Monna Vanna" Did $1,972 First Week—Biggest Film Flop Ever in Chi

Chicago, Oct. 10.

Jazz or syncopation week seems to have had its inning both at McVicker's and at the Chicago, to judge from the bill seen last week at McVicker's and the one recently at the Chicago.

While the latest drew good business at both houses, the bills lacked the punch of previous efforts along the same line. This will doubtless make such shows lesser drawing cards in the future. McVicker's, like the Chicago recently, offered a mediocre picture with its jazz week program, in "The Marriage Maker."

Business generally in the loop continued good, with cool weather driving people in off the street some nights.

Estimates for last week:

Chicago—"Six Days" (Metro) (4,400 nt 50). "Runnin' Wild" comedy, 'quake pictures and presentations. About $49,000.

McVickers—"The Marriage Maker" (Paramount). Jazz week (2,500 50). People standing out much of the time. Neighborhood of $30,000.

Roosevelt—"The Merry Go Round" (Universal) (1,256 50). Emphasis on cheap price. Excess of $21,000.

Harris—"Monna Vanna" (Fox) twice daily (977 $1.65). Picture followed book fairly well. About $1972, with war tax.

Woods—"Scaramouche" (Metro) opened Sunday (1,150 $1.65). Week ending Saturday totaled $11,500.

Monroe—"Cameo Kirby" (Fox), strongest picture yet under present management. $5,400.

Orpheum—"Rupert of Hentzau" (Paramount) (799 40) finished Friday night. "White Rose" Saturday. Last week, takings over $6,000.

Randolph—Harold Lloyd in "Safety Last" (Pathe) (688 50). Exclusive showing after run at Orchestra Hall. $8,400.

Rose—Fifth week of Dempsey-Gibbons pictures (taken in Montana).

This Week

Chicago has "Ponjola"; McVicker's, "Where the North Begins"; Roosevelt, "Merry Go Round" (third and last week).

Harris continues "Monna Vanna"; Randolph, "Safety Last"; Rialto, "Potash and Perlmutter"; State-Lake, "Tea with a Kick" and vaudeville.

Castle, "The Common Law"; Orpheum, with strongest newspaper advertising of all, "The White Rose"; Monroe, "Does It Pay?"

LOEW-METRO BALL NOV. 1

The Loew-Metro ball is slated for Nov. 1 at the Hotel Astor. Hassard Short is being negotiated for to stage the various features.

Educational Film Series

An Educational Historical Series will feature the program of the new National Play Service.

This will consist of about 100 separate feature films, each from five to eight heels, giving the history of the world from the creation up to its supposed end.

Deserted by Chorus Girl

Los Angeles, Oct. 11.

Thomas Little has started an annulment action against his wife, known professionally as Elsie Leigh, a chorus girl. He alleges desertion half an hour after marriage.

Weinberger Selling

Arthur M. Weinberger, who for more than five years has been general accountant and auditor for the New York Paramount exchange, has been transferred to the sales staff.

Irene Rich's Brother Safe

Los Angeles, Oct 10.

Irene Rich has received word that her brother, Richard Luther, reported dead in the Japanese earthquake, is safe.

Marguerite Snow Given Divorce

Los Angeles, Oct. 10.

A divorce from her husband and custody of their child have been granted Marguerite Snow (Mrs. James Cruze).

Fox's "Robert E. Lee"

"Robert E. Lee" will be done as a picture by William Fox, with Barney Sherry in the title role. Elmer Clifton will direct.

"GREEN GODDESS" NO WONDER IN BALTO.

Regular Program Pictures of Late Exceeded Its Business at Century Last Week

Baltimore, Oct. 10.

Movie business is good for one more week. Although "Green Goddess," at the Century, piled up a good week's business, it didn't break any records and didn't prove the seven-day wonder thought. The film got lavish critical praise, but its week's business didn't surpass that done by program pictures here recently.

"Merry Go Round," opening at the New theatre at a 50-cent night top, was without much use of paper, and while the theatre didn't fill up until about 8.30, when it is ordinarily packed before eight, the film built consistently on its own merits and was justified in the holdover.

The Rivoli turned in a good week on the Colleen Moore feature, "The Huntress," which drew the regular house clientele. This house has made a tremendous asset of its excellent orchestra.

Estimates for last week:

Century (3,300; 25-75) "The Green Goddess" and condensation of "Sweethearts," $15,000. Good, but has been eclipsed several times recently.

New (1,800, 25-50). "Merry Go Round." Business over $8,000 and figures to do just as well if not better this second week. Picture came in here as a more or less unknown quantity to movie patrons.

Rivoli (2,000, 25-75). "The Huntress." Good average week's business, while "Rupert of Hentzau" this week is really expected to pull good crowd and make things above ordinary.

Parkway (1,200, 25-44). "Bright Lights of Broadway." About $4,500; very good.

BUFFALO'S HIP, $19,000, WAS IN LEAD LAST WEEK

Loew's State Did $17,000 and Lafayette $16,000—"Local Frolics" at Loew's

Buffalo, Oct. 10.

Grosses at local picture box offices last week soared to unusual heights with extraordinary good business. A solid week of frosty weather drove the amusement seeking populace with the result that heavy business was recorded all around.

The Hip forged into the lead again last week with business holding up strongly at all performances. The week marked the return of Albert H. Mallotte, after a two months' vacation. The week's card was a specially strong one, the Talmadge film, Mallotte, a special presentation and a musical feature act combining to round out one of the most satisfactory bills seen at the house this fall.

Loew's State put across a neat trick in the "Local Frolics" run in conjunction with the Buffalo "Times." This act made up of over 50 local young folks was a revelation and surpassed in practically every respect any similar act of its kind seen here professionally in months. Staged by Victor Hyde who is conducting the frolics around the Loew circuit, the act registered a bulls eye and turned away business practically every night. It is safe to say that the production stood the house well above $3,000, but the publicity obtained was probably well worth it.

Last week's estimates:

Hipp—(2,400; 35-55). "Ashes of Vengeance" and features. Started week Sunday to tune of $4,500, only about $100 less than grossed by "Why Worry" about two weeks ago. Hipp is now booking all of the new Paramount presentations on Broadway, breaking jump here on way to Chicago. About $19,000.

Loew's State—(3,400; 35-55). "Drifting" and vaudeville. Picture end showed weak and scarcely held up to average of vaudeville. Management correctly figured local revue main drawing card. Loew now routing into Buffalo some of his strongest feature acts, Irving and Jack Kaufman being slated for the current week, with Aileen Stanley to follow. $17,000.

Lafayette—(3,400; 35-55). "Brawn of the North" and vaudeville. Vaudeville headed by Nat Nazarro and band. Film feature reckoned strong. Estimated at $16,000.

BOSTON FILM TRADE SPOTTY; 'HUNCHBACK' AND 'WAGON' OFF

"Hunchback's" First Week at $18,000 Reduced to $14,000 Last Week—Backslap in "Covered Wagon's" Advertising—Park Got $6,000

Boston, Oct. 10.

Compared with the previous week the business at the first run and larger picture houses in this city was inclined to be spotty last week. Glancing through the returns one film did $4,000 less business than the week before, another film picked up $1,000 more, a third picked up $500 more and another house, one of the consistent big money makers, had a gross of $2,000 less for the week.

The biggest loss was recorded at Tremont temple where "The Hunchback of Notre Dame" is running and in for a long booking. The gross of this picture last week was $14,000, and this is off $4,000 from that of the week before when a gross of $18,000 established what is considered locally to be a record for a single picture at $2 top. The prices charged for the showing of this film may have been responsible for the break in business at the Temple and this is about the only source it can be traced to. However, it is expected by those connected with the picture that the film will trail along at the $14,000 mark while it stays here with the gross dropping to the neighborhood of $10,000 when it is about ready to quit. The holiday (Columbus Day) Friday, is banked upon to pull up the returns substantially and the natural flowback from the big business the legitimate houses are doing is also to be considered.

"If Winter Comes" at the Fenway, which Fox has taken over this season on a combination renting and sharing basis is a picture that is proving a surprise. When it was booked into the house there was no inside dope that it was expected to be a sensation. The first week the business ran to $9,000, and last week it went to $9,500, and kept getting better daily. As a result this picture is sure to be held at the Fenway for two weeks longer at least and if there is a demand for a longer period.

"The Covered Wagon" at the Majestic, now on the final two weeks, actually so, is suffering from the "last weeks" advertising given the picture a few weeks back in order to bolster it up when it showed signs of weakening. It acted as a boomerang. For a couple of weeks the business did improve but last week it slipped off badly and there was a theory advanced that due to the sort of advertising the picture had got there was a widespread impression that it had left town altogether.

Last week's estimates:

Tremont Temple (2,200; $1.10-$2.20)—"Hunchback." Did $14,000 last week.

Loew's State (4,000; 55c)—"The White Rose" last week turned in gross of about $14,000. This week Buster Keaton in "Three Ages."

Majestic (2,600; $2)—"Covered Wagon" 21st week with business off considerably.

Park (1,000; 55-85c)—First week "Pioneer Trails" did $6,000, better than previous reading by $1,000.

Fenway (1,200; 50-85c)—"If Winter Comes" in for run from present appearances. Good for two weeks more at any rate. Did $9,500, $500 over previous week.

Modern and Beacon (twin houses)—Consistent money makers, doing $6,000 last week with "The Eternal Three" and "The Lone Star Ranger" last week. "The Gold Diggers" this week.

CLIPPER'S DISC REVIEWS

Reviews of current discs are printed every week in the Clipper's Band and Orchestra Department.

CHAMP BAD PICTURE TOWN—UNCHALLENGED—NEW ORLEANS

Town May Blow Up if Gross Ever Hits $4,000—High, Last Week, $3,749—Low, $1,738—Medium, $2,692

LOCAL MOVIE TEST GAVE NEWMAN DRAW

Kansas City House Gets Fun Out of Amateurs—Other Houses Not So Good

Kansas City, Oct. 10.

The motion picture try-outs, given as a part of the fall festivities for girls aspiring to be movie queens at the Newman, last week, proved the greatest comedy hit ever registered by the house. Complete studio equipment was installed for the affair, including Klieg lights, reflectors, etc., two cameramen and a professional director were present to direct the business, and real pictures taken of each embryo "star."

William J. Mack, formerly of the Warfield Players, was in charge of the tests, and livened things up frequently with his instructions to the candidates and his asides to the audience.

Two tests were given daily, with from two to four girls appearing in each. After a close-up was taken of each girl, they were instructed to register love, hate, fear and joy. Director Mack offered suggestions as to why they should so register and the actions were a scream.

The pictures taken will be reviewed by a committee of business men and the girl selected as the most promising candidate for the film world will be awarded a trip to Hollywood and given an opportunity to appear in a regular production.

All of the downtown houses offered excellent bills and gave them much publicity, which resulted in better returns at the box offices that the preceding week. The Newman's offering, "The Common Law" seemed to have just the right appeal for this house's patrons.

"Mothers-In-Law" at the Royal, was strongly exploited, and started big for all the Sunday shows, but attendance dropped a little Monday. It built back the latter part of the week in a satisfactory manner. The Liberty took a whirl with comedy, featuring "Going Up" with "Is Conan Doyle Right?" for a chaser. Business here was also good for the opening day, and then slipped for a couple of days, to build back somewhat the last half.

The Pantages, which has adopted a policy of feature pictures, and billing them over the vaudeville part of the performance, circused "Loyal Lives," a tribute to Uncle Sam's mail carriers, while next door the Twelfth Street was real opposition with a fireman picture, "The Midnight Alarm." This week the Empress, which has been dark for many months will take a whirl at the picture game, with "Quo Vadis" at a dollar top.

Last week's estimates:

Newman—"The Common Law"; (1,980; 50-75). Conway Tearle and Corrinne Griffith. Quake pictures added and extra vaudeville offering. Tests extra. Business started with rush Sunday and held up well through week, clicking around $16,000.

Royal—"Mothers-In-Law"; (890; 35-50). Ruth Clifford and Gaston Glass. Started well but dropped badly next couple of days, building slowly latter half. Picture well received by critics but failed to gross according to anticipation of management, getting in the neighborhood of $7,000.

Liberty—"Going Up"; (1,000; 40-50). Douglass McLean starred. "Is Conan Doyle Right?" also. No special interest created, although heavily advertised. Close to $6,000.

Twelfth Street—"The Midnight Alarm", (1,100; 25-40). Cullen Landis and Alice Calhoun. Picture heavily billed and lobby display attracted many. One of 26 specials announced of Baby Jean Carpenter, local child. Gross for week close to $2,000.

Opposition first runs—"Loyal Lives," Pantages; "The Love Piker," Mainstreet, "Trifling With Honor," Globe.

Holiday for Employes—Yes?

The Famous Players has arranged a special invitation showing of the "Covered Wagon" at the Criterion, Oct. 12 at 10:30 for its employes.

Oct. 12 is Columbus Day and the F. P. set aside the morning to meet the demand for tickets from its employes as a little holiday gift from the firm.

New Orleans, Oct. 10.

The beginning of the new theatrical term again finds New Orleans the "champ" bad picture town of America.

Local managers continue to "shoot" all sorts of films at 'em with the hope of awakening interest sufficient to really revivify the box office, but their efforts seem all in vain.

Here are the pitable returns estimated for last week:

Strand (Seats 2,200; 28, 55, 83). "The Spoilers." Acclaimed by all who came to see the vigorous screen document. In seven days, however, there were only enough to notch the wicket at $3,749.

Liberty (Seats 1,600; 28, 55). Pola Negri in "The Cheat." Negri has never caught on here. Polish Pola is a faraway entity in a flicker way as far as this burg is concerned. $2,692 on week.

Tudor (Seats 800; 28). "Daytime Wives." Extra billing supplementing intensive newspaper advertising failed to get this domestic one over, house losing money when gross showed $1,738.

"ATAR GULL" IN FRANCE

Screen Version—Linder's "Clown"—"Garconne" Censored

Paris, Oct. 10.

Andre Hugon is now producing a screen version of "Atar Gull," the popular novel of Eugene Sue.

Andre Nox, the French picture actor, is forming his own producing company, and will start on his own account "Le Visage de la Brousse," by Jean d'Esme.

The local press speaks of the forthcoming visit of George Burton to produce with a French troupe now being recruited by G. Verande. Ruby de Meer is likewise to appear in a French picture here.

Max Linder is booked for a reel to be entitled "Clown by Love," produced by Hervil, who is at present terminating the screen version of the comedy, "Everybody's Secret" ("Secret de Polichinelle"). Gina Palerme will hold the role of Charlotte in the picture version of "Werther," from Goethe, to be executed by A. Ryder. Simone Judic is to make her first appearance in picture acting for a film, "La Pomme," to be made by Luitz Morat. Andre Maupre is to be the principal protagonist in "Chiffonnier de Paris" ("The Paris Ragpicker") to be produced by Mosjoukine. The Vitagraph Co. intends to produce in France and has engaged Desjardins, of the Comedie Française.

The local Paramount branch, a French corporation, has increased its capital to 3,000,000 francs by the issue of 2,500 new shares of 1,000 francs.

Andre Tinchant, of the Cine Magazine (Paris), has left for a visit to Los Angeles.

"La Fille bien garder," a farce by Labiche, is to be screened by Louis Feuillade, who will have Rene Poyen (known here as Bout de Zan) in the cast. Baroncelli is reported to be negotiating for the picture rights of the late Pierre Loti's "Pecheurs d'Islande."

Despite the government ban on Victor Marguerite's "La Garconne" a trade show is to be offered shortly in Paris for exhibitors and the press to judge whether the prohibition (merely because of the reputation of the book) is merited. This picture is being shown now in Belgium.

"Free Trader" Purchased

"The Free Trader," by Katherine and Robert Pinkerton, has been purchased for screen purposes by Universal.

At Kansas City the license fee of $50 a year for motion pictures, assessed by the county court, has been upheld in a test case, in Justice Shepard's court. A. M. Eisner, president of the Motion Picture Theatre Owners' Association of Kansas City, and manager of the Broadmour, was fined $50 for failure to obtain a license for his house. The theatre owners contended the license was not legally assessed and the Eisner case was used for a test.

CLIPPER'S REVIEWS

Reviews on outdoor acts, bands and orchestras, shows, parks and fairs.

"THREE AGES" AND "WHITE ROSE" LEADERS IN PHILLY LAST WEEK

Keaton Film Without Assistance Did $25,000—Griffith Picture at Stanton Got $11,500—Karlton Off, $2,500 With "Yesterday's Wife"

Philadelphia, Oct. 10.

Cooler weather and popular pictures assisted in raising the volume of patronage in almost all the downtown film houses last week. It was one case where critical opinion and that of the public coincided.

Any fear the fans here might not take to Buster Keaton in feature-length comedies was dissipated by the reception accorded to his "Three Ages" at the Stanley last week. The Stanley people made much ado over this picture, and Pasternack, orchestra leader at the theatre, arranged a special score with music of three periods represented. This was prominently featured in the ads, but no other feature (the first time in a number of months that the house has not emphasized some sort of added attraction). It was figured that since Buster's two-reelers had often outdrawn the main features on past occasions, his five-reeler would fill the house by itself, and the supposition proved correct.

The Stanton had "The White Rose," suddenly switched in when "Ruggles of Red Gap" was transferred to the Aldine for this week to fill a gap before the opening of "Ashes of Vengeance." The critics, while noting faults, were very kind to the picture and the Griffith name pulled the crowds from the start. In its two weeks "The White Rose" gives promise of being one of the biggest money-makers the Stanton has had in a long time.

The Aldine, thanks to the presence on the bill of "Dulcy," showed definite improvement. The notices were generally excellent. After a slow start business began coming, not in droves, but above the recent average of this house. Two or three more such pictures might put the Aldine on the map again, though the building process would probably be slow.

The Palace had a fine week with "The French Doll," while the Victoria also had a more than ordinarily good week with "The Shock," featuring Lon Chaney, and the first installment of the "Mistress of the World" serial.

The Karlton was the only one of the prominent downtown houses which did not feel the boom, its feature, "Yesterday's Wife," getting rather colorless notices and little more than mediocre business.

This Week

More excellent features are on the boards for this week, with "Strangers of the Night" at the Stanley and "Ruggles of Red Gap" at the Aldine. The former is being billed principally as "Captain Applejack" here despite the company's change of its name, probably because the stage play scored such a big hit here last spring. The billboard ads give both names, but favor the "Applejack" one, and the daily ads do the same. The Monday business was not as big as hoped, but it is figured this show will do its best at evening performances.

The Aldine had a fair start with "Ruggles." Ernest Torrence and Lois Wilson are being featured. The Karlton should improve this week with "To the Last Man," a Zane Grey story with a cast of favorites. "The Cheat" is at the Palace and "Little Johnny Jones" at the Victoria, and both ought to score big.

Next Monday will see "Penrod and Sam" at the Aldine, "Zaza" at the Stanley (Gloria Swanson is one of the few stars whose entire output of features is booked at this house), and "Ashes of Vengeance" at the Stanton. The Aldine is advertising "The Green Goddess" and the Stanley "Potash and Perlmutter" as coming attractions.

Wonder is being expressed at the fact that the Arcadia has not reopened, though advertised as only "closed for the summer season." No word is given of any bookings there. The Arcadia was one of the most popular houses with the elite Chestnut street shopping classes.

All the Stanley advertisements in the dailies last week and Sunday and again this week are featuring the prices, the first time this has been done in more than a year. The complete scale, daily, evening, holiday and Saturday, is mentioned in the ads. Also special low prices are being offered children in all the Stanley chain houses, and this got considerable publicity as well as being advertised. Otherwise the only price change this fall was the resumption by the Aldine of its last year's scale with a 75-cent top.

Estimates for last week:

Stanley — "The Three Ages" (Metro). This Buster Keaton full-length comedy caught popular fancy and critical approval. Business was big. Gross hit around $25,000. No other attractions featured last week (4,000; 50-75).

Stanton — "The White Rose" (Griffith). This feature, rather suddenly booked in here, drew usual big Griffith clientele, and box office felt boom from beginning. In for only two weeks. Grossed about $11,500 (1,700; 50-75).

Aldine—"Dulcy" (First National). Drew better business in house than received in some time, though gross still lower than it should have been. Hit around $4,000 (1,500; 50-75).

Karlton—"Yesterday's Wife" (De Luxe). Didn't share in boom, grossing around $2,500 (1,100; 50).

COAST FILM NEWS

By ED. KREIG

Los Angeles, Oct. 10.

A sister of Harry Garson, film producer, is suing her husband for alimony. They live in Pasadena.

Franz Goldwater has lined up a dozen concert dates for the Walker Auditorium. Miss Goldwater also handles Charles Wainfield Gadman.

Ham Beall and Dick Ferris supplied Lew Dockstader with most of the local gags used in the Eltinge-Brown, Black and White Revue.

Carol Johnston, for many years treasurer of the local Orpheum, is in the real estate business.

Chester Bennett, according to information, will leave Robertson-Cole and make his next picture for William Fox.

Viola Dana's "The Rose Bush of a Thousand Years," will be her biggest and most lavish. George D. Baker will direct.

Lou M. Goodstadt, casting director for Paramount in the past seven years, is now business manager for Cecil B. De Mille.

Bob Wagner, newly signed Hal Roach director, has completed the scenario of "The Covered Wagon," which will be burlesqued with Will Rogers starring.

Tally's Broadway will be closed for two weeks. The house is to be remodeled for the special premiere, "If Winter Comes."

Howard Lichenstein, formerly with the Fox exchange in Cleveland, is now associate with Tally's

(Continued on page 36)

'CLAUDE DUVAL' CAST HEADED BY BARRIE

Stories of Picture Agents in London—Hepworth Co. to Exhibit Pictures

London, Oct. 8.

George Cooper's cast for the Gaumont picture "Claude Duval" includes Nigel Barrie as Duval, A. B. Imeson in the heavy part, Hugh Miller, James Lindsay, Dorinna Shirley and Fay Compton. There is a lament in the Gaumont "dope" that although there is "considerable unemployment" among lesser film artists, the dearth of first class players is more real than apparent.

With about 90 per cent. of the lesser people always out and well-known people anxious to do anything for bread and butter the phrase "considerable unemployment" is a pretty one. As to the dearth of first class artists the real trouble is the majority of producers lean on the monopolist agents, take what is given them, and invariably appear to have no ideas of their own.

A story is going round about one of the agents who have the British film producers by the hair. This worthy was asked for a Beckett and promptly produced about 50 of the most brutal looking pugilists he could dig out of the East End. On another occasion he searched London for a player called Uriah Heap, and in putting in for the casting of "Pagliacci" he said he was st the man wanted because he "had read the book."

The Stoll contributions to the All-British Film week which the Prince of Wales will inaugurate at a luncheon will be "Dick Turpin's Ride to York," "The Prodigal Son," "The Wandering Jew," "The Sign of Four," "The Indian Love Lyrics," "The Starlit Garden," "Guy Fawkes" and "Running Water." The firm's last four productions "Widow Twan-Kee," "Young Lochinvar," "Beckett" and "Don Quixote" will be shown in November. The last of the new pictures feature George Robey.

The Hepworth Co. were "commanded" to show three films at Balmoral Castle, Sept. 19. Those chosen were "A Peep Into Puzzleland," "Do You Remember?" and "A Rubberneck in London." These are the works of "Q," otherwise Gaston Quiribet, who is responsible for the Hepworth "novelties." This is the fourth command Cecil M. Hepworth has received for special screenings before royalty.

The 68th annual exhibition of the Royal Photographic Society is being held and will be open until Oct. 27. For the first time in history kinematography is being recognized. Five of these sections are the work of Leslie Eveleigh, the chief cameraman for Granger-Davidson.

An expedition to film the life of David Livingstone leaves here shortly for Central Africa.

TWO CAPITOL FILMS DID $11,000; GRIFFITH'S VS. 14-STAR "RUPERT"

"Eternal Three" Spurted Away at Barrier, but Dropped Into Third at Finish of Last Week—Washington Isn't in Stride Yet

Washington, Oct. 10.

Griffith is still doing it! His "White Rose" styled as "a feature without a mob" ran neck and neck with the 14-star Selznick "Rupert of Hentzau" which had the added impetus behind it of having Bert Lytell, one of the stars, also the headliner in person at the local Keith house.

With a much smaller capacity at the Columbia where Griffith's picture was shown they did equally as well as did the all-star affair at the larger Metropolitan. As to which house really got the greater business on a fine margin would be difficult to determine but by close observation it is safe to give them both a gross of equal proportions.

The Goldwyn-Neilan "The Eternal Three" at the Rialto made a dandy spurt on the opening day but after that just a regular consistent business was in order and what looked on Sunday to be indicative of the business of the town for the week found the house at the final count running third.

The Elaine-Hammerstein feature, "Broadway Gold," at the Palace ran way down the list. This star was also among those featured in the "Rupert" picture and this may have had something to do with it.

Weather conditions were ideal and that greater grosses were not realized was commented upon among the local managers. Washington seemingly not haves gotten into its stride as yet.

Estimates for the week:

Loew's Columbia—(1,200; 35-55c.). "The White Rose" (Griffith). Mae Marsh praised. Real example of drawing power of picture can best be found in comparison of seating capacity and scale of this house with larger Metropolitan. Did little over $11,000.

Crandall's Metropolitan — (2,400; 35-55-75c.). Selznick's 14-star "Rupert of Hentzau." Larger capacity and greater scale only succeeding in tieing Columbia with $11,000.

Moore's Rialto—(1,908: 55-75c.). "The Eternal Three" (Goldwyn). Steady business with big opening getting around $9,500.

Loew's Palace — (2,500; 35-55-75c.). Elaine Hammerstein in "Broadway Gold" (Paramount). Disappointing. Under $8,000.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

ECHOES OF SWITZERLAND (40)
Singing and Yodeling with Orchestra
9 Mins.; Full Stage (Special)
Chicago Theatre, Chicago.

Chicago, Oct. 10.

An orchestra number with singers and yodelers appearing on the stage in a special set. The orchestra plays for five minutes before the curtains part and disclose the stage set, although the announcement directs attention to Frederick Zimmerman and Marcelle Granville, who later appear on the stage for four minutes. There are 38 men in the orchestra out front and the two on the stage.

Zimmerman and Grandville have played some picture houses, including the Newman at Kansas City, and Balaban & Katz built this special set for them. It is a picturesque Switzerland scene with a bit of mountain on stage and the effect of falling water on it.

This feature is not up to the usual Balaban & Katz stage setting, although the cabin on the mountain is massive. Zimmerman and Grandville have new yodeling numbers—a point in their favor. They have pleasing voices and show to advantage under these surroundings.

"IN PIRATE LAND" (14)
Jazz Band, Singing and Dancing
7 Mins.; Full Stage; (Special)
Chicago Theatre, Chicago.

Chicago, Oct. 10.

"In Pirate Land" is the introduction of operatic singing and four dancing girls in connection with a jazz band. The idea permits a special setting. The curtain rises displaying a sea scene with a pirate king singing of his mastery. Milo Luka is the singer and he has a pleasing voice and fair stage presence. Then a pirate, who has been lying on the floor, arises and others come from the wings and a jazz band is presented in an uncertain light. It is Albert E. Short's Tivoli Syncopators, an organization which has previously been seen in Balaban & Katz houses. The instrumentation is a little different from the usual, having two violins and three clarinet and saxophone players.

In the second number one fellow plays clarinets of various lengths arranged on a table and for a finish jumps from one to another for notes in one strain which is interesting and brought applause. The finish is the introduction of four girls, who have been under a tarpaulin on the floor, who dance for about a minute.

The band is not up to the standard excepting the novelty of the clarinet bit. The singer remains on stage during the band numbers and busies himself at a drinking table.

"IMPRESSIONS D'ESPAGNOL"
Two Scenes
9 Mins.
Rivoli, New York

This was utilized as a prolog to the Pola Negri production "The Spanish Dancer." The first scene was before a patent leather drop on which was a colorful Spanish shawl. Five dancers and a male quartet were utilized in this first scene. The second scene was an exterior with the quartet again in evidence and a soloist. Two women vocalists, soprano and contralto also appear here.

The idea is well worked out in romantic fashion. The first scene has a solo by August Werner and the quintet of dancers who essay the more simple Spanish routine. The second number is entirely vocal. There was a third number programmed but it wasn't given, Hugo Reisenfeld evidently figuring rightly that nine minutes of the prolog were sufficient.

Fred.

KARL KAREY
Pianologue
5 Mins.; Three
Chicago Theatre, Chicago.

Chicago, Oct. 10.

Karl Karey is offering the pianolog which he presented in vaudeville at the big picture houses and is doing better with that material than would be expected though hardly coming up to the Balaban & Katz standard. He sings a medley for his second number which makes a sort of comedy story out of strains familiar to song followers and got a few laughs on this.

He is at the piano until near the conclusion of his act when he walks down front and finishes with the orchestra.

"SWEETHEARTS"
Condensation
Full Stage
40 Mins.
Century, Baltimore

Baltimore, Oct. 10.

Last week "Sweethearts," an exceptionally tuneful and attractive Herbert opus was the attraction of the Milton Aborn Comic Opera Company as the fourth production of their 10-week stay here. Although the music went over beautifully and was capably sung all around, much of the beauty of the show was ruined by Lee Daley, the comic, who played the lead role of Mikel Mikelovitz as though he were playing the lowest burlesque stock houses.

Into this role Daley drags all the cheap gag lines of the past 15 years, uttering them when the going got rough and although he got laughs from a few of the audience the majority remained cold to his clowning, entirely out of place in the role.

For Mikel is essentially a high comedy role of the finest sort, and although it hasn't a great deal of meat as far as the script is concerned, several high comedians who have essayed the part in days agone have made it an altogether successful experiment. Their comedy was of the sort which did not have a stigma of antiquity attached to it.

The others, however, with the exception of the juvenile who handles the Carl role, did very well and sang the music for all it was worth. And the bass of the organization, George Shields, who is really the outstanding member of the troupe, got heavy hands with his rendition of the "Pretty As a Picture" song.

With the "Pilgrims of Love" trio some good work was done, although this number could have stood some heavy plugging with extra verses. The soprano numbers, "Magic of a Smile" and "Jeanette and Her Little Wooden Shoes," and the old reliable "Sweethearts," went over exceptionally well. The piece, which was produced without the usual male chorus, was well put on and was played in two scenes. It is the stirring Herbert music and its rendition by the Century orchestra that makes the piece a success in its condensation, for the interpretation which the comic gives of the Mikel role is so much out of key that at times it threatens to change the general tone of the whole work.

Sisk.

RIESENFELD'S CLASSICAL JAZZ
"Chicago"
4 Mins.
Rivoli, New York

Dr. Riesenfeld has made a production out of the handling of this number by his orchestra. He is utilizing slides in connection with the number and they flash on one side of the house and travel around. The first impression is as it would be played in Windy Chicago with the flash by the slide to that effect. Then follows Spain, China, Yiddish, and finally Jazzy New York. It was heartily applauded and brought laughs through the playing. The Chinese and Yiddish impressions were those that were utilized for laugh purposes.

Fred.

FILM ITEMS

Johnny Dove is doubling for Johnny Dooley in Cosmopolitan's "Yolande." It is said to be the most perfect double effect that has ever been seen on the screen.

Bebe Daniels and George Fawcett are being featured in Famous Players new production "His Children's Children" now in the making. Sydney Deane who played Richelieu in the Cosmopolitan super-film "Under the Red Robe" has also a prominent place in the Famous features cast.

The Nixon Opera house at Dover, Del., will reopen in three weeks, having been altered and redecorated. Its seating capacity has been doubled, making the house the largest in town. George Schwartz of the Diamond State Theatre Company will manage the house.

The Pantheon, Vincennes, Ind., has been taken over by the Consolidated Realty and Theatres Co.

Clipper's Green Cover
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FOREIGN FILM REVIEWS

LIGHTS OF LONDON

London, Oct. 19.

Starting with the statement this is a film version of the Drury Lane drama whereas the play was produced by Wilson Barrett at the Princess', this latest Gaumont film, produced by C. C. Calvert, is a disappointment throughout.

George R. Sims, the author of the play, gave abundant material in his original for any picture which is purely melodramatic without the production's elaboration, over-elaboration, which does much to kill the humanity of the well known story. The introduction of the Oxford-Cambridge boat race is forgivable, but in most approved modern style of film drama he can hardly produce an exterior scene without making much use of motor cars, motor boats and the other approved methods of using up footage, while few of his interiors are without the all-necessary telephone.

Nor do his characters ring true, they possess none of the human essentials of the original.

The Louis Stevens-C. C. Calvert version of George R. Sims story starts off with the Oxford-Cambridge boat race. Oxford is the favorite and Harold Armytage is stroke. His cross-country rival has heavy bets on Cambridge, and drugs the Oxford "cox." Oxford wins, however, and Harold knocks Clifford down, having learned of the doping while the race was actually in progress. He returns home to find that Clifford has been before him with stories as to his, Harold's, guilt. Meanwhile, Clifford wed Harold's determination to wed Bess Marks, the daughter of his father's steward, cause the latter to be discovered. He and Bess marry and are soon up against the "lights of London."

Under the promise of marriage, Clifford has seduced Hetty, the daughter of Seth Pecks, who has always puts off the promised wedding. After a year of London with nothing better apparently than a wonderful motor engine to subsist on, Harold takes Bess home to ask pardon.

Scenically there is nothing remarkable in the production, although there are some beautiful shots of London by day and night. The producer utterly fails in his fire scenes. This, however, is not his fault so much as the authorities who vetoed his plans at the last moment. The motor boat scene is nothing and has been much better done a dozen times.

There are several excellent performances. Nigel Barrie gives an ordinary straight forward show in the Wilson Barrett part of Harold Armytage; Cecil Morton York is really good as his father, and Warburton Gamble is by turns debonair and blackguardly as cousin Clifford. Harding Steerman gives a beautifully proportioned performance as Marks, while H. R. Hignett and John Harris are capital as old Jarvis and his son, Shakespeare. The latter will probably make a find for some producer of eccentric comedies. Wanda Hawley is good as Bess as is Mary Clare as Hetty. Mary Brough gives one of her customary sound performances as Mrs Jarvis. Several other parts are well played. The fame of the old play will doubtless help to get it over, apart from that it is very ordinary and mediocre drama.

Gore.

GUY FAWKES

London, Sept. 17.

The second of what might be called the Stoll "Great Scoundrels Canonized" series.

Maurice Elvey has put one of his best work into this feature which should prove a big attraction proposition. All the children will want to see it on account of the gunpowder plot story and all the women will want to see Matheson Lang, once more consumed by a hopeless love.

The story has been deftly handled, fact-mingled-fiction cleverly, and the result is an entertainment of exceptional value.

Anything sordid or wilfully bloodthirsty has been ignored and the interpolation of a pretty love story gives the right touch of pathos to a character whose infamy has stood down the ages and whose effigy is still burned on Nov. 5 to commemorate the frustration of his dastardly plot.

In the opening scenes is an inquiring child who asks Lang to tell him the story of Guy Fawkes. He does so, sticking to the historical story as we know it.

The edict of King James against the Catholics; their plotting and the hiring of a soldier of fortune, Fawkes, to blow up the houses of Parliament on their reopening.

The betrayal of the plot by one of the conspirators and the capture of Fawkes, his torture, and sad equal execution. As a side issue runs the love story of Viviana, the daughter of Radcliffe, for an exile, Catesby, the villain in the piece, who wishes to make Viviana his, tries to forcibly her into a marriage, from which she is saved by Fawkes, who marries her himself. In the end, while on the rack, he obtains a pardon for the lovers.

The production is very fine and one has never seen better sets than those of the Houses of Parliament, the vaults, and the singularly dignified and beautiful exteriors. There are some fine exteriors. Care has been paid to detail and the few anachronisms which do occur will pass unnoticed in the general interest of the story.

It is however somewhat of a bad faux pas to introduce a very modern and vaudevillian Spanish dancer into a Dutch tavern of the period.

Throughout the film the acting is exceptionally good. As Guy Fawkes, believed by virtue, swashbuckler, hero, and martyr, Lang does the best he has done on the screen. His conception of the part is a cross between Roresby the Rat and D'Artagnan and the mixture is very effective. Lionel D'Angon gives a fine performance as the Earl of Salisbury, Hugh Buckler is excellent as Cecil, and all the other important parts are well played. As Viviana, Ninna Vanna is merely a foil to show off the gallantry of Fawkes and the blackguardism of Catesby. In this capacity she is excellent. A more mature and "actressy" player would have damaged the sympathy centreing in the main character.

The scene would be improved by the deletion of the nursery episodes and the kick off right on the story of the second-hole wholesale murderers but if the nursery must be kept in, the story would flash artistically on the gradual closing of the nursery door on Matheson Lang's exit, a natural finale.

The "shot" of the Houses of Parliament as they are now together with the information, which every English school-boy knows, that the vaults are always searched before the opening of Parliament, and the Brock's Benefit which closes the picture, constitute an anti-climax and are unnecessary.

Gore.

THE WOMAN WHO OBEYED

London, Sept. 26.

A British picture given a trade show at the New Tivoli. The conditions of this house will not make it popular with producers and renters who realize people paying present for business purposes like to do their work in comparative comfort. There is no comfort or very little at this kinema. Seating space is reduced to the minimum per seat, and when the picture starts it is only by contortion one can see the screen. The rake from the circle is vile.

"The Woman Who Obeyed" is triangle drama, strong and gripping, but handled with much more delicacy than generally characterises such features. Roughly the story is the hackneyed one of the self-made wealthy man who runs his household and his wife by a time table. His money forces her into society where she meets an artist who is also a rouse. Constant trouble with her husband over petty details throws her into this man's way. He attempts to seduce her but fails. The husband, who is an arrant snob, believes the story of the artist's cast off mistress, and turns her out. Attempts at reconciliation fail, and it is not until their little son runs away to be and is knocked down by the husband's car that "the proud man is humbled" and happiness returns to the household.

On the whole the production work is admirable. There are many fine sets, and exteriors form beautiful rural pictures. The big dance at the aristocratic Wessex House was anything but aristocratic, most of the elite dancing with the jazz vigor of "jolnsing hands." These scenes were not helped by being hand-painted, although the colored searchlight effects were good.

The character of the woman's son, aged five or six, was not true to life. No child of that age conceives "David Copperfield" and understands the tragedy of Little Emily. This abnormal, feminine-looking child made much in sub-titles of Peggoty putting a light in the window to guide the erring Emily home. When running away from home he leaves a beautifully written note couched in language no child would use. This insufferable little prig, although true son of his narrow-minded Scottish father, is the only real error in the production.

The acting is exceptional. Stewart Rome makes the man naive, but is at his best in the latter scenes where he alternates between rage and grief. He has never done better work than in this picture. Hilda Bayley gives an excellent show as the wife, and touches real depths of emotion. Herbert de Vries gives a particularly fine study of the lovable old sea captain, and Gerald Ames is easy as the scoundrelly artist, although the villainy is chiefly portrayed by sub-titles.

This picture will prove a winner.

Gore.

CHU CHIN CHOW

London, Sept. 24.

In this screen adaption of Oscar Asche's enormously successful play Herbert Wilcox has made the finest spectacular picture yet produced by a British firm. There is very little story, the whole thing being a dramatic rendering of the pantomime theme "Ali Baba and the Forty Thieves," but what there is has been deftly handled and provides the producer with every excuse for gorgeous settings and Oriental scenery.

The exteriors, which were made in Algeria, Tunis and Morocco, interiors give still further proof of the vastness of the German studios and the conspicuous for their organization. In producing the picture Wilcox has throughout used a remarkable touch and has apparently kept clear of anything appertaining to the sensual or unwholesome.

The first half of the story tells little beyond the fact that Zahrat is bedeviled by Cassim, who seized on her wedding day and conveyed to his fastness by Abou Hussan, the robber chief. Her lover is also captive. They escape. The second half is the story of Ali Baba and the Forty Thieves, the latter's evil deed working up to the killing of the wicked Abou by Zahrat.

Apart from the settings and photography one of the finest things in this feature is the management of huge crowds.

Betty Blythe as Zahrat makes the most of her principal chance and also infuses the character with a good deal of sincere drama. Eva Moore gives a lovely finished performance as Alcolom.

The men are more than excellent. Fred Burnaby's portrayal of the villainest is a cleanly cut cameo, chief acting honors going to Judd Green as Ali Baba and Jeff Barlow as Mustafa. Herbert Langley is, if anything, too Western looking as Abou, but gets over well enough disguised, notably as the character from which the story takes its name. Other parts are given a good study as the auctioneer, Mucbill.

The minor parts of which there are many, are well played.

Gore.

CLIMBING MOUNT EVEREST

London, Sept. 24.

This latest travel and interest picture to be shown here is one of the best. The pictorial record of the expedition headed by General Bruce with the object of crossing Tibet and conquering the world's highest mountain. The approach was through the forbidden lands of Nepal and Tibet and permission had to be obtained from the Dalai Lama before the expedition could be made.

The picture takes the audience from Darjeeling to the Jelap Pass, where prayer flags mark the Tibetan mysteries and religious ceremonies.

The highest altitude at which "shots" were taken was 21,000 feet above sea level and at that height the cameramen, Capt. J. B. L. Noel, F. R. G. S., stayed for four days and nights to get the desired results.

The picture is being released in weekly instalments.

Gore.

DARK ALLEYS

(DUNKLE GASSEN)

Berlin, Sept. 17.

This film in which Battling Siki, ex-champion boxer, is featured is one of the most extraordinary hodgepodges ever seen.

The scenery is designed by a German, Robert Neppach, but many of the exteriors were taken in Paris. The direction is by Jack Wortling, who sounds like an Englishman; the scenario by C. Lyn, probably a Frenchman.

Most of the actors are German, although some of them are undoubtedly French, and the photography by Stefan Lorrant, whose first name is German and whose second is undoubtedly Gallic.

And it is just as bad as it sounds. It seems that the director had been looking at American films and tried to find out what made them successful. He evidently thought tempo and suspense were the chief points, but he forgot that if the whole thing appears ludicrous you don't get any suspense, and that mere speed means nothing.

The story is really too ridiculous for words, but it seems to have been something about a rich girl whose cousin tried to have her murdered by a Chinese because he wanted to inherit her money. However, she was only knocked cuckoo and is found by a Chinese dock worker who worships her as a goddess.

Then there is her faithful servant, Jimmie Low (played by Siki), who rescues her and becomes a famous boxer. While he is in the ring the wicked cousin comes to kidnap her again and we have a fight on the roof and back again to the house with the Chinese breaking in. Before anything can happen to her she is, of course, rescued, and marries the poor boy who loves her.

The only good thing in the film is a real scrap between Siki and another negro boxer named Baker, evidently new stuff sandwiched in. Siki's personality is impossible. The only people in the film who distinguish themselves are the Chinese, one named Jan I Robert Neppach, who has designed some excellent scenery which is well lighted and often brilliantly photographed.

Trask.

THE LOVE TRAP

A Bess Willcox production; written by Evelyn Campbell; presented by Harry Asher featuring Bryant Washburn and Doris Kenyon. Release through Grand-Asher Distributing Co. Directed by John Ince. Ran 6 reels at Loew's New York Sept. 27.

A crude production, inconsistent, non-gripping, wandering and maudlin at times in its admixture of pathos and bathos. It is surprising that a house like the New York should have recourse to stuff like this.

A brief recital of the yarn will point out its inconsistency. A daughter of a judge is announced married to a young blood, Grant Carrison (Wheeler Oakman), she heavy, Joyce Lyndon (Mabel Forrest) is lured to a roadhouse by Garrison, where the latter meets his death at the hands of an abandoned wife. The girl accidentally becomes acquainted with Martin Dexter (Bryant Washburn), who announces himself impecunious despite his cosy apartment. One blatant discrepancy in this scene, where the heroine is put up for the night in Martin's apart ent, becomes evident. The place looks roomy and Martin is shown ascending the stairs, yet the girl is made to repose on a couch and the hero makeshifts on the sink or washtub in the kitchen. Seemingly there wasn't a real bed in the place!

The heroine's implication in the murder. The roadhouse owner attempts blackmail; the hero saves the day and the girl recovers the incriminating handbag left in the place through a ruse of a cheap melodramatic order. To make it perfect, that old standby of mystery and detective story fiction, a diary—is introduced to frame the real murderess. And for good measure the guilty one admits she was a former show girl.

The story wanders, there is no direct purpose, the society stuff is literally dragged in by the teeth, the direction never convinces, and the actors depart from character as they feel they are guilty of something. There is absolutely no connection to the whole production which rings false from the very first title. It starts off with a long leader setting forth some high-sounding premise that is immediately lost sight of and completely forgotten.

Then, too, the roadhouse keeper is made up for an Hebraic part of not unsympathetic proportions, school, and then, at the last moment, for fear it might offend the exhibitors and the customers, the Semitic appearing individual is labelled with an Italian name as an effort to take the curse off it.

Washburn at one time had some standing. If he has been appearing in pictures like these for any length of time, it is surprising he has survived oblivion thus far.

An economical buy for the nickelodeons.

Abel.

FRENCH FILM NOTES

Paris, Oct. 10.

Hugo Ballin has produced a screen version of W. M. Thackeray's "Vanity Fair," with Mabel Ballin in the lead.

"L'Illumine" is to be the title of a picture being executed by Pierre Caron at present.

A reel devoted to the art of dancing has been recently released here, the exponents being Aveline and Elle. Zambelli, of the Paris Opera corps de ballet.

A screen is to be again fixed in the large hall of the Trocadero for picture shows during the winter under the official control of M. Pomeyrol, government administrator of the Palais du Trocadero. The first reel in October will be "L'Empire du Soleil," a French propaganda production.

The Courrier Cinematographique states the French Paramount office has increased its renting tariff by 75 per cent.

A corporation with the registered name of Societa Anonyme des Etablissements Bancarel, with a capital of 3,000,000 francs, is being formed for the purchase of the motion pictures business of Charles Bancarel at Angoulême, Levallois and Paris. A large packet of preferred stock is attributed to the vendor, in addition to the value of the goods to be taken over by the company being paid in cash.

Germaine Dulac and Louis Nalpas are producing at present a serial to be entitled "Gossette," in which Mario Nasthazie is seen.

Edwin O. Weinberg, branch manager of the Renown Pictures, sailed Saturday for London, where he will become manager of the West End Theatre, under lease by Universal.

Charles Doherty, the film comic, has been commissioned to make a series of two reel comedies for Verity Films. Doherty will direct his own pictures.

EXCLUSIVE!

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PATHEPICTURE

STRANGERS OF NIGHT

Louis B. Mayer presentation and a **Fred Niblo production;** also directed by him. Resuming Strand Metro. Adapted from the stage play of "Captain Applejack," by C. G. Sullivan. Showing at the Capitol Oct. 7. Running time, 73 mins.

Ambrose Applejohn	Matt Moore
Poppy Faire	Enid Bennett
Anna Valska	Barbara La Marr
Borolski	Robert McKim
Mrs. Agatha Whatacombe	Mathilde Brundage
Mrs. Horace Pengard	Kinsley Finney
Mr. Horace Pengard	Otto Hoffman
Lush	Thomas Rickette

Thrills, laughs and a whale of a picture. So much so it drew spontaneous applause at various intervals from a close to capacity matinee gathering and seems destined to receive that most valuable means of advertising, by word of mouth. For they're bound to talk about this one if the manner in which it was received at the Capitol Sunday afternoon is any criterion.

The picture deserves it. It is a superb effort upon the part of the director, Fred Niblo, and a cast that combines to make this film rank with or even surpass any program feature at the Broadway houses this season.

The adaptation is abundant with those two characteristics, suspense and comedy, whilst probably marking the best effort Matt Moore has ever given before the camera.

In doing this Moore has not outdistanced the remaining contributing members, for Enid Bennett and Barbara La Marr closely follow for personal honors; but at the same time it is Niblo's picture.

Moore as the rather meek and mild Ambrose Appiejohn, who suddenly craves romance and excitement and gets it all in one night, gives a splendid performance. The story, once under way, never lets up. Whether due to the excellence of the narrative or otherwise, Niblo has sustained the suspense, and interest to hold an audience within the last 25 feet of film, when the proverbial clinch terminates.

Meanwhile there is the comedy, which nints at satire, and were the subtitle, "Who's All the Strangers" injected it would not be hard to imagine it another edition of Cohan's "The Tavern" picturised, even though somewhat different in script.

The picture looks money. Some of the interiors may even be said to illusion as extravagant, but that does not indicate the fault of overdoing. The absence of just such a thing is one of the picture's commendable features. Of the photography the same might be said, which would include two neat pieces of "faking." Both production and the camera work (the photographer getting neither screen nor program mention) are also adequate during the interlude of the pirate ship and its buccaneers, which takes place in the form of a dream.

The picture is unquestionably "there" and would seem the tipoff that Metro is going out after its regular program release schedule with as much attention as it gives the specials.

"The Green Goddess," with George Arliss, is receiving lobby billing as next week's attraction, but it is unlikely the Capitol will break that home office vehicle until the week of Oct. 21, for if ever a picture gave indications of a sure holdover, "Strangers" did Sunday afternoon. *Skig.*

THE SPANISH DANCER

Herbert Brenon production, starring Pola Negri. Presented by Adolph Zukor. Adapted from the screen by June Mathis and Beulah Marie Dix from the play, "Don Cesar de Bazan," by Adolphe D'Ennery and F. S. P. Dumanoir. Shown at the Rivoli, N. Y., week of Oct. 7, 1923. Running time, 1 hour 38 minutes.

Maritana, a gypsy dancer	Pola Negri
Don Cesar de Bazan, a nobleman	Antonio Moreno
King Philip IV. of Spain	Wallace Beery
Queen Isabel of Bourbon	Kathryn Williams
Lazarillo, an armorer's boy	Gareth Hughes
Don Sallumar, a courtier	Nicholas Mesaros
Marquis de Rotundo	Edward Kipling
Don Shamy Garcia	Dawn O'Day
Cardinal's Ambassador	Chas. A Stevenson
Juan, a thief	Robert Agnew

This is a picture that will serve as a feature that is somewhat better than the ordinary run of costume pictures, but which, however, falls short of being entered in the category of special. It will suffer by comparison with the Mary Pickford feature, "Rosita," also based on the story of "Don Cesar de Bazan," and which was previously shown in New York.

There is this that the exhibitor will have to count on, and that is that when his opposition plays "Rosita" he can play "The Spanish Dancer," or if he controls two big houses in his district it might be a good idea to play them in opposition to each other for the controversy it will create. It isn't often that the exhibitor gets a chance such as this, when battle between two of the greatest stars of the screen, both in the same role, and he should capitalize on it.

This production is handled from an entirely different viewpoint in screening than was "Rosita." Where that picture was romantic this is rather historic, where Pickford was wistful and charming, Pola is fiery and dashing, and Pickford must be said to have had considerable the better of it in as far as the "mad scene" is concerned. There is also the fact that in having the support of Holbrook Blinn as the King she fared better than did Pola with Wallace Beery in that role. Antonio Moreno as the dashing young Don is reminiful of Doug in "The Three Musketeers" and there are moments when you would almost swear it was Doug at a distance. Kathlyn Williams as the Queen made an impression, but her role was far differently conceived than it was in "Rosita."

Frankly, "Rosita" is far the better of the two pictures in the mind of this reviewer.

The matter of direction in the two cannot be compared. Herbert Brenon, who handled the Negri production, did his work skillfully and also workmanlike manner. He does not, however, approach Lubitsch when it comes to a matter of detail and delicate touch. However, his picture is strong enough to hold interest as a straightforward tale. There is lacking, however, a comedy relief in the picturization that was present in that directed by the foreigner. *Fred.*

THE BAD MAN

A First National production adapted from the **Porter Emerson Brown** play of the same title. **Shown at the Strand, N. Y., week of Oct. 7, 1923. Running time, 67 minutes.**

Cisco Kid	Holbrook Blinn
Gilbert Jones	Jack Mulhall
Morgan Fell	Walter McGrail
Mrs. Morgan Fell	Enid Bennett
Dolly Gardner	Harry Myers
Uncle Henry	Charles A. Sellon
Jasper Gardner	Clarence Geldart
Angela Hardy	Teddy Sampson
Bonnie Gardner	Thomas Delmar
Indian Cook	Frank Lanning
Pedro	Peter Venesulla

If it wasn't for Holbrook Blinn "The Bad Man" at the Strand this week would be very poor material for the screen. In the titling there is a tendency to overplay the dialect thing. As a picture it appears that it will get by principally on the strength of Blinn, but it will at the best be only a fair feature production for the box office. In the Southwest country it will perhaps get over better.

The play originally had Blinn and he made it a work of art. There were moments in witnessing the picture when one could almost hear Blinn hiss words through his teeth, words that would have the Mex dialect, instead of the half French, half Canuck, that appeared in the written titles.

Last night at the Strand did not show anything extraordinary in the way of business, but then the Rivoli on a check-up seems to be doing the business of the street this week with "The Spanish Dancer."

In the cast with Blinn are Jack Mulhall, who handles the young rancher rather well, and Enid Bennett as the woman, seemingly overacting in a great many of the earlier scenes but in the final shots when all was serene and peaceful her charming self photographically. Harry Myers over-played his comedy and Teddy Sampson was just "flapper." Walter McGrail as the heavy was all right, while Charles A. Sellon as Uncle Henry got away to great advantage.

From the standpoint of direction Edwin Carewe turned out a picture that could have been better. In detail he was decidly forgetful at times. A little thing like a revolver leaping from the floor to the holster of the hero unassisted, to be there at the needed moment meant nothing to the director, editor or cutter.

There are some corking exterior shots and a whale of a rainstorm. That is the best that there is from a photographic viewpoint.

TEA WITH A KICK

Halperin feature, made for Associated Distributors, released through Faibe. Written and produced under personal supervision of Victor Hugo Halperin. Shown as feature at Rivoli, New York, Sept. 30. Running time, 60 minutes.

Jim Dey	Ralph Lewis
Bonnie Day	Doris May
Aunt Tom	Dorothy Dwan
Art Binger	Creighton Hale
Napoleon Dobbins	Stuart Holmes
Drainy Jones	Zella Pitts
Chris Kringle	Harry Todd
Oscar Fuddleford	Smith Edwards
Birdie Fuddleford	Louise Fazenda

Undoubtedly one of the best comedy releases that has been "framed" by an independent this season. Has a wealth of good comedy, is superbly cast and actually exceeds the speed limit for action. The story also is commendable. It blends everything that is anything in the way of rollicking entertainment and moves with a pleasurable music. A melodramatic introductory plants the incentive for the ensuing escapades, but when comedy takes hold one almost entirely forgets the imprisoned father of the heroine until we learn in the final reel that he has been pardoned.

Jim Dey, the father of Bonnie had been made the scapegoat by stock swindlers. He was framed and sent to prison. Pluck, Bonnie, wants to quit the fashionable finishing school she has been attending, to raise funds to appeal her father's case. A scheming aunt has other plans. She would marry her off to Napoleon Dobbinger, a small-town capitalist. Through the machinations Aunt Pearl sees a way of bringing Bonnie and family together to fight for the release of her brother. But Bonnie has a mind of her own—also a young man. He is Art Binger, the hucolic barrister.

Bonnie also does some quick thinking, capitalizes the leading of the papers, "T a with a Kick," and stages a cabaret revue with the stranded choristers. Success comes in bunches. When at the height of prosperity with her tearoom she also gets word that her father has been pardoned, this being brought about by the untiring efforts of young Binger, the legal light and lover.

Doris May gave a likable delineation of Bonnie, bringing to it a delicious touch of piquancy and at the same time crowding in some remarkably good acting. Creighton Hale was also superb as young Art Binger. Stuart Holmes is less villainous in this picture than in preceding ones. His Napoleon Dobbings gave him more opportunity for laughs than any role he has ever had. In fact, the entire cast added their mite toward making the picture a success and a worthy addition to the screen.

In conclusion, it may well be said that "Tea With a Kick" has all the ingredients that appeal to lovers of the cinema play, and as a feature it cannot fail to hit.

EAGLE'S FEATHER

Metro all-star production with James Kirkwood and Mary Alden. Based on the story by Katharine Newlin Burt. Screenplay by Winifred Dunn. Directed by Edward Sloman. Shown at Loew's New York, New York, Sept. 26, 1923. Running time, 72 minutes.

Delilia Jamieson	Mary Alden
John Trent	James Kirkwood
Jeff Carey	Lester Cuneo
Martha	Elinor Fair
Van Brewen	George Seigman
Parson Winger	John Elliott
The Redman	Charles McHugh
The Suede	William Orlamond
Wing Lee	Jim Wang

A western and different, so different it just falls short of being a great picture.

It should have been and would have, had the direction been equal to the story itself. As it is, it's a fair feature that will go in the daily change of program houses anywhere. It has all the thrills that the average western has and goes just a little further than most of them. There is a corking cattle stampede in the production. The cast is a good one with three capable players at its head in Mary Alden, James Kirkwood and Elinor Fair.

The story is one of those "after the war" affairs, with Kirkwood playing the role of a returned soldier who has been hunting a for a couple of years. Finally he gets the lucky trick of being chased off a freight on which he is stealing a ride at a small western town. There he lands a job at $40 a month and is found on the ranch operated by Delilia Jamieson, who is known as "the biggest man" in the county. She is a middle-aged spinster who lives with an adopted niece. With the advent of Kirkwood as general handy man the ranch woman falls in love with him and pictures in her dreams his proposing to her. So intent is she on this mentally that when he starts to tell her of his love for her niece she takes it for granted that it is she that he means, but on learning the truth she turns and it is the old story of "Hell hath no fury, etc." orders her ranch hands to take him to the bunk house and administer a flogging, after which he is to be turned out into the night; likewise she sends the girl forth. In the end, however, she relents and goes forth into the snowstorm which is raging to find both the man and girl and bring them back, consenting to their marriage.

It is a brisk story with a different twist that makes everyone have good Mary Alden endows the role of the spinster with a performance that is one of her best things she has done in some time. Kirkwood is at ease at all times. Lester Cuneo plays a heavy that doesn't shine particularly. The balance of the cast was selected for types, and there are a couple of spots in the picture where the director has used them to advantage. George Seigman gives his usual finished performance as a real roughneck rancher. *Fred*

"Sportlights" is a weekly feature in the Clipper.

A Demonstrated Hit!

"The Spanish Dancer," Paramount's first picture to be demonstrated under the new sales plan, opened Sunday at the Rivoli, New York, and Grauman's Rialto, Los Angeles.

At the Rivoli 9,033 people saw the picture the opening day (8,339 people flocked to see "Manslaughter," a proven success, at its opening at the same theatre).

At Grauman's Rialto, they can't accommodate the crowds.

Just the first demonstrated evidence that "The Spanish Dancer" is a hit.

Screen play by Beulah Marie Dix and June Mathis from "Don Caesar de Bazan" by Adolphe D'Ennery and F. S. P. Dumanoir.

"Miss Negri is far better than she has been in her previous American productions. She is returning to her old dominance."
—N. Y. Herald

"Will doubtless make millions of dollars."
—N. Y. Tribune

"At least Pola Negri has returned to the picturesque costumes in which she scored her first success. Her most distinct popular triumph."—Los Angeles Times.

"The Pola of some of her first pictures comes back to us in 'The Spanish Dancer.'"
—Los Angeles Examiner.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

GOING UP

Encore Picture, presented by Associated Exhibitors, Inc.; directed by Lloyd Ingraham; adapted from the musical comedy by Otto Harbach, after the farce by James Montgomery, "The Aviator."

Robert Street..........Douglas McLean
Hopkinson Brown.......Hallam Cooley
James Brooks........Arthur Stuart Hull
Jules Galliard........Francis McDonald
Sam Robinson..............Hughie Mack
John Gordon.............Wade Boteler
William Douglas........John Steppling
Bellboy..................Mervyn LeRoy
Grace Douglas...........Marjorie Daw
Madeline Manners.........Edna Murphy
Mrs. Douglas...........Lillian Langdon

If this was designed as a special, it came out a little undergrade; if it was aimed as a programmer, it resulted a little above the average.

The natural amplification of "Going Up," the great musical show, in film treatment, is the flying part. This comes in at the end of the first reel and during most of the last. The first part is only to plant the hero's terror of sky-wagons, when he, as the author of a novel about an airman, is coaxed in as a passenger by his press-agent. The machine turns on its nose before leaving the ground, and he hurts his knee. This is the end of that episode and he runs off to a Berkshire resort to get away from promotional annoyances—but, as always necessary in farces, he takes with him the chum: the bird who "fixes" things.

He falls in love with a flapper and the friend makes a hero of him by saying he fell 25,000 feet from a plane and is a great aviator and hero. A real bird-guy, a French ace, also in love with the girl, comes in out of the ozone. A match flight is framed. The hero is shamed into it because the girl is wild over heroes. So he calls in a comedy instructor and there is a good scene where he takes an indoor aviation lesson.

After every effort to get out of it, he at last is pushed into a powerful machine and his crazy flight wins him the contest, the girl and the title of the greatest birdman in the world.

This is a great opportunity for trick stuff. But it is not entirely realized. The stunts are either so genuine and legitimate that the observer is sure the hero is not piloting, or else they are so far away and so rapid that the planes look like cardboard marionettes worked mechanically.

The close-ups show MacLean in the driver's seat, but only a few feet on any side of it, and he is so motionless that they at times remind one of the Coney Island snapshots for postal cards, where the visitors put their heads through dummy autos, airplanes, etc., painted on little canvas flats.

It is dubious whether a child, seeing "Going Up," would leave with a suspicion that MacLean had ever left terra firma.

Had this important element been carried out like Lloyd's dizzy climb in "Safety Last," this would have been a hair-raising feature. The faking is far from perfect, however, being patchy and at no time carrying the watcher away or causing a gasp. There are many spontaneous laughs at that, for the stunt flying is obvious comedy stuff, having inherent value but little applied strength as affecting the interest in the hero or story.

It is a polite and light story with some excellent incidental action, and qualifies as a good comedy. Marjorie Daw, as the heroine, slows it up. Had she played a hero-mad flapper instead of the diffident, serious girl, the amusing qualities would have been greatly enhanced and the speed would have been accelerated. In some of her close-ups she was Madonna-like in spirituelle appeal and in all of them she was subdued and sad-like, which slacked the slapstick story up considerably.

In production "Going Up" is not lavish, being mostly outdoors and in no magnificent sets when indoors. The photography is of Grade A order, and the direction stands up remarkably well in the portions where one might look for dullness, though it doesn't measure all the way up in those where one could demand tension. The subtitles are smart and help the spirit, but a few could be eliminated as superfluous.

Lait.

THE BROKEN WING

B. P. Schulberg presentation released by Preferred Pictures as a Tom Forman production, the latter supplying the scenario and directing. The picture is based upon the play of the same title by Paul Dickey and Charles W. Goddard. At the Rialto, New York, Oct. 7.

Philip Marvin..............Kenneth Harlan
Inez Villera.................Miriam Cooper
Capt. Innocencio Dos Santos...Walter Long
Celia.........................Miss Du Pont
Sylvester Cross.............Richard Tucker
Bassilio ....Edwin J. Brady
Luther Farley...........Ferdinand Munier
Quichita......................Evelyn Selbie

"The Broken Wing" slipped into the Rialto, a Paramount house, for a week, and just what was the reason for the booking is difficult to determine. There is no great strength to the production and no apparent reason why it should take the place of some Paramount production in one of the recognized Broadway weekly change houses.

It is not up to the standard set by some of the past Schulberg pictures. No great pains seem to have been taken in outlining the scenario from the original play. The play was far superior to the picture, and is still creating some interest as a stock bill.

Tom Forman, who designed the scenario, failed to take his work seriously from general appearances. As much can be said for his direction, which at times is distinctly ragged.

The story should have been built into an interesting picture. It is comparatively interesting in its general makeup and needed only occasional flashes to make it stand up.

The action practically in its entirety takes place in Mexico. An American flyer who comes to grief is nursed back to health by the daughter of a Mexican ranchman. A revolutionary leader had claimed the girl for himself some time previous. He expresses considerable hate for his rival, who completely wins the girl. With all the hate there is little action, and the story wanders along, ending up in the usual manner.

The cast is headed by Kenneth Harlan and Miriam Cooper. Harlan does little to make his work stand out, with Miss Cooper doing somewhat better. The remainder of the cast consists of types, the majority having been well selected.

"The Broken Wing" cost little to make. One banquet scene in the first reel shows a bit of a flash, but that apparently was used for many other productions. The remainder of the footage takes place on the desert.

"The Broken Wing" is lacking as a picture.

Hart.

GOLD MADNESS

Screen adaptation of James Oliver Curwood's novel, "Man from Ten Strike," starring Guy Bates Post. Produced by Perfect Pictures Corp. Shown as principal feature on double feature bill Loew's Circle, New York, Tuesday, Oct. 2. Running time, 60 minutes.

James Kendall..............Guy Bates Post
Olga Kendall.................Cleo Madison
Scotty McGee................Mitchell Lewis
Margaret Stanton...........Grace Darmond

Gripping drama, suspense aplenty and countless intriguing situations characterize this latest James Oliver Curwood yarn to find its way into the realm of flicker drama. The story is written in the best Curwood vein and, like all of his contributions, is laid in the gold regions, where men are men and women—are faithless. Moreover, it gives us Guy Bates Post in another masquerader role, just the sort in which this sterling actor revels and at the same time excels.

As the prospector-husband of a woman who has married him while under the influence of gold madness Post gives his usually finished performance, played in a tone that readily gains sympathy of the auditor and at the same time establishes a solid rock contrast to the gayer personage in the latter reels, whose quick-wittedness not only accomplishes revenge upon his faithless wife and the man for whom she forsook him, but leads him into the arms of a woman who appreciates him.

In the story Curwood has attempted to demonstrate to what lengths one will go when hypnotized by gold madness. In this instance he emphasizes his point through the faithless wife. She has entered into marriage with the prospector not because she loved him but for the possibility that he would strike a vein and give her the comforts and luxuries she craved.

But, unfortunately for her, she kicks over the traces and makes off with her lover at the same moment the husband has struck gold. Upon learning of her flight he joins the Alaska police and is assigned by his superiors to bring back a man and woman swindler, who eventually turn out to be the runaway wife and her lover.

While Post's acting overshadowed everything else the other principals gave splendid accounts of themselves. Cleo Madison was superb as the wife. Mitchell Lewis was also in his element as McGee, the mine swindler and third member of the triangle. Grace Darmond as the stenographer who later becomes the wife of the millionaire mine owner also gave a performance worthy of honorary mention.

The feature has been well directed, continuity is good, and its substance matter is sufficiently interesting to satisfy the most critical devotee of the screen play. With the additional popularity of the star it should not have any trouble registering in the better class houses.

SO THIS IS HOLLYWOOD

R-C picture releasing through F. B. O. From the pen of H. C. Witwer, and directed by Mal St. Clair. Running time, about 30 minutes.

Probably a fight series for R-C by the author who wrote the "Leather-pushers" in script, later transplanted to the screen.

The send off for this serial is decidedly weak considering the importance of "planting" such an undertaking. It shortly develops into nothing more than an ordinary chase comedy and nothing of the fight game in the episode other than to reveal a picture of "Six Second Smith" (George O'Hara) adorning the cover of a sport magazine. Albert Cooke is cast as the fight manager and Mary Milford plays the girl of the story.

O'Hara presents a nice appearance although it remains to be seen how he has handled the actual ring stuff. Beyond revealing his arrival in California by means of a freight train this particular episode gives little opportunity for O'Hara to step out other than a couple of prop battles inserted in the chase things.

The series will need a fluent spice to pick up interest on the next edition for it's away to a poor start and even the usual punch of the Witwer subtitles is missing.

Skig.

Love and Chuckles

Every woman always is in love with Love, and every man pretends he likes to laugh at Love. Mae Marsh, in "Paddy-the-Next-Best-Thing," gives both women and men their chance as she returns to the film in the greatest picture of her entire career.

Tears and Laughter

Women love tears, when not too long sustained by emotion. Mae Marsh, in her great screen version of "Paddy-the-Next-Best-Thing," a story millions have read, brings up tears only to quickly dissolve them into laughter that will sweep any audience.

Thrills and Chills

There are enough thrills and creepy sensations in Mae Marsh's new picture to satisfy any audience. In "Paddy-the-Next-Best-Thing" there is action so fast and swift, adventure so thrilling, that patrons are certain to talk about the picture to their friends.

Fast-moving Drama

Mae Marsh, in the role of the-next-best-thing to the son that never came, gives an intensely human portrayal in a film that never lags nor sags, but keeps moving rapidly to a sane and logical climax. Every human emotion is roused by her great art.

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BILLS NEXT WEEK (OCT. 15)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) 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
Taylor Holmes
Paul Specht
Marionettes
Irene Franklin
Gibson & Connelli
Tayleaux & Pellt
Mendozas
(Others to fill)
Keith's Riverside
Hugh Herbert Co
V & E Stanton
Eddie Leonard Co
A & F Stedman
*Rita Owen Co
Alba Tiberio
(Others to fill)
Keith's Royal
Rooney & Bent Rev
C & F Usher
Gnilfoyle & Lang
Frankie & Johnnie
Chain & Archer

Proctor's 125th St.
2d half (11-14)
Chas Keating Co
Ann Suter
Wilson & Kelly
Manhattan Soc Or
Sharkey Roth & H
Torelli's Circus
1st half (15-17)
Joe Darcey
Bobby Jackson Co
Vaiand Gamble
*Weldana's S'nsat'n
Traver Bros
Jean Godfrey
2d half (12-21)
Frank Stafford Co
Rogers & Donnelly
Pedestrianism
Dancing Kennedys
Helen Staples
(One to fill)
Proctor's 58th St.
2d half (11-14)
Wilton Ross & Co

(Others to fill)
Keith's Prospect
2d half (11-14)
Kelly & Birmingh'm
Allyn's Aces & T

Frank Shields
Lowe & Stella
Jos Bernard Co
Dave Ferguson Co
*Tad Tieman's Orch

IRVING BERLIN, Inc.
BOSTON, MASS.
ARCHIE LLOYD, 180 Tremont Street
"THAT OLD GANG OF MINE"

Amy Dean
(Others to fill)
1st half (15-17)
Chas Ahearn Co
Haynes & Beck
Ann Suter
(Others to fill)
Moss' Rivera
Jack Benny
Rule & O'Brien
(Others to fill)
2d half
Ward & Van
*Noni & Partner
(Others to fill)

BOSTON
B. F. Keith's
La Dora & Beckm'n
The Sheik
Clayton & Edwards
Julia Sanderson
Howard Kyle & Co
Ed & B Conrad Co
Griffin Twins
Tex McLeod
Boston
Silver Duval & K
Jenn Granese
Bill Robinson
Schlitt's M'rionettes
Sherman & Rose
Gordon's Olympia
(Scollay Sq.)
Takio
Clifford & Bailey
Fields & Fink
Robt Reilly Co
Emily Darrell
Texas Comedy 4
McRae & Clegg
Gordon's Olympia
(Washington St.)
Wm Kennedy
Hong Kong Follies
*Kendall Byton & S
Dance Carnival
(One to fill)

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Sultan
Mang & Snyder
(Two to fill)
Keith's Alhambra
Billy Glason
Merton Mystery
Yvette Rugel
Hardy Bros
Williams & Taylor
Lee & Cranston
Lang & O'Neal
Two Gezzis
Bekefi's Theatre G
Moss' Broadway
H Santrey & Band
Allen Taylor & B
H & A Seymour
Santrey & Seymour
(Others to fill)
Keith's Colonial
2d half (11-14)
Wilbur & Adams
*Haynes & Beck
Tom Smith Co
Wirel'ss Radio Ship
(Two to fill)
1st half (15-17)
Angel & Fuller
Clayton
B & J Pearse
(Others to fill)
2d half (12-21)
Chas Ahearn Co
Clayton
(Others to fill)

Pressler & Klaiss
Fred LaReine Co
Jarrow
*Hammer & H
Expo Jubilee 4
1st half (15-17)
Evelyn & Dell
Tango Shoes
(Others to fill)
2d half (18-21)
Wilson & Kelly
Madge Maitland
(Others to fill)
Proctor's 5th Ave.
2d half (11-14)
A & M Havel
Yerke's Band
Oscar Lorraine
Mellette Sis Co
Ryan & Ryan
*Jules Fuerst
(Two to fill)
1st half (15-17)
Oxford Four
(Others to fill)
2d half (18-21)
Ines Courtnay Co
Angel & Fuller
Ann Suter
(Others to fill)
Proctor's 23d St.
2d half (11-14)
Justa Marshall Rev
Tower & Darrell
Stanley & White
Kitaro's Japs

JACK MANNING
SUPREME SPOOFIST
Direction CHAS. FITZPATRICK

Moss' Coliseum
Jos B Stanley Co
Watts & Hawley
Ward & Van
Rose & Moon Co
Three Medinis
(One to fill)
2d half
Flo Richardson Co
Pressler & Klaiss
(Others to fill)
Keith's Fordham
Noni & Partner
Rae Samuels
Conlin & Glass
(Others to fill)
2d half
Alex Hyde & Orch
Watts & Hawley
3 Medinis
Yorke & Lord
(Two to fill)
Moss' Franklin
Gene Morgan
White Bros
The Wrecker
(Others to fill)
2d half
Ray Stilw'll & Band
Sharkey Roth & H
Claude & Marion
(Others to fill)
Keith's Hamilton
Nash & O'Donnell
Margie Coates
Ibachs Band
The Herberts

Four in a Flat
Buddy Walker
1st half (15-17)
Princess Wahletka
Dixie Hamilton
Pedestrianism
Jack McCloud
Dancing Kennedys
Rogers & Donnelly
2d half (18-21)
Bobby Jackson Co
Jean Godfrey
Russ Levan & Pete
Rivea & Arnold
Joe Darcey
CONEY ISLAND
Henderson's
Harry L Cooper Co
Ulis & Lee
Monroe Bros
Fern's Marionettes
(One to fill)
2d half
Ernie & Ernie
*The Tomlins
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
Ibach's Band
Joe Browning
Margie Coates
(Others to fill)
BROOKLYN
Keith's Bushwick
Walter C Kelly

MATTY WHITE
Single-ing in His
"SINGING HUMORESQUE"

(Two to fill)
2d half
Stephens & Holl'st'r
Rae Samuels
Kanazawa Japs
Will J Ward
(Two to fill)
Keith's Jefferson
Ines Courtney Co
Vincent Lopez Band
Claude & Marion
*Streiki's Dogs
(Others to fill)
2d half
Vincent Lopez Band
Joe S Stanley Co
Rule & O'Brien
(Others to fill)
Keith's 81st Street
*Brice & Woods
DuFor Boys
Don Valerio Co
(Two to fill)
Moss' Regent
*Flo Richardson Co
Yorke & Lord
Joe Browning
Kanazawa Japs
(Two to fill)
2d half
Conlin & Glass
Jack Benny
Rose & Moon Co
Elsie Carlisle
White Bros
(One to fill)

Florence Walton
Bernard & Garry
Paul Decker Co
Bernt & Partner
Burke & Durkin
Bobby Folsom Co
(Two to fill)
Keith's Orpheum
Cunningham & B
Pears'n N'wp'rt & P
Kate Elinore Co
Power's Elephants
M'Farlane & Palace
Patricola
Dugan & Raymond
(Two to fill)
Moss' Flatbush
Fenton & Fields
Franklin & Charles
(Others to fill)
Keith's Greenpoint
2d half (11-14)
Dave Harris Co
Polly Moran
Miss Melody Men
Leddy & Leddy
Norman & Landee
(One to fill)
1st half (15-17)
Casey & Warren
Margaret Young
Frisco's Seals
(Others to fill)
2d half (18-21)
Haynes & Beck

2d half
Hector
Jack Lavier
Rubeville
(Two to fill)
ALLENTOWN, PA.
Orpheum
Leon & Dawn
In Music Land
Lloyds & Goode
Westerhold's Ship
2d half
Mardo & Rome
Billy Miller Co
Bensee & Baird
(One to fill)
AMST'RDAM, N. Y.
Rialto
Zelda Santley
Kennedy & Petrie
(Two to fill)
2d half
Howard & Ross
(Others to fill)
ATLANTA
Forsythe
(Birmingham split)
1st half
Page Hack & M
Follis & Leroy
Dan Fitch's Mins
T & B Healy
Syncopating Toes
AUBURN, N. Y.
Jefferson
Nippon Duo
Shone & Dedette
Gosinr & Lusby
(One to fill)
2d half
Goeletto & Hall
Sully & Thomas
Frank Bush
(One to fill)
BALTIMORE
Maryland
Jean Adair Co
3 Fleming Sis
Ed Lowry
(Others to fill)
BANGOR
Bijou
Wilbur & Girlie
Russell & Marconi
Blair & Pennington
Sager Midgley Co
Esmond & Grant
Tamaki Duo
2d half
Douglas & Clare

ALBANY
Proctor's
Mme Herman Co
Marjorie Burton
Dan Coleman Co
Matthews & Ayers
White's Serenaders

BRADFORD
Bradford
2d half
Summers & Hunt
Hodge & Lowell
Deszo Retter
(One to fill)
BROCKTON
Strand
Ergotti & Herman
Franklyn & Vincent
Masfield & Goulson
B Batchelor Co
(One to fill)
2d half
Fleurette Joeffrie
Schaeffer W & G
Jonia's Hawaiians
(Two to fill)
BUFFALO
Shea's
Russell & Pierce
The Renios
Yorke & King
Olga Myra Co
Thea Alba
Montana
Torch Bearers
CAMBRIDGE
Central Sq.
Van & Tyson
Swan & Farrell
Francis & Frank
(Two to fill)
2d half
Rogers & Tremont
Carl Shaw Co
Downey & Claridge
(Two to fill)
CAMDEN, N. J.
Tower's
Sully Rogers & S
Pr'cess Nai Tai Tai
Anger & Packer
Fisher & Gilmore
London Steppers
2d half
Deszo Retter
Boyle & Bennett
Dress Rehearsal
The Volunteers
Ray's Bohemians

WILLIAM MACK
Booking Loew and all independent circuits. Standard acts communicate with me. 1595 Broadway. Tel. Bryant 9053.

Marjorie M'Clintock
*Howe & Howe
Hunting & Francis
Barton & Young
Reck & Recktor
BATON ROUGE
Columbia
(Shreveport split)
1st half
May MacKaye 3
Judson Cole
Jarvis & Harrison
Craven Rice C Rev
BAYONNE, N. J.
Strand
The Tomlins
Walsh & Taye
Carnival of Venice
(Two to fill)
2d half
Frances Martin
Ulia & Lee
Rose & Thorne
Ben Smith

CANTON, O.
Lyceum
Elly
Kessler & Morgan
Archer & Belford
Byron & Haig
Ed E Ford
Trip to Hitland
CARBONDALE
Irwin
Miacahua
Binder & Roy
Billy Hallen
Stafford & Louise
(One to fill)
2d half
Claire Girls & D
Arthur Whitelaw
Three Arnauts
(Two to fill)
CHARLESTON
Kearse
Billie Bowman

WILLIAM F. ADER
The Theatrical Lawyer
NOW LOCATED AT
11 SO. LA SALLE ST., CHICAGO, ILL.

Robbins Family
BINGHAMTON
Binghamton
Martinet & Crow
Force & Williams
Oddities of 1923
Bob Henshaw & En
(One to fill)
2d half
B & E Gorman
Cook Mortimer & H
(Others to fill)
BIRMINGHAM
Lyric
(Atlanta split)
1st half

Carlton & Tate
Bobby & Stark
Arthur Millar Girls
(One to fill)
2d half
Marguerita Padula
Juvenile Frolics
(Others to fill)
CHESTER, PA.
Adgement
Wells Hale & Fro
Howard & Lind
Lorner Girls
Creedon & Davis
Great Leon
2d half
Wyoming Duo

Gilbert & May
Franks & Barron
Movie Masque
(One to fill)
CHICAGO
Empress
Jack Gregory Co
Nile Marsh
Cleo Miller 2
Shaffer & Elliott
(One to fill)
Midway
Wheeler & Mack
Lon Wells
3 McAdams
Clifford & Leslie
McKowans Band
2d Half
Fox & Mack
Duff & Clark
Pot Pourri
(Two to fill)
Star
Sullivan & Mack
C & T Harvey
Farrell & Reed
(Two to fill)
2d half
Wheeler & Mack
Allied Dance Rev
Wm Sternard
(Two to fill)
State Congress

DAYTON
B. F. Keith's
Three Blanks
Bessaian & White
Mahan & Newman
Nerrett & Mann
Dunbar's Choir
Sampson & Douglas
2d half
Bordner & Boyer
Mayo Leslie Co
Mercedes
U S Jazz Band
Helen Moretti
(One to fill)
DETOIT
Temple
Novelty Clintons
J & B Morgan
Edna Aug Co
Al Wohlman
Echoes Danceland
Dooley & Sales
Breker's Bears
Columbia
Foster & Peggy
Oest & Pagan
Reginald Marshall
Austin & McP'rson
Washington Trio
3 Bernard Girls
Bayle & Patsy
De Haven 3

IRVING BERLIN, Inc.
DETROIT, MICH.
FRED KRAMER, Frontenac Hotel, 42 Monroe St.
"THAT OLD GANG OF MINE"

Chas Deigham
Wright & Gayman
(One to fill)
SOUTH CHICAGO
Calumet
Gibson & Betty
4 Amer. Beaut'es
Dance Fads
Lubin & Lewis
(One to fill)
2d half
Carmen Ercelle
Hartman Sis
3 McAdams
(Two to fill)

EASTON, PA.
Able O. H.
Mardo & Rome
Billy Miller Co
Bensee & Baird
(Two to fill)
2d half
Leon & Dawn
In Music Land
Lloyd & Goode
Westerhold's Ship
(One to fill)
ELMIRA, N. Y.
Majestic
El Cleve

MERCEDES
Has had innumerable triumphs to his credit, but none can compare with the sensational success he is meeting with this week (Oct. 8) as the headliner of B. F. Keith's Theatre, Cincinnati, Ohio.
'The Reason Is Obvious'
DIRECTION
ALF T. WILTON
Palace Theatre Building
NEW YORK, N. Y.

CINCINNATI
B. F. Keith's
Wm Smythe Co

*Fivo Digitanos
Bloom & Sher
Fred Lindsay Co

IRVING BERLIN, Inc.
CINCINNATI, O.
CLIFF BURNS, 107 Lyric Theatre
"THAT OLD GANG OF MINE"

Frankyn Ardell
Inglis & Winc'ster
Realm of Fantasy
Sinclair & Gasper
(Others to fill)
Palace
Oscar Martin Co
3 Odd Chaps
Brooks & Morgan
Right or Wrong
Little Driftwood
Two Rosellas
CLARKSBURG
Robinson-Grand
Peres & Laflor
Allen & Canfield
Marguerita Padula
Juvenile Frolics
(One to fill)
2d half
Carlton & Tate
Bobby & Stark
Arthur Millar Girls
(Two to fill)

2d half
Princess Winona
B Henshaw Encore
ERIE, PA.
Colonial
Monroe & Grant
Markell & Gay
Rita Gould
Eddie Ross
Olsen & Johnson
Babb Carroll & S
FALL RIVER
Empire
Kny Hamlin & K
Morley & Anger
Eckhoff & Gordon
Favorites of Past
Miller Packer & S
Oklahoma Four
FITCHBURG
Lyric
Rogers & Tremont

IRVING BERLIN, Inc.
CLEVELAND, O.
PHIL JULIUS, Savoy Hotel
"THAT OLD GANG OF MINE"

CLEVELAND
Hippodrome
Nathane & Sully
Ch'berlain & Earle
Claire Vincent Co
Frank Farren
La Graciosa
Palace
Sylvia Loyal Co
Four of Us
Lohse & Sterling
Mel Klee
Ward & Clark Rev
Holmes & Lavere
Yerke's Orchestra
105th St.
Spider's Web
Four Entertainers
Raymond Bond Co
Sheila Terry Co
Butler & Parker
Tom Spencer Co
COLUMBUS
B. F. Keith's
Brooks & Ross
Diaz Sisters
Moran & Mack
Kharum
Hall & Dexter
Jane Dillon Co

Carl Shaw Co
Green & Parker
Downey & Claridge
*Hastins
2d half
Flynn & Arnold
Van & Tyson
Blair & Penn'gton
Francis & Frank
Carl Grees
GERMANTOWN
Orpheum
Sonia Meroff
Zeck & Randolph
Jack Hughes 2
Barrys & Wolfords
Freda & Anthony
McKay & Ardine
Juggling Nelsons
GLOVERSVILLE
Globe
2d half
Marjorie Burton
China Blue Plate
John Regay Co
GRAND RAPIDS
Empress
Clinton & Rooney
Scholer Sisters
Elliott & Latour

Will Mahoney
Ray Fagan's Orch
(Two to fill)
GREENSBORO
Orpheum
(Columbia split)
1st half
Bert Shepherd Co
Harvey Heney & G
Indoor Sports
Bob Hall
Mildred Rogers Co
GREENSB'RG, PA.
Strand
Clayton & Clayton
Ethel Theodore
Creations
Al Shayne
6 Amer. Whirlwinds
2d half

Miss Teria
Elida Morris
Marmein Sis
Quinn Bros & S
2d half
Blue Bird Revue
Lottie Atherton
Harry Conley Co
*O'Hanlon & Z Co
(One to fill)
LANCASTER, PA.
Sherwin & Kelly
N Y Hippodrome 4
(Two to fill)
2d half
Dorothy Byton Rev
Moore & Freed
4 Ortons
(One to fill)

MEDLEY and DUPREY
ORIGINATORS OF
Breakaway Phonograph and Peanut Bit.
Direction: JOHN BENTLEY

Lloyd Nevada
Petrice & Sullivan
(Others to fill)
HAMILTON, CAN.
Lyric
Rialto & Lamont
Neil & Witt
Sandy Shaw
Holt & Leonard
Williams & Wolfus
Walter Fishter Co
HARRISBURG
Majestic
Mellen & Renn
Capitol Revue
Shriner & Fitz'm'ns
Dorothy Byton Rev

LAWRENCE
Empire
J & E Mitchell
T & C Breton
Schaeffer W & C
Val Harris Co
The Realm Girl
2d half
Weyman & Comp'n
McCorm'k & Regay
Pepito
Nixon & Sans
Stepping Fools
LEWISTON, ME.
Music Hall
Douglas & Claire
Marj'e McClintock
Howe & Howe

"SIR" JAMES
DWYER

2d half
Fred Harrison Co
Elkins Fay & E
(Two to fill)
HAVERHILL
Colonial
Hart & Breen
Britt Wood
Kellam & O'Dare
Tan Arakis
2d half
Will Morris
Franklyn & Vincent
Green & Parker
Hanniford Family
HAZELTON, PA.
Feeley's
Casa & Lehn
Lone Star 4
Ferry Corwey
(Two to fill)
2d half
Harry Bentell
J & G Gilfoyle
Shriner & Fitzs'm's
(Two to fill)
HOLYOKE
Victory
Niobe
Joe Armstrong
Jonia's Hawaiians
Current of Fun
(One to fill)
2d half
J & E Mitchell
Little Lord Roberts
Marcus & Burr
Realm Girl
(One to fill)
HORNELL
Shattuck O. H.
2d half
Nippon Duo
Five Digitanos
Shone & Dedette
Fred Lindsay Co
INDIANAPOLIS
B. F. Keith's
The Bradnas
Five Petleys
Murray & Allen
Willie Solar
Just Out Knickers
Edith Clasper Co
Jean Schwiller
Mason & Shaw
Palace
Frances Kennedy

Barton & Young
Reck & Recktor
2d half
Russell & Marconi
Swan & Farrell
Esmond & Grant
Tamaki Duo
Dorothy Doyle
LOUISVILLE
National
(Nashville Split)
1st half
Walman & B Band
Jennier Bros
Lewis & Norton
Vera Cole
Florida 5
LOWELL
B. F. Keith's
H B Toomer Co
Billy Beard
Heras & Wills
McWaters & Tyson
4 Fayre Girls
LYNN
Olympia
Syncopated Seven
Case & Cavanaugh
Hanniford Family
Dorothy Doyle Co
2d half
Henry & Moore
Songs & Scenes
(Two to fill)
MANCHESTER
Palace
Homer Romaine
McCorm'k & Regay
Pepito
Nixon & Sans
Stepping Fools
2d half
T & C Breton
Val Harris Co
Joe Armstrong
May Yohe & Band
(One to fill)
McKEESPORT
Hippodrome
2d half
Kilch & Wilson
Ethel Theodore
Creations
Al Shayne
6 Amer Whirlw'nds

TOMMY— —SARA
VAN and VERNON

Fashion Minstrels
Shura Rulowa Co
Pierce & Ryan
Harvard Holt & K
2d half
Palermo's Dogs
Bobby McLean Co
Bezazian & White
Sampson & Douglas
(One to fill)
ITHACA
Lyceum
2d half
El Cleve
Force & Williams
Bloom & Sher
Oddities of 1923
(One to fill)
JACKSONVILLE
Arcade
(Savannah Split)
1st half

MIDDLETOWN
Grand
2d half
Mabel Harper Co
Britt Wood
Farrell Taylor 3
(One to fill)
MOBILE
Lyric
(New Orl'ns Split)
1st half
Dupree & Dupree
Johnson Bros & J
Thos P Jackson Co
Hope Vernon
5 Mascottes
MONTREAL
Imperial
(Sunday opening)
Johnny's New Car
Bohemian Life

EDDIE
BORDEN

4 McKinley Sis
Stevens & Brunnell
Mack & Velmar
Kitner & Reany
Golden Visions
JAMESTON, N. Y.
Opera House
Hodge & Lowell
Summers & Hunt
B & E Gorman
2d half
Harry Slatkos Fox
JERSEY CITY
State
Ross La Van & P

4 Minstrels
Kerr & Ensign
Bryant & Stewart
Princess
(Sunday opening)
Royal Gascoynes
Donegan & Steger
4 Diamonds
Barnsfather
Brietbart
(Two to fill)
MORRISTOWN
Lyons
2d half
Lanes Clownland

Maley & O'Brien
Claudia Coleman
Harry L Cooper Co
MT. VERNON
Proctor's
2d half (11-14)
Lou Tellegen Co
Jack Wilson Co
B & J Pearson
(Others to fill)
1st half (15-17)
O'Hanlon & Z
Tom Smith Co
(Others to fill)
2d half (12-21)
Margaret Young
Roscoe Ails Co
Noni & Partner
(Others to fill)
NANTICOKE, PA.
State
Claire Girls & D
Arthur Whitelaw
Three Arnauts
(Two to fill)
2d half
Miacahua
Binder & Roy
Billy Hallen
Stafford & Louise
(One to fill)
NASHVILLE
Princess
(Louisville Split)

Mullen & Francis
Maryland Singers
PASSAIC, N. J.
Playhouse
Cook Mortimer & H
Clinton & Cappelle
One on the Aisle
Claudia Coleman
Dances Clownland
2d half
Driscoll Long & H
Rose & Thorne
Goelette & Hall
Mysteria
Rings of Smoke
PATERSON, N. J.
Majestic
2d half (11-14)
Fenton & Fields
Broken Doll
Miss Ioleen
(Others to fill)
1st half (15-17)
Pressler & Klaiss
Wilson & Kelly
(Others to fill)
2d half (18-21)
Tango Shoes
Evelyn & Bell
(Others to fill)
PAWTUCKET
State
Lydia Barry
Bud Snyder & B
(Three to fill)

CASTLETON & MACK

1st half
Bob Bobbie & Bob
Margaret Ford
Harry Ames Co
Walsh & Ellis
Booth & Nina
NEWARK, N. J.
Proctor's
Ruth Roye
Thompson & Covin
*Allyn's Aces & T
Bevan & Flint
(Others to fill)
NEW BEDFORD
Olympia
Will Morris
Fleurette Jeoffrie
Stephens & Holl'ter
Henry & Moore
May Yohe & Band
2d half
Case & Cavanaugh
Full House Melody
Billy Batchelor Co
(Two to fill)
NEW BRITAIN
Capitol
Flynn & Arnold
Little Lord Roberts

2d half
Kellam & O'Dare
Current of Fun
(Three to fill)
PHILADELPHIA
B. F. Keith's
Jos Fejer & Band
D D H?
Brown & Whittaker
Gomes Trio
Ross & Edwards
Gautier's Br'klayers
The Kitaros
Alhambra
Deszo Retter
Jones & Lee
Maureen Englin
(One to fill)
2d half
Perez & Marguerite
Pr'cess Nai Tai Tai
Elaine & Marshall
Great Leon
Allegheny
Fhondell 4
4 Pals
Beaumont Sis
Briscoe & Rauh
Jimmy Carr & Bd

IRVING BERLIN, Inc.
PHILADELPHIA, PA.
HARRY PEARSON, 1228 Market Street
"THAT OLD GANG OF MINE"

Marcus & Burr
(Two to fill)
2d half
Flo Mayo
Melano & Cornell
4 Madcaps
(Two to fill)
NEW BRUNSWICK
State
Jean & Valjean
Callan & War'gton
Morrissey & Young
Sunbonneta
Zelaya
2d half
Masie Lunette
Carnival of Venice
Lloyd & Christy
(Two to fill)

Broadway
Traps
Weber & Ridnor
Tom Kelly
Irving's Midgets
2d half
Sully Rogers & S
Coogan & Casey
Shaw & Lee
(One to fill)
Cross Keys
Perez & Marguerite
Jack Little
Dress Rehearsal
*V Lewis & M Boys
(One to fill)
2d half
Dancing McDonalds
Nan Travelins

JOE and JIN
LA ROCCA

NEW C'TLE, IND.
Grand
Henella
Naples & Page
Harry Sykes Co
2d half
Caplan & Wells
Jack Polk
3 Moran Sisters
NEW LONDON
Capitol
Fern & Marie
Flo Mayo
(Three to fill)
2d half
Van Arnam's Mins
NEW OLEANS
Lyric
(Mobile Split)
1st half
Samsted & Marion
F & T Hayden
Wright & Dietrich

(Others to fill)
Globe
Daly & Berlew
Gardner & Aubrey
Mascotti Lewis Co
Hamilton & Barnes
Ring Tangle
Gene Morgan
Venetian 5
Spencer & Williams
Malia Bart Co
2d half
Lillian Herlein
Weber & Ridnor
Tom Kelly
London Steppers
(One to fill)
Keystone
Roberts & Demont
Melinda & Dade
Jean Solhern
Finley & Hill
(Others to fill)

JESSE FRANCINE
BLOCK and DUNLAP
Week Oct. 14, Majestic, San Antonio, Tex.

Jack Hanley
Galletti & Kohkin
NORWICH, N. Y.
Colonial
2d half
*Martinet & Crow
Johnny's New Car
NORWICH, CONN.
Strand
Mabel Harper Co
(Three to fill)
2d half
Ronan
(Three to fill)
NORFOLK
Academy
(Richmond Split)
1st half
Jessie Reed
Frank Ledent Co
Scanlon D Bros & S
(Two to fill)
OTTAWA, CAN.
Franklin
Margie & Alvarez
Mattylie Lippard
Greenwood Rose Co
Wells & Robbins

Nixon
Lew Hawkins
Lillian Herlein
Ray's Bohemians
(One to fill)
2d half
Waco Four
Anger & Packer
Black & White Or
(One to fill)
Wm Penn
Bell & Gray
Voule & Bennett
Moore & Freed
Black & White Or
(One to fill)
2d half
Frank Wilson
Traps
Al K Hall
Fisher & Gilmore
Gibson Sis & Kelly
PITTSBURG
Davis
Paul Nolan
Cosmopolitan 3
Hartley & Pat'son
Ruth Budd
Walters & Walters

Bert Lytell
Frankie Heath
Runaway Four

Harris

Kreyona
Meridith & Snoozer
K & E Kuhen
Will H. Armstrong
Schwarte & Clifford
Clara Theodore 3

PITTSFIELD

Palace

Hector

Mlle Andrees Rev
The Sharrocks
Young & Wheeler
Cressy & Dayne
(Two to fill)

Proctor's

Carr & Brey
Jack McGowan
Sully & Thomas
Goelette & Hall
(One to fill)
2d half
Leona Williams
Goslar & Lusby

JACK
McLALLEN
AND
SARAH
"Mr. Ziegfeld Is Sure Overlooking a Follies Bet In Not Contracting McLallen and Sarah."
"DAILY NEWS."
Direction: BILLY GRADY
ED. S. KELLER Office

Ernie & Ernie
Adams & Griffith
John Regay Co
(One to fill)
2d half
Niobe
Goelett & Hall
Syncopated Seven
(Two to fill)

PORTLAND, ME.

B. F. Keith's

Combe & Nevins
Starling & G Maids
Thomas Holer Co
Arthor Lloyd
Ford & Price
Lytell & Fant

POTTSVILLE

Hippodrome

Nan Travelene
Bleine & Marshall
The Volunteers
Eddie Stanley Co
(One to fill)
2d half
Sherwin Kelly
Lew Hawkins
*Lewis & M Boys
(Two to fill)

PROVIDENCE

E. F. Albee

Strobel & Merton
Gilbert Wells
W'rld Make Believe
*Lynn Overman Co
(Others to fill)

READING, PA.

Rajah

Freed Harrison Co
Elkins Fay & E
Four Ortons
(Two to fill)
2d half
Mellen & Renn
Capitol Revue
N Y Hippodrome 4
(Two to fill)

RICHMOND

Lyric

(Norfolk Split)
1st half
Ben Beyer
Francis Hanay Rev
Wilson & Jerome
(Two to fill)

ROANOKE

Roanoke

(Wins-Salem Split)
1st half
Amae
Bill Dooley Co
Hickman Bros
(Two to fill)
2d half
Cassler & Beasley 2
Devitt & Carey
Octavia H'ndworth
Al H Wilson
(One to fill)

ROCHESTER

Temple

Toto
Gretta Ardino
Hurst & Vogt
Wado Booth
Herry Green Co
(Two to fill)

Loughlin & West
(Two to fill)

TAMPA

Victory

(St. Petersb'g Split)
1st half
Ed Hill
Bender & Armsg't
Worth Willing & G
Neal Abel
M Vadie Dancers

TOLEDO

B. F. Keith's

Bordner & Boyer
Helon Moretti
Mayo Leslie Co
Mercedes
U S Jazz Band
(One to fill)
2d half
Three Blanks
Meehan & Newman
Dunbar's Choir
Nerrett & Mann
5 Avellons
(One to fill)

TORONTO

Shea's

Van Cello & Mary
Quixey Four
Alyn Mann Co
Five Bolesis
Enid Morkey
Bob Wilton Co

TRENTON, N. J.

Capitol

Mazio Lunetta
Waco Four
Al K Hall Co
Lloyd & Christy
2d half
Jean & Valjean
Morrissey & Young
Alice Morley Rev
Zelaya

TROY, N. Y.

Proctor's

Hector
Laughlin & Evans
Jack Lavier
Rubevillo
2d half
Mme Herman Co
Jim & Jack
Don Coleman Co
Matthews & Ayers

UNION HILL, N. J.

Capitol

Inness & Ryan
Blue Bird Revue
Miss Teria
3 Belmonts
Harry Conley Co
Grindell & Estner
2d half
Valond Gamble
Fergo & Richards
Elida Morris
Lennigan & Gould
Traver Bros
Elma Barnes Band

UTICA, N. Y.

Colonial

Flashes Songland
Bronson & Renee
Dunlay & Merrill
Coscia & Verdi
Juggleland

CHESTER FREDERICKS
THE CLEVER JUVENILE
Third Season with GUS EDWARDS.
Now being featured with Gus Edwards' production, "SUN BONNET SUE"

SARATOGA

Congress

2d half
Jack McGowan
Adams & Griffith

SAVANNAH

Bijou

(Jacksonville Split)
1st half
Hurbert Dyer Co
Laura Ormsbee Co
Rolland & Ray
Victor Graff
Springtime Rev

SCHENECTADY

Proctor's

Jim & Jack
China Blue Plate
Howard & Ross
(Two to fill)
2d half
Carr & Brey
Zelda Santley
Kennedy & Pettie
White's Serenaders
(One to fill)

SO. NORWALK

Palace

2d half
Lydia Barry
Stranad's Midgets
(Two to fill)

SHENANDOAH

Strand

2d half
Cass & Lehn
Lone Star Four
Perry Corwey

SYRACUSE

B. F. Keith's

*Jules Fuerrest

2d half
Dunlevy & C'eleigh
King & Beatty
Music Mania
(Two to fill)

WASHINGTON

B. F. Keith's

Valentine & Bell
O'Donnell & Blair
Julia Tannen
Charlotte L'sing Co
Hackett & D Rev
Tracey & McBride
Wee Georgie Wood
Romo & Dunn

Cosmos

Zemater & Smith
Grant & Deyo
Chung Hwa 3
Earl Cavanaugh Co
Loney Haskell
Hughes & Burke

WATERTOWN

Olympic

Dunlevy & C'aleigh
King & Beatty
(Two to fill)
2d half
Flashes Songland
Coscia & Verdi
Juggleland
Dunlay & Merrill

WHEELING

Victoria

Lloyd Nevada Co
Winifred & Brown
Loray
Lawrence & B'man
Adelaide Bell Co
2d half
Perez & LaFlor
Allen & Canfield

Loray
Will J Evans
Jack Powell 6

WHITE PLAINS

Lynn

Lottie Atherton
Adair & Braham
Webb's Novelty Or
Mack & Earl
(One to fill)
2d half
Three Belmonts
Rings of Smoke
Goss & Barrows
Grindell & Esther
(One to fill)

WILMINGTON

Aldine

Wyoming Duo
Gilbert & May
Franke & Barron
Movie Masque
(Two to fill)
2d half
Howard & Lind
Lorner Girls
Creedon & Davis
Willie Hale & Bro
(Two to fill)

WOONSOCKET

Bijou

Kelly & Pollock
Four Madcaps
(Two to fill)
2d half
Maxfield & Goulson

Bud Snyder & B
(Two to fill)

YONKERS, N. Y.

Proctor's

2d half (11-14)
Pert Kalton
The Wrecker
Joe Darcey
Vanity Shop
Newell & Most
Feems's Marion'tes
1st half (15-17)
Roscoe Ails Band
(Others to fill)
2d half (18-21)
Polly Moran
Tom Smith Co
B & J Pearson
Friscoe's Seals
(Two to fill)

YORK, PA.

Opera House

Jimmy Hodges Co

YOUNGSTOWN

Hippodrome

Kane's Marionettes
Petrice & Sullivan
Will J Evans
Jack Powell 6
(One to fill)
2d half
Stanley Gallini
Winifred & Brown
Lawrence & B'man
Adelaide Bell Co
(One to fill)

POLI CIRCUIT

BRIDGEPORT

Poli's

Age of Romance
2d half
Rose Selden & Bro
Italian Love
Stan Stanley Co
(Two to fill)

Palace

J & V Gilbert

Adams & Lilyan
Simpson & Dean
Healy & Cross
J C Mack Co
2d half
J Moore
Hazel Crosby
At Tucker Co
Ned Norworth Co
(One to fill)

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y.

Rich Hayes
King & Irwin
Frank Farnum Co
(One to fill)
2d half
*Corbett & Norton
*Russian Symphony
(Others to fill)

HARTFORD

Capitol

Margaret Taylor
Laura Ordway
Chisholm & Breen
Singer's Midgets
2d half
J & V Gilbert
Ed Morton
Kelso & DeMonde
Singer's Midgets
Gordon & Day

MERIDEN

Poli's

1st half
Van Arman's Min

NEW HAVEN

Palace

Larimer & Hudson
Albright & Harte
Ned Norworth Co
*Corbett & Norton
*Russian Symphony
2d half
Margaret Taylor
Adams & Lilyan
Rich Hayes
Chisholm & Breen
King & Irwin
Frank Farnum Co

SCRANTON, PA.

Poli's

(W'k's-Barre split)
1st half
Meck & Manus
Tierney & Donnelly
Roth Kids
Victor Moore Co
Ann Francis Co

SPRINGFIELD

Palace

Grazer & Lawlor

WATERBURY

Palace

Rose Seldon & Bro
Ed Morton
Italian Love
Stan Stanley Co
Gordon & Day
2d half
Larimer & Hudson
Laura Ordway
*Roye & Maye
Healey & Cross
Frank Dobson

W'K'S-BARRE, PA.

Poli's

(Scranton split)
1st half
Pagana & Ford
Tierney & Donnelly
7 Honey Boys
Morl & Methews
(One to fill)

WORCESTER

Poli's

E J Moore
Hazel Crosby
McCool & Reilley
Kelso & DeMonde
Al Tucker Co
2d half
Grazer & Lawlor
Albright & Harte
Simpson & Dean
J C Mack Co
(One to fill)

KEITH'S CHICAGO CIRCUIT

BL'MINGTON, ILL.

Harris Strand

Winifred & Lucille
*Rosa Rente 3
(Others to fill)

CLINTON, IND.

Capitol

Brown & Rogers
Ruth Davis
Wheeler & Delay
Peggy Brennen Co
2d half
Geo Lovett Co
(Three to fill)

DANVILLE, ILL.

Terrace

Callahan & Bliss
Hall & O'Brien
Songbirds
2d half
Ruth Davis
Byron Girls
(One to fill)

DETROIT

LaSalle

Fox's Canines
B & P Valentine
Versatile 5
Browning & R'berts
2d half
Martell & West
Mohr & Eldridge
Fred Bowers Co
Jean Boydell

EV'NSVILLE, IND.

Victory

*Temple 4
*Dore Sisters

FT WAYNE, IND.

Palace

House David Band
Fred Bowers Co
Ryan Weber & R
2d half
Townsend Bold Co
Dorothy Taylor Co
Frank Marckley

GARY, IND.

New Gary

Brown & Elaine
Byron Girls
(Three to fill)
2d half
The LaTours
Hall & O'Brien
Callahan & Bliss

Dewson Sis
(One to fill)

HUNTINGT'N, IND.

Mdm DuBarry Co
B & P Valentine

KALAMAZOO, M.

Regent

Glenn & Allan
F Morckiny
Mme DuBarry Co
Dorp Taylor Co
Steele & Winslow
2d half
3 Alex
Ryan Weber & R
Hugh Johnson
Visser 3
(One to fill)

KOKOMO, IND.

Strand

The LaTours
Lightner & Gordon
Geo Lovett
2d half
*Dore Sisters
Brown & Elaine
Curtiss' Friends

LEXINGTON, KY.

Ben Ali

Grace Twins
Geo Morton
Mystic Rev
(Others to fill)
2d half
Nelsons Patience
Roe Reeves
O'Malley & Maxfield
(Two to fill)

LIMA, O.

Faurot

Nelson's Patience
Goldie & Thorne
Siegal & Irving
O'Malley & M'xfield
(One to fill)
2d half
Fox's Canines
Grace Twins
Geo Morton
Mysticism
(One to fill)

MIDDLETON, O

Sedon

Berg & English

KETCH and WILMA
in "VOCAL VARIETY"
Additional feature this season
"JEREMIAH WILMA KETCH"
at the harp

Alberta Horlick
(Others to fill)

PADUCAH, KY.

Orpheum

Gordon's Dogs
Dore Sis
(Two to fill)
2d half
Lamey & Pearson
(Three to fill)

TERRE HAUTE

Liberty

Dawsons Sis
O'Halligan & Levi

(One to fill)
2d half
Temple Four
A Horlic Co

WINSDOR, CAN.

Capitol

Martel & West
Jean Boydell
Roe Reaves
Visser Co
(Two to fill)
2d half
Versatile 5
Browning & R'berts
(Three to fill)

ORPHEUM CIRCUIT

CHICAGO

Palace

(Sunday Opening)
White Kuhns
R E Bell & Bro
Compil of Season

IRVING BERLIN, Inc.
CHICAGO, ILL.
MILTON WEIL, 119 North Clark Street
"THAT OLD GANG OF MINE"

Wm Courtney
Chief Caupolican
Alma Nielson Co
Harry Kahne
Boreo
Anderson & Yvel
DeLyla Alda Co
Ryan & Lee
Chas Wilson

State Lake

(Sunday Opening)
Anatol Friedland
Lewis & Dody
Renee Roberts
Frank DeVoe
Clara Howard

Young Wang Co
Dolly Connolly
Chas Withers Co

LOS ANGELES

Hill Street

Princess Rajah
O'Neil & Plunkett
Dolly Kay
William Ebs
Lucas & Inez
Louise Lovely Co

Orpheum

Grace LaRue
Stars of Future
Jack Rose

IRVING BERLIN, Inc.
LOS ANGELES, CALIF.
CHARLIE MELSON, 417 West 5th Street
"THAT OLD GANG OF MINE"

Moody & Duncan
Wonk Spot
Alice's Pets
Chong & Moey

CEDAR RAPIDS

Majestic

4 Bellhops
Eckert & Francis
Regay & Sheehan

Minstrel Monarchs
Senator Murphy
Powers & Wallace
LaRue & Hamilton
Reuters

MEMPHIS

Orpheum

Blossom Seeley
Lahr & Mercedes

A CONSTANTLY INCREASING AND SATISFIED CLIENTELE; A RECORD OF TEN SUCCESSFUL AND GROWING YEARS—SUCH IS THE STORY OF
THE FALLY MARKUS VAUDEVILLE AGENCY
1547 Broadway New York City
Phone CHICKERING 5410

Harry Jolson
Hall Ermine & B
2d half
Ridiculous Recco
Connor Sis
Harry Watson Co
Berk & Swan
(One to fill)

DAVENPORT

Columbia

Ridiculous Recco
Connor Sis
Harry Watson Co
Berk & Swan
(Two to fill)
Carl Emmys Pets
L & H Ziegler
Clayton & Lennie
Regay & Sheehan

Bert Henlon
Burns & Lynn
Anderson & Bert
Jewells Manikins
Van & Belle

MILWAUKEE

Palace

(Sunday Opening)
Eva Shirley
Morris & Campbell
Lydell & Macy
Fredkin
Crystal Bennett
*Birth of Venus

MINNEAPOLIS

Hennepin

(Sunday Opening)

BEN ROCKE
Specially Designed Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Harry Jolson
Hall Ermine & B

DENVER

Orpheum

(Sunday Opening)
LeMaire & Phillips
Thos J Ryan
Paul Kirkland
Ten Eyck & Wiley
Lane & Harper
Juliet
Frances White

DES MOINES

Orpheum

(Sunday Opening)
Al Striker
Deagon & Mack
Ben Bernie Co
Seed & Austin
Les Klicks
Frazer & Bunce

KANSAS CITY

Main Street

(Sunday Opening)
Harry Breen
Edwards & Beasley

Armand & Perez
Sargent & Marvin
Klein Bros
Nazimova
4 Camerons
G & Marguerite
Kerekjarto

NEW ORLEANS

Orpheum

(Sunday Opening)
Belle Baker
Emilie Lea
Oliver & Olp
Zuhn & Dreis
Royal Sidneys
Marino & Martin
Gardell & Pryor
Larry Comer

OAKLAND, CAL.

Orpheum

Murray & Oakland
McGoods & Lenzen
Dixie 4
Flo Lewis
Maurice Diamond
Carleton & Bellew

IRVING BERLIN, Inc.
KANSAS CITY, MO.
SAM WORLEY, Room 4, Gayety Bldg.
"THAT OLD GANG OF MINE"

Margaret Severn
Redmond & Wells
Fritzi Ridgeway Co

Orpheum

(Sunday Opening)
Houdini
Sylvia Clark

OMAHA, NEB.

Orpheum

(Sunday Opening)
I Blue Demons
Sweeney & Walters
Hyams & McIntyre
Harry Dalf

Kronos
Moss & Frey
D & E Ford Rev

PORTLAND, ORE.

Orpheum

(Sunday Opening)
Leviathan Band
Lime 3
Jeanne Middleton
Van Hoven
Kerr & Weston
Jos K Watson
Bob Anderson

SACRAMENTO

Orpheum

(15-17)
(Same bill plays Fresno 18-20)
William Edmunds
Glenn & Jenkins
Willie Rolls
Alan Brooks Co
Pepiten Granados
Bessie Barriscale
Pisoy & Oa
George Lyons

SAN FRANCISCO

Golden Gate

(Sunday Opening)
Yip Yaphankers
Russell Carr
Harry Moore
Four Mortons
Dooley & Morton
Thos E Shea

Orpheum

(Sunday Opening)
Avon Comedy Four
Al Herman
Nonette
Billy Arlington Co
Willie Schenck
Jack Joyce
Frank Dixon

Mlehon Bros
Arnaut Bros

ST. PAUL

Orpheum

(Sunday Opening)
Hartwells
Sully & Houghton
Gus Fowler
Jack Clifford
F McDermott & C
Harry Hayden

SEATTLE

Orpheum

Demarest & Collette
Hymack
Stanleys
Jack George Duo
Harrison & Dakin
Bi Ba Bo
Geo Nash Co

SIOUX CITY, IA.

Orpheum

Hans Beete
R & B Brill
*10 N Collegians
Cahill & Romaine
Venita Gould
(One to fill)
2d half
4 Bellhops
A Friend in Need
Harry Hines
Snowy Baker Co
(Two to fill)

SIOUX F'LLS, S. D.

Orpheum

2d half
R & B Brill
Foe & Allyen
Raffles
(One to fill)

VANCOUVER

Orpheum

Roger Imhoff Co
Wm Seabury

IRVING BERLIN, Inc.
SAN FRANCISCO, CALIF.
HARRY HUME, 600 Pantages Bldg
"THAT OLD GANG OF MINE"

ST. LOUIS

Orpheum

(Sunday Opening)
Anatol Friedl'd Co
DeMarcos & Band
Irving Fisher
Mary Haynes
Johnny Burke
Mason & Keeler
Trenell 3

Rialto

(Sunday Opening)
Mollie Fuller
Billy Sharp Rev
Carter & Cornish

Joe Towle
Clown Revue
Kenny & Hollis
Mac Sovereign
W & G Ahearn

WINNIPEG

Orpheum

Trixie Friganza
Ray Hughes & Pam
Owen McGiveney
Dotson
Ted Lorraine
Towers & D'Hortey
Miller & Mack
The Wager

LOEW CIRCUIT

NEW YORK CITY

State

Howard's Ponies
Burns & Foran
Clark & Storey
M'Devitt Kelly & Q
Harry Fox Co
Royal Pekin Tr

American

4 Dancing Devils
Goldie & Beatty
Wero & Bohlman
Annabelle
Jay & Wesson
Ketch & Wilma
Jack Goldie
Vanderbilts
2d half
L & D Nelson
Lewis & Henderson
Thornton & Carlton
Dancing Shoes
O Day & Nielson
Bert Walton
DeKock Trio
(One to fill)

Victoria

H W & Bruce
J & I Melva
Sabbott & Brooks
Morgan & Moran
Creations
2d half
Furman & Evans
Pardo & Archer
Meyers & Hanford
*3 Reddingtons

Lincoln Sq.

Manilla Bros
Frank Ward
Reilly & Rogers
Dancing Frivolities
(One to fill)
2d half
Allen & Norman
Jim Reynolds
Bernard & Scarth
Ward & Bohlman
Creations

Greeley Sq.

Gordon & Percival
Lowry & Lacey
Furman & Evans
Bernard & Scarth
Meyers & Hanford
Gordon & Stewarts
2d half
4 Dancing Devils
Wepler & Davis
Ketch & Wilma
Carl McCullough
3 LaPearls
(One to fill)

Delancey St.

Hart & Rubini
Grindell & Esther
Chas T Aldrich
Sherman Van & H
(Two to fill)
2d half
Goldie & Beatty
Carter & Ryan
Everybody Step
Jack Goldie
H W & Bruce

National

L & D Nelson
Racine & Ray
Jack Conway Co
Bob Murphy and
Dancing Shoes
2d half
Reeder & Armstr'ng

Reilly & Rogers
Wilkens & Wilkens
Dancing Frivolities

Orpheum

3 LaPearls
Cortes & Ryan
Jim Reynolds
Wilkens & Wilkens
Phina Co
2d half
Gordon & Percival
Heller & Reilly
Jack Conway Co
Morgan & Moran
Murin Sis & Band

Boulevard

Wolgast & Girlie
Wepler & Dunbar
Adler & Dunbar
Local Follies
2d half
Manilla Bros
Grindell & Esther
Bob Murphy and
Local Follies

Avenue B.

Redford & Madden
Campbell & Carp
Bernard & Leona
Cardo & Noll
Mack & Marion
LaPalarica Trio
2d half
Wolgast & Girlie
Billy Barlowe
Mayo & Nevins
Mack & Lane
Jolly Jesters
(One to fill)

BROOKLYN

Metropolitan

*T & G Florens
F & M Dale
Stateroom 19
Bob LaSalle Co
Andre Sherri Rev

Fulton

Pantzer Bros
Lewis & Henderson
Ed Allen & Taxi
Thornton & Carlet'n
Everybody Step
2d half
Turner Bros
Lowry & Lacey
Adler & Dunbar
Phina Co

Gates

3 Reddingtons
Reeder & Howard
O'Dey & Nielson
Carl McCullough
*Theatre C'mique R
2d half
Verna Haywood Co
Racine & Ray
Shermon Van & H
Chas T Aldrich

Palace

Foley & Spartan
Sabbott & Brooks
Bert Walton
Morin Sis & Band
(One to fill)
2d half
J & I Melva
*Burton & Foley
Mack & Marion
*Theatre C'mique R

Warwick

Burton & Foley
Mayo & Nevins
Mack & Lane
*4 Colonial Girls
(One to fill)
2d half
Campbell & Carp
J & B Gilroy
Mazie & Parker
LaPointrica Trio

ATLANTA

Grand

Hazel Moran
O'Connor & Clifford
Glenn & Richards
Barry & Lancaster
Dr Pauline

BALTIMORE

Hippodrome

Brosius & Brown
Hattar & Pani
Great Maurice
Stella Mayhew
Musical Avollos

BIRMINGHAM

Bijou

Breakaway B'l'ws
Phil Davis
Jas C Morton Co
Bernard & Townes
Homer Girls Co

*McNally Kelly & D
Alla Aelam
Jennings & Mack
Billy Gerber Rev

NEWARK

State

G & L Garden
Newport Stirk & P
Cave Man's Love
Heath & Sperling
LaFoletta Co

NEW ORLEANS

Crescent

Selma Braatz Co

BOB MURPHY and—
Still Progressing
ACCEPTING MR. LUBIN'S SUGGESTION /
I will diet to reduce 20 pounds. This should be good news to the Music Publishers.
P. S.—Ben Shaffer kindly offers to accept all dinner engagements.

BOSTON

Orpheum

Kane Morey & M
Gordon & Delmar
Alton & Allen
Baxley & Porter
McGrath & Deeds
*Sweethearts

BUFFALO

State

Ward & Zeller
*Ben Marks Co
Aileen Stanley
Speeders
Chas Rogers Co

CHICAGO

Rialto

Kitamura Japs
*B & B Stanley
Morgan & Gray
Van Bros
6 Pirates & Maid

DAYTON

Loew

Flying Henrys
Caledonian Four
*Berry Brock & B
Emmett & Lind
Mason & Brown
Ladd & Morgan Co

LONDON, CAN.

Loew

LaVeil & Fisher
Frost & Morrison
Hughes & Merritt
2d half
Duponts
Criterion Four
Day At the Races

MEMPHIS

State

3 Mezallos
Marritt & Coughlin
*D & A Lester
Trovato
Dinus & Belm'nt R

MILWAUKEE

Miller

Arco Bros
Eaton Trio
Philbrick & DeVoe
Fox & Burns
*Game of Hearts

MONTREAL

Loew

LaMont Trio
Clark & Crosby

N & G Verga
Leona LaMarr
Fisher & Sheppard
Evelyn Phillips Co

OSHKOSH, WIS.

Grand

(18-20)
Worden Bros
C & M Huber
Let Public Decide
Anna Chandler
5 Chapins

OTTAWA, CAN.

Loew

4 Yellerons
Coriane Arbuckle
*Hayes & Lloyd
Luckie & Harris
Brazilian Nuts

PROVIDENCE

Emery

Lee Perettos
White & Bara
Fred Schwarts Co
Byron Bros Co
(One to fill)
2d half
Jean & Jacques
Wilson & Pet
G & E Parks
Bond & Adams
Stars Record

SPR'GF'LD, MASS.

Broadway

Jean & Jacques
Wilson & Pet
G & E Parks
Bond & Adams
Stars Record
2d half
Lee & Perettos
White & Bara
Fred Schwarts Co
Byron Bros Co
(One to fill)

TORONTO

Yonge St.

Kirkwood Trio
Lillian Morton
Gates & Finley
Mack & Gordi
Skelly & Heit Rev
Norvelle Bros

WASHINGTON

Strand

Donals Sis
Kennedy & Kromer
Barto & Clark
Moate & Lyons
Strickland's Enter

GUS SUN CIRCUIT

BUFFALO

Lafayette

LaToys Models
G Edler & Girls
3 Chums
Holliday & Willette
Oumonskye Dancers

CHILLICOTHE, O.

Majestic

(14)
The Weltons
Telephone Tangle
B & C Monahan

CLARION, PA.

Orpheum

(19-20)
Galvan & Diana

Dillon & Parker
Permane & Shelly
Murray & Maddox
Jerry & Piano Girls
(Two to fill)

LONDON, CAN.

Patricia

Permane & Shelly
2d half
Guiliani 3

MARTINS FERRY

Pastime

(15-16)
The Rosaires
Arthur Phillips
Lavine & Levine
B & C Monahan

Acts playing or booked in the vicinity of Montreal can procure further time by communicating with us
HARRY A. LOUIS E.
ROMM & WALTERS
BOOKING EXCHANGE
1493 Broadway New York City
Phone Lackawanna 6574
BOSTON, 238 Tremont Street.

B & C Monahan

CORTLAND, N. Y.

Cortland

2d half
Shelvey Boys
Ardell Cleves
Mahoney & Cecil
Mascot

FRANKLIN, PA.

Orpheum

2d half
Wheeler & Wheeler
Leonard & Poll
Alice Lewis

FULTON, N. Y.

Quirk

Inez Hanley Co
DeWitt & Gunther
Arthur Huston Co

GENEVA

Temple

Inez Hanley Co
Ardell Cleves
Arthur Huston Co
2d half
Will Kramer
Cave & Penny
Nifty Trio

GREENVILLE, O.

Opera House

(19-20)
The Rosaires
Arthur Phillips

JAMESTOWN

Palace

Paul Petching

NEWARK, O.

Auditorium

Copeland & Brayt'n
Graham & M
Hanlan & Dalf

NIAGARA FALLS

Cataract

Walzer & Lee
Wendel & Bissett
Mahoney & Cecil
Moreno Revue
2d half
Tiller Girls
Johnson & Crane
Moreland T & K

PARKERSBURG

Hippodrome

Wheeler & Wheeler
Leonard & Poll
Alice Lewis
McNolly & Ashton
2d half
Moore & Shy
3 Regals
Lavine & Levine
Newell & Burke

PIQUA, OO.

May's Opera House

(20)
Ross & Porter
Anderson & Rogers

ROCHESTER

Family

Daw Orchestra
Murray & Maddox

(Continued on page 35)

DESIRE

Louis Burston production distributed by Metro. Story and continuity by John B. Clymer and Henry H. Symonds. Directed by Leonard V. Lee. Photographed by George Barnes. Art director, J. J. Hughes. At Loews New York, Oct. 4. Runs about 10 mins.

Ruth Cassell	Marguerite de la Motte
Bob Elkins	John Bowers
Madalyn Harlan	Estelle Taylor
Jerry Ryan	Noah Beery
Bud Helmer	Walter Long
Mamie Helmer	Louise Hutter
Rupert Cassell	Edward Connelly
DeWitt Harlan	Ralph Lewis
Hand Young	Chester Conklin
Mrs. DeWitt Harlan	Vera Lewis
Patrick Ryan	Nick Cogley
Mrs. Pat Ryan	Olivia Ashton
Mr. Elkins	Frank Currier
Best Man	Lars Landers

The all-absorbing theme of marriage between persons of different social scale is treated with not as cleverly as in De Mille's "Saturday Night," but with a good interest, dramatic artistry and color. The wedding of a girl born to the purple and her chauffeur always commands attention whether described in the papers or portrayed on the stage and screen.

Madalyn Harlan and Bob Elkins, children of the wealthy, are engaged to be married, but are unable to go through the ceremony because they really do not love each other. Bob's further romance may be quickly disposed of by telling that he falls in love with the little granddaughter of an old violin teacher.

Madalyn falls head over heels over her big handsome chauffeur. She secretly marries him. Visiting his poor uncouth parents, it strikes her forcibly a life of lowly drudgery would be just as unbearable. Deciding to choose social attractions rather than give up her love she denies her parents and goes to her Jerry. His mother, fearing the influence of this strange woman on her son's life, drives her away by telling her Jerry is through with her.

Madalyn, all hope gone, takes poison in a private room of the cabaret in which she had formerly spent so many carefree, happy hours. She is carried out and placed in the taxi driven by Jerry. Believing his fare is just another drunken woman, he takes her to a hotel. There he learns she is his wife. In a hysterical fit of grief he drives his cab with its cargo of tragedy into the river.

The plot has elements of power. The ending is undoubtedly a bit different, sordid and incisive. Perhaps the authors saw no other way out. But if all present day films carried stories with as much heartbeat and human interest, the screen would be on a much higher level. As box office material "Desire" is one in a hundred if properly exploited. A short, sexy name is the first big draw (although there is nothing in the picture objectionable to anyone). Added to a good list of names in the regular cast, there are on the press sheets and advertising posters the names of several other well-known screen players. Chester Conklin was visible for a few instants, but Noah Beery, Frank Currier and Hank Mann, all billed, must have appeared in the parts cut before the film was readied for exhibitors.

Estelle Taylor, John Bowers and David Butler did well in the respective roles of the wealthy couple and the chauffeur. Marguerite de la Motte as the fourth of the quartet appeared to be simple and sickeningly saccharine instead of innocent and sweet. Edward Connelly and Walter Long were their usual selves in character parts and the rest of the cast was adequate.

The director stagged the lawn wedding and Chas. Dialdo cabaret scenes as lavish and rich-looking without too thickly spread on.

The American Amusement Co. of Steubenville, O., has obtained a 20-year lease on the Strand. The new owners got possession Oct. 1.

DAUGHTERS OF TODAY

Syracuse, Oct. 10.

Produced independently by Rollin Sturgeon. Author and scenarist not given. Photography original story. At Strand, Syracuse, N. Y., Oct. 6.

Lois Whittall	Patsy Ruth Miller
Ralph Adams	Ralph Graves
Mabel Vandegrift	Mae Busch
Peter Parnham	Edward Hearn
Harry Whittall	Philo McCullough
Dirk Vandegrift	George Nichols
Mrs Vandegrift	Gertrude Claire
Dick	Truman Vandyke
Pa Whittall	George Wise
Leigh Whittall	Phillips Smalley
Lorena	Lassie Pitt
Ma Whittall	H. H. Hebert
Mrs. Mantell	Fontaine La Rue
Waiter	Jerome Bonham

If the current movie season produces a poorer and trashier picture than "Daughters of Today," which has to present the at the Syracuse Strand Saturday, it is yet to be presented in these parts.

"Daughters of Today" is not from start to finish. Sturgeon, responsible for it, has sold his screen birthright for a mess of box office pottage. How the picture ever managed to secure approval from the National Board of Review is a question that only the board can answer.

Sturgeon, in his lurid billing, calls his picture "a slice of life." If life is as bad as this picture paints it, you can't blame those poor souls who turn to self-destruction to escape it.

"Daughters of Today" is, to take Sturgeon's claim at face value, presented to answer a question "what's your daughter doing?" Sturgeon's answer is that she's either a cabaret dancer, a cigarette garters, playing strip poker with her boy friends, getting pie-eyed paint and lights and dancing a free and easy existence generally.

It is of those things that Sturgeon has builded his impossible story. In order to make the impossible, Sturgeon gives it an American university setting. The picture would have you believe that college life today is one cocktail and "night out" after another, with the girls joining the boys a merry chase for the public intoxication and jazz crown.

As the story starts, there's a party at the country club where the golf net are celebrating the closing of the summer vacation. The opening shows a couple mixing a cocktail with the girl draining her friend's flask. From there, the story moves rapidly to introduce a strip game with the girls playing for their garters, and from there the strip poker episode, staged in one of the rooms of the country club.

The action next shifts to the American university where high jinx are the favorite course of study. Inasmuch as the college is located in New York, you may take your choice as to whether Columbia or the College of the City of New York is the target. There, the story has it, the boys and girls occupy living quarters in the same building and are more or less in each other's rooms.

Drinking is the rule by both sexes, and those who don't wield cocktail shakers are armed with sidebottles stocked with the Volstedean stuff. When Thanksgiving blows around, the young folks start off on an all-night party, which is the forerunner of grim tragedy—the mysterious killing of Reggy Adams, one of the gay young bachelor trio, although he is sizes up as about 30, is still a college student.

Suspicion falls upon Lois Whittall because she happened to be overallciad at the party. Enter the clever detective who uses a dictaphone and, from a conversation between Lois and Mabel Vandegrift (the latter also traditional sweet little country girl who has fallen for the jazz stuff) learns that it was Mabel whom Reggy was attacking in his room after plying her with liquor.

But, to prolong the mystery, Mabel avers that the last she remembered was seeing the face of Peter Parnham, the boy friend left down on the farm when she went to college, in the window. Peter walks in, but professes his innocence, and says he entered the place just in time to see a woman's form fleeing through the doorway.

Ralph Adams, the finale hopper and parasite cousin of the dead man, who is very much in love with Lois, comes in to announce that he's been working with the newspaper boys all night, and that they're closing in on the slayer. And to prove his alibi, he has the aid of police calls up to advise his detective to drop the case, because the man has confessed she did it.

A very much peeved pater familias, Leigh Whittall, drops round to express his opinion of his flapper daughter. Manly Ralph tells him a few plain truths. Dad, it seems, has been overly chummy with a blonde divorcee of rather dubious morals and antecedents. Which paves the way for the inevitable Cinderella "Lois and Ralph who both pledge reformation.

The "Daughters of Today" in a nutshell—an impossible story told with impossible characters, including co-eds who might be drifted from the Mutual Wheel chorus ranks and male students who measure up as first class lounge lizards.

It's doubtful whether Sturgeon is a college man. If he should be, he'll have a sad day of reckoning with his alma mater, for "Daughters of Today" is a libel per se against American colleges.

Film

THE MAN WHO WON

A Fox production, featuring Dustin Farnum. Directed by William A. Wellman and photographed by Joseph August. Scenario by Adamson. At New York, 3 as half double bill. Running time, about an hour.

Zip	Ralph Cloninger
Lady Betty	Jaqueline Gadson
"Lord" James	Lloyd Whitlock
Wild Bill	Dustin Farnum

For several years Dustin Farnum, who in the days of "The Littlest Rebel" and other shows of 10 years ago gave promise of becoming one of our great American actors, has been appearing in unimportant pictures that have brought him down to the class occupied by our second-rate film players.

In "The Man Who Won" his assignment is even worse, for though he is billed as the star his part is secondary and the main action revolves about the wedded couple played by Ralph Cloninger and Jaqueline Gadson.

Farnum has at best a doctored part that appears to have been thrust into the scenario. The little he has to do is accomplished well and gives further proof he might really make good if given the proper chance with the right company and director behind him.

He is Wild Bill, a two-fisted and two-gun gambler, as hardboiled as the villainous "Lord" James of robbers. Bill draws the highwaymen away from their ranch by driving a herd of wild cold, and then when they are gone Zip goes and persuades his wife to come home for the sake of the children. Bill fights off the bandits, but is mortally wounded, and after strapping himself to the driver's seat drives into town lifeless, but with the money safe.

A ridiculous incident occurs during the fight scene, when Bill is distinctly shown to kill two men with one bullet, shot from the direction toes the mark. Ralph Cloninger, a new name, gives a stirring performance in the important role of Zip. His wife is well played by the pretty Jaqueline Gadson and Lloyd Whitlock is a sufficiently dastardly villain. Two small children, unbilled, provide most of the comedy relief which too often seems forced.

The picture is okeh for the neighborhood houses.

THE MIDNIGHT FLOWER

Hirsh feature in five reels, distributed by Aywon, featuring Vola Vale and Gaston Glass. Story by Ralph Dietrich. At Gaiety, bill Oct. 9. Running time, 50 minutes.

This feature may or may not have been patterned after that moller picture "Queen of Police Star." Nevertheless both have much in common. The waif of the gaming den is there but the "chinese warlor" has been shifted further east.

Myra, the central character derives the little adorigue because of her penchant for doing a wild dance atop the gaming table at the opulent Chinese.

A young Spaniard, violently in love with the girl, wants to rescue her from the Tong. His stages a stick-up at the most profitable table in the winged on the get-a-way. Before going he passes the twelve grand booty and bids her beat it. But the cops are too quick and she is jugged instead.

While in prison she is converted to the straight and narrow by a young evangelist and upon release attempts to help him at the mission but scandal-mongers wag their tongues and she next runs into the profligate nephew of the most influential family in town.

It later develops that she is their long lost daughter who had been stolen in childhood.

The commonplace story is overshadowed by the splendid acting of the featured members. Vola Vale gives a charming interpretation of the waif and later contrasts it equally effectively as the refined society girl. Gaston Glass is capital as the young evangelist of the slum district.

As a one-day feature in the daily change houses it may appeal.

A WILD PARTY

Universal production starring Gladys Walton. Story by Marion Orth and direction by Herbert Blache. At the New York, Oct. 3 as half double bill. Running time 50 mins.

Louise Adams	Gladys Walton
Scissors Hoxsh	Lewis Sargent
Sam Parks	Robert Ellis
Ives Farth	Esther Rawlings
Pokiano	Sidney Bracy
Mrs. Cartwright	Doris Pavelce
Horace Cartwright	Sidney de Grey

Starting in as a story of newspaper life with the attendant hustle and bustle, this picture develops into a most hilarious and frantic burlesque. Miss Walton is the cub reporter who in trailing down a divorce case gets herself, the man she is shadowing and the judge in jail.

Doors are furiously slammed, disclosing quaking transgressors in pajama hiding behind them and the conclusion sees the entire company including jealous husbands, worried parents and flirtatious young wives lodged in jail on a charge of having participated in a pajama party with plenty of liquor on the side.

Up to its wild ending it has been a nice enough little burlesque picture with Gladys Walton her bubbly kittenish self. A swimming pool scene gives her a chance to display a thoroughly trim figure in a one-piece affair. More than that it demonstrates her to be an excellent diver, for if the eye does not deceive she is the star herself and not a double.

The direction by Herbert Blache is capable but the story grasp too often it is not his fault. Unfunny subtitles that aim to be humorous and the injection of some entirely unnecessary and stupid boobs comedy are the two things that fall, Robert Ellis as the man who pursues persecuted leading man and Doris Reviere is a most enticing vamp. The rest of the cast hold up with the exception of Sidney Bracy, who instead of playing his famous butler role is instead in the impossible role of the bootlegger.

Miss Walton has many admirers and they are sure to enjoy this film. Others will not be bored or disgusted with it and will probably get their admission's share of enjoyment during the bedroom scenes at the end.

THE HUNTRESS

Baltimore, Oct. 10.

First National production, starring Colleen Moore. Story by Hubert Footner, adapted by Frances Marion. Directed by Lyan Reynolds. At Rivoli, Baltimore, Oct. 3.

Bela	Colleen Moore
Jim Gaddis	Lloyd Hughes
Big Jack Skinner	Russell Simpson
Pat Hogan	Frank Campeau
Black Hand Fraser	Chas. H. Anderson
Tomahawk	Chief Yellow Robe
John Gladding	Wilfred North
Mrs. John Gladding	Lucy Beaumont
William Gladding	William Marion

"The Huntress" is an out and out western feature of high order, minus the usual shooting and rodeo stuff, and nevertheless a strong which it is trite, is also interesting and full of action. It has been excellently produced and while it will not become very famous, just now affords an excellent evening's entertainment that will justify its exhibition in most any of the big houses of the country. It also marks the promotion of Colleen Moore to a stardom.

The story deals with Indians and the old theme of the girl who thought she was a member of a red skins but who found out later her carefree carelessness had led deserted her. And with the discovery that she isn't an Indian comes a desire to capture a white husband.

The husband she sets out to capture is one of the bashful New York boys, reared in the atmosphere of fifth Avenue and high society. Tiring of the high society and its accompanying bores, he sets out to the land of open spaces where mountains are tall and where rolling hills are not entirely unknown. Here Bela, the girl brought up by the Indians, sees him and straightway she sets out to get for the handsome Easterner, who, away from the influence of subways and yellow cabs, finds her very interesting, so much so that they become married, which causes Bela's exclusion from the office of Indians. After a rough and tumble fight with a villain who is pursuing his wife, the two start their love making all over again and work toward a happy fadeout.

From her work in this film Miss Moore deserves her promotion to stardom. The supporting cast is excellent, too, and the production is given a fine setting, both in the eastern and western scenes. And the fight scene in it, incidentally, is very good and although not as long as some of the others, it is the famous screen fight in the recent production of "The Spoilers," is exciting and realistic.

It drew well here and also got good notices, the film being vote an unusually entertainment. It is not distinguished but at least better than the average run of films boosting a big star. For a home of Fairy tales established patronage, "The Huntress" will prove satisfactory and will hold up its end of the bill.

Sisk.

ALIAS NIGHT WIND

Five reeler featuring William Russell, produced by Rex. On double feature bill at Circle, New York, Oct. 9. Running time, 50 minutes.

Bill Russell is in his element in this Rex feature, being one of those roles which suits him.

As Bingham Howard, the broker's clerk, whom they are trying to frame for a theft of bonds he gives a gem of a performance. But when he realizes that the reality of being victimized and possibly sent to prison he throws repression in the winds, becomes the Bill Russell of old and bowls any that would block his path to freedom.

Although the feature lacks the action synonymous with Bill Russell pictures, the star is given opportunity in several spots for daredevil feats.

The film from a story standpoint means little. Whatever demand created will be mainly due to Bill Russell. Given of that it is just a mild feature.

Fred Niblo who has been directing motion picture productions in California, will arrive in New York early in November on route to Italy where he intends taking numerous scenes for a forthcoming film. A company of 40 people will accompany Niblo.

GOES OVER BIG AT THE MARK STRAND, N. Y.

What the Critics Said:

HARRIET UNDERHILL in the **N. Y. TRIBUNE** said: "Those who did not see it as a play will be delighted with it, and those who did see it will not be disappointed in the picture." Yes, 'The Bad Man' might be called a screen triumph."

QUINN MARTIN in the **WORLD** said: "It attracted bumper crowds, and it sent them away almost unanimously happy. 'The Bad Man' in pictures is one of the best examples of sane transference of a stage play to the screen. Mr. Holbrook Blinn's new picture is distinctly worthy of the large patronage which it apparently is going to enjoy."

JEAN HENRY in the **N. Y. EVENING JOURNAL** said: "A joyous bit of whimsy is 'The Bad Man,' a new note entirely. Holbrook Blinn plays the role with an almost Gallic humor and so much charm that many a young man would like to visualize himself as the death-dealing, knife-eating Panch Lopez of his interpretation."

TIMES SQUARE DAILY

VOL. I. No. 7 NEW YORK, TUESDAY, OCTOBER 9, 1923 PRICE 3 CENTS

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Says It with Other Papers at Canadian Railway Station

SOUSA DREW $16,000

First and Only Concert This Season in New York

COST HOTEL ANTHONY $10,000 TO SAY ELIDA MORRIS HAD A MAN IN HER ROOM

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Vaudeville Actress Completely Vindicated—Fort Wayne Hotel Makes Settlement of Blunder Action—Miss Morris' Room Invaded at 1:30 A. M.

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Going to Coast for Fox—Bide Dudley Will Succeed

New Mrs. Jack Dempsey Just Can't Recall Any Ceremony with M. Bernard Dudley

SONG PEOPLE SPLITTING $45,485

Division of Third Quarter Melon by American Society

'MAN-WOMAN' IS STOPPED IN CHICAGO

Police Action Following Scathing Editorial in "Tribune"

MARY MILBURN WILL MARRY AND RETIRE

Prospective Groom, Harold Shattuck—Event in November

OH, YOU EDNA! 62 AND TO WED

Miss Hopper Says It's True, and the Kid's from Phoenix

EVELYN NESBIT OFFERED AT $300 WEEK

May Become Special Attraction in Burlesque Show

25 FROM CHINA REACH FRISCO

BUSINESS OFF IN BROADWAY'S PICTURE THEATRES LAST NIGHT

"Spanish Dancer" at Rivoli Getting Big Play So For—Capitol, Strand and Rialto All Down to Half Capacity—"Sacrificial" Breaks 46th Street's Record

JAZZ WEEK GOT $30,000 AT McVICKERS

Chicago Led with $38,000 in Chicago Last Week; $7,000 for "Blossom"

ABRAMS NOT TO LEAVE UNITED ARTISTS

Fairbanks from Coast Denies Any Change in Executive Staff

LICHTMAN OUT OF PREFERRED; SCHULBERG TO CONTINUE CO.

Will Wipe Out All Preferred Exchanges and Operate on Franchise Basis—Schulberg Supervising Distribution as Well as Production

WHITE ROSE OPENED BY COURT

Injunction is Granted Against Mayor and Police of Chicago

SKETCHES WITH FILM STARS POPULAR

Above are reproductions of the front and back pages of the "Times Square Daily" of October 9 (Tuesday) as a sample of its every-day running matter.

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Issued Monday, Tuesday, Wednesday, Friday and Saturday

A DAILY NEWS SERVICE whereby subscribers receive all the news of the AMUSEMENT WORLD

EDDIE LEONARD AND CO. (20)
"The New is Old—The Old is New" (Skit)
33 Mins.; Full Stage
Palace

Eddie Leonard is just Eddie Leonard, but that means a whole lot in vaudeville. He is a wise bird in surrounding himself with talent and novelty. He knows full well that such support is necessary though in making his little speech at the finale it is about Eddie—and who should say no to that?

For Leonard is one of the biggest names in vaudeville, has been for many years and will be for quite some time to come. He has gotten together an act that sparkles with Leonard, yet he doesn't hog it all. There are several dancers, three to be exact, who are excellent, indeed exceptional. Eddie said one or two had been with him for several seasons but are now working for their living. They are that.

There is a banjo band grouped off to one side of the stage almost hiding a pianist. The twang and twinkle of those banjos is mighty pretty at times. It is the subtle minstrel touch and quite a novelty.

Leonard's idea for his routine is neat and true and it is carried forth in the billing "The New is Old and the Old is New." By that he means the old songs which have stuck to his name and gained him fame are new to the present generation and yet the melodies are so pleasing they still are music to those who have seen Eddie for all the years. He explained it in a neat little speech at the close. Only once did he inject any of the oil as formerly. He merely stated that "if Eddie don't come around again he knows he has done his best." Somebody must have tipped him off that it is more effective to lay off the old soap and it looks as though he were convinced.

Leonard is doing more dancing this time than for several seasons or it seems so. At one time he spread the sand for himself and boys and the banjo bunch played his best number while it was being swept away. Eddie is graceful, a delicate stepper. That made for quite a chance in pace for the young trio of hoofers who displayed all brands of dancing. Acrobatic stuff won the house, so did a hard shoe number both being specialties. Then one of the steppers tore off a hit with "Didn't It Rain," a song and eccentric dance. There the strumming band counted again.

"Kissing Time" was one of the prettiest of the Leonard numbers. He did a bit of "Roly Boly" and the encore speech brought forth "Ida." The kissing number worked in a number of the Leonard melodies in fact those tunes ran through the act and were never tiresome.

It is safe to say Leonard is doing the best act of his career. *Ibee.*

HYAMS and EVANS
Talk and Songs
17 Min.; (Special) One, Full Stage, One
58th Street

The male member may be the one named Hyams, and if he isn't he ought to be. Simply because he looks and works enough like John Hyams (Hyams anod McIntire) to be his brother.

He and the young woman have framed an entertaining little vehicle, opening before a special drop in "one" of a stage entrance, then going to bare stage (full) and back to the house drop.

Not exactly a "little" vehicle; for it runs 17 minutes and should have three cut.

The girl does a Quaker maid seeking employment on the stage, which gives the plot to the entire affair.

The talk is natural and the action also. The laughs come steadily and both handle their ends well. The girl also sings and dances effectively, Hyams coming in for a bit of the vocal work at the finish.

SAVOY AND WILLIAMS
Instrumental, Dances
9 Mins.; One
58th St.

If a review of this act, caught Monday night, states that all the boys are good for are pop houses, Savoy and Williams might well say, "Can you beat that? And we stopped the show cold Monday night."

For they really did, but the question is will they be able to repeat the stunt in other houses?

The show stopping episode followed some very good acrobatic dancing by the team and also some jockeying on the part of the orchestra.

In addition to the dance work, one plays violin and the other banjo, using mostly popular numbers for their selections.

The "wop" comedy is [illegible] ticularly the encore recitation [illegible]

WILLIAM COURTENAY and Co. (4)
"The Dragnet" (Dramatic)
20 Mins.; Full Stage
Palace, South Bend, Ind.

South Bend, Ind., Oct. 10.

William Courtenay opened his new act called "The Dragnet" at the Palace this week, supported by Walter Lawrence (author).

Although the sketch features Courtenay the best part of the work is done by Lawrence, who takes a character role of a banker suffering from an attack of rheumatism and whose business other than banking, is the man higher up in a dope ring.

Courtenay's role is that of a narcotic enforcement officer who gains entrance to the banker's home under guise of a second-story man.

A police officer makes his appearance coming to arrest the crook (Courtenay) whom he claims is a notorious character. The officer is convinced he has made a mistake by the banker, previously warned under threat by the crook not to disclose his identity.

The officer leaves and an offer is made by the banker involving a large amount of money if the crook will join forces with him in the peddling of the dope. The offer is turned down by the crook and it is here that Courtenay makes a speech against the dope traffic. The banker is placed under arrest after the crook makes his true identity known. Curtain.

Nothing out of the ordinary. Only applause after Courtenay's speech.

NELLIE V. NICHOLS
Singing Comedienne
22 Mins.; Two
Hillstreet, Los Angeles

Los Angeles, Oct. 10.

Nellie Nichols has been resting on the Coast for the past several months and while here prepared a new act which she showed at the Hillstreet last week. Miss Nichols is working along her usual style but goes in for more novelty. A black drape in "two" serves as a background for a drop of futuristic design set in "one" with a center opening and another opening on one side from which her accompanist (Jane Allen) is seen at the piano.

Miss Nichols works in "one" and steps back to "two" for her descriptive numbers when she employs props and miniature drops in keeping with the songs for atmosphere.

Following a little introductory talk with her pianiste Miss Nichols does a "New Orleans" number which with the "Jan. 9" number used for an encore were the only published songs. An Irish lyrical number with the concluding line "If you are the mother of 21 kids what part of Ireland does your husband come from" gets it over for a wow. "Lady Lou" a semi recitation with the barroom table and lamp was also effectively delivered. A Yiddish parody on "Salome Sam" and a wop number were other good selections and suit Miss Nichols to a nicety. Miss Nichols changes costumes three times. Next to closing on an exceptionally strong bill Miss Nichols scored a nice success and will do much better when she speeds up the running time and becomes more familiar with her new routine.

Josephs

"HIGH SCHOOL HARRY"
Comedy Skit
18 Mins.; Full Stage
City

This is an entertaining light comedy played by two boys and two girls, all four of juvenile appearance, that should have no trouble winning favor on the medium bills.

It has to do with the spoiled flapperish daughter of a bank president who has prevailed upon her dad to permit her to pass upon all applicants for clerkships at the bank. She has compounded her own questionnaire to wit: applicants must dress well, dance well, be liberal spenders, know how to carry their liquor well and provide thrills.

The current applicants are Swifty, a wise-cracking youth, and Harry, a retiring chap. The latter is in love with another girl and merely wants to land the job to make her proud of him, while Swifty has his lamps on the financier's daughter as well as the job.

Harry's attempts to live up to the expectations of the flapper make for the comedy situations in the act. As much as he tries to be "wise" he makes a sorry mess of it. But this works to his advantage at the climax the father selecting him for the job mainly because he does not come up to his daughter's silly qualifications.

The piece is well cast and its plot is the source of much genuine entertainment. None of the players are mentioned in the billing.

KATE ELINORE and CO. (4)
"House Hunting" (Comedy)
18 Mins.; in Three (2 Special Drops)
Riverside

Tommy Gray wrote "House Hunting," and in doing so did Kate Elinore and Sam Williams a personal favor, for the two fit their respective parts (or vice versa) perfectly. A street scene with an "Apartment to let" sign introduces the family (a six-foot string bean as a fresh kid, and a diminutive girl as Baby, with Sam Williams as Pater Familias.)

The janitor is a rough-neck who bars children and as these kids sass him plenty, the crowd have to hunt another home elsewhere.

Another drop shows another "Apartment to let." Father and mother decide to assert they have no children, sending the kids away to play while they fix it with the janitor at the second house. Apparently a rough-neck, this janitor (same player doubling) turns out to be quite lady-like, with effeminate speech and demeanor. He is about to lease the apartment to the couple when the children return and the beans are spilled.

The parents decide it will be impossible to rent a home with the kids, so they agree the kids must be killed and the father shoots them, renting the apartment over their dead bodies.

This ludicrous situation is only one of many in the act and there are oodles of wise cracks running through it which Kate Elinore's snappers, punctuate and point in the essence of low comedy. Williams is good as the henpecked husband and father and the supporting company are adequate.

The Riverside audience were laughed out when the act got through, which did not hurt any one else as it closed the first part of the program.

This act will carry Elinore and Williams over the circuit, for the low comedy lines and situations as handled by the principals will rock any audience with laughter.

As Tommy Gray wrote the skit it was the comedy hit of the first "Music Box Revue" and stands up just as well in the form of a vaudeville act. In the "Revue" Florence Moore and Sam Bernard were the family heads and Willie Collier the janitor.

ED and BIRDIE CONRAD
Comedy and Songs
23 Mins.; 4 Scenes
Alhambra

Ed and Birdie Conrad have worked together for quite a few years, the only separations being when Ed was of Conrad and Mayo and Birdie did a single for awhile.

Their new offering has an unbilled assistant, a fat girl, who comes in for a comedy bit with Conrad and later blacks up for a sentimental "Mammy" ballad done at the finish of the act with Birdie. Miss Conrad does a kid in this last number and is adorable in it.

Eddie starts the act a la Balieff, with a burlesue on the Russian, announcing the coming scene. A comedy number with Birdie follows. The scenes are in "one" for the most part, with special place drops used. One scene is in full-stage, this to bring on the piano, which Conrad used for both comedy and straight work.

He is genuinely funny, and, with the sweetness of Miss Conrad for contrast, the hokum done is so much more enjoyable. At this house they stopped the show cold Tuesday night and were the hit of the bill. They'll satisfy any audience in any house.

CHAIN and ARCHER
Comedy
14 Mins.; One
Palace, Chicago.

Chicago, Oct. 10.

Dell Chain has been with many different partners in the last 10 years and always makes his material stand out. In his latest association with Lou Archer as comedian, the material is practically all of that which Chain has been identified with in the past.

In Archer he has a comedian who is surprisingly effective in putting over this kind of fun. The painted face type of jester receives an important addition in Archer, who has a splendid idea of travesty and while getting plenty of laughs is never tempted to overdo it.

The happiest bit is the introduction of Archer as a medium while Chain goes through the audience. Archer presents a burlesque dance very amusing and the two sing better than is necessary for comedy.

Chain is a first-rate straight man and he is hooked up with a comedian of equal ability.

MARYON VADIE with FLETCHER NORTON and Co. (9)
"The Poetry of Motion" (Dance)
27 Mins.; Full Stage
Palace.

Miss Vadie was around for many seasons with Ota Gygi who laid aside his violin to embark in production. The present production dance act is staged under the direction of Gygi and Fletcher Norton, who wrote the book with Curtis Dunham.

Norton in Grecian robes exhorts to a maiden that he is the poet of motion, which is the genuis of dance. Arcadia spotted in Greece, is the cue for the turn to go into full stage with a trio of the ballet of six, fully exemplifying the "three graces." They are shortly joined by three other maidens, the sextette dancing in bare feet in symbolic or classical style. The bare foot motif is carried throughout the act so far as the ballet is concerned, and that includes Miss Vadie for most of the routine. A pretty number labelled "Silver Hoops" preceded Miss Vadie's "Drifting Cloud," performed with an uncolored balloon.

The tale of a Persian rug occupies the second section with Norton as the rug maker who hoards a rug woven with the spirit of Perizade enacted by Miss Vadie. It is rather effective though with no special dancing feature. The finale portion is billed an Italian fiesta which has a good deal of color and more action than the others. Miss Vadie was on her toes for the first time and finished with a like number after a costume change. Norton and Flavia Walters duetted with a sort of folk dance during the action.

The act is carrying a girl leader. Mary Isant being in the pit. Billed in the ballet are Miss Waters, Maxine Ziemer, Elizabeth Collins, Gladys Grayce, Marie Lobitz and Jeanne Claybourne.

"The Poetry of Motion" is a flash dance turn. It is artistic, colorfully set and possesses a group of graceful girls. Miss Vadie was at a disadvantage in appearing without tights or stockings, her legs looking far too heavy. *Ibee.*

MEDINI TRIO
Ladder Act
10 Mins.; Full Stage
Palace

An importation from Italy which should find all the bookings wanted on this side. Two men and a woman perform a routine on unsupported ladders throughout.

All three mount as many ladders, one man going up backwards. There is no attempt at patter. While aloft a maid hands up musical instruments, the girl playing guitar and the men violins. The number is no brief bit, a somewhat long operatic aria being given.

A descent is made for a moment. The girl again starts up a ladder and is followed by one of the men. Half way up she perches on his shoulders, and the ascent is completed. Her cleverness as an equilibrist is displayed when she stands on the man's head, no easy task upon a swaying perch.

The finale stunt, however, is more daring. The other member mounts a ladder, taking position behind the pair. The girl then bends backward finally resting her hands on his shoulders, thereby forming a bridge. She then arises to the original stand. During the trick the maid holds a rope strung from the gridiron near the workers in case of the balance going wrong.

The act closed the show without one patron walking, and it was after eleven. *Ibee.*

FRED JENNING'S DAFFY-DILS (9)
"School Days" (Revue)
24 Min.; Full Stage (Special Set)
58th Street

One of the regulation "school-days" acts, the kind in vogue up to about 10 years ago. The same old characters, of the sissy, "wop," Hebrew, and the tough guy.

The "tough guy" in this case happens to be a girl. The teacher doesn't do the Dutch dialect formerly used, but occasionally slips into the Hebrew accent. He, the sissy and the boy doing Hebrew comedy should get together and decide which one of the three is to do it.

Four other girls are with the act, one a little brunette who does a toe dance nicely, and otherwise stands out because of her looks and personality. The "tough" girl was either troubled by a cold or has a poor voice. A blonde girlie, who should be taught how to blend her make-up so it wouldn't be noticeable, did well with a ballad. One of the girls solos with a violin to good results.

The comedy is small-timey and so is the whole act.

INEZ COURTNEY and Co. (2)
Dancing, Songs, Comedy
18 Mins.; One, Two and Full Stage (Special)
Colonial

Inez Courtney is a graceful exponent of legmania and acrobatic dancing, and is assisted by two men, Sid Keyes and Starke Peterson, both dancers also. One of the men is a juvenile working with Miss Courtney in an adagio and doing single stuff in the way of soft shoe dancing that mixes in some of the Italian ballet school. The other man is a tall long-legged eccentric dancer with ability at that style that's well developed.

In order to provide a framework for the talents of the three Arthur Swanstrom wrote a comedy skit with special songs that has Miss Courtney as an aspirant for picture acting honors, one of the men as a picture director or holding some connection with the studio, and the other doing a combined "hick" and "sap" looking for a job in the films. The juvenile starts it with an introductory song anent the films, with a drop in one showing the exterior of a studio. The tall fellow and Miss Courtney are on shortly after with Miss Courtney doing a sort of modified Sis Hopkins or country kid type.

There's single and double songs and dancing here with the eccentric dancer doing a double waltz clog with Miss Courtney. A moving picture showing Miss Courtney in what appears to be her dressing room next in two, and following this the act goes to full stage. Miss Courtney is in dancing costume here, having dropped the eccentric country kid characterization. A single with high kicks and one bit of high kicking control with the dancer on one foot standing out.

The act becomes a dancing turn from here on with the skit structure cast aside. The tall eccentric dancer after doing a comedy dancing single changes costume to tuxedo and figures in a bit of tenor-banjo strumming while Miss Courtney is dancing, recalling Ann Pennington and Brooke Johns.

The finish has the three dancing. While Arthur Swanstrom's special songs are well written and hold comedy punches the whole idea of the picture studio environment for the first part of the act means nothing.

It's essentially a dancing act that should have the three doing stepping mostly with possibly a song or two of a comedy nature but in two or one, without the scenic attempts at atmosphere. The three people in the turn are talented, Miss Courtney being especially so in dancing, but the scenery flash and general plan of essaying to make the act important through the skit structure and back grounds seems to draw it out with speed noticeably lacking at times.

The act as it stands makes a good number for the intermediate houses with the three performers' talents insuring it. A speedier dancing and singing turn in "one," with the flash extras out would undoubtedly show off the specialties to better advantage. *Bell.*

HARRY WELSH
Monolog
12 Mins.; One
23rd St. Oct. 8

Harry Welsh is obviously a novice at delivering monolog. He works in conventional make up of Jew comedians of period of 1903 or thereabouts, with face made up in whiskered fashion and derby hat over ears.

Routine holds series of incidents anent his son, wife, etc., related after manner used by late Joe Welsh, a long way after.

He handles material in way that suggests an apprenticeship in bush leagues might offer chance for development for some kind of talking act. Present turn hasn't enough even for smallest of small timers around New York. *Bell.*

KATHERINE STRANG and CO. (1)
Violiniste
12 Mins.; One
City

Miss Strang is an accomplished violiniste. She is assisted by a girl pianist and offers a repertoire of three selections, two of which are standards and the other a popular medley.

Although showing a certain technique, her standards were not sufficiently familiar to the audience at this house which probably accounted for the mild applause. But when she cut loose with the popular pot-pourri she drew a good hand.

If anything this turn is a standard No. 2 for the small bills. The house played it fourth.

THELMA THELMAR
Soprano
9 Mins.; One
81st St.

Variety's files of some four years ago disclose an act billed as Thelma and Thelmare, a singing and piano turn, with the girl soprano's description almost exactly fitting the present Miss Thelmar, except that her routine then was composed of popular numbers. The 81st Street program bills Miss Thelmar as the "distinguished dramatic soprano from Milan, Italy." No second look is needed to surmise that there is no Italian blood in her veins. It is possible that she has spent some years over there studying.

At the present time her voice is considerably better than her vaudeville act. They liked her at the 81st Street but up there they are always kindly disposed toward anyone with unusual ability regardless of the entertainment value. Miss Thelmar sings three numbers, the first two strictly classical and the last Tosti's "Goodbye." No denying that her voice is cultivated and particularly good for vaudeville but her rendition of the songs is colorless and without the necessary requisite of personality and showmanship that keep the average vaudeville audience awake during operatic numbers. In appearance and dress, Miss Thelmar has the bearing of the typical concert singer although she appears to be considerably more Teutonic than Italian. If she is the soprano who formerly appeared in the Thelma and Thelmare turn (as she probably is) there is no reason why she can't pep things up a bit as she did formerly to big results and without losing her appeal of refinement and class vocal ability. Otherwise she belongs on the concert stage.

JACK ALLYN'S ACES AND ALICE TYRELL (7)
Jazz Band, Dancing and Singing
24 Mins.; One and Full Stage (Special Drop and Cyclorama)
Fifth Ave.

Seven jazz musicians, Jack Allyn, a versatile singer, dancer and musician, and Alice Tyrell, a pip of a toe and acrobatic dancer, comprise this turn produced by Rosalie Stewart.

The act opens in "one" before a drape to Allyn's song "I Haven't Got An Act." He is interrupted by a cry. In "two" a baby carriage is discovered with a sheet over it. The seven boys as a chorus query lyrically as to who owns the child. Miss Tyrell as the baby appears in the carriage and joins Tyrell in "Framing An Act" followed by a bit of a duo dance in "one."

The act goes to full stage, the band rendering "Pale Hands" led by Allyn's saxophone. Miss Tyrell in bare legged ballet costume dances a toe waltz gracefully and is joined by Allyn for about the most novel "adagio" seen in seasons. Her toe balancing on his bended knee and her all around posing were marvels of grace and ease. Allyn handled her flawlessly.

Another dance by her with splits, hand springs and acrobatics went big. Allyn plays the piano, saxophone, dances and sings in other numbers.

The musicians leave the instruments for ensemble and solo dancing just about getting by. The only one to score was a slender exponent of ankle and hoch steps. A dancing finish with the boys handing the girl along the line while she holds a "split" put the act away a heavy bit.

The turn is a versatile and so swiftly routined the one or two light moments are missed in the blend. It holds enough merit to handle a spot on the best of the bills. The girl is a find. *Con.*

AMAC
Illusionist
10 Mins.; Full Stage (Special)

Amac is a European illusionist with a new slant on the "Elusive Lady" stunt. Instead of resorting to the familiar trick of making a girl disappear from a suspended sack or bolted trunk, he gives his offering a new twist by working it as a three-card monte game.

Three giant cards are suspended from a bar at center of stage. Two have numerals and the third is blank. He uses a girl, billed as Velma, as the elusive lady. He hangs the cards and asks the audience to pick the queen. Of course none are successful. He then does a spiel explaining that he is going to show them how it is done. Takes the through the ordinary routine of the card shuffle and fools them again by having the girl disappear. The act is a corking illusion and a great opener or closer for any bill.

TED CLAIRE and CO. (11)
Band Act, Song and Dance
13 Mins.; Full Stage (Special)
Fifth Ave.

Where Ted Claire hails from is unknown to the undersigned, although he is reported having been around before. Variety's files show no record of any offering in which he appeared as a featured member. Mr. Claire suggests cabaret rearing with his aggressive and fly delivery, but the schooling has not been in vain.

Claire is supported by Anton Lada's orchestra, which shares equal billing. No mention is made of the three colored steppers assisting him or the young woman. In all, the company numbers 11, six of whom comprise the Lada band.

The band is superfluous. It is of average grade, although the Lada name has been identified on some of the minor disk records. It may suffice for dance purposes in halls and ballrooms, where it has been playing, but as a vaudeville quantity it is no better nor worse than any number of other combinations. (It is reviewed in detail in the band and orchestra department of "Clipper.")

The band opens with a jazz number. A charming miss of negligible terpsichorean talents appears. One imagines she is Ted Claire until the latter enters after the band has again had an inning. Claire plants himself firmly and as solidly as the Rock of Gibraltar with a peculiar skating shuffle dance that is repeated three or four times and more appreciated each time repeated. Claire goes through a legmania routine that tops anything yet seen. That number alone would make him an asset as an interpolation in a revue.

A double dance with the blonde young woman follows and then comes the punch. Enters one colored bellhop-costumed stepper (under cork) for a stepping solo. Then another. And yet another. Each tops the climax of the preceding, a pyramiding effect that shows the hand of a showman. The last of the corked steppers is a big, rangy boy with a mean collection of splits. Then Claire again and the show is stopped!

The act shouldn't miss in any house. With the 11 people it remains a question of salary. *Abel.*

CHAMBERLAIN and EARL
Singing, Talking, Instrumental
13 Min.; One (Special)
Palace, Chicago

Hal Chamberlain and Vivian Earl won their first showing on the biggest time at the Palace this week by a consistent success in Western Vaudeville and Junior Orpheum houses, and made even better than their enthusiastic admirers had dared hope. The fellow is a comedian who first won his spurs in Western musical comedy, while the lady is not only an artistic foil for his fun, but plays the violin nicely, and her appearance and costumes give class to the offering.

The special drop shows a dancing academy, and the lady, as an instructor, makes her appearance, to be greeted a moment later by a candidate for her lessons. There is a string of clever talk and dancing lessons which are very funny. This introduction is followed by a comedy song by the man and then a violin solo by the lady. For the latter the comedian returns after the number is well under way, and with a tiny violin contributes to some travesty which is dandy fun. The talk is shifted so as to return to the original theme, and then comes a finish in a double combination of medleys of popular and well-known songs with the girl urging the arguments of her sex and the comedian shooting back comedy. This is a well-constructed number and is admirably presented. It enabled the team to conclude with such hearty applause so long continued that the comedian made a little speech, aptly burlesqued by the lady. *Loop.*

"DOOLEY" IOLEEN
Songs, Tight-wire
8 Min.; One and Full Stage
58th Street

Miss Ioleen, or Miss Dooley (there is no way of telling which from the billing) does five minutes of songs in one and three minutes in full stage on the tight wire. A reversal of time for each portion is the first suggestion the reviewer could make. Her singing isn't bad, but it isn't good, either. It's the kind that generally is described in reviews as "the girl then sang."

The tight-wire stunts are good; in fact, good enough to insure her getting over with the average small-time audience any place.

MAX ARNOLD and Co. (1)
Equilibrist
14 Mins.; Full Stage (Special Hangings)
Broadway

Max Arnold and his assistant are evidently European and are not yet wise to the necessity for speed in American vaudeville. A chair balancing act is in itself naturally a slow specialty, therefore all the greater need for speed in the assistant's comedy. At present the comedy is of small time calibre, whereas the chair balancing with its thrills and good presentation as far as settings go is really big time. The remedy is obvious.

Arnold first stood a bottle on a table and neck to neck he balances another bottle on that, then on this precarious footing he stands in a balance. He does several feats of balancing on the front legs (at other times the back legs) of chairs which on elevations appear dangerous. His finishing trick is done on two high tables on top of which he places four bottles. Taking two chairs, he places the back legs in the necks of same and first stands balanced with a foot on each seat. From this he goes into a hand stand with a hand on the top of the back of each wobbling chair. It is a thrilling trick and Arnold was well rewarded at the finish.

The equilibristic thrills are there, but the comedy will not do for the big time. Sure fire, however, for intermediate houses.

HENRY FABER and Co. (5)
"So This Is Paris?"
26 Min.; Full Stage and One; Special
Majestic, Chicago

Chicago, Oct. 10.

This is a musical comedy offering into which the dialog of the former act of Faber and McGowan is introduced. It opens in special set, showing a hotel lobby in Paris, goes into "one" with a special drop, the exterior of an antique shop, and then into full stage again with the interior of the antique shop, another special set. Henry Faber does the comedy, Jack O'Malley is the straight, and there are three girls. One stands out, inasmuch as she essays the dialog formerly used under the same title as a two-act in one. This girl lacks in appearance and delivery as compared to Faber's former partner.

The offering is entertaining. It is built around the nerve of two American adventurers who are broke abroad and willing to resort to almost any trickery to get money out of three American girls whom they encounter. There is a song by Faber in which the girls participate in a sort of fashion revue, but the offering is, in the main, talk.

While the scene is laid in Paris, the girl with whom Faber has the major part of the talk speaks of preferring to dine at the Blackstone, which is a Chicago hotel, and he shoots back that it will be at Weegman's, which is a Chicago one-armed cafe. This would indicate that the material has been gotten together hurriedly.

It is a big flash in a scenic way, and good laughing entertainment, though it would be improved by some singing and dancing in which the girls participate. One girl wishes to buy a suit of armor, and this provides an opportunity for some comedy to be revived, in which Faber sells the suit of armor in which O'Malley is concealed. *Loop.*

"SHAKE YOUR FEET" (11)
Dancing and Singing
17 Mins.; Full Stage (Special)

An all-colored dancing revue that pleases with no especial merit. The company features Virgie Richards, a buxom singer of the "mammy" type, Will Mastin, comedian, and Joe Russell, straight. The last two are the principal dancers. An ensemble of four men and four girls of the light brown variety does a good share of the work.

Everyone in the cast can dance and three or four show considerable ability at soft shoe stepping. But there is none of that remarkable African strutting. The act is obviously new and an improvement in the routine dances may be expected with time.

Mastin's comedy material gets one genuine laugh. The singing, too, is below the average. The comedy should be bolstered and the vocal work dropped unless it can be improved.

The costuming and set are adequate and the whole act is nicely put on, although novelty effects are missing. As a flash act for the three-a-day it fulfills its purpose satisfactorily, but there is plenty of room for betterment.

MARGUERITE and GILL
Dances and Songs
16 Mins.; 4 Scenes
Alhambra

Mlle. Marguerite and Frank Gill appeared originally in big time vaudeville in 1918, and made their first real reputation in the two-a-day with Pat Rooney's "Rings of Smoke" during its first year. Most of their time since has been spent in production.

Their new vaudeville offering has been beautifully set, using a scrim in "one," a blue drop behind, and in "three," a silken orange-colored affair. The full-stage drop is the prettiest, consisting of a gorgeous mantilla the full size of a drop. An unbilled pianist and a singer, Fenton Steel, are with them.

The dance routines include Spanish, a waltz-tango, waltz and fox-trot. All contain original steps and are very gracefully executed. Marguerite's sensuous personality is emphasized with the frock worn in the last number, consisting of a beaded skirt, flimsy lace shoulder-straps and beaded breast-plates, which should be wider for the well-known vaudeville conception in such matters.

Steel has a fairly good voice, but lacks personality, unction, and everything that goes with effective delivery. The pianist does well with a blues solo.

The act doesn't drag and is a true novelty because of the ballroom dances done in the way of waltz and fox trot. Good acts of this type have been very rare. This one will score anywhere.

HELEN KELLEY
Soprano
8 Mins; One

Syracuse, Oct. 3.

Continuing the experiment of presenting Central New York vocalists, Keith's this week introduced Helen Kelley, Utica soprano, with a local reputation as a concert singer.

Miss Kelley, for her first vaudeville appearance Monday afternoon, used four songs, all of the concert or parlor type. Her strongest numbers were "Lo, Hear the Gentle Lark" and "I'll Forget You." The former was in the repertoire of Louise Boedtker, Syracuse soprano, similarly presented at Keith's last week—a rather unfortunate fact.

The Utica vocalist has a strong, robust soprano, with her upper notes clear and powerful, but her lower register inclined to be a bit throaty. Her demeanor on the stage Monday afternoon convinces she had little coaching for vaudeville. She kept her hands clasped across her breast for all four songs—something as painful for her audience as it must have been for the singer, as though it settled just where her hands were.

Miss Kelley wore one gown, a green creation, for all of her numbers. The orchestra accompanied her.

She is not ready for professional vaudeville, not even in Utica, either. *Bahn.*

CHIEF BLUE CLOUD and Indian Syncopators (8)
Singing, Dancing, Rope Spinning and Jazz Band
20 Min.; Full Stage (Special)
Majestic, Chicago

Chicago, Oct. 10.

Chief Blue Cloud takes occasion to boast that this is the first Indian jazz band to be seen on the vaudeville stage, likely true. It is an organization which displays the talents of Chief Blue Cloud as singer, rope spinner, and leader of the band, while he has the assistance of an Indian man jazz dancer, an Indian girl singer (Princess Ramona) and a band.

The special set has a drop in the background representative in a measure of the great West, with two wigwams up front. The rise of the curtain is a picture. When the lights go up one wigwam is seen to partly conceal a piano. The musician are slide trombone (Chief Blue Cloud), piano, drums, banjo and two saxophones. At one time one of the saxophone players takes his place at piano and there is a piano duet.

Chief Blue Cloud is a pleasing fellow, who cracks a few jokes, sings a solo, sings a love song with the Indian girl, and does a fair rope-spinning specialty. The princess sings an Indian jazz song as a solo. The dancer appears in the final number, and at the opening performance at the Majestic an encore was demanded, at which he appeared again. The music is acceptable, and, while nothing wonderful, is liked for the reason that it is a novelty.

Otto Shafter is the producer. The act originally had Chief Os-Ko-Mon at its head. He retired before the act got well started. *Loop.*

YERKES' JAZZARIMBA (11)
Band
18 Mins.; Full Stage (Special)
Colonial

Another of the rapidly multiplying Yerkes' musical organizations. It holds 10 men, with the usual combination of violin, piano, trumpet, trombone, two saxophones, drums, tenor banjo, xylophone and tuba, with a girl playing bagpipes during one of the numbers.

Usual symphonic arrangements, the latter excellent and marked with all the up to date little catches and tricks that has made jazz popular. The men make a natty appearance in white suits.

Scenic backgrounds are used for atmosphere for several of the selections. These include a rural scene with the girl made up as "mother" at the window in a mother ballad, Scotch background, bull fighting arena with comedy bull and drummer doing "nance" bull fighter during playing of Carmen and another with medallions lowered from flies, with electrical effects. There was a slight brassiness at the Colonial, but this can be readily eliminated. On the whole the music compares with the tonal effects of the standard bands appearing around in the rank and file vaudeville houses. The act runs along familiar lines with the pianist disclosing a good singing voice and all of the musicians capable of handling a solo.

It makes a good feature turn for the intermediate houses like the Colonial where it did very well closing, a bill much over the average. *Bell.*

KELLY and BIRMINGHAM
Comedy, Talk, Songs, Dancing
15 Min.; Full Stage (Special Set)
Fifth Avenue

Billy Kelly, the male member of this combination, has been playing around in girl acts and flashes. His last two were small-time vehicles, although Kelly was and is one of vaudeville's best light comedians.

He has teamed with a pretty bobbed-hair brunette, and framed a talking, singing and dancing act which contains a good idea. Kelly, as a salesman with dancing steps for sale, meets the girl and demonstrates his wares.

A special flat piece shows the exterior of a cottage backed by a cyclorama. The cottage has practical doors. A double song, "I Don't," follows their opening chatter. She enters the house as Kelly dances a set of new steps he has just received, reading them out of a letter. She follows in a black and white jazz costume for "That Red Head Man of Mine" and graceful jazz dance.

After another change to blue dress they crossfire, with the salesman proposing. Kelly gets a good laugh with an old bit about going in to talk to her grouchy dad. A shot is heard off stage, and Kelly returns, saying, "Now that you own all this property," etc.

The pair make a visible strip change to bridal costumes, folding back the cottage prop and converting it into a church transformation for a double bridal number.

Both are there with personality, and have the nucleus of a big-time vehicle. The present weakness is the dialog, which contains many frayed gags that flopped. Kelly's personality and dancing, and the girl's talents will hold the act up at present.

It is a step in the right direction for Kelly, and as soon as the crossfire is pepped up he will have a turn that can hold down a number four spot on any big-time bill. They liked it muchly here. *Con.*

BETTY DONN
Songs
14 Mins.; One. Special Drop
Fifth Ave.

Betty Donn is a blonde with a highly cultured coloratura soprano voice. Her present turn is sans the violinist and special set she formerly carried.

Her songs consists of "Roses Are Dying in Picardy"; "Swinging Down the Lane"; "Coming Through the Rye"; medley containing a pop and operatic excerpt and for a finish an exit lyric parody on "Three o'Clock in the Morning."

She makes a striking appearance in a white gown with a white fur trimmed opera cloak over it backed by a blue and pink silk drop with a gold border.

Her range is extensive and her voice pleasing and soft toned in both upper and lower registers. Another number as strong as "Picardy" and she will be set for the best of the bills. *Con.*

Other New Acts on Page 35

PALACE

There were approximately 200 Boy Scouts from York, Pa., as the balcony guests of the management Monday night. Julius Tannen sprung a nifty for the wise birds by saying the visitors were support for Frank Tinney. But the Palace was legitimately over capacity.

The bill was strong in many ways, with a series of debuts for this house, making for an interesting and varied show. While there were no wild hits the audience remained virtually intact until the finale at 11:15, pretty good evidence that the performance was up to Palace standard. One or two of the new presentations drew quite moderate scores, but the show after intermission was solid entertainment. There were but three turns in the latter section, the program being so arranged as to place :: acts in the first part.

Eddie Leonard picked it perfectly to be at the Palace for the start of the world's series. The minstrel is carrying a banjo band of considerable size and he rates his idea new (New Acts). At the matinee he is reported having made a speech that didn't fit. At night his remarks were not only in good taste, but also poetic and free from the oil of other days. Eddie is billing the turn "The New Is Old—The Old Is New," and he rather neatly proves it.

There is no doubt about Le rd being a powerful box office draw. He has proven it too consistently for quibbling. Yet there are many who have heard of Eddie and maybe witnessed his performance without knowing much about hi . . young man in a box inquired if he was colored or just corked up. That may have been one of the younger generation Eddie spoke about just before the intermission card appeared.

A new face and personality, Bobby Folsom took up the running in the second section teamed with Jack Denny's Metropolitan Orchestra. The act appeared in the east last season playing some of the New York theatres, but has been in the west for more than a year, and Monday was its debut at the Palace. When here last Denny led a Specht's band with Miss Folsom. Since then he has gotten his own bunch together and it is an exceptional crew. There is a crying cornet and one musician successfully plays clarionet and saxophone at the same time.

Miss Folsom impressed with her first number, which was "Keep Saying It, Don't Stop," stepping about gracefully while singing those blues. She followed it with "Suzanne," a number formerly in Anna Wheaton's repertory. After a change Miss Folsom scored with a "stew" number that has been a specialty of hers for several seasons. The band took the first encore, which was a corking variation of "Wildflower." Then Miss Folsom put over another song, "That Old Gang of Mine," which is to be counted with her best. The act was sure hit.

Mr. Tannen chattered next to closing in as fine form as caught in years. He was on top of the news with his humoristic comment and the laughter score of the evening was easily his. He mentioned the hold-up of the management at the Ritz Sunday night, saying the hotel people now know how it feels. There was considerable fun about the hotels, and then Tannen turned his attention to Ford, having considerable more to say about the flivver king than heretofore. The material about Ford going into the oil business held new laughs.

Maryon Vadie with Fletcher Norton and Co. were fourth (New Acts), the turn being quite a flash. Right afterward and before Leonard, Harry Lang and Harry O'Neal came on for their initial Palace showing. The lights went up for one of the few minutes of bright illumination prior to intermission. Every turn ahead with the exception of Powers' Elephants was either devoted to the spotlight or dimmed borders and foots. The two-act breezed along with the crossfire "Who and Watt" and went into the song and whistling bit. The latter is exceptional, but does not afford the right finish which resulted in this score not being what the boys earned. It may be some of the comedy matter used in the outlying houses was dropped. If so, it ought to be put back for the team are able comedians and real laugh-makers.

Miss Patricola on third shot over the first bit. Her "Walk, Jennie, Walk," was a lively opener. She has "Alice Irish Rose," a comedy lyric brought out this summer. For the violin bit she had "Wonderful One," and it got results. Two encores or more easily went Miss Pat's way. One was the "Stingo" song used by Winnie Lightner in one of the specialties in "Scandals." Patricola has a neat way to slide over one line of the lyric that doesn't sound so stylish in the original.

Powers' Dancing Elephants were certainly a big No. 2. The former Hippodrome mammoths provided such good going it was patent most of the house had not seen them in action before. "Lena's" dancing particularly tickled, and the "ball game" was right in time with the world's series atmosphere.

Harry Smith and Jack Strong as a singing cowboy and Indian made an odd starting act because the house was in darkness throughout and the arriving patrons were seated by means of ushers' flash lamps. The singers, however, got over nicely. The turn is a novelty and may have originally been a picture presentation. The Medini Trio recently here from Italy closed and held 'em. *Ibee.*

RIVERSIDE

There's an atmosphere of class and good breeding about the Riverside which extends to the audience and may account for the turnaway business the house is doing, though the excellent bill calls for that kind of business. Maggie Clifton and Partner (the latter a man) give the show a speedy start with their hand-balancing act, using also the high perch for a couple of good posturing stunts. The woman acts as understander or bearer and handles the man with the greatest ease, though not abnormally muscular, and quite a nice-looking girl. It's a good opening act for any bill.

Harry and Denis Du For, with their fast-foot dancing and comedy conversation (though the latter was kind of familiar), got enough laughs and applause to come back and make a speech. It's a corking good as well as classy act, and the boys should not monkey with released material. Paul Decker and Co. in a light comedy sketch, "Doubt," so called because a visiting friend cynically tries to cast doubt on the lasting quality of the wife's love should adversity come, and his final discomfiture (due to a ruse in the wording of a fake telegram, the climax leaving the wife's possible sentiments still in doubt) satisfied the Riversiders almost to the point of hissing the villain. Many curtains were the reward of the classy little company. Ward and Van were such a hit that the lights had to be thrown on again after they had been dimmed for the following act. These men are real musicians—one on the harp, the other on the violin. In the nondescript makeup of street musicians they get more laughs to the minute with the manipulation of their instruments and the comedians' disarranged apparel without speaking one word than any similar act seen in ages.

Kate Elinore and Co. (New Acts) closed the first part with a bang. After intermission came the Rooney-Bent production, which is now really worthy of that classification. Since playing the Palace several specialty numbers have been added, and Pat is working in a much easier manner. An Oriental dance by Mildred Holliday, Spanish dance by Anita Nieto, ballet dance by Eva Mascagno, and a legmania specialty by Mildred Holliday were all deservedly rewarded, and Cliff Hess has furnished some really catchy airs, which will be sellers if "Shamrock" ever goes into the production field. It is an innovation for one act to hold the entire time of the last half of a bill, but in this case it is excellent. Pathe News closed the show.

STATE

O'Hanlon and Zamboni were with several Shubert revues, and probably also a former unit turn. This may explain their absence from the big time. The turn as reviewed at Keith's Riverside in 1919 (from Variety's files) has undergone considerable reconstruction in the interim. Closing the State show the first half, one was moved to wonder why the revue is headlining the three-a-dayers only. Supporting the featured dance team are Signorita Grassi and the Argentine Orchestra, a male instrumental combination of violin, accordion and two violins. The male vocalist has been dropped and to advantage. The characteristic dance numbers are distinctive unto themselves, the Apache double a particular gem and almost a classic. The act has production, ability and class. Many a turn is big-timing on less than that.

Although O'Hanlon and Zamboni headlined, Harold Lloyd's "Why Worry?" was the lodestone and much of the stage offering passed by unostentatiously. The Three Reddingtons, opening, were heartily received and from then on the enthusiasm was at ebb up to the closer, a strange twist for opening and closing acts. The trio is a mixed trampoline combination formerly known as Reddington and Grant, a standard turn of that type, with Hattie LeCount the new addition. George and Lilly Garden, standard xylophonists, deuced with an acceptable routine, running the usual gamut from classical to jazz music, although it is commendable that the pedantic selections were of the familiar popular school.

Furman and Evans, a nice appearing couple, have everything but an act deservant of their talents. They can sell vocal stuff with the best of 'em, and suggest they can do it distinctively if properly outfitted. With the familiar pop cycle there is little chance for distinction. Nor is the closing pop parody medley any too original despite its pleasing development.

Murray Kissen and Co. in "The Barber of Seville," quartet turn, familiar on the small time, fared well per usual. However, they have "gone better" before if encores mean anything. At the State, just what they offered as their regular routine was liked, nothing further was demanded.

Bert Walton's cynically amorous recital, aided and abetted by a female and male plant in either of the stage boxes, was cordially received. Walton has an idea that's a bit different, but its presentation could be improved from the single's viewpoint. What is commonly referred to as stage unction seems to be lacking. Walton is affable; his address is polished; his diction is above the average and therein probably lies the solution. It doesn't ring true; sounds too stagely artificial; colloquially, a trifle "upstage" and does not warm up to the audience. The cynical attributes in the lobby billing offsets this somewhat, but the average fan does not stop to read billings nor does he analyze what is served him. It suffices that the personality whose chief appeal is to the aural and visual senses impresses one way or another.

O'Hanlon and Zamboni Revue closed. *Abel.*

ALHAMBRA

There is supposed to be a shortage of flash turns, but judging from this layout there isn't any howl for acts in full stage. Nine in the layout, and five of them set in "four." Three of these five have at least three scenes to each act. These are "Yarmark," Marguerite and Gill (New Acts), and Ed and Birdie Conrad (New Acts).

Abala and Adrienne opened to only a fair-sized audience. The boy does very good tumbling work and the girl goes through some contortion and equilibrist stunts that are sure fire. Bigelow and Lee used all published numbers for their routine, except for the opening bit. Pleasing voices and snappy delivery made the deuce spot easy for them.

This is easily the third local repeat for Harry Holman over the big time with "Hard-Boiled Hampton," but it sounded new to this audience and the laughs came readily. The fact that Holman is always putting in new gags here and there helps.

Bill Robinson could stop almost any show but this one. He's among the best colored performers and a showman. His clog dancing delighted, and the six-minute routine called "A Quiet Evening at Home" is a mighty neat dance arrangement. "Yarmark," programed for the second half, switched with Marguerite and Gill and closed the initial portion. The Russian affair entertained throughout, containing comedy in good proportion to the song-and-dance bits. Theodore Stepanoff is featured and appears but twice. He should do more.

Jim McWilliams followed Marguerite and Gill, commenting on all the acts "dancing all over the place," the show being dance heavy up to his appearance. McWilliams' apparent ad lib delivery is effective and they took all he offered.

Ed and Birdie Conrad were the applause hit of the show, on next to shut, Mang and Snyder closing with gymnastics that held everyone in.

5TH AVE.

Anyone who didn't get his money's worth at the Fifth Ave. the first half is a hound for punishment. Eight acts, Fables, and a short comedy were ladled out to the regulars, who were just under capacity Monday night.

The bill ran to comedy, all kinds of comedy, high, low and lower, and was lapped up and inhaled in a manner which showed that Lawrence Goldie knows how to chef for this bunch.

For instance Dugan and Raymond annihilated them in the old act, which Tommy has been threatening to shelve for the past three years. Dugan's dry, sober delivery and old gags tickled them to death here. He got laughs by lifting an eyebrow. They just ate out of his hand and probably clinched it for another season of "The Ace in the Hole." Hokum in the hands of an artist like Dugan is as enjoyable as a night with Oscar Wilde around the gong. They were seventh.

Rome and Dunn followed in the next-to-closing spot and scored solidly with their double harmonizing of pop songs. The men have pleasing voices and personalities, but were 8 to 5 going into this bill in that spot. They fooled the railbirds and came through safely.

Lynn and Howland, another comedy team, just ahead of Dugan and Raymond, were another pair of big point getters. The Englishman and straight in their familiar crossfire and splendid singing never went better. Howland hit one on the nose at the finish with "When Winter Comes," a ballad bound to be victroled to death this winter.

Betty Donn (New Acts), No. 2, was the touch of class in a straight singing turn well routined, consisting of popular, musical comedy and operatic medleys.

Kelly and Birmingham (New Acts), No. 3, were the first comedy breeze. Billy Kelly, the light comedian, went over through personality, as did his pretty brunet partner, in their likable vehicle. The talk can stand a shot from an author, when they will be set.

Aesop's Fables was in a soft spot, No. 4, and pulled laughs, followed by Jack Allyn's Aces and Alice Tyrell (New Acts), which looked like a great hand after 24 minutes of almost continuous applause. They took the hit of the bill through the girls dancing and Allyn's versatility.

Bert Hughes and Co., basketball on bikes, was a fast, novel and entertaining opener, and the Canton Trio an all right closer. The Cantons are the remaining trio from the former Canton Five in about the same routine of plate juggling, risley, aerial work on the perch and pig-tail swinging. The European woman and one of the men are out of the turn. *Con.*

BROADWAY

Business capacity Monday night and the patrons got their money's worth, for every act on the bill was of high-class caliber, and the picture was good enough to hold the majority of the audience to the finish.

The Broadway orchestra (as Harry Conley said in a speech) is deserving of much credit for the manner in which it handles the orchestrations. The saxophonist is a bear, especially in the ballads and dances.

Max Arnold (evidently a foreign importation) and Co. opened the show. Max does some thrilling chair-balancing a la Harry De Coe (New Acts).

Bernard and Garry, two boys in blackface, both with excellent voices, imitated to deserved applause. Their simultaneous dance finish is clever and a good climax to a good act.

Harry Conley and Co. landed solidly with "Rice and Old Shoes." Conley's interpretation of the wise Rube is immense, and Co. is a dandy foil for his clowning, besides being a very graceful dancer and nice-looking girl.

Burke and Durkin, with a nicely arranged routine of comedy, rag and dialect songs, most accompanied by Miss Durkin on the piano, had no easy spot, but put over a hit of goodly proportion in spite of this.

George F. Moore and Co. kept up the fast pace set for them. This act is as good or better than any Moore has shown before. The two girls are splendid feeders, clever dancers and above the average as singers. The three have class in appearance and the act is perfectly entertaining.

Jack Benny, next to closing, is so natural in his clever monolog it appears at times to be impromptu. He has a lot of wise cracks and lays them down so nicely it seems like a personal conversation. His careless handling of the violin does not prevent him from getting excellent music out of it, and one has to admit he is a showman.

Ernie Golden and his orchestra played about everything they had in their repertoire before the audience would let them off. Closing a vaudeville bill of this caliber, Golden earned brackets for his aggregation.

"Six Days," a Goldwyn production with many thrills, held the audience in until the finish, near midnight.

CITY

An in-and-out show, with three of the seven acts newcomers. Business light in all parts of the house. Bill light also from a comedy angle. The list of debutantes included Taylor and Bobbe, mixed team, spotted second; "High School Harry," four-people farce, on third, and Katherine Stang and Co., the latter a girl pianiste, in fourth place (New Acts).

Harry Mayo, the baritone, besmeared in a tramp makeup, proved the oasis in a comedyless desert, and ran off with comedy honors of the show with his familiar line of songs and gags. Harry is doing the same act he had earlier in the season, the tramp makeup being the only change. He came on for "Mandalay" as an effective opener, clowned through his gags, much to the delight of those present, and bowed off with another ballad that was equally well received.

Kimberley and Paige, mixed team, also managed to sandwich a few laugh wallops into their class offering, "Spring Is Calling." It had a slight plot about a street gamin being transformed into a beautiful model and later becoming the inspiration of the artist. It served its purpose excellently as the basic foundation for some gay repartee and several songs that were thoroughly enjoyed.

Oumansky's Dancers, a sort of tabloid ballet russe, enlisting the services of 10 people—seven girls and three men—registered both in the "flash" and dancing in closing spot. Russian numbers are featured in solos, duets and ensembles, with the act being brought to a speedy finish with everybody on for a fast jazz number.

Emma Raymond and Co., the latter being two male assistants, opened the show with a slack-wire novelty, in which Emma did her stuff on the wire, with the men holding her up by teeth grips.

AMERICAN

Way overboard with ballad singing the first half of the early week edition at this house about totals as bad a layout as has ever been put together for the American. It figuratively "ballads" the audience to death with an avalanche that completely overwhelms the one or two minor attempts at comedy which the initial stanza possessed and ruined a perfectly good evening that a more than average second half just about saved from being a complete disaster.

Charles Martin started the heavy melody barrage with a leisurely walk across the stage while emitting a trio of baritone solos, all of the heavy type. Cortez and Ryan succeeded with stabs at comedy along with a doleful lyric that brought a titter at one point, and Phina, accompanied by two mixed colored couples, found time to insert a heart rendering ditty that included a recitation. Even Breitbart couldn't have lifted this first half out.

Opening intermission Bent and Claire registered as a Godsend with she of the light complexion clowning the act through to substantial applause. The girls have been around for some time but have evidently improved their material and manner of delivery for they impress as being about set for steady routing in any of the smaller houses. Also with a bit more polish and toning down greater possibilities are not beyond probability. Fred Schwarz with his mirror vehicle, that is held together by a thread so that it comes under a comedy sketch classification, followed to much laughter and a fair amount of returns.

Wilkens and Wilkens were in the next to closing spot and scored accordingly. The Bellis Duo closed.

Three comedy acts succeeding each other opening after intermission and another trio of turns hurling ballads all over the place entrancing behind each other during the first half. Figure it out—not forgetting it comes under the head of entertainment. *Skig.*

23RD ST.

They like good singing and they're daffy over comedy at the 23rd St., so it was logical enough that the Chung Wha Three should stop the show cold No. 3, Monday night. Two of the trio look like Chinamen. The third member, who, incidentally has a tenor voice that has real quality doesn't look convincingly Chinese, however. That tenor voice is about nine-tenths of the Chung Wa act outside of the novelty of Chinamen singing in vaudeville. The act is a standard around the neighborhood houses, and it was a wow that shook the rafters at this Proctor house, giving the middle of the show strength that helped the whole bill.

Another act that hit the regulars right in the solar plexus was Dobbs and Watkins, a two-man comedy team with a conversational act in "one" that holds a laugh in every line. One does a hick janitor and the other straights the part of a tenant of an apartment house the janitor works in. The talk about the different tenants has genuine humor and the team handle it all splendidly. They were a yell Monday night.

Still another hit was hung up by Lydell and Gibson, a double female impersonation turn, with one of the team unwigging and the house knowing it all the time, and the other fooling the customers throughout and pulling the disclosure as a real surprise at the finish.

Gertrude Avery and Co. closed with singing, dancing and acrobatics, with six men doing the ground tumbling and a couple of the acrobats putting over some very nifty soft shoe stuff before the tumbling is reached. Torelli's Circus opened with ponies, dogs, monks and unrideable mule, with the mule the usual sure fire finish.

Hart and Kern, and Levy and Crowell Sisters (New Acts). The feature was "Call of the Wild." Business capacity Monday night with professional try-outs figured as helping the gate. *Bell.*

81ST ST.

Continued big business at the 81st Street with "Rupert of Hentzau" film, and a better vaudeville bill. Every turn scored nicely.

The Alexander Girls opened with a speedy and tastefully conceived dancing act. Youthful but apparent years of training before the footlights the girls are climbing just as they have before this clambered up from the three-a-day. A better choice in the musical numbers both for their dances and Oliver Scott's piano solos would improve the turn.

Thelma Thelmar (New Acts) programed third appeared second in place of Claude and Marion who followed. The latter couple were a laughing success, due chiefly to Marion's strong-arm methods. She is a feminine Firpo if there ever was one but she also has the amazing faculty of knowing just how thick to spread it on. Claude does nothing more than be an adequate foil for his robust partner.

The class of the program followed with Billy Halligan in S. Jay Kaufman's "Highlowbrow." Originally introduced in "What's in a Name," more than four years ago, the sketch has lost none of its novelty and charm. The same O'Henry and De Maupassant stories are used with one of Lord Dunsany's substituted for that by Anatole France. Halligan's rapid crossfire at the telephone keeps the act within vaudeville limits.

Bevan and Flint, next-to-closing, smashed out a hit but here again the selection of newer and better numbers is needed to put them where they belong. The man is a clever comedian and more than that he is different from anyone appearing in vaudeville. His vocal efforts would sound much better if he gave them half a chance with better songs.

Cunningham and Bennett held down closing spot and also the post as headliner. They are presenting an act that like Halligan's defini-

tion of a highbrow seems "to be educated beyond its mental capacity." The crowd at this theatre laughed when Cunningham attempted to get serious in his "conscience stricken" number. Plain hoke is not so bad but melodramatic hoke taxes an audience's patience and tickles their sense of the ridiculous. However the turn scored nicely, due to the couple's good singing voices, the work of their six-piece band and chiefly to the remarkable stepping of the dusky little pair who assist and cop all the honors, a state of affairs which seemed at this performance to cause the principals considerable chagrin.

LES GHEZZI
Acrobatic
8 Mins.; Full Stage

Two French youths who have no peer in the art of hand to hand and head to head balancing. Though they lack the finesse in stage mannerism that similar acts possess after becoming acclimated here, they make up this deficiency with an exceptional fast routine.

The understander is a medium sized, stocky youth while the other is rather juvenile in appearance of the same height but not physically matured. Their opening consists of ground tumbling and gymnastic feats to allow the boys to warm up. After this hand to hand work is indulged in which leads up to a trick of head to head balancing. In this feat the top mounter balances a long pole and twirls it around with his toes while the understander stoops to a sitting and then lying posture and rises again. He also does this same feat with a hand to hand trick and one hand balancing stunt with the top mounter balancing from the head and being rotated around as the understander moves about the floor. Then for the concluding trick a hand to hand feat, the understander lies flat on his back and executes five complete turn overs of his body completing the stunt by drawing the rigid figure of his partner directly over the center of his back, turning a somersault and arising for the finish. What looked like a bit of stalling on the fourth turnover proved to be realistic as the man was exhausted from the weight he had to support at the finish.

The turn looks like a sure fire opener or closer for the big time houses, as it will get deserved commendation in either position.

LYONS and KYLE
Dances and Songs
9 Mins.; One (Special)

This team apparently started with the intention of getting something a little different from the run of man and woman straight dance acts but seemed to have lost heart after the opening number. They begin with a hokum entrance but in misfit clothing and hoke make-up. A song and dance in this attire is done and the rest of the act is delivered with the man dressed straight, in tuxedo, and the girl in an abbreviated frock. The closing number has them both in clown costumes.

Perhaps it is just as well that they left out the rest of the hokum, for there's an overdose of such acts. The dance work is mostly tap and eccentric. They work hard but lack the ability to make anything but the small time.

JEROME and ALBERTS
Piano, Songs and Banjo
12 Mins.; One
23rd St.

Two young fellows who look as if they had worked in a cabaret, one playing piano accompaniments and the other singing. The singer also strums a tenor banjo for a number.

The boys need stage experience. They play and sing all right, but they'll have to learn the little tricks of selling their stuff. And the best place for that is the minor leagues of vaudeville, with an apprentice period of say a year or so doing a few shows daily. No school like that of experience. *Bell.*

HART and KERN
Singing and Talking
12 Mins.; One
23rd St.

Man and woman in singing and talking skit. Man does book agent with fly gab that goes with character. He handles it well. Woman is foil for comedy talk, making acceptable straight. She has agreeable voice and man good tenor. The voices blend nicely in harmony stuff.

There's a special drop showing cottage for atmosphere, woman supposedly being vocal teacher.

Act classes nicely for No. 2 in the pop houses. *Bell*

BILLS NEXT WEEK

(Continued from page 29)

2d half
Olga Kane Co
Queens of Harmony

SANDUSKY, O.
Sandusky
1st half
Leona Halle Rev
Lavine & Lavina
Gaines & Perkins
Payton & Lowry
Carmon & Brian

SPR'GFIELD, O.
Regent
Wells & Lane
Moore & Shy

Telephone Tangle
Bachman's Band
2d half
Moore & LaSalle
McNally & Ashton
Bachman's Band
Stewart & Allen

YOUNGSTOWN, O.
Park
(14)
Jerry & Girls
McNally & Ashton
Campbel & Jacks'n
Kibel & Curry
Williams & Flynn

PANTAGES CIRCUIT

TORONTO
Pantages
(12-18)
Gibson & Price
*Bernard & DePace
Jed Dooley Co
Holland Romance
*Al Golem Co

HAMILTON, CAN.
Pantages
(13-18)
Joe Reichon
B & L Walton
Harmon & Sands
Evans Mero & E
Mary Drew Co
Valeska Suratt Co

CHICAGO
Chateau
Mann Bros
Overholt & Young
Nat Chick Haines
Julia Curtis
Alla Axiom
2d half
Petrame
Nada Norraine
Fulton & Burke
LaFrance & Byron
Myron Pearl Co
Downing & O'R'rke
Willie Bros

MINNEAPOLIS
Pantages
Paul Sydell
Farrel & Hatch
Arturo Bernardi
Lucille & Cockie
Watson Sisters
Stanley Tripp & M

WINNIPEG
Pantages
Mary Blank Co
Harris & Holly
Ed Blondell Co
Jewell & Rita
Recollections

REGINA, CAN.
Pantages
(13-17)
(Same bill plays Saskatoon (18-20)
Bill & Blondy
Marguerite Bessler
Mar Montgomery
Rose Wyse Co
A Robins
Rafayette's Dogs

EDMONTON, CAN.
Pantages
Plantation Days

CALGARY, CAN.
Pantages
(13-17)
J & H Shields
Julia Edwards
Evans & Wilson
Saxton & Farrell
Eddie Borden
Elsie & Paulsen

SPOKANE
Pantages
(Sunday Opening)
Diaz & Powers
Geo Lashay
Ward & Raymond
Midnight Marriage
Baker & Rogers
Prosper & Maret

SEATTLE
Pantages
Trella Co
Taylor Howard & T
Orey & Byron
Bonnie Nace
Follies
The Parkers

VANC'VER, B.C.
Pantages
Nestor & Vincent
P & O Hall
Billy S Hall
Nancy Fair
Sarafan

BELLINGHAM
Vaudeville
Ritter & Knapp
Kelly & Wise
Shadowland
Holland & O'Den
Kate & Wiley
Joe Roberts
Poster Girl

TACOMA
Pantages
Johnny Clark
Carroll & Gorman
Lillian Burkhardt
Rhoda Broehell
Rucker & Perrin
Hadji Ali

PORTLAND, ORE.
Pantages
Carlsone & Schroder
Chas Morati Co
Eileen
Stanley Chapman
Hall & Shapiro
30 Pinks Toes

Travel
(Open week)
Olga & Nicholas
Billy Weston
Vine & Temple
Lomas Tronpo
Manning & Hall

SAN FRANCISCO
Pantages
(Sunday Opening)
Samaroff & Sonia
Krylton Sis & Mack
Wells & Eclairs 2
Robinson & Pierce
Land of Tango
Monroe & Gratton

LOS ANGELES
Pantages
Noel Lester Co
Sullivan & Meyers
Irving & Elwood
Grant Gardner
Carson Revue
Cervo & Moro

SAN DIEGO
Pantages
Rubbia Gordone
Conroy & O'Donnell
Hubbell's Band
Ruloff & Elton
Hampton & Blake
Hill's Circus

DES MOINES
Pantages
Gintaro
Rudinoff
LaPetitte Rev
Roy & Arthur
Cornell Leona & Z

MEMPHIS
Pantages
Corradinas Animals
Conn & Albert
Dalton & Craig
Jack Strouse
Yvette
Cuba Crutchfield

TOLEDO
Rivoli
Les Gladdons
Lewis & Brown
O'Meara & Landis
Marion Claire
Night in Spain
Boyd & Cantor

L'B BEACH, CAL.
Hoyt
Purcella & Ramsey
Krane & White
Harry Seymour
Harry Downing Co
3 Falcons
Clay Crouch Co
Murray Livingston
Gordon & Healy
Davis & McCoy

SALT LAKE
Pantages
Gen Pisano
Beck & Stone
Ruth Stonehouse

Romeo & Dolls
Clark & O'Neil
Dorothy Neilson Co

INDIANAPOLIS
Lyric
Winton Bros
LaTella & Vokes
Powell Sextette
Foley & LaTure

COLUMBUS
James
McBenne
Major Rhoads
Chas Lindholm Co
Gallerini Sis
Warren & O'Brien
Gautier's Toy Shop

DETROIT
Regent
Leon & Mitzie
Zieka
Connolly & Francis
F Howard & T
Dance Revolutions
Francis Renault

Miles
Clifford & Gray
Glenn & Verdi
3 Madcaps
B'way to Dixieland
Sidney Landfield

Mikado Opera Co
Quinn & Caverly
Barten Revue

OGDEN, UTAH
Pantages
Wilfred DuBois
Weber & Elliott
El Cota
Spectacular Seven
Gellia Trio
Tom Gibbons

DENVER
Pantages
Passing Parade

COLO. SPRINGS
Burns
(12-17)
(Same bill plays Pueblo 18-20)
Rensetti & Gray
Dobbs Clark & D
Alexandria Opera
Jack Hedley 3
Rinaldo
Juliet Dika

OMAHA, NEB.
World
(Saturday Opening)
Prevost & Goulet
Herman & Briscoe
Ed Redmond Co

WESTERN VAUDEVILLE

CHICAGO
American
*Tima & Ward
*Lea Mason Co
*Bermuda Bound
*Toyama Bound
(Others to fill)
2d half
*Talman & Kerwin
*H Walman & Deb
(Others to fill)

Englewood
Carl Emmy's Pets
(Others to fill)
2d half
*Cullie & Claire
*Bermuda Bound
(Others to fill)

Kedzie
K T Kuma Co
Two Sternads
*George Mack
*Out of Knickers
Carson & Willard
(One to fill)
2d half
Cavana 2
Brown & Rogers
5 Sweethearts
*Minneapolitans
(Two to fill)

Lincoln
Sawyer & Eddy
*Cullie & Claire
Watts & Ringgold
*Conn Downey & W
Seattle Har Kings
(One to fill)
2d half
*Toyana Co
Transfield Sis
*Faber & King
(Three to fill)

Majestic
Saytons
Jean Barrios
Blondes
*Stuart Scotch Rev
Milt Collins
Herberts Dogs
(Others to fill)

ABERDEEN, S. D.
Orpheum
Marvelous Kirks
White & Button
*Allergo
Revue Classique

BL'MINGTON, ILL.
Majestic
Clifford Wayne Co
Klass & Brilliant
Lew Seymour Co
2d half
Johnson & Baker,
Sig Friscoe
El Roy Sis Co

CHAMPAIGN, ILL.
Orpheum
Fivek & Claret
Dave Roth
*Harry Faber Co
Carson & Willard
(Two to fill)

DECATUR, ILL.
Empress
Johnson & Baker
Stone & Hayes
El Roy Sis Co
2d half
Maxine & Bobby
Song Birds
(One to fill)

FARGO, N. D.
Grand
Marvelous Kirks
White & Button
*Allergo
Revue Classique

GALESBURG, ILL.
Orpheum
Melroy Sis
Lester
Blossom Heath En
2d half
The Seebacks
*Emil R Demarest

GR'D ISLAND, N.
Majestic
(14)
H & L Zeigler
Hayden Goodwin R
Dameral & Vail

JOLIET, ILL.
Orpheum
Rumsey's Canaries
Alexander & Fields
Earl & Rial Rev
2d half
Melody Land
Espe & Dutton
(One to fill)

JOPLIN, MO.
Electric
Leonard & Barrett
Stanley & McNabb
2d half
Stine Trio
Geo Stanley & Sis

K'NS'S CITY, KAN.
Electric
*Rose Rev
Harry Rappl
2d half
Fein & Tennyson
(One to fill)

K'NSAS CITY, MO.
Globe
Leonard & Germ'ne
Arthur Jarrett Co
Fred Lewis

(Two to fill)
2d half
The Newmans
Herron & Gayl'd Co
Mack & Stanton
(Two to fill)

LEAVENSW'TH
Orpheum
The Newmans
Herron & Gayl'd Co
Mack & Stanton
Little Pipifax Co
(One to fill)

LINCOLN, NEB.
Liberty
Damarel & Vail
H & L Zeigler
Hayden G'dwin & R
LaCoste & Boname
(One to fill)
2d half
The Crawfords
Cook & Vernon
Dostey Sis Co
Eckert & Francis
(One to fill)

MADISON, WIS.
Orpheum
Wheeler 2
Foxworth & Francis
*Now and Then
Alexander & Elm're
*B Sherwood's B'd
(One to fill)
2d half
Swains Animals
Tilyou & Rogers
Thank You Doctor
Edwin George
D Tressie Band
(One to fill)

MILWAUKEE
Majestic
Two Daveys
John Geiger
Doubt
Walmsey & Keating
Lambert & Fish
Weston's Models
(Two to fill)

MINNEAPOLIS
7th Street
Frank Sidney Co
Margaret & Morrell
Johnny Murphy
Blue Cloud & Band
Baell & Keller
2 Pitrowas
(One to fill)

PEORIA, ILL.
Palace
Rose & Dell
Janet of France
Espe & Dutton
Melody Land
(One to fill)
2d half
Kennedy & Davis
H Stoddard Band
Stone & Haye
Lohse & Sterling
(One to fill)

QUINCY, ILL.
Orpheum
The Seebacks
*Emil Demarest
Primrose Minstrels
2d half
Melroy Sis
Lester
Blossom Heath En

RACINE, WIS.
Rialto
Two Sternards
Alexander & Fields
K T Kuma Co
(Two to fill)

ROCKFORD, ILL.
Palace
Swains Animals
Tilyou & Rogers
Thank You Doctor
Edwin George
D Tressie Band
(One to fill)
2d half
Wheeler 2
Foxworth & Franc's
*Now and Then
Alexander & Elm're
*Sherwood's Band
(One to fill)

ST. JOE, MO.
Electria
Harpland
Warden & Burt
Petet Troupe
(One to fill)
2d Half
Wonder Seal
Stanley & McNab
The LeGrohs
(One to fill)

ST. LOUIS
Columbia
Act Beautiful
Argo & Virginia
Ray Conlin
Kent & Allen
Williams & Clark
2 Lelands

Grand
Lamont Cockatoos
Musical Lunds
*2 Senators
In Wrong
Bob Willis
(Others to fill)

SO. BEND, IND.
Palace
*The McCrays

Tabor & Green
Pender Troupe
(Two to fill)
2d half
Ramsey's Pets
(Four to fill)

SPR'G'F'LD, ILL.
Electric
Stine 3
Geo Stanley Sis
2d half
Leonard & Barnett
(One to fill)

Majestic
Fiveck & Claret
Clayton & Lennie
H Stoddard Band
(Three to fill)
2d half
2 Melvin Bros
(Others to fill)

TERRE HAUTE,
Hippodrome
Curtis' Friends

Dave Roth
Harry Faber Co
Fries & Wilson
(Two to fill)
2d half
Victoria & Dupree
Tabor & Green
*Billy House Co
Barr Twins
(Two to fill)

TOPEKA, KAN.
Novelty
The Newmans
Herron & Gayl'd Co
Mack & Stanton
Little Pipifax Co
(One to fill)
2d half
Harry Rappl
Warden & Burtt
Petet Troupe
(Two to fill)

INTERSTATE CIRCUIT

DALLAS
Majestic
Gercinetti Bros
Barrett & Cuneen
Gordon & Rica
Ethel McDonough
Morton & Glass
Swor & Conroy
Gattison Jones Co

FORT SMITH
Joie
2d half
Ward & Dooley
Brown & Lavelle
Norwood & Hall
Jimmie Lucas
Bert Levy

FORT WORTH
Majestic
Les Splendide
B & J Creighton
Olga Petrova
Newhoff & Phelps
Ivy Co
Ann Codea

HOUSTON
Majestic
L & B Dreyer
Bayes & Speck
Burke Walsh & N
Ernest Hiatt
McCart & Bradford
Weaver Bros
Making the Movies

LITTLE ROCK
Majestic
Ward & Dooley
Jimmie Lucas
Show Off
Norwood & Hall
Bert Levy
2d half
W Karbe & Girlie

Gray & Harvey
M'Carthy & Sternad
Barber & Jackson
Walter Manthey Co

OKLAHOMA CITY
Orpheum
(Tulsa City split)
1st half
Alex Bros & Evelyn
Thornton & Squires
North & Halliday
Jane & Whalen
Louise Bowers Co

SAN ANTONIO
Majestic
..o Faynes
..lock & Dunlop
Valda
Debell & Walters
4 Rubini Sis
Harry Rose
Son Dodger

TULSA, OKLA.
Orpheum
(Okla. City split)
1st half
R & W Roberts
Miller & Feare
Rogers & Allen
Pinto & Boyle
Six Musical Nosses

WICHITA
Orpheum
Three Whirlwinds
Orrin & Drew
20 Miles f'm B'way
Hawthorne & Cook
LeGrohs
2d half
Little Pipifax Co
Eddie Nelson
Arthur Jarrett Co
McLallen & Sarah
Billie Shaw Co

TAYLOR AND BOBBE
Talk and Songs
15 Mins.; One
City

A likeable mixed team with a line of chatter, clowning and songs that will be sure-fire on the medium bills.

Both come on for flirtation chatter that bunches gags and zips along. Man holds spot with comedy song while his partner is making costume change. Both go into a comedy double, clown again and exit with another double in which both do a snatch of dancing.

Did nicely here in duece spot.

LEVY and CROWELL SISTERS
Musical
14 Mins.; Full Stage
23rd St.

Man and four women. Man plays flute, piccolo and saxophone, and women play piano, flutes, piccolo, sax and cello at times. It's straight musical offering with some likeable concerted stuff and capable soloing. Man and one of women are experts on flute and piccolo. Selections run range of operatic, standard and pop stuff.

For the pop houses it fits in the average bills as a good number. *Bell.*

UP-STATE TAX JAM

(Continued from page 1)

of an extensive investigation conducted by the Internal Revenue Department, which found much false manipulation of returns and understating of the number of admissions sold on the part of several Buffalo houses.

The Carver-Van Wise case, formerly operating the Empire, Buffalo, is also implicated. It is charged that more than $10,000 in taxes was appropriated by this house.

John Alan Hamilton, chief of the department, stated there had been actual misappropriation of funds in several cases, and that in one the books had been totally destroyed, so that the accounts had to be reconstructed by the revenue agents from records furnished by the printers of theatre tickets.

The Mozart, Elmira, was also up for consideration by the grand jury, but it is reported that the case was no-billed.

BENEFITS YIELD $21,787

(Continued from page 1)

aid from the agency stands in the hotels, while a fair draw from the Sunday night crowds along Broadway resulted in some attractions reaching better totals than had been anticipated. No premiums were charged by the brokers nor did war tax attain.

The performances were held in 19 theatres. There were a total of 47 attractions on the Broadway list and the balance merely dropped the benefits without explanation. One special matinee was held Monday and with the three yet to come the number of legitimate theatres on Broadway participating counted about 50 per cent. of the total. So far as known, there were no benefit shows in legitimate houses outside of New York.

The musical shows easily topped the benefit list, "Greenwich Village Follies," at the Winter Garden, getting $3,936.50. "Wildflower" got $2,267 at the Casino, while "Helen of Troy, New York," was low with $751.

"Seventh Heaven," at the Booth, led the non-musicals by a wide margin, pulling $1,737 at a $3.50 top, that attraction being the only one to charge extra prices for the benefit, though several others used the Saturday night scale. "In Love With Love" got $1,096.50 at the Ritz, with "Tarnish" running next at $1,084, capacity at the small Belmont. "Mary, Mary, Quite Contrary" drew $843.50 at the Belasco; "Red Light Annie," $950.50 at the Morosco; "Two Fellows and a Girl," $951 at the Vanderbilt; "Woman on the Jury," $511 at the Eltinge; "Chains," $587 at the Playhouse; "Zeno," $576.50 at the 48th Street; "Whole Town's Talking," $630 at the Bijou; "Children of the Moon," $331 at the Comedy; "Good Old Days," $320.50 at the Broadhurst; "Chicken Feed," $475 at the Little; "What's Your Wife Doing," $197 at the 49th Street, which was low.

"The Changelings" played a special matinee Monday at the Henry Miller, getting $600, which is included in the total above.

"Poppy," at the Apollo, which is to play a special matinee Oct. 15; "Little Miss Bluebeard's" special afternoon will be held Oct. 16, while "Casanova," which will contribute likewise on the afternoon of Oct. 19. "The Jolly Roger" at the National was listed for a special performance Sunday night, but at six o'clock the sale was so poor the show was called off.

No indentation of the business in the vaudeville or Sunday concert theatres were felt through the many benefit performances along Broadway. Some curiosity was aroused at the showing as partially indicative of the feeling of New York toward Sunday legit performances.

NEW GARDEN BASIS

(Continued from page 1)

classed as a nine-performance theatre, the only one of its kind so far as Equity regulations are concerned. It was explained at the time Broadway attractions were established on an eight-performance basis as constituting a week; that the Garden had always run three matinees weekly, and that it was the "custom of the house."

GOLD MINE IN BEAUTIES

(Continued from page 1)

next year's contest at Atlantic City. Audiences, however, seem to eat up the act, probably because Miss St. Louis is one of the prettiest and most shapely of the contestants.

"Miss Philadelphia" (Marion Green) is also appearing in all the local vaudeville theatres, and both are getting extensive publicity in the dailies which would never be extended to professional talent. Every week, they are advertised as making exchange "courtesy" visits from one theatre to another. The wiseacres here are crediting Nixon-Nirdlinger with one of the shrewdest and most successful coups, theatrically speaking, of recent years here.

"POTTERS" AND AUSPICES

(Continued from page 1)

stories are really one-act plays dealing with the experiences of the Potter family.

The play will shortly open in Baltimore, where it will be presented under the auspices of the Baltimore "Sun," one of the subscribers to "The Potters" series. Its presentation in other stands will likewise be under the sponsorship of dailies similarly taking the syndicated stories, and it is therefore expected the attraction will be able to play on the road successfully without a New York reputation.

It will, however, be brought to Broadway soon with the support of the newspapers counted on at any time the show goes on tour. "The Potters" is episodic. There are 16 scenes with 12 different sets.

REFUSE MAUDE ADAMS

(Continued from page 1)

in directing before the camera. Each of the distributors suggested a director, but this offer also was declined by Miss Adams.

Maude Adams has never appeared before the camera for a moving picture nor has her name been directly connected with one.

NICOLE VERY BUSY

(Continued from page 2)

"turns native." At a frequented tavern by French soldiers Julien recognizes Nicole and passionately declares his love.

Weariness and pity cause the girl to promise to give herself to the sergeant but Henri, who has been on a constant search, discovers her in time to take her back to France before Julien's return.

Henri and Nicole marry but Julien, now a deserter, follows to Paris because of her promise to become his mistress. Impressed by the soldier's unconsolable grief and desertion, Nicole elopes with him but soon repents and returns home where Julien commits suicide beneath her window while the distracted Henri gives his pardon.

Vera Sergine is Nicole, slave to impulse (which the title of the piece signifies) while Rollan plays the tolerant Henri. Alcover Rule is the soldier, Julien.

An outstanding scene is that of the second act of the Oriental tavern inhabited by Arab dancers and colonial troupes. It was a realistic bit.

ALL ABOARD

(Continued from page 8)

There's one scene which has Mewrote the book but Shorty McAllister contributed several comedy scenes. Shorty McAllister and Tom Senna, the principal comedians, get all the gravy in sight out of most of them.

Allister and Eddie West, the straight man, doing a golf bit that's a classic. True, there are not many gallers that intened the Columbia houses but a spectator doesn't have to know the difference between a golf bullick and a bunker to get the broad satire and low comedy of this bit. West recalls George Lemaire in the authoritative way in which he dominecrs the comedians. Forceful and deep voiced, West represents everything a burlesque straight should be.

The show has its faults. The comedy division while holding more laughs than most wheel shows needs a bit of pointing up here and there. In the court room scene (based on our old pal "Irish Justice") the tempo is too slow at times, and besides being too long it needs a funnier finish.

The motor boat scene, a third cousin to good old "Motoring," has laughs in plenty, but something went wrong with the finish Tuesday night and the explosion that should have been there failed to pop.

A bedroom scene that lasts possibly three minutes is a wow, avoiding nothing. There's a hotel scene, too, that is funny enough to make the hardest boiled burlesque fan yelle, and it did Tuesday night—one of 'em nearly fell out of a balcony box. This scene holds the only "Hell" in the show and the action—and for it. There's only one damn earlier. . . .

The show is clean. A little approach to spice in the hotel scene but cleverly done—and funny.

Everybody in the show can dance. That's almost unheard of by the Columbia troups. Senna knocks out a series of soft shoes specimens that are plus. He is also a rocking eccentric stepper. West hoofs it in great shape, and McAllister also is there with the rhythmic puppies. Dudley Farnsworth, the juvenile, is a good stepper, and Fenner and Roberts, an acrobatic, two-man combo, both dance well. Ward Cassidy does several bits handily.

Gertrude Parrish, the prima, sings in an average way, but presents a nifty appearance. Gertrude Webber, ingenue, is strong on looks and an excellent dancer, and the same goes for Marie Hart, the soubret.

The six Sunshower girls work in several specialties. They're class personified and dancers extraordinary for burlesque.

The special musical score and lyrics by Billy Baskette are exceptional—soft crooning melodies and well-written lyrics that have a genuine hit. A vast improvement over the usual published stuff.

In passing, mention should be made of Henry Hartman's violin specialty, the billiard game comedy scene done by McAllister and Senna, the Florodora Sextet burlesque by Senna McAllister, West and Farnsworth, the English sonbrette dance number, "I'm Right Behind Him," by the four mentioned; the double singing and dancing specialty by Senna and Webber (which has Miss Webber playing the harmonica like a virtuoso), the Hawaiian number by some girl whose name can't be found on the program, and the sump with which the show sails along from bit to number, with the scenes blacking out speedily and into an ensemble. There are no forced encores.

Tom Senna and Gertrude Webber stopped the show Tuesday night with their specialty. Had it been in the Palace there would have been a bows taken, but the next number galloped right along and the show went on as usual despite the insistent applause for an encore by the team.

Billy McDermott was originally engaged for the show. He rehearsed for a few days and apparently Shorty McAllister stepped in just as the show was about to get under way.

The producer had other vehicles, too, and it looked like tough sailing for the show for a while, but all's well now.

In "All Aboard" Felix and Brundell have given the Columbia circuit a show that's a credit to the wheel and all burlesque. It's a wow as it stands.

With a little bracing of the comedy sections mentioned it can be held up as a model of what "Columbia Burlesque" should be. *Bell.*

HAPPY GO LUCKY

Hank, the wanderer.....Harry Kelso
Phil Bush, promoter of panacea, Joe Kelso
Elsra Pollywog, fresh in town, Charles Clubb Nelson
Eli, a French actress.....Florence Darley
Tom Gallup, his down Ad Jobber, Tony Claum
O'Leary, a tough man.....Tony Claum
Steve McGurk.....Billie Nelson
Mike Shanley.....Harry Wills
Hat Shaft.....Elsie Dudley

"Happy Go Lucky" at the Columbia this week bears out the title so far as the book of the show is concerned. It wanders along in "Happy Go Lucky" fashion, sticking to familiar bits and scenes and a production that resembles muchly one of the former Shubert units in spots.

The Kelso Bros. (Harry and Joe) assisted by Chester "Hube" Nelson are a strong combination but the entertainers that from now on the Columbia Burlesque Circuit will trademark the name Columbia in the same manner that the Keith Circuit features the Keith name, in an effort to differentiate as between the clean Columbia stores and the various stock burlesque, tabloids, girl acts and other burlesque circuits with lower standards.

All heralds, programs, window cards, stands and house paper will in future display prominently "the name of "Columbia Burlesque." Paper now being used and on hand will be spotted with an insert playing up the Columbia name, according to the letter.

The campaign in the dailies will be continued and will stress the cleanliness of the Columbia attractions, making a special play and appeal for feminine patronage backed by a $20,000,000 corporation.

Ten years ago the Columbia, New York, instituted similar methods in the dissemination of its house advertising and kept it up for two or three seasons.

Responsible burlesque producers of filthy shows, tabloids and girl acts playing under the name of burlesque are responsible for much of the intolerance this layman show toward the word "burlesque." The Columbia campaign is aimed to remove this as regards Columbia Burlesque through an advertising and propaganda campaign and the strictest kind of censoring. Any producer in future violating the moral standards set for the Columbia attractions will lose his franchise, according to Scribner.

Houses playing Columbia attractions but not owned by the Columbia are expected to line up with the general plan of the circuit in it's new treatment of the Columbia name as a trade-mark. Con.

CHORISTER ATTACKED

Claire Mack in Hospital at Wilkes-Barre

Claire Mack, 17 years old, a Buffalo chorus girl playing with a tab show at Wilkes-Barre, was taken to the Mercy Hospital in that city in a serious condition Friday after an attack by three men, following a party at the local hotel there.

All the participants are being held by the local police charged with assault, and an investigation is being made of an alleged booze party which was held following the theatrical performance.

The Buffalo police are attempting to find friends or relatives of the girl in this city.

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haven't been given much assistance by the author or authors.

The invitation scene and bit has been done three times in various musical comedies and units also was in "Peek A Boo." This was one of the big scenes but lacked a punch.

This appears to be the fault of most of the entertainments. The show spreads out very thin in spots due to the age of the material and is only saved by the excellent cast of principals.

The Musical Spillers added attraction for the week did much to give the first half of the show a lift in a spot where it was badly needed but the Spillers were far from a riot with their jazz band and hokum. The musicians are badly cast in spots but sell everything through the exuberance of the delivery. The trap drummer is about half the act.

The Kelsos' juggling specialty was another strong portion, but the dancing of Leab and Claum left much to be desired.

Florence Darley, a pretty blonde girl with a sweet singing voice, was a strong prima donna. Arlene Johnson led several numbers acceptably, and Elsie Dudley was a lively, vivacious addition to the cast.

"Hube" Nelson's banjo and monologs specialty was heavily acclaimed. Nelson stood out all through the show in his "Pete" character. Harry Kelso's troup was made likeable, both comics getting first aid from Kelso's high-class straight and straight foiling. This combination with proper material would evolve one of the best shows on the wheel.

Fred Delmar's Fighting Lions were one of the second act specialties. The cats work in a masterly manner that makes them appear ferocious and dangerous, with Delmar in the cage. An announcer states the cats cannot escape from the cage.

Eighteen pretty choristers, one of the best singing and dancing aggregations seen, make about 12 changes of costume. The costumes of the girls and women principals was high class throughout.

The main fault of the entire production lies in the book. New comedy scenes and bits will increase the entertainment value immensurably. The cast, barring one or two, is above the average, and the entire production is up to the standards of the circuit. *Con.*

IN LONDON

(Continued from page 5)

will probably be leading lady in the new musical play by Arthur Wimperis, with music by Kunnoke. Edward Laurillard is to produce.

The question of booing is being earnestly discussed by players and playgoers after practically every production in the West End. The ball was really started rolling by Seymour Hicks who spoke of his long career without incurring hostility from an audience. Then Andre Charlot opened in the Revue and said he and other managers would always welcome constructive criticism, but "booing" did nothing but give a bad impression on a first night.

If booing continues, managers will have to take stringent measures to counteract it, and one is known to have recently placed detectives in the gallery watching for organized disorder.

These matters were earnestly discussed by the Gallery First Nighters' Club the other day in a debate lasting over three hours. They are the primary cause of first night disorder. They object to everything on principle, and unless they do their best to ruin a production they don't think they've had their money's worth. The worst of all disorder in late years was at the Garrick when C. B. Cochran presented Antoinette Taylor in "A Night in Rome."

Some 20 years ago Mrs. Patrick Campbell brought George Arliss to America as a member of her supporting company. At a recent to the West End Mrs. Campbell has been able to play this season is one of the attractive roles for a week, as part of her provincial tour in "The Second Mrs. Tanqueray," while Arliss is the reign of London in "The Green Goddess."

The return of the "Co-Optimists" to the Prince of Wales' has been postponed to October 10. Their tour finished Sept. 22 at Portsmouth.

Mrs. Patrick Campbell is touring the nearer suburbs in repertory.

The installation of the Neon lighting for advertising at the Columbia has been copied by the Palladium. The cost of the apparatus at the latter house was attended by tragedy which ended in the death of the Wireless Chief engineer here of the French company who control the patent.

The engineer in installation on the Palladium walls Wildash neglected to put on rubber gloves when he touched the coils or electricity passed through him. When he arrived at the hospital he was dead. Wireless Chief engineers to adopt this system, which is said to be very much cheaper than ordinary electric light.

Laddie Cliff and L. B. Hedley have left the "Co-Optimists" and have opened in vaudeville. When the troupe returns to the Prince of Wales' their places will be taken by Austin Melford and Wolseley Charles.

"Hassan" at His Majesty's promises to be one of the biggest successes seen in London. On the Monday after opening the advance booking office took over $3,500 and the first Saturday night takings broke all records since the house was opened.

Kate Bishop, mother of Marie Lohr, who died June 12, age 72 years, left an estate valued at $2,370. The will was probated July of $625. Everything was left to her daughter.

Mary Helen White, who wrote the Byronic play, which was such a failure at the Duke of Yorks, and died on June 20, left unsettled personal estate valued at $1,121. She wrote under several names, one of them being M. H. Towry, Gervase Cunningham and Hector Gordon.

Arthur Shirley, dean of British melodramatists, has acquired the rights of a French farce "La Figure de Cire" and has adapted it for the English stage under the title of "Napoleon the Little." Shirley is approaching 70 years of age but gives no sign of it.

The American rights of Sutton Vane's "after death" drama "Outward Bound" have been secured by William Harris, Jr. There is some talk of the play coming to the West End.

C. B. Cochran will not produce Channing Pollock's play, "The Fool," until January or possibly February so as to allow the author to be present for rehearsals.

Charles Kemble Cooper died recently at the age of 69. He was a brother of Frank Cooper and Cooper Cliffe. He leaves a son and a widow, a famous teacher of singing, Madame Helen Townsend.

B. S. Moss got back to his desk in the Palace Building, New York, Monday, after a six-weeks' trip that took him as far as the Coast.

COAST FILM NEWS

(Continued from page 24)

Broadway. Jimmie Anderson, one time manager of Clune's Broadway, here is the house's new manager under the new regime.

George K. Arthur, English stage star, has been signed by the Universal Film Company.

Paramount laboratory began operation here last week, 30,000 feet passing through the plant the first day. Frank Garbutt is in charge. Harry Ensign is assistant.

Marion Feducah, film actor, has changed his name to Don Marion.

Don O'Brian will assist Clarence Badger in the production of Colleen Moore features.

Mrs. Thomas Patton, wife of Thomas Patton, was formerly Will Hays' assistant, will be seen in an important role in Universal's "The Near Lady."

Paulina Stark will be in Tom Mix's next pictures.

Marion Fairfax, noted screen writer, has joined the First National scenario staff.

Harrison Ford and Mary Alden have signed Metro contracts to play in "The Living Past."

"Scoop" Conlon has been appointed manager and publicity man for the William S. Hart Productions.

Rex Ingram and Alice Terry bade Los Angeles au revoir and left for a trip that would carry them from New York to across the seas.

June Norton was compelled to give up her star role in "Trapped" because of a nervous breakdown.

At the termination of Priscilla Dean's next vehicle for Universal, the star will take a rest and then resume activities at the head of her own company, which is to be known as the Laurel Productions.

The theatre owners of Southern California and Arizona met and outlined and completed plans for the distribution of films under the new co-operative organization known as the Theatre Owners' Distributing Corporation.

Rosabelle Talbott picture actress, has sued for divorce. She says her husband loved her neighbor's wife better than he did her.

Lewis Dayton, English actor of the legitimate stage, is now a member of the Hollywood film colony.

Cullen Landis will make his own productions. Edward New is to be manager of the unit. First story, "The Riding Kid from Red River."

Milton Hoffman, Metro production manager, has returned from a vacation in the mountains.

Frank Borzage will direct the next Norma Talmadge vehicle, titled "Secrets." Eugene O'Brien will play the male lead.

Pauline Starke and Jack White, comedy producer, according to reports, will hear the wedding bells ring.

Ernest Torrence is coming to the Coast to play the leading role in Zane Grey's "The Heritage of the Desert."

Jane Novak and Eva Novak, sisters in real life, have both been cast in Victor Schertzinger's "The Man Whom Life Passed By."

Farina, dusky star of "Our Gang" comedies, has put his John Barleycock on a contract with Roach productions.

H. Reeves Smith, English stage star, has been lured to the silent silver sheet and is playing a part in "Three Weeks."

Edward Burns, playing in "Trapped," narrowly escaped death when a motorboat in which he was making his way to Catalina caught fire. His clothes, however, were the only things harmed.

Hank Knight, who used to drive a real stage back in '49, is in the latest Will Rogers comedy.

Col. W. N. Selig was feted by his friends with a surprise banquet on the occasion of his birthday. Many screen stars attended.

John H. Taylor and John Maxwell, both well known in English stage and screen circles, along with Charles H. Christie arrived in Los Angeles and will be the guests of the Christie Brothers.

Cullen Landis' first post starring vehicle will be titled "The Riding Kid from Powder River."

Rush Hughes, son of Rupert Hughes, popular novelist and screen director, has quit college and decided to follow a film career. He played in his father's latest picture, "Law Against Law."

L. E. Lu d, manager and director of Clune's Broadway, announces the installation of a new policy whereby first run pictures will be shown at popular prices.

Ralph E. Bushman and his dad, Francis X. Bushman are spending most of their time in Hollywood. They may make it their future home.

Lloyd Hamilton returned from New York and is getting ready for his next Jack White comedy.

Billy Sullivan, enacting the chief role in "The Leather Pushers," is offering a reward for the return of his Belgian police dog, which rendered off the set while the actor was doing his stuff.

Universal has loaned Ester Ralston to Ernest Dudbitsant for a star role in Warner Brothers' "The Marriage Circle."

George Kuwa, Chinese actor has been signed by Carl Laemmle forces.

Charles A. Post, playing the villain in "Wild Orangoe," received a broken nose in his fall as with Frank Mayo. Production may be held up until he recovers.

"Scoop" Conlon, manager for William S. Hart, has engaged Robert E. Kennedy, story writer, to handle special publicity for the star.

Victor Schertzinger, the director, has finished several musical compositions which shortly are to be published. Schertzinger is a composer of note.

Nelson McDowell, character actor, is back with Metro again.

Sam Wood, Paramount director, is due back next week from New York.

Mrs. Ben Turpin is seriously ill.

Perly Poore Sheehan, author, has been given a unit of his own at Universal. It will be his first job as director.

The mother of Marie Mosquini film actress was granted a divorce last week.

Buster Keaton left Saturday for New York. He plans to be gone a few weeks. Mrs. Keaton accompanied him.

Edward Davis, former Sam Francisco resident has been engaged as an actor by Universal.

Gloria Grey, 17-year-old actress, has been signed for the leading role in Jean Stratton Porter's "The Girl of the Limberlost."

Harold Goodwin, who never smokes, was forced to abandon his good habit in a scene that called for the actor to smoke a few weeds. He said the scene was over, so was Harold.

Baby Peggy, accompanied by her parents, plans a trip to the metropolis on the completion of her current Universal film.

Alan Holubar arrived in Tennessee to film exteriors for his new Metro picture.

Phyllis Haver has been signed for the heroine lead in the next William S. Hart Western thriller.

Mary Pickford, accompanied by a company of players, left for San Francisco, where the opening shots of "Dorothy of Vernon Hall" will be filmed.

Colleen Moore and John McCormick left for a belated honeymoon.

John Stahl is directing "Why Men Leave Home," with Mary Alden, Louis Stone and William Mong at the Mayer Studio.

Robert Frazer, leading man, and Percy Ikelebrand, cameraman, have returned from the coast of Maine and are with Reginald Barker.

Fred Niblo has started on his latest picture, "Thy Name Is Woman," with Barbara La Marr.

Noni and Herace open at Keith's Palace, New York, Oct. 22. The European eccentric musical combination was brought over by H. B. Marinelli. It is the team's first American appearance.

Roy Guiat returned to the cast of "Vanities" last Thursday, after an absence of several weeks, due to injuries received when Harry Burns hit him on the head with the "broken-key violin" which climaxes the "break-a-way." L. Barton, who filled in for him, is out.

Owing to the number of benefit performances in the New York legitimate theatres Sunday night for Japanese earthquake sufferers, the George M. Cohan, which was scheduled to start with Keith vaudeville Sunday shows, postponed its opening until next Sunday.

ROY FOX and HIS CLUB ROYALE ORCHESTRA

PLAYING INDEFINITE ENGAGEMENT

CLUB ROYALE NEAR LOS ANGELES

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

Houdini, presenting a revival of his escape from a straight jacket in full view of the audience, substituted for his escape in water which was featured when he last appeared here is headlined at the Palace this week and in addition to this the pictures shown when he was last here and the needle deception and a substitution inside a trunk make up the remainder of his act, which is up to the Houdini standard. Houdini not only presents the most puzzling developments of the magic world but he offers them in such a delightful way that his act is doubly enjoyable.

Anatol Friedland's "Affairs of 1923" is a second feature enjoying a division of honors in the newspaper ads. It is a happy frame-up for introduction of a song writer and he has quite a lot of talent in his company. Sonya De Calve, violinist and singer, Marie Gavonne, his principal girl dancer, and Viola Weller, shine out in his feminine support. Arthur Ball has the bulk of the singing to do, for Friedland presides at the piano. He was warmly applauded. So was H. Waniura, a male Russian dancer.

In spite of these two worthy headliners, the hit at the opening matinee fell to Morris and Campbell. Pto Campbell renders her songs admirably and is Palace speed on looks.

Wilson Brothers were another hit in one placed between the headline features. If there has been a change in this act in the last ten years besides bringing the songs up to date it is hard to tab it. These fellows seem to be content to take their money and even though others avoid the German thing they plug along in the old rut.

Ray Hall, Edith Ermine and Louise Brice close the show with "A Night on Broadway," too worthy a revue for such a position but which has the advantage of holding people in. It is a clever assembling of diversified talent and spectacular from a scenic standpoint.

Chain and Archer came over from the State-Lake for the opening performance substituting for Irving Fisher. With Sunday openings it is not unusual for one act to fail to get in. They made fourth spot lively. (New Acts.)

The Trennell Trio, with a new girl replacing Adelaide Trennell, opened and gave the performance a good get-away. The offering is praiseworthy as a departure from the usual presentation of acrobatic feats.

Van and Belle did fairly well in second place, though the laughing of the lady in the opening of the act was overdone. Garry Owen and a company of four in an old-fashioned melodramatic sketch received liberal applause, though the changes of scenery required made the offering awkward to present and most that such an act can do is to occupy time.

A six-act bill at the Kedzie that started off like a whirlwind slowed down toward the finish. The Kedzie is located on the west side where competition is strong. Business was remarkable for this neighborhood house, holding capacity when the third act put in its appearance.

Opening the show was Gordon's Dogs. The act starts off slow but finishes with a bang, giving the show a good start. The Boudoni Brothers, playing accordions, followed and held down the No. 2 spot nicely. "Doubt," a comedy sketch recently played at the Palace by Paul Decker & Co., did not measure up with the original. They were not sure of themselves and stumbled all over their lines, ruining a good vehicle.

Edwin George, the talkative juggler, kept the audience in good humor with his bright line of chatter. Kennedy and Francis, two men black-face act, one doing a "wench" had a hard time holding down the next to closing position. The laughs were few and far between. Tishman's "Old Hokum Bucket" was well remembered in this act.

The Girl Dancing Girls closed the show and failed to register in this spot. The act is well costumed but lacks productions and staging.

Henry Faber and company in "So This is Paris" is the headlined feature at the Majestic this week. It is a big flash scenically and good laughing entertainment. (New Acts.) A second feature, though down third on the billing, is Chief Blue Cloud and his Indian Redcoats. (New Acts). This is a novelty in the way of a jazz band and with a few touches here and there ought to prove a good feature for Association and Junior Orpheum time.

The Dancing Girls opened the first show Sunday and individual efforts of the five dancers were applauded as well as the ensemble at the finish. The act is routined strangely and there is no knowing that there are five girls until the finish.

Orven and Drew followed with the man's imitations scoring and the woman doing nothing more than introducing him.

Tilyou and Rogers, who present acrobatics after a song and dance introduction found favor with their well worked up idea of rivalry between what appears to be a middle aged fellow and an old chap. George Mack, suffering with a cold, made his jests hit home and won applause with his singing in spite of his handicap.

Lambert and Fish registered their usual laughing success in next to closing position. Weston's Models brought the first show to a highly satisfactory conclusion.

Loop.

A good vaudeville bill at the Rialto this week and a strong drawing film in "Potash and Perlmutter." The combination brought a capacity business for an early show Monday evening. The bill from first to last maintained the standard. Flying Jennys opened with the feats performed in regulation trapeze acts, presented in a pretty set, making a pleasing stage picture.

The Caledonian Four, a comedy quartet of four men in Scotch costume with solo and harmony singing and comedy along usual lines, scored very well. Gibson and Betty did much better than when seen at the Plaza a short time before, and their offering pleased. Frankie James, who moved from McVickers to the Rialto, sang three jazz songs and her efforts were appreciated. Emmett and Lind in a combination of ventriloquial work, music and singing, gave the bill strength. Hugh Emmett is one of the best of the ventriloquists and the girl makes a fine appearance. Maxon and Brown went over big with singing and talking comedy.

The Ladd and Morgan revue presented one man singing and dancing and another fellow at piano, with three girls of which Alice Morgan is a clever dancer and the Glick Sisters strong on personality.

Joe Lauri is doing a little exploitation work for "The Gingham Girl" on his own. He has been able to convince the cartoonists with the daily papers here that the attraction he is appearing in is one which might serve as good material for their character interpretation. The result has been that four have presented him with original drawings of the characters expressing their delight over "The Gingham Girl" and his performance. These sketches, which are uniform in size, 14 inches by 22 inches, are displayed in front of the theatre. The characters represented are "The Gumps," by Sydney Smith; "The Nobs," by Sol Hess; "Kayo Torton," by J. J. McGurk, and "Skeezix," by King.

"If Winter Comes," which was recently shown at the Harris at a $1.65 top, will open at the Monroe next week at popular prices. The engagement is for one week only.

The case of Mildred Considine versus Henry W. Savage regarding the charge that "The Clinging Vine" is her "The Clever Idiot" and Zella Sears, who claims to be the authoress, was filed in the Circuit Court Saturday. Her attorneys are Lowenthal & Mumm. Miss Considine wants Savage enjoined from giving more royalties to Miss Sears or disposing of the stock or movie rights of the production. She claims she wrote "The Clever Idiot" in 1911, and that "The Clinging Vine" has almost an exact duplication of it. A copy of her play is attached to the bill.

Irving Fischer missed the matinee at the Palace Sunday, not being able to make the jump from Omaha in time. Chain and Archer doubled from the State-Lake for the afternoon performance.

The confusing proposition encountered in setting forth a scale of prices when they change for the big days of the week and for different hours of the day is corrected out and advertised in a herald distributed in McVickers as follows: Prices, Monday, Thursday and Friday, 28 cents; children, 28 cents (11 a. m. to 1 p. m.); 55 cents; children, 28 cents; after 1 p. m. Saturday, 55 cents; children, 28 cents (11 a. m. to 1 p. m.); 65 cents, children, 33 cents; after 1 p. m. Sunday, holidays, 65 cents; children, 33 cents; including tax.

The Arthur Harrison Lyric Revue opened at the Orpheum, Lima, O., this week with 22 people.

George Guise, manager of the Orpheum for Charles H. Miles, has set a special price for admission from 10 a. m. until 1 p. m. of 10 cents. As the pictures are second run the neighborhood houses are making a big kick. Guise rests his case on the "bargain" phase of the matter.

Mrs. Maude Miller has sued the Temple Amusement Co. of Grand Rapids, Mich., for $12,000 who claims to have sustained serious injuries on May 17 when she was climbing a dimly lighted stairway.

The Colonial, Detroit, will be booked out of the Gus Sun Detroit office beginning with the week of Oct. 15. The Sheedy office will continue booking up to that day.

Paul Goudron, Chicago representative of Bert Levey, has been ill for sometime with a combination of hay fever, nervous breakdown

CORRESPONDENCE

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and an affected foot. He has been able to get to his office nearly every day by using a taxie. Harry Fetterer, recently named as traveling representative for Bert Levey, with headquarters here, has been helping out with the bookings.

A stand 10 sheets high by 20 sheets long advertises "Scaramouche" at the Woods theatre. It is a stand framed out of stock letters. It attracts the attention of showmen with billing experience in the loop.

William Courtenay in "The Dragnet" by Walter Lawrence will headline at the Palace next week. He closed his tour in "Dangerous People" last week.

Nat Lewis

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MILWAUKEE

By JACK M. STEUBUCK

Theatres are drawing big this fall. At the Davidson, Sherman Brown's house, "Shuffle Along" drew capacity throughout its stay, which was prolonged for an extra day, as Jane Cowl did not open in "Romeo and Juliet" until Sunday. In anticipation of the great Cowl demand, tickets have been sold by mail for more than a month.

Years ago, Edith Campbell delighted followers of the old Thannhauser stock with her juvenile roles, in which she began her stage career at four years of age. Now Edith Campbell, known as Peggy Normand, has returned to this city as one of the leads in Robert Sherman's stock at the Garrick.

Hazel Shannon, late of the Fifth Avenue Stock Company of New York, likewise has joined the Garrick players. Miss Shannon, too, has more than a passing interest in Milwaukee, since it was here that her mother, while attending Downer College, years ago, met and married Harry Shannon, the actor.

Sherman Brown, who operates the Davidson, has returned to Milwaukee from a twelve weeks' sojourn in the wilds of Canada, during which he barely escaped with his life on one occasion when a canoe in which he was making the rapids struck a rock. Mr. Brown made some remarkable catches of game fish, although his primary object in participating in the wild life was to obtain data for use of the Isaac Walton Society, of which he is an enthusiastic member.

PHILADELPHIA

BY ARTHUR B. WATERS

Beginning Monday, Oct. 8, a change was made in Stanley houses on admission rates to children. Beginning with that date, all children 12 years of age and under, are admitted to the Stanley, Stanton, Karlton and Aldine for 25 cents until 6 p. m., except on Saturdays when the time limit is 1 p. m.

Mayer Milgram's new moving picture theatre at 23rd and South streets, will open in December.

The Spring Garden theatre, 12th and Spring Garden streets, owned by Louis Blumberg, has opened. It has a seating capacity of about 1,000.

Five armed bandits in a high-powered machine recently held up Barton Harnish, operator at the Lawndale theatre while he was returning seven reels to the Vine street exchange. The bandits evidently thought the box contained the day's receipts. When they found their error, they threw away the case which was found, undamaged, at Front and Kensington avenues, by a policeman.

Herbert Given has joined the Philadelphia sales force of F. B. O. and will handle all key cities in the territory.

The Bellevue, 2212 North Front street, has reopened.

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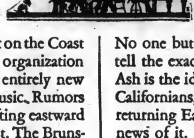
PAUL ASH INVADES THE EAST VIA BRUNSWICK RECORDS

Nation-wide release of Paul Ash Records this week marks important event in the phonograph field.

PAUL ASH

TWO MONTHS ago there was a country wide gasp of surprise when it was rumored that the Brunswick had sent an elaborate recording laboratory and complete technical staff from New York to California to record Paul Ash and his Granada Theatre Orchestra. The entire project was unprecedented in its magnitude. It was a surprise—masterful tactics and a triumph for Brunswick, that bids fair to be an even greater triumph for Paul Ash. One thing is quite certain—the Brunswick would never have undertaken so pretentious an expedition unless the cause for it were unusual. For some time it has been apparent to a great many in the theatrical profession that out on the Coast there is a musical organization that is setting an entirely new pace in popular music. Rumors of it have been sifting eastward for six months past. The Brunswick, with the rare enterprise that has marked the history of that organization, saw the possibilities of Paul Ash as a national musical sensation—and according to all reports, the recordings of the inimitable interpretations of Paul Ash have justified their expectations.



No one but a showman could tell the exact reason why Paul Ash is the idol of thousands of Californians, and why tourists returning East have carried the news of it. A musician could explain the technical points in his very unique and characteristic style—but no one cares about that. He "gets the crowd"—from the "jazz-hound" to the musical critic—and that is all that counts. It is this universal appeal of his that is most unusual. He is closing the gap between "clap-trap" and real music. He is new. He is sensational. The entire country—showmen, musicians and the public—are going to watch with great interest the Brunswick records and subsequent career of this new musical figure that has come out of the West.

Who Is "Dolly Dumplin'?"

She is the youngest comedienne on the stage; a little comedy artist whose art is so fine and finished that you forget it is art. She keenly enjoys the wholesome laughter she always inspires in her audiences, and there is not a suggestion of the "mechanical doll" about anything she does in her act.

Dolly Dumplin'

first of all, is a natural born little actress plus a thorough training in stage-craft. Whenever headlined, DOLLY DUMPLIN' justifies her position on the bill both in the appreciation of her audience and the business receipts.

Direction
Harry Fitzgerald
Keith-Orpheum Circuits
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Loew Circuit

CLARISSA'S HALBES HERZ

Berlin, Sept. 28.

The Kleines theatre opened their season with "Clarissa's Halbes Hers" (Half of Clarrissa's Heart), a farce by Max Brodt. In the leading role was Leopoldine Constantin, a big favorite here, and she seems to be carrying the play to success as it is sold out nightly.

The story is of Clarissa, a famous tragedienne, who is always acting. While at home she worships her husband, Baron Gart, and thinks that this quiet contented life is what she really wants. But at the same time she has brought from a quite unknown theatre a young director with whom she has fallen in love, and whom she has had given a big reception in the city.

A friend, Gilda, tells her she will never be able to hold any man as she only gives them half of her heart.

In the second act, in the actress' dressing room during a performance, she discovers the young director is engaged to be married and has even brought his fiancee with him. She is furious, refuses to accept an engagement under the young fellow, and says she is retiring from the stage.

In the third act she tries to pretend she is going to be very homewifely and interest herself in farming. But in the end she is won back to the theatre and a new lover appears in the person of the fiance of her friend, Gilda.

The whole play suffers through the satire and character drawing being laid on too thick, too evident. Only the second act has real worth, and in this several broad farce situations of amusing caliber are developed.

The present production is not particularly satisfactory. Leopoldine Constantin in the leading role overacts. He is heavier too. Wilhelm Bendow, as the young director, is quite perfect. Some of the minor parts were so badly played as to be quite impossible. *Trask.*

FOREIGN REVIEWS

(Continued from page 70)

saved from ruin at the moment disaster seem certain.

There is none of this in "Married Love." The villain is bad enough but the ladies are too willing.

The title is somewhat irreverant, as neither of the girls is married until having children by the arch-betrayer.

Venetia Bellenden has been betrayed by Eric Cellier. This she confesses to her lover, Harry Wilcox when he proposes marriage. His great love survives the shock. Cellier enters well after another girl, Enid Langley.

Both of these girls are under the guardianship of a burly individual obviously wealthy, Brian Burmaster, in love with Enid. Cellier persuades Enid that Burmaster is the father of Venetia's unborn child. Horrified at the discovery, she consents to elope with him on his promising to marry her by special license in the morning. He takes her to a hotel to which he has already taken Venetia and several other "wives." She yields to him but in the morning, furious, she refuses to marry him—he is anxious for this marriage as she will be an heiress. Burmaster arrives in pursuit and takes her away.

The next scene is a private maternity home in which the philanthropic doctor lives and feeds in the bedrooms of his patient. You are apt to suspect his association with a very comely nurse. Venetia has been delivered of a girl child. Enid comes to ask about her condition and is told.

Cellier, still after the money, comes and again offers marriage and is turned down. Immediately he leaves, Enid collapses. Gauze clothes and a passing stork with a basket in its mouth signify she is being delivered of a child.

Seventeen years elapse. Cellier is still after Enid and her money. He has her and his own son in his power. He has taught this insufferable puppy to gamble and to forge and now seeks to force Enid into marriage by swearing he will have the lad arrested as a forger and tell him of his parentage. In the end he shows a white streak and exists without doing either. Enid herself tells her son and consents to marry the constant Brian.

The thing in this production is Poliock's discovery of an actress, Jean Child. As Enid, a painfully conventional part of betrayed innocence, she rises to great heights of emotional power and does it with mighty little help from the author or her support. Her acting is not of the usual "experienced" drama leading woman but a thing of truth. She is able to carry conviction in every scene and her playing of the last scene is worthy of any theatre. Hamilton Jordan as the villain, Cellier, lets the show down, although in the last scene he is excellent. In the beginning he quite kills the part by his personal conceit. He is not Eric Cellier, cad and libertine, but Hamilton Jordan, an actor who should be wearing the shoes of Sir George Alexander and playing at the St. James. This attitude is accentuated by the undoubted ability he shows in the last scene. Gerald Grey, as the illegitimate son of Enid, doesn't mean a thing, and his is one of the best roles. Ryeland-Leigh is capital as the philanthropic doctor, and Barnett Law is good as Harry Wilcox.

This play is described as "A play that depicts life as it is and calls a spade a spade." It does nothing of the sort—it is merely ordinary melodrama stripped of guts and sensation and served in an attempted West End manner. *Gore.*

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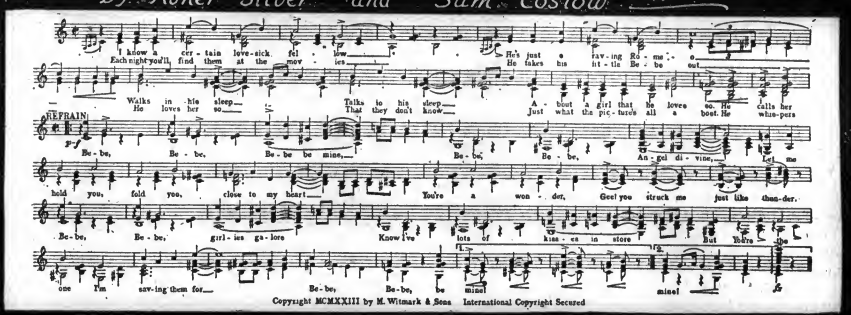

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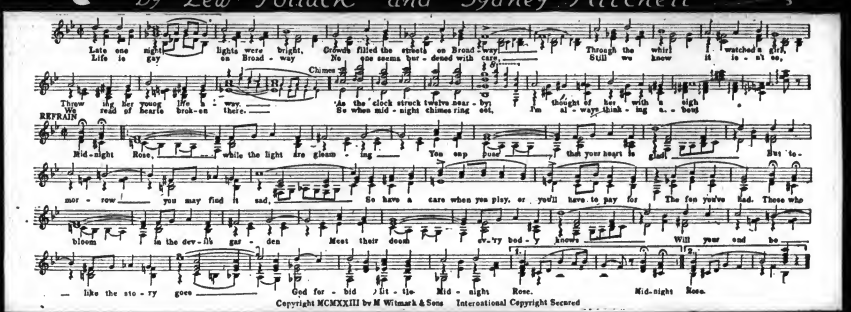

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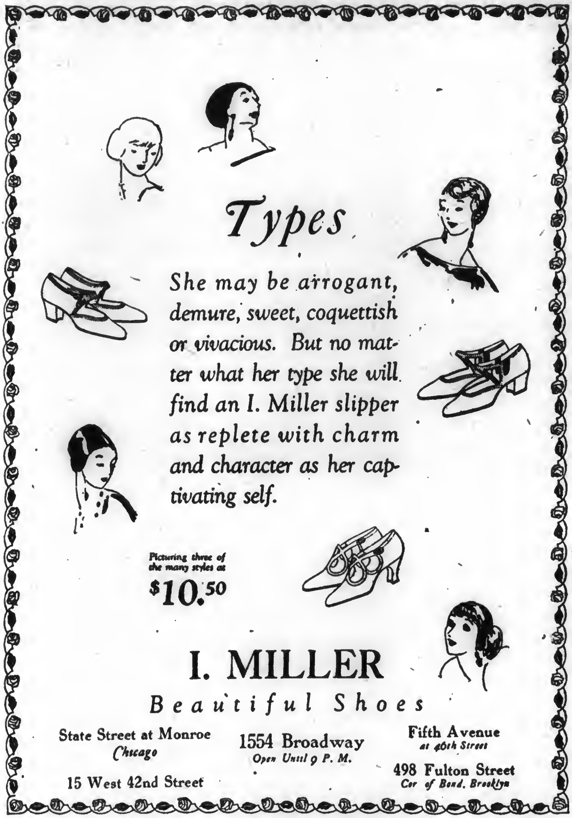
MINNEAPOLIS 317 Pantages Theat. Bl'd. HAL M. KING



to challenge the statement, there is nothing new or original in the entertainment or the method of its presentation. The show is partly kinema, the Pathe news feature and an ordinary program picture and a vaudeville entertainment which reminds one of the Co-Optimists by its very difference. It is more on the lines of the seaside "hoftiling" pierrot show than anything else.

Produced and principally written by Harry Davenport, who is also responsible for the music, "The New Stunt" consists of 14 numbers presented by experienced artists who however have little material to help them. The players are Denier Warren, R. Barrett-Lennard, Chippy McGee, a precocious youth who dances well, Minnie Love, Nelly Leach. Every member of the little troupe works hard and, with better material, the show will probably be attractive. The stage setting is effective and simple, being "tab" in blue with Oriental wing structues. A large orchestra for so small a building plays well. A foreword in the program reminds the audiance that Arthur Davenport was for eight years the late H. Pelissier's right hand man and the ability which carried the Follies through their success at the Apollo is now at the service of Embassy patrons. A further note announces "pictures not much but good" and limits the kinema show to a news "short" and one feature.

NEWS OF THE DAILIES

Two recent divorces granted in Hollywood were those of H. C. Gerke from Marie Prevost, film actress, and Irma Blue from Monte Blue, screen actor. Desertion was the charge in both cases.

Chic Dale, vaudeville favorite, is to be starred shortly i. a legitimate piece named "The Wrong Way." It will open out of town next month

Chief of Police Collins of Chicago has prohibited the appearance of Freddie Thompson, the man-girl recently acquitted of murder, in a local theatre. Collins claimed that not only would the performance be an indecent spectacle but it would be sinful for Thompson to be permitted to capitalize his perverted mentality.

Mrs. John Drinkwater has brought suit against the British playwright and poet for divorce. The case will be heard in London the end of this week. No details in the suit have been divulged. Before her marriage in 1906, Mrs. Drinkwater was an actress, known as Katherine Walpole. Since then she has appeared on the stage only infrequently.

Lillian Harnach, 17, beauty contest queen, has disappeared from her New York city home and her mother has appealed to the police for aid. For two weeks prior to her disappearance she had been rehearsing for a road company of "Sally" and had previously appeared in "Sunshowers."

Alberta Burton has applied for a divorce in Paris. The efforts of the French courts to achieve a reconciliation between her and her husband, a Mr. Mayer, have proved in vain.

Sue Bradshaw, "Follies" beauty, was fined $25 in the New York traffic court last week for speeding down Riverside drive at 30 miles an hour in an automobile owned by Leo Abrams, Broadwayite.

Another "Follies" girl to figure in the news is Gertrude Shelden, second wife of Manuel Caballero, musician. She is aiding Mrs. Edith Caballero, wife No. 1, to obtain a divorce on the grounds of desertion and bigamy.

Because of marital differences with his wife, Mary Tupper, an actress, the Rev. John William Jones of Kansas City, killed himself Tuesday. The wife is also known as Pauline La Verne and is now on a theatrical tour of the east with their five children. Before shooting himself he wrote a long letter to her explaining his deed.

Elaine French, once a Broadway

MARK STRAND
Broadway and 47th Street
"A NATIONAL INSTITUTION"
Direction..............Joseph Plunkett
RICHARD BARTHELMESS
in "The Fighting Blade"
STRAND SYMPHONY ORCHESTRA

dancer, has been locked up in the Jefferson Market jail on a charge of being a drug fiend. She said she was three times married, the first time to the son of Senator Fernald of Maine. She began using morphine while a dancer in "Over the Top," and "Maid in America." She was arrested while taking a "sniff" at an elevated station and held in $500 bail.

A "Follies" girl graduate was mentioned in the Perry divorce case last week. The name was not disclosed but Mrs. Perry testified she came home from Florida to find the beauty living in her house with her husband, George Clinton Perry.

Mrs. Emma Nelson, said to be the wife of an actor of Mountvale, N. J., was sentenced to serve 30 days in jail, pay a fine of $50 and have her driver's license revoked after she had pleaded guilty to driving while intoxicated and fleeing the scene of the accident in which she had knocked down a man and slightly hurt him.

James Cruse, in real life James Bosen, film director, has been divorced by Marguerite Bosen in Los Angeles. They have a daughter who was placed in the custody of her mother. Mrs. Bosen charged cruelty and abuse, claiming that Cruse frequently beat her, the last time at a public party. They were married in 1912.

Ruby Reed, formerly a film actress, has brought suit for $30,000 damages in the New York Supreme Court against Benjamin Shinkman and Isador Kamber. She claims that last June she went riding with the defendants who, because of reckless and speedy driving, crashed the car into an elevated post. The men were unhurt but Miss Reed was injured to such an extent she has not been able to resume work.

The Auto Sales Corp. has taken over the candy concessions of the Keith-Moss small-time string of houses around Greater New York. The privileges were operated previously by the Keith-Moss people.

NEW YORK THEATRES

CORT Theatre, W. 48th St. Eves. 8:20. Matinees Wed. and Sat. at 2:20
MERTON OF THE MOVIES
with Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by George S. Kaufman and Marc Connelly.

TIMES SQ. THEATRE, W. 42d St. Eves. 8:30. Matinees Wed. and Sat. at 2:30.
RUFUS LeMAIRE and GEORGE JESSEL present
HELEN of TROY, NEW YORK
"THE PERFECT MUSICAL COMEDY." —Herald.
Music and Lyrics by Bert Kalmar and Harry Ruby
Moves Monday to Times Sq. Theatre

Vanderbilt Theatre, W. 48th St. Eves. 8:15. Mats. Wednesday and Saturday.
GEORGE M. COHAN Presents
AMERICAN SWEETHEART PLAY
"TWO FELLOWS and A GIRL"

THE LAUGHING SUCCESS of the YEAR
CYRIL MAUDE
IN
"Aren't We All?"
By FREDERICK LONSDALE
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Is Again Headquarters for Laughter

MOROSCO THEATRE, W. 45th St. Matinees Wed. and Sat.
MARY RYAN
in "RED LIGHT ANNIE"
A Melodrama by Norman Houston & Sam Forrest

KLAW THEA., West 45th St. Tel. Bryant 6787. Ev. 8:28. Mats. Wed. & Sat. at 2:30.
MARY ROBERTS RINEHART'S
GREAT LOVE STORY
"THE BREAKING POINT"
With McKAY MORRIS, GAIL KANE.

KNICKERBOCKER B'wy, 38 St. Eve. 8:20 Mts. Wed. & Sat. 2:20
"A DRAMATIC TRIUMPH"
FLORENCE REED
in "THE LULLABY"

Music Box Theatre W. 45 St. Eves. at 8. Mts. Wed. & Sat., 2
"It Is a Revue That Has No Equal." —Sun-Globe.
SAM H. HARRIS Presents
IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by Hassard Short

HENRY MILLER'S Thea., 124 W 43 St. Tel. Bryant 7410. EVES. 8:30. MATS. THURS. and SAT., 2:30.
AN EMPHATIC SUCCESS!
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LAURA H. CREWS REGINALD MASON
GEOFFREY KERR FELIX KREMBS
HENRY MILLER
"The Changelings"
By LEE WILSON DODD
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"BY FAR THE SQUAREST OF THIS SEASON'S AMERICAN PLAYS" —Percy Hammond, Tribune

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ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

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in Henry King's production of
"THE WHITE SISTER"
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Pop. Mats. WED. & SAT. Best Seats $2
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ADRIENNE
THE SPEED SONG SHOW

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"The Greatest Success in the Theatre."
DAVID BELASCO presents
MRS. FISKE
IN
"Mary, Mary, Quite Contrary"
A Comedy by ST. JOHN ERVINE

LONGACRE Theatre, W. 48 St. Eve. 8:30. Mats. Wed. and Sat. at 2:30.
"LITTLE JESSIE JAMES"
with Nan Halperin and James Boys Band
"The famous Florodora sextette never registered such a hit." —C. P. Sawyer, Post

ELTINGE THEATRE, WEST 42d ST. MATS. WED. and SAT.
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A New and Unusual Drama by Bernard K. Burns
Staged by LESTER LONERGAN
WITH AN EXCEPTIONAL CAST

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IRENE BORDONI in
Little Miss Bluebeard

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LIBERTY W. 42d St. Eves. 8:20 Mats. Wed. and Sat. 2:30.
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in "THE MAGIC RING"
A New Fantastic Comedy—With Music. Book and Lyrics by Zelda Sears. Music by Harold Levey.

FULTON Bway, 46 St. Eves. 8:30. Mats. Wed-Sat. 2:30
Sam Bernard and William Collier
in "BERNARD & COLLIER'S NIFTIES OF 1923"
GLORIFYING CLEAN AMERICAN HUMOR

SENSATIONS of SENSATIONS
LOWELL SHERMAN
IN THE ROLE OF THE ARCH-ROGUE
"CASANOVA"
MOST BEAUTIFUL OF SPECTACLES | MOST THRILLING OF LOVE STORIES
EMPIRE Thea., B'way, 40th St. Eves at 8:30. Mats. Wednesday & Saturday 2:30.

"SPLENDID FUN."—N. Y. Times.
"CHICKEN FEED"
With ROBERTA ARNOLD
By GUY BOLTON.
STAGED BY WINCHELL SMITH.
LITTLE THEATRE WEST 44th ST. Evenings at 8.30. Matinees Wednesday and Saturday at 2.30.

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MADGE KENNEDY in
"POPPY"
with W. C. FIELDS
and the greatest comedy cast in town, including Robert Woolsey — Luella Gear — Jimmie Barry
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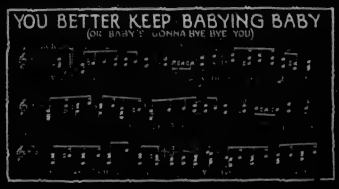
Broadway Features



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The "Music Box Revue" at the National is just about what is needed to bring the Washington theatregoer to life. Local managers have been expectant of great things, and so far these have not materialized by any means. This big musical affair should start the tide not only for the house it is appearing in but also the others. The business being done by the picture "Scaramouche" at the Belasco doesn't come under the classification of the others with legitimate attractions, and, although getting considerable play from the regular theatregoer, it hasn't started them on their regular rounds by any means.

They are getting a nice little ante for the "Music Box Revue," the house being scaled at $4.40 during the week, with a boost to $5.50 Saturday night, this after playing Baltimore at $3.30 and $4.40 on Saturday night.

Every one is welcoming the opening of L. Stoddard Taylor's attractive little drawing room theatre the current week, with "The Old Soak." It is the original New York cast, headed by Harry Bergsford, and should leave some money in the treasury here at the close of the week.

There is a good sale for the opening tonight (Monday) of Leo Dietrichstein in "Night Is Night," at Poli's. This star will draw his usual clientele here, but is getting considerable opposition from the big musical attraction at the National.

The curent attraction at the President, where stock is holding forth, is Grant Mitchell's starring piece, "The Champion," which had its first showing in Washington.

"Youthful Follies" is holding forth at the Gayety.

Picture houses: Columbia, "The Cheat"; Metropolitan, "Potash and Perlmutter"; Rialto, "The Gold Diggers"; Palace, "The Marriage Maker."

"Creole Follies" current at the colored theatre, Howard.

Frank McGlynn in "Steadfast" at the Garrick next week.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Dark.
ENGLISH'S—"The Covered Wagon."
PARK—"Queens of Paris."

For the first time in several years "The Bird of Paradise" will not be the attraction at the Murat the week of the State Teachers' convention. This year's session is next week. "Partners Again" is the attraction.

Local navy recruiting station tied up with the Colonial in presentation of the film "Masters of Men" this week.

JUDGMENTS

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

Harry L. Cort; M. G. Mayer; costs, $79.59.

Reginald Warde, Joseph L. Rhinock et al.; J. Simmonds; $3,134.04.

William K. Ziegfeld; H. Mueller; $1,109.87.

Louis Mann; Display Stage Lighting Co., Inc.; $1,025.20.

Katherine L. Motley; Loew's Theatrical Enterprises et al.; costs, $110.70.

Judgments Vacated

Nicholas Kessel; L. D. Prager; $886.90.

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

Preston Gibson; A. H. Rice; $8,593.99.

Franklin E. Backer; Export & Import Film Co., Inc.; $1,901.65.

Oliver M. Morosco; C. H. Tuttle et al.; $106.41.

Max Spiegel et al.; Fidelity Trust Co., of Buffalo; $3,194.62.

S. W. S. Amusement Co., Inc.; E. August; costs, $112.26.

Kitty Gordon; Maison Paul, Inc.; $75.98.

INCORPORATIONS

F. Gordon Hall Corporation, New York city; theatres, etc.; H. P. Diggs, James L. Burke, George A. Enright. (Attorney, George A. Enright, 57th street and Broadway).

Cobra, Inc., New York city; theatres; 100 shares non par value; $1,000; Mildred Lieberman, H. Robert Levin, Eleanor Stern. (Attorney, M. E. Serling, 358 Fifth avenue).

Reduction Capital Stock

Boulevard Theatre & Realty Corporation, Bronx, New York city. From $200,000 to $100,000. Attorneys, Henry, Meyers & Manne, 277 Broadway, New York city.

Increase Capital Stock

Willat Film Corporation, New York city. From 1,000 shares non par value to 10,000 shares non par value. Attorney, Arthur Carter Hume, 50 Union Square, New York city.

Cremer, Eversfield & Co., Inc., New York City; manufacture dolls, toys, etc.; 250 shares preferred stock, $100 par value; 250 shares common stock, non par value; $1,000; Harry R. Cremer, Chauncey D. Eversfield, Diederich H. von Glahn. (Attorney, John C. von Glahn, 115 Broadway.)

M. Gropper & Sons, Manhattan; toys; $50,000; Harry Gropper, Samuel Gropper, Bertha Liebow. (Attorney, Abraham Brill.)

Demarest, Inc., Manhattan Borough; manufacture awnings and tents; general advertising; $1,000; E. C. Ruwe, C. C. McCheaney, James Demarest. (Attorneys, Klein, Wilson & McLaughlin, Floral Park, N. Y.)

Secco Products Corp., Manhattan Borough; deal in malt products; $500; Louis Baer, Harry Lippman, Herman Schroeder. (Attorneys, Davidson & Davidson, 49 Wall street.)

Williams & Cunningham, Inc., of Illinois; general advertising; $100,000; C. A. Lightpipe, 111 Fifth avenue, New York City, agent.

MASSACHUSETTS

Springfield, Mass., Oct. 9.

Princess Amusement Co., Boston; capital, 500 shares without par value; incorporators, Ernest H. Horstmann, Marblehead; Charles W. Hedgdon, Wakefield; Nathan W. Gordon, Boston.

Perkins Music Co., Malden; capital $60,000; incorporators, Miles C. Perkins, Malden; Andy V. Carbone, Boston; E. C. Carbone, Boston.

Fields Corner Olympia Co., Boston; exhibitions; capital $25,000; incorporators, Edward Clayton, Nathan H Gordon and Max Shoolman, all of Boston.

Calvert, Inc., Manhattan, theatres and pictures; $1,000; Samuel W. Rose, Louis Cohen, Abr. C. Cohen. Attorney, Abr. C. Cohen, 61 Park Row.

Mulnor Productions, Inc., Manhattan, theatres; $500; Abr. Rabinowitz, H. J. Firestone, S. E. Cansor. Attorney, Alex. Ackerson, 1416 Broadway.

H. S. Kraft Attractions, Inc., Manhattan, performances; $1,000; N. J. Kraft, Rosalind Schaffer, H. S. Kraft. Attorney, Milton Perry, 25 West 43d street.

S. R. T. Pictures, Inc., Manhattan; 100 shares, non par value; $500; C. H. MacGowan, C. R. Jones, Mary Kaufman. Attorney, T. F. MacMahon, 1400 Broadway.

Plymouth Film Corp. of New Jersey, pictures; $100,000. Agent, Celia Friedwald, 46 West 24th street, New York city. Attorney, B. F. Jones, 784 Broad street, Newark, N. J.

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Eddie Mack is the foremost tailor to the bright light of vaudeville, and this week at Keith's Alhambra, New York, you will find Val and Ernie Stanton and Bill Robinson making the show run longer due to the applause they are receiving. Val and Ernie with their high-brow cross-fire, and Bill with his clever stepping, are as firmly fixed vaudeville favorites as Mack is a tailor catering to the theatrical profession.

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Assisted by GEORGE and CHARLIE SOUTHERN and LOU MELANCON

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KEITH'S RIVERSIDE, NEW YORK, NEXT WEEK (OCT. 15)

Direction ROSE & CURTIS

Did You See My Pictures at the Rialto and Rivoli, New York?

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NEW ORLEANS

By O. M. SAMUEL

TULANE—"Kempy."
ST CHARLES—Stanger Players in "The Other Wife."
STRAND—"Merry Go Round" (film).

By day he helps 'em out and by night he helps 'em in. His name is Jerry Thomas. Jerry is a footman at D. H. Holmes', the south's largest department store, when the sun shines and the world is a-light. But when shades of night have fallen he quickly sheds his "brassy" raiment and repairs to the Lyric here, which is Dixie's premier ebon-hued amusement institution, and reigns scintillantly as its manager de luxe.

Bennett & Boudreaux, owners of the Lyric, wanted Jerry to wear a uniform, but he refused to double in braid.

When Jerry took charge of the Lyric there was a colorado maduro gentleman acting as assistant manager, known about the sombre-shaded temple as "Hot Tom." Ordinarily it would seem "Hot Tom" and Jerry would make an ideal combination, but in this particular instance it did not, for "Hot Tom" waxed too warm betimes and was "given the air."

"Hot Tom" now sells "hot dogs" in front of the Lyric to the dusky belles as they enter their favorite edifice at dusk.

Leo Carillo in "Magnolia" is at the Tulane next week.

Hector Downs is managing a flock of cabarets on the Isthmus.

Brennan's Booking Agency is now ensconced in a suite in the Schulte Building.

Ned Thatcher, formerly press representative of the Tulane, has accepted a lucrative post with the Mobile "Register."

Dauphine promises to remain closed all season. It is being offered for sale.

Lafayette, formerly for Shubert attractions, is now being operated by Jake Miller as a pop picture house.

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Thousands of Stage, Screen and Ring Artists use exclusively Long Acre Cold Cream. It has been a favorite with the "professions" for over 30 years.

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Full Pound (16 oz. net), $1.00

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Writer, Producers Vaudeville Acts
Original Ideas

SYRACUSE, N. Y.

By CHESTER S. BAHN

WIETING—First half, "Blossom Time"; last half, "The Last Warning." Next week, first half, "Merton of the Movies"; last half, "Whispering Wires."

STRAND—All week, "Daughters of To-day." Picture sent here for premiere to catch reaction upon representatives of 45 nations represented at World's Dairy Congress.

ROBBINS-ECKEL — All week, Mae Murray in "The French Doll." Empire—All week, "Six Days."

Syracuse's legitimate season, after one or two false starts, really hit its stride here this week when "Blossom Time" returned for a third visit, and "The Last Warning" followed. "Blossom Time" was one of the few plays to ever clean up on two appearances here during the same season, and the advance indicates it will do so again. Next week gives Syracuse its first glimpse of "Merton of the Movies" and another mystery play, "Whispering Wires." The Wieting so far has no booking for the week of 23rd. "The Hunchback of Notre Dame" was originally penciled in, but later was scratched.

Syracuse dramatic editors' desks took on a bookshelf atmosphere this week. The mails brought copies of "The Fool," which opens a week's engagement at the Wieting on Oct. 22, while Robert Halpre, ahead of "Merton," dropped around to the offices with autographed copies of that book.

Pavlowa will stop in Syracuse for a single matinee performance Nov. 13. She has been booked for the Wieting, and contrary to her last visits to this city, does not come under Lee auspices.

Yvonne Logan, Syracuse's feminine edition of Jackie Coogan, is appearing in a new 1,000-foot film, title undetermined, for incorporation in Fox's Pictorial. The script was written expressly for the kiddie who first attracted Fox attention when she appeared in "The Finding of the Faun," a Fox review subject. Fox sent a small troupe here to assist in making the new subject.

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It is a fragrant liquid, easily applied with a brush. It dries instantly, remains all day, does not run or rub off; it is not an ordinary cosmetic. It is absolutely harmless and does not give a make-up or beaded effect.

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Passing Show," 2d week.
SHUBERT-MISSOURI — "Little Old New York"; stock.
AUDITORIUM—"Common Clay"; stock.
GAYETY—"Whirl of Girls."
MAINSTREET—"Dulcy"; film.
ROYAL—"Six Days"; film.
TWELFTH STREET—"The Birth of a Nation"; film.
EMPRESS—"Quo Vadis"; film.
LIBERTY—"A Chapter in Her Life"; film.

Trixie Friganza, at the Orpheum, was guest of honor Wednesday at a luncheon given by the Catholic Women's club. She made a short informal talk.

Jimmie Kemper and the Trianon Ensemble have returned to the Hotel Muehlbach, this city, for the winter season.

The Shubert bookings for the four weeks starting Oct. 14 are Chauncey Olcott, "Clinging Vine," "First Year" and "Spice of 1923."

The second week of the new National Players stock at the Shubert-Missouri brought better returns than anticipated. The bill was "Spite Corner," here for the first time.

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Douglas Tom
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DETROIT

By JACOB SMITH

GARRICK—"I'll Say She Does." Next, Jane Cowl.

NEW DETROIT—"The Swan," with Eva Le Gallienne. Next, Lionel Atwill in "The Heart of Cellini."

SHUBERT-DETROIT—"Dew Drop Inn." Next, "Passing Show."

SHUBERT-MICHIGAN—Third week of "How Come." Playing to big colored crowds.

The 10-cent noonday matinees at the Orpheum, which started last week, are drawing very big. This week, "Dixieland to Broadway"; Royal Dancers; Mack and Gordi; Roland and Knight; Daum and Scott.

MAJESTIC—"Captain Applejack." Next, "Broken Wing."

COLONIAL—D'Albert Quintet; Three Demaroffs; Variety Four; Runyan and Trent; Peters and Lebuff, and feature picture, "The Drivin' Fool."

PHOTOPLAYS—"Zaza," Capitol; "Eternal Struggles," Madison; "White Rose," Adams; "If Winter Comes," Washington; "Mothers-in-Law," Broadway Strand.

The largest crowd on record is expected to attend the annual exhibitors' convention at Jackson, Mich., Oct. 16-17.

National has secured an injunction restraining the Palace theatre (next door) from stationing a band in front of the house. The National management claimed that the noise interfered with its own shows.

Paul Olsen, alias Harry C. Williams, of Pontiac, Mich., was arrested last week on a charge of using the mails to defraud. He ran ads in the Detroit newspapers offering jobs in pictures. Girls who answered the ads were asked to fill out a blank and return with $10.

The clean-up picture at the Detroit first-run houses last week was "Going Up," heralded by the newspapers as better than "The Hottentot." The closing week of "The Merry Go Round" got second best money at the box office.

David Kirkland, who is directing the first picture for the Detroit Motion Picture Co. here, says the title will be "Mary." He is not in a position to state what method of distribution will be used.

The "Greenwich Village Follies" left a lot of money behind for it when moving away after a single week, during which the Shubert-Detroit was capacity every performance. However, the show is scheduled to return after the Chicago run.

When Jimmy Barton brought "Dew Drop Inn" to town last Monday night it was inevitable that many in the theatre should recall the previous visit of the show to Detroit. It was then called "Under the Bamboo Tree," after rehearsing as "The Pink Slip," and the star was Bert Williams. He was stricken here and the illness that interfered with its own shows. Yorkers, compelled him to cancel the last half, "Dew Drop Inn" is a great show when Bartum's feet are moving about the rostrum, but when he is absent, it's not so good.

The Mark lads are roughing it in "I'll Say She Is," and one of the reviewers took a crack at the dirt. However, the Garrick is crowded every night with lowbrows who find nothing but laughter in the good old kick-in-the-pants comedy.

The picture smash of the week is "If Winter Comes," at the Fox-Washington. It clicked with the spectators and with the critics and is sure to be held for a fortnight and may be good for three weeks.

Margaret Lawrence did a wretched week in "Secrets," not only because the notices were lukewarm, but also because the "G. V. Follies" got most of the trade.

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BURLESQUE ROUTES

(Oct 15-Oct 22)

COLUMBIA CIRCUIT

"All Aboard" 15 Empire Brooklyn 22 Orpheum Patterson.

"All in Fun" 15 Casino Brooklyn 22 Hudson Union Hill

"Bathing Beauties" 15 Gayety Washington 22 Gayety Pittsburgh.

"Bon Tons" 15 Gayety Kansas City 22 L O.

"Bostonians" 15 Capitol Indianapolis 22 Gayety St Louis.

"Breezy Times" 15-17 Court Wheeling 18-20 Grand O H Canton 22 Columbia Cleveland.

"Brevities of 1924" 15 Star & Garter Chicago 22 Gayety Detroit.

"Bubble Bubble" 15 Columbia Cleveland 22 Empire Toledo.

"Chuckles of 1924" 15 Hyperion New Haven 22-24 Poli's Waterbury 25-27 Stone O H Binghamton.

"Cooper Jimmy" 15-17 Grand O H London 18-20 Grand O H Hamilton 22 Empire Toronto.

"Dancing Around" 15 Gayety Detroit 22-24 Grand O H London 25-27 Grand O H Hamilton.

"Follies of Day" 15 Gayety Buffalo 22 Gayety Rochester.

"Giggles" 15 Palace Baltimore 22 Gayety Washington.

"Happy Days" 15 Yorkville New York 22 Empire Providence.

"Happy Go Lucky" 15 Orpheum Paterson 22 Empire Newark.

"Hippity Hop" 15 Empire, Toledo 22 Gayety Dayton.

"Hollywood Follies" 15 Miner's Bronx New York 22 Yorkville New York.

"Jig Time" 15 Hurtig & Seamon's New York 22 Empire Brooklyn.

"Let's Go" 15 Gayety Omaha 22 Olympic Chicago.

Marion Dave 18-20 Colonial Utica 22 Gayety Montreal.

"Monkey Shines" 15-16 Stamford Stamford 17 Majestic Perth Amboy 18-20 Trent Trenton 22 Casino Philadelphia.

"Nifties of 1924" 15 Gayety Boston 22 Hyperion New Haven.

"Queen of Paris" 15 Gayety St Louis 22 Gayety Kansas City.

"Radio Girls" 15 Columbia New York 22 Casino Brooklyn.

"Record Breakers" 15 Olympic Cincinnati 22 Capitol Indianapolis.

"Runnin' Wild" 15 Olympic Chicago 22 Star & Garter Chicago.

"Silk Stocking Revue" 15-17 Poli's Waterbury 18-20 Stone O H Binghamton 22 Miner's Bronx New York.

"Step On It" 15 Empire Newark 22 Hurtig & Seamon's New York.

"Talk of Town" 15 Empire Providence 22 Casino Boston.

"Temptations of 1924" 15 Gayety Montreal 22-24 Van Cuyler Schenectady 25-27 Harmanus Bleecker Hall Albany.

"Town Scandals" 15-17 Van Cuyler Schenectady 18-20 Harmanus Bleecker Hall Albany 22 Gayety Boston.

"Vanities" 15 Empire Toronto 22 Gayety Buffalo.

Watson Sliding Billy 15 Casino Philadelphia 22 Palace Baltimore.

Watson Sliding Billy 15 Gayety Rochester 25-27 Colonial Utica.

"Whirl of Girls" 15 L O 22 Gayety Omaha.

Williams Mollie 15 Casino Boston 22 Columbia New York.

"Wine Woman and Song" 15 New Gayety Dayton 22 Olympic Cincinnati.

"Youthful Follies" 15 Gayety Pittsburgh 22-24 Court Wheeling 25-27 Grand O H Canton.

MUTUAL CIRCUIT

"Band Box Revue" 15 Elyria 16 Fremont 17 Sandusky; 18-21 Cataract Niagara Falls 22 Garden Buffalo.

"Hits of Hits" 15 Nesbit Wilkesbarre 22 Empire Hoboken.

"Broadway Belles" Gayety Brooklyn 22 Howard Boston.

"Dancing Fool" 15 Empire Hoboken 22 Gayety Brooklyn.

"Fads and Follies" 15 Bijou Philadelphia 22 Garrick Wilmington.

"Flirts and Skirts" 15 Academy Pittsburgh 22-24 Park Youngstown.

"Folly Town" 15 Garrick Wilmington 22 Allentown 23 Reading 24-25 Williamsport 26 Columbia 27 Bethlehem.

"French Models" 15-17 Park Youngstown 22 Empire Milwaukee.

"Georgia Peaches" 15 Majestic Scranton 22 Nesbit Wilkes-Barre.

"Hello Jake" 15 Star Brooklyn 22 Lyric Newark.

"Honeyseeker" 15 Empire Milwaukee 21 Meyers Janesville 23-24 Majestic Dubuque 25 Clinton Clinton 26 Columbia Ft Madison 27 Empire Quincy.

"Joy Riders" 15 Empress Cincinnati 22 Empire Cleveland.

"Laffin' Thru" 15 Empire Cleveland 22 Elyria 23 Freemont 24 Sandusky 25-27 Cataract Niagara Falls.

"London Gayety Girls" 15 Olympic New York 22 Star Brooklyn.

"Make It Peppy" 14 Meyers Janesville 16-17 Majestic Dubuque 18 Clinton Clinton 19 Columbia Ft Madison 20 Empire Quincy 22 Gayety St Louis.

"Miss Venus Co" 15 York 16 Cumberland 17 Altoona 18 Lewiston 19 Uniontown 20 New Castle 22 Academy Pittsburgh.

"Moonlight Maids" 15 Allentown 16 Reading 17-18 Williamsport 19 Columbia 20 Bethlehem 22 Folly Baltimore.

"Rich Joy" Lyric Newark 22 Bijou Philadelphia.

"Round the Town" 15 Gayety Louisville 22 Empress Cincinnati.

"Saucy Bits" 15 Gayety St Louis 22 L O.

"Smiles and Kisses" 15 Garden Buffalo 22 Majestic Scranton.

"Snappy Snaps" 15 Howard Boston 22 Olympic New York.

"Step Along" 15 L O 22 Gayety Louisville.

"Step Lively" 15 Folly Baltimore 22 York 23 Cumberland 24 Altoona 25 Lewiston 26 Uniontown 27 New Castle.

SAN DIEGO, CAL.

By L. JEROME SMITH

SPRECKLES—"The First Year."
BROADWAY—"At Piney Ridge."
SAVOY—Vaudeville.
COLONIAL—"Chicken in Cast" (film).
CAHRILLO—"Daytime Wives"
SUPERBA—"Bohemian Girl."
PLAZA—"The Eternal Three."
HIALTO—"The Bright Shawl."
KINEMA—"The Girl I Lived."
PICKWICK — "Her Accidental Husband."

After negotiations extending over more than six weeks it has been announced that Giuseppi DeLuca, baritone of the New York Metropolitan Opera Company, will appear at the Spreckels here on the night of Oct. 29 in one performance of Verdi's "Rigoletto." DeLuca will be supported by a large professional company of more than 75, with prominent artists in first and second roles, full ballet and symphony orchestra of 35 pieces.

After an illness extending over several years Frank J. Hart, president and founder of the Southern California Music Company of this city, died last Wednesday at his home in Altadena. He was 62 years old.

Six local theatre managers who had petitioned the City Council to modify the billboard ordinance permitting the pasting of bills on buildings and fences and not exclusively on metal billboards recently withdrew their names from the petition and urged the council to vigorously enforce the present provisions of the ordinance.

Those who withdrew their names were: R. E. Hicks, Cabrillo; Scott A. Palmer, Savoy; W. W. Whitson, Plaza and other picture houses; Roy Thomas, Colonial.

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LOS ANGELES VARIETY'S OFFICE

Metropolitan Theatre Bldg., Suite 261, Hill St. Entrance

Edna Wallace Hopper is attracting big business at Pantages this week. Unlimited exploitation doubtless has much to do with the draw. This flapper of 62 holds something bigger than merely remarkable appearance. She conveys the impression of joyous youth in the heart and, more than that, her physical activity belies her age.

Following 10 minutes' screening of the plastic surgery operation on Miss Hopper, she appears on the stage amidst elaborate draperies. She wears a knee-length frock and does not look a day over 30. She offers eight minutes of talk, credited to Raymond Hitchcock, in a most bewitching style which gets many laughs and several curtains at the finish.

The balance of the show was practically without a laugh until Hill's Comedy Circus appeared, closing. The educated pony starts the act off very enjoyably, and the kicking mule bit is worked up into a screaming finish. Hampton and Blake didn't appear at this performance.

The Four Queens of Syncopation offered a varied singing routine second to pleasing returns.

Rulof and Elton did exceedingly well with their dancing act. Their adagio and leaps into various positions are impressive and the Russian stepping excellent. Fred Trahan offers a violin solo in the pit between the dances appreciably. Bobbie Gordone offered her posing act to fine returns, opening.

An excellent playing show at the Hillstreet this week holding several individual hits. Ruth Roland, headlining, received an even greater reception from this clientele than at the other Orpheum house last week. Ralph Pollack at the piano, deserves great credit for arranging the attractive song routine. Miss Roland experienced no difficulty in gathering the laurels of the show.

Bob Albright is very popular with this type audience, and he scored a big hit with the aid of his colored duo. Rome and Gaut were a riot of laughs next-to-closing. Nate Leipzig is a wonderful performer, but his excellent close-up card manipulation did not get full appreciation in this big house. A special spot in the footlights would have aided materially.

The Three Lordens offered the first trampoline act to show in this house and were welcomed accordingly. Bety's Seals were an enjoyable opener. *Joseph.*

Rice and Cady are considering heading a show that will go into stock somewhere in this vicinity. They played the Pan house here last week.

Edward Montague is the author of a sketch in which Ruth Stone, house is appearing on the Pan time.

Wm. J. Kelly, for many years a stock leading man and at the head of his own organizations, is here to "grow up with the picture" as he puts it. Kelly recently returned from Australia where he was starred.

The Marion Warde Players were given a rousing reception at the completion of their playlet which they presented before members of the Pacific Fleet in San Pedro. Another performance of "Aida" was scheduled to be given last week to make up for the financial loss incurred by the other two shows, but on account of light reservations the opera was not shown. Mrs. Meesher, sponsor of the show, was a heavy loser.

Willie Ervant is the new treasurer at Egan's.

James Randall, long associated with Tally's Broadway, will continue to be associated with W. I. Tally, who temporarily has withdrawn from the picture exhibition.

Sophie Tucker, playing her third return at the Orpheum this season, offered a new act. Miss Tucker consumed 40 minutes next to closing and sang all her request numbers. Other hits preceded her, but seemed to be forgotten after her sensational success.

Louise Lovely, splitting the top billing, added box-office prestige and novelty to the show. Dolly Kay, favoring lyrical numbers somewhat spicy, repeated her hit of last week. O'Neil and Plunkett, also held over, were another smash.

William Ebe and Co., with a ventriloquial novelty surprise combined with good material, put it over in fine style. Stanley and Birnes made a distinct impression. Their really funny comedy and clever duo dancing scored. The classical stepping travesty at the finish was particularly appreciated.

Adonis and Co., opening, caught on immediately with the one-handed balance on a cane. The setting is attractive, the balancing novel and the canine assistant helps the act over to good returns.

J. Rosamond Johnson and Co., closing the show, had no easy task following Miss Tucker's riot, but, once started, held them interested and won considerable appreciation.

Joey Ray joined the Julian Eltinge-Tom Brown show last week.

John Tate, St. Louis theatrical man, is spending several weeks here.

Victor Schertzinger directed the orchestra at Loew's week when a special program of his compositions were played.

Nat Carr announced that he would file suit for breach of contract against Al Eiseman who is promoting the Playhouse in Hollywood for which ground was recently broken.

Sam Harris of Ackerman & Harris, was here all of last week. George Rateliffe accompanied him. Rateliffe will be in charge of the Los Angeles offices which Harris and Ackerman will open here.

Marva Clifford, Ethel Snyder and Emily De Vaux the three girls engaged for the Nelly Fernander act which played the Pantages here two weeks ago at $30 weekly were surprised when each of their pay envelopes containing their first week's salary was increased $10. The raise in their salary was made by Alexander Pantages when the fact became known to him that their original salary was only $30. He also included sleepers in their contracts.

When the new Pantages theatre opens in San Diego within the next two months the bills that have been playing at the old Savoy since Pan vaudeville first entered the southern city will be transferred to the new house. Scott Palmer owner of the Savoy is understood to be negotiating for the Orpheum circuits vaudeville for his house.

Palmer was invited to come into the new theatre project with Pantages but preferred to continue his own house regardless of his Pantages franchise which he relinquished and his relations with Pantages continue on a most cordial basis.

BOOZE NEWS

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"Liza" opened at the Gayety with a midnight show Sunday night at a $1.50 top and played to a packed house, while their Monday night performance was to another packed house. This show, following "How Come?" which rolled up $9,000 here in a week at $1.50, will also get some real money. Quite a neat sum was spent in newspaper advertising before the show's opening, but it was treated as a legit production by the papers and got good notices and a fair publicity break.

Robert Garland, critic on the "American," last Sunday had a full page article on the "Critic and the Old-Timer," recalling the "palmy days" of the theatre, in his introduction Mr. Garland took a whack at the theatrical gentlemen with whom he disagrees at every opportunity, saying that on his desk was a full size picture of Lenox Mann, inscribed "To my favorite critic from his favorite actor, Louis Mann." (Garland and Mann were involved in a heated argument a year ago, when Garland referred to him constantly as "the world's greatest actor." During the interview Garland said that he was seated in a handsome mahogany chair, presented him by three admirers, Robert Warwick (whom he panned in "To Love"), David Belasco (whom he has a few good words for) and Sam Shipman. The interview itself was filled with personalities and made fair reading. It marked an effort to evolve a new sort of Sunday dramatic page in Baltimore, and as such it was successful.

The Baltimore "News" suspended the publication of its Sunday afternoon edition last week and combined its Sunday theatrical news with the Monday paper.

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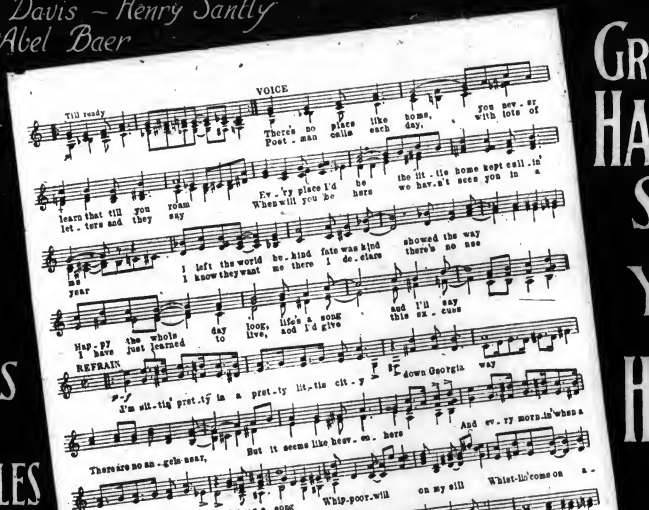

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BOSTON

By LEN LIBBEY

Judged from the standpoint of "drawing" names as they have come to be known in vaudeville, the local Keith house this week lacks an act of this character. Instead it has a well balanced bill which includes in its makeup several acts that have played the city several times before and gone over with a crash. As a result the house at the Monday matinee was very near capacity, with the advance sale window showing a fine lineup for the performances during the balance of the week.

Feature billing for a bill such as the house has this week means nothing. The spot position is occupied by Harry Santrey and his orchestra, who close the show following Harry and Anna Seymour, but the placing of these acts in this position was simply the result of it being the most advantageous position for them to occupy to have the rest of the show balance evenly. According to the program it is an eight-act show, but as Santrey and Miss Seymour come on after the finish of his act to do their own special bit it is really a nine-act show.

Working only five minutes and making their appeal through cleverness and daring rather than through speed and posing, Strobel and Mertens, a couple of aerialists, had the house with them to a man when they finished.

Lew and Paul with Mildred Mayo were next with an act that derives its title from the poorest work the boys do. They are a couple of splendid eccentric dancers with the girl of appearance and able to dance within limitations. Their "Village Beau Brummel" booking comes from a song that characterizes their initial appearance and it is about as good as most songs that dancing teams use. It serves to introduce them to the house in their hick costumes and that is about all.

Just why an interesting and entertaining act such as the Emmet Gilfoyle-Elsie Lange act should be spotted with cracks that if not vulgar are at least disgusting is somewhat of a mystery. Gilfoyle gives to a follower of vaudeville the impression he has either finished up with a tabooed burlesque company or is training for one. Allowing for the censors could find no fault. It might be interesting to learn what reasonable excuse there could be for such comments as "I hung up my stocking and got a summons from the board of health," or "I'd like to get a job as night watchman in the House of David," or yet again "My landlady asked me to cut my toe nails because I was tearing the sheets." That isn't big time by any manner of means.

At the afternoon show Jay Brennan and Stanley Rogers were shifted up a bit to follow Gilfoyle and Lange. It being the first appearance here of Brennan with another partner than Bert Savoy the progress of the act was closely watched. Brennan's part is of course the same as before. Rogers' work while not on a par with that of Savoy (something that is the nature of things couldn't be expected, for anybody who knows anything about female impersonators knows that Bert stood alone in his particular field) was quite good enough. His accent of some words has a most peculiar twang, his voice lacks that something that characterized Savoy's, but in the long run, when time has wiped out from the minds of audiences acute memories of Bert Savoy, the act will stand on its own with better result.

Yvette Rugel with Leo Feiner at the piano was the same hit that she has been in the many times in the past that she has played the Keith house. Her voice seems to be as obedient as ever and her appearance she seemed to be a bit slighter. Gowned simply, as always, she went through her routine with a minimum of stage play and a maximum of splendid effect.

Hocky and Green' "World of Make Believe" followed and this act, which has found a new way to put over the revue type of entertainment, found things soft. If the decision of what was the best portrayal was left to the audience it would have gone to the girl who typified burlesque, and one watching her movements and studying her figure could not help but note the similarity between she and Eva Tanguay.

While leaning quite a bit toward musical acts, the bill holds true all the way and the show was above the standard.

"Fatty" Arbuckle, appearing in person at the Bowdoin this week, was interviewed by a morning paper reporter at his hotel just after he awoke. The reporter asked Arbuckle to pose for a photograph, which Arbuckle agreed to do after he shaved. The reporter protested that a shave wasn't necessary and that it was said a man took a better picture with a light beard on his face. Arbuckle replied that that might go for General Grant but it didn't apply to him.

Except the Colonial (the "Follies") all the local houses announce extra matinees for Friday (Columbus Day). Except for the Shubert ("Chauve-Souris") and the Selwyn with "Runnin' Wild," all the houses continue their regular matinees in the usual days. There will be three performances of "Runnin' Wild" in 28 hours, the company giving four performances on Thursday and Friday, including the two evening performances on both days, a special matinee on Friday and the midnight show on Thursday.

The Boston "Post" Monday ran a short story, without a date line, to the effect that some of the hits of "Irene" were written by a Catholic priest of Orange, N. J., giving the clergyman's name. It is understood that the paper has been informed the only connection the clergyman had with "Irene" was when Joe McCarthy and Harry Tierney, composers of the musical comedy, gave him permission and aided him in putting on the show by amateurs for a charity performance in his parish last fall. The local followers paid no attention to the bull and the "Post," it is understood, will see that the others are informed of the mistake.

ATLANTA

By HUNTER BELL

ATLANTA—Al G. Field's Minstrels.
LYRIC—"Pot Luck"; stock.
HOWARD—"Why Worry."
METROPOLITAN—"Six Days."
RIALTO—"Loyal Lives."
VAUDETTE—"Human Wreckage."

The influx of college students into Atlanta is being noted at local theatres, particularly at the film houses, which report brisk fall business. The Metropolitan, showing "Dulcy" last week and opening up with "Six Days" this week, reports good gross and the Howard did a big gate last week on "The Spoilers."

"Fair" business is reported from the Atlanta, which opened its fall season last week with Leo Carlile in "Magnolia" the first three days and "The Clinging Vine" the latter half of the week. Demand for orchestra and top balcony good, but slump in balcony sale. Playing $2.75 top to 55c. in opposition to Lyric (stock), $1.10 top.

After a big run at the Rialto several weeks ago "Human Wreckage" was brought back this week for a repeat at the Vaudette, down in the shopping district.

Buel Risinger, conductor of the Metropolitan orchestra, is being warmly praised for his screen adaptations to new song hits played by his orchestra.

In its new home at the Forsyth Keith vaudeville is playing to capacity crowds this season.

SAN FRANCISCO

Jack Howard is named as the resident manager of Universal's Cameo recently opened. This house formerly was the Frolic.

Art Frahm, former manager at the Palace-Hip in Seattle succeeds Irwin Long as manager of the Hippodrome here.

Albert Goldberg, owner of several small picture theatres here has acquired the Jewel, in Market street adjoining the Warfield. It is to be renamed the Circle.

Frank Newman, formerly manager Capitol here, has been appointed manager of the "Hunchback of Notre Dame" company that opened at the Capitol. Van B. Dyke is to manage the company expected to open in Los Angeles shortly.

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PRESS REVIEWS OF JULIAN ELTINGE AND TOM BROWN

"Black and White Review of 1924"

LOS ANGELES EVENING HERALD

By GUY PRICE

If I were selected to judge the show at Philharmonic auditorium this week, I'd say the eyes have it. And the ears a close second. For the Julian Eltinge-Tom Brown Black and White Revue of 1924 is eye and ear entertainment pure and simple. Not so pure perhaps as simple but pure enough to make the cenеors change their mind about closing it and simple enough that you won't suffer brain-fag if you go to see it. It's Sam Levyd for the Weary Housewife and What-Came-With-Her.

Elaborate staging, gorgeous costumes leugh-at-able comedy, tuneful music, good dancing and many girls contribute to the success of the production, which in reality is glorified vaudeville set to melody. Quite naturally Mr. Eltinge and Mr. Brown are the eminent figures (though many will prefer the one third from the end, reading from the right), it falling to their lot to hold up the show. The Black and White Revue of 1924 doesn't really need holding up—but you know what I mean.

Messrs. Eltinge and Brown are a whole show themselves, but, being wise showmen, or adhering to the advice of oae Jacques Pierre, who "presents" them, they engaged several other clever people and not the least important of these is the unctious Lew Dockstader of vaudeville and (before that) minstrel fame. They then obtained premission from Dick Ferris or Mack Bennett to infringe upon the copyright held by those connoiseurs and corralled all the out-of-work beauties, undressed them for the stage and, with sails set, headed into the breeze of public favor last night.

In devising this entertainment of 10 kaleidoscopic scenes, the producers tried to be different and they have succeeded. Even the program is set up, as a foreword explains, along lines non-Ziegfeldian and non-Wintergardenian. The opening is a modernized minstrel first part and includes the old-time songs and dances, jazzed up a bit, and repartee between the end men (Dockstader and Brown) and the interlocutor (Aubrey Pringle). The theatregoer of yesteryear is bound to get a kick out of this part of the show. It takes you back to the days of the memorable Primrose and West and others. Dockstader is the last of his line—and what joy he has brought to lighten the heart heavy with its load of care and tribulations! Following the semi-circle, the veteran performer introduces his "Radio-Phoney" talk humorously, touching upon topics of the day, and immediately after and closing the first act Jack and June Laughlin present "Dancing Mad," appearing themselves and supported by as wild and eccentric a galaxy of hoofing hounds as ever pulled on a pump. For lack of identification, I can only mention the name of one, he being Eddie Rogers, whose drum number is a classic. Here is a promising chap whose nimbleness is bound to carry him somewhere.

The second act easily is dominated by Mr. Eltinge. The star's "fads and fancies of the fair sex" reveals him in a new wardrobe that is warranted to make at least half of any audience gasp. The 50 p. c. I allude to comprise the women. I haven't the slightest idea how to describe the gowns Mr. Eltinge wears—it would take a Lady Duff Gordon or a Poiret to do that successfully—but from the expressions of admiration and awe that I observed in the ladies present I take it that the fair and frolicsome Julian is the perennially perfect "36" of last and many preceding seasons. His songs are new, with one exception—the crinoline number—and he sings them as refreshingly and entertainly as ever. But in the case of Mr. Eltinge it doesn't matter so much what he warbles as what he wears. I can think of no greater calamity to reach the theatre, than the day Julian Eltinge junks his corsets for the suspenders. Which reminds us that the impersonator appears in one number in "straight," meaning male attire, but that is only a teaser for the real Eltinge stage thing.

A pronounced hit of the revue is "That Quartet" (Sylvester, Jones, Pringle and Morrell), the clever four being called back repeatedly. Mr. Pringle especially was given a warm reception. This is his home town, and aside from that Aubrey is a very excellent lasso.

Theresa Valerio, plucked from Fred Stone's "Tip Top," has an attractive interjection of song and dance. She is worth looking at a second time.

Tom Brown and his five brothers (six Brown brothers of saxophone fame) contribute a delightful specialty and wind up the doings entirely surrounded by a saxophone band.

You will like the Black and White Revue. It is "different" and never dull.

EXPRESS

COLORFUL

"BLACK AND WHITE" PRODUCTION GAY IN DRESSING

By CHARLES GOSS

It is fast becoming evident that the tail is wagging the dog. For many years Los Angeles suffered from being the last port of call for revue companies en tour. The result was soiled and tattered costumes, drop-curtains needing sapolio and water and a cast that was indifferent in projecting its offering across the footlights.

But all this is changed. Witness the spick and span "Black and White Revue of 1924," which last night made an auspicious bow at Philharmonic Auditorium.

Curtains and scenery of great beauty; costumes, apparently fresh from the modistes, of varied hues and rich in texture; snappy dancing and an evident desire to please, from Julian Eltinge and Tom Brown down to the nifty little Frisco dancer, who burst his spats with the abandon of his dance, make this revue a bright event on the entertainment calendar.

Eltinge appears to splendid advantage in his "Fads and Fancies of the Fair Sex." His gowns were never more beautiful and his singing shows improvement. Several of his catchy numbers were written by Norman Gregg, local singer. But his buxom figure is scarcely suitable for the Irene Franklin impression and we hope he will see fit to "lose" this bit somewhere on the road.

Burnt cork does not deter the "radio-phoney" of Lew Dockstader. The veteran minstrel finds it just as good a conductor for his broadcasting and receiving. Some of the timely gossip is good, but some of his jokes surely did duty at the time of the Civil War.

Tom Brown and his saxophone maneuvers are always amusing, and the close harmony of "That Quartet" finds devotees of that sort of thing still enthusiastic. Owing to the odd arrangement of the printed programs proper credit cannot be given in many instances where it is deserved.

Among those meriting praise are the two girls in scarlet and white who did the golf dance; the eccentric dancer who gave the Auditorium stage a thorough moping, the Frisco imitator, the Bowery couple and the waltz number.

There is an abundance of good dancing in the revue, but what it particularly needs is more comedy and vocalists of greater ability. If the show is to be taken East where all in all, this predated "Black and White Revue" is a wow of a show. It's too bad it will only be here for a week. E. D. B.

EXAMINER

Los Angeles turned out last night and appreciatively sat in at the christening of "The Black and White Revue of 1924" at the Philharmonic Auditorium. It's a show full of talent in two acts and a lot of episodes. A brilliant first night audience that nearly filled the big theatre generously applauded one of the best "eye and ear" entertainments yet born here.

Lew Dockstader, the grand old men of black-face minstrelsy, dusted off some of the jokes he heard as a little boy and made everyone laugh at them. His extemporaneous monologues—it must have been—during the first change of scenery was a good example of catch-as-catch-can humor. The "Dancing Mad" act, staged by June and Jack Laughlin, is a credit to Terpsichore.

"That Quartet," with Messrs Sylvester, Jones, Pringle and Morrell, lost a fight with orchestra to be heard and then came back for two unassisted encores that showed they know the secrets of close harmony.

Julian Eltinge, of course, stopped the show. His gowns constituted a fashion show in themselves and his songs went over splendidly. Tom Brown and the original Six Brown Brothers, syncopating saxophoners, couldn't play long enough to satisfy the audience. The forty saxophone band, with all present accounted for, was an appreciated novelty.

The revue went off remarkably well. A little new patter, for variety, with so much music and dancing, might improve. But it's worth an evening for anyone who likes frivolous, tuneful entertainment.

ILLUSTRATED DAILY NEWS

Ten diverting "episodes," running the complete gamut of musical comedy entertainment and featuring three famous American funmakers and a kaleidoscopic supporting company of men and girls, are offered by Jacques Pierre, producer of the "Black and White Revue of 1924," which opened a week's engagement at the Auditorium last evening. It is one of the most colorful and tuneful shows of the kind that Los Angeles has seen in several seasons.

What with Julian Eltinge exhibiting a new and bewildering assortment of femininity and his inimitable art of impersonation at its best; Lew Dockstader proving his absolute right to the title of "Grand Patriarch of the Sons of Dahomey"; the six Brown brothers and thirty-four assistants blowing their brains out through the medium of as many saxophones; "That Quartet," reunited, singing their famous old and new melodies, and girls chorusing and kicking all over the place—it's mighty hard to make a start on a review of the big show.

PLENTY OF GIRLS

Of the womenfolk the outstanding "personages" were Theresa Valerio, who materially aided Fred Stone in making "Tip Top" a countrywide success, and June Laughlin, who helped her brother, Jack, stage a whirlwind terpsichorean number entitled "Dancing Mad"—but there were fifty or sixty other hours who loaned their symmetry and vocal equipment with refreshing verve and naivete, to the end that the revue would be a knockout—which it is.

Pierre has corralled our favorite two blackface comedians in Dockstader and Tom Brown (although Frank Tinney runs mighty close behind), and these lads had us metaphorically rolling in the aisle long before the proper time for that impropriety.

And, gosh, ain't it good to hear Aubrey Pringle, Georgie Jones, Harry Sylvester and Frank Morrell doing their old close harmony? We haven't been so thrilled since Joe Weber and Lew Fields patched up their differences.

LOS ANGELES DAILY TIMES

BRIGHT OFFERING

ELTINGE, BROWN AND DOCKSTADER REVUE GREAT

By GRACE KINGSLEY

The combination of Julian Eltinge Lew Dockstader and the Six Brown Brothers is enought to draw the crowds to Philharmonic Auditorium, even without any other attraction, as witnessed by the capacity audiences which attended their Black and White Revue. But when you add a crowd of pretty Shebas, snappy dances, color and swift movement everywhere, every minute, why, you've got a breath-taking, hypnotizin', mesmerizin' combination, that's all.

Black and White Revue isn't fair. It's Bright and White. That's what it is!

The show opens with Julian Eltinge singing a song in a voice that amazed with its beauty. Then there's a minstrel display, and up-to-date minstrel show with Dockstader and Tom Brown as end men. Some of the jokes are so old we had forgotten them, so they are as good as new, and anyhow, who can get them off as can those two boys?

Next Dockstader had a few of his well chosen wise cracks to make about politics, which scored for laughs, though he might quicken his delivery a bit.

Julian Eltinge proved again in the second act that he has been doing something to his voice—something miraculous. It has quality, beauty, clearness, magnetism, all in low register.

His marvelous feminine interpretations always delight. He does a few new ones in this, and his costumes are more stunning than ever, while his artistry seems to have gained even where before it had seemed well nigh perfect in his line.

The Brown brothers score in the last degree both with their comedy and their harmony. They could put over a whole show themselves if need be. Tom Brown is a born comic, and he has only to crook his finger to get the laughs.

June and Jack Laughlin are featured in one scene, but there are a dozen other dancers, all wonderfully clever, especially a boy who does a wild Frisco dance. That boy is going to land on the top rung or I miss my guess. He is plum full of personality and talent.

Theresa Valerio, who charmed us in "Tip Top" with Fred Stone, again entrances with her lovely voice; the quartet composed of Sylvester, Jones, Pringle and Morrell page the noise successfully, and other numbers are all effective.

Fifty-five people in all take part, and not one of them is an "extra." Each one is an artist.

Besides the one mentioned, those who appear in special numbers are:

Fred Brown, Alec Brown, Harry Brown, Vern Brown, Earl Brown, Adeline Valerio, Babette Fuller, Eddie Kennedy, Zoline Walters, Frank Playwell, George Smith, Zelma Winters, Adelaide Bushe, Natalie Lemp, Sally Scaverton, Faye Howard, Kate Skinner, Mary Ruth, Anna Ruth, Eddie Rogers, Harold Day, Jack Kennedy, Hilda Lee, Rose Lee, Evelyn De Gage, Danny O'Shea, Max Boquet, Tom Bryant, Johnny Remlicker, Kenneth Barnes, John Smart, Jean Miller, Archie Dutton, Reggie Banke, Kenneth Moree, Irene Roeberry, Helen Scribner, Marie La Grone, Zenda Edgar, Delight Lynn, Fanny Myers, Bernice Gardner, Dorothy Dieteman, Pauline Loraine.

Breaking All Existing Records on Pacific Coast

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48 HOUSES GROSS $700,000

"THIRD CIRCUIT" TALK PICKS UP IN TONE AS SEASON PROCEEDS

Millionaire Theatre Owner Reported Offering to Back Another New York Booking Agency—Producers Grumbling and Small Stands Neglected

The continued talk of a third circuit in the legitimate field has picked up of late with the season progressing and disgruntled producers discussing conditions.

A millionaire theatre owner is reported to have announced he will back a third booking office in New

(Continued on page 45)

"ABIE" BEAT HOUSE RECORD IN 74TH WEEK

Played to $16,797.50 Last Week at Republic—Did $9,700 in Erie

Among Broadway's big takings last week there was nothing as exceptional as the business of "Abie's Irish Rose" at the Republic. The run leader in its 74th week grossed $16,797.50 breaking the house record. There were several new non-musicals close to that mark but only one exceeded it, "The Lullaby" with $20,000 at the Knickerbocker.

"Abie's" top gross was secured with the aid of an extra matinee Columbus Day (Friday) for a count of nine performances. The Friday night performance was scaled at $2.50 top and the takings then went to $2,600.

In Erie, Pa., the "Able" show (which moved out of Pittsburgh after making an unheard of run of 39 weeks), grossed $9,700 in eight performances at $1.50 top. Erie is one to three day stand, but the Anne Nichols show is booked in there four weeks.

At Cleveland "Able" also drew remarkable business with about $14,000 grossed. The scale is $2 for the first seven rows and has not dropped much under $13,000 since opening there.

"ROSIE," RECORD BREAKER

Chicago, Oct. 17.

The Rise of Rosie O'Reilly" at Cohan's Grand has broken two records already:

1—Every house record previously established.

2—Every record the show held at Boston.

Theatre in Classified Ads

Washington, Oct. 17.

The Revere, a neighborhood movie house, was offered for $35,000 through an ad in the classified columns of the daily papers.

Methodist Memorial

Chicago, Oct. 17.

Adoption of a memorial to the next conference of the Methodist Episcopal Church, recommending that the ban existing on theatres, dancing and amusements of all kinds be rescinded took place at the 84th session of the Rock River conference held in Grace Church here.

If approved at the general conference the recommendation will become a church law.

$25,000 FOR 1st DUSE PERFORMANCE AT MET

Morris Gest is claiming the premiere performance of Eleonora Duse at the Metropolitan, Oct. 29, will gross upward of $25,000. The floor seats for the opening are $11. The "parterre" boxes, commonly called the "dis. and horseshoe," will not be placed on public sale, but will be at the disposal of the Neurological Institute for benefit purposes.

The society has placed a price of $300 for each box of six chairs. The cost per seat in such locations is set at $38.

It was reported Gest had ordered tickets for the boxes reprinted with

(Continued on page 45)

BROADWAY RIVALS SERIES AND RACE

Three Shows Went Over $30,000 Each Last Week—Ball Games and Holiday Helped—This Week Less, but Running High—New Hits Coming In, but Returns for Holdover Shows Amazing

SOME UNDER $5,000

Over $700,000 gross was paid in last week to the 48 theatres holding legit attractions on Broadway. Business may drop off this week, but the indications are for strong trade.

Record expenditures by the public for sports and theatres last week and this in and around New York is the high light of the fall amusement season. Over 200,000 persons witnessed the world's series ball games, the total gate being $1,063,815. That is a record for the series; obtained in six games.

American turf history is assured a record gate for the international race Saturday between Zev and Papyrus, and $500,000 gross is in sight.

Broadway benefited to considerable extent last week by virtue of

(Continued on page 16)

"GERMAN WEEK" OF PICTURES TO SHOW WAR RESPONSIBILITY

Variety-Clipper Bureau,
Evans Bldg., Washington.
October 17.

Reports coming through official channels from Munich state that "A German Week" is being arranged by the Bavarian department of education during which films are to be shown aimed to disprove the idea that Germany was responsible for the war.

The Iser League is co-operating with the government and the following films are to be shown free through all of Germany:

"The Lie That Germany Was Responsible for Bringing About the War, and the Curse of Versailles."

"Undefeated in the Field—a Memorial to the Heroes of Our Old Army."

"The Mutilation of the Eastern Boundaries of Germany."

"French Invasion of the Rhine, Ruhr and Saar."

"Bravely Waved the Red, White and Black Flag—the Heroic Fight of the German Fleet and Its Destruction."

OFFICIAL EMPLOYMENT SURVEY OF PICTURES BY GOVERNMENT

Believed Close to Second Ranking Industry—To Be Included in 14 Basic Industries Carried by the Government

Variety-Clipper Bureau,
Evans Building,
October 17.

The government is to make an employment survey of the picture industry. This has been under consideration for some time due to the rapid growth of the business which has forged ahead with such rapid strides that it now comes close to

(Continued on page 45)

MISS HOPPER'S SHOW FOR WOMEN ONLY

Los Angeles, Oct. 17.

A matinee for women only was staged at Pantages Friday morning with Edna Wallace Hopper the center of attraction. No men were admitted. Women were used on stage and in the theatre, having been rehearsed beforehand by the regular house hands. The house was packed, the idea proving a hit with the women of the city.

Miss Hopper did a disrobing stunt, appearing first in a nightie, which she took off in favor of a plunge in a scented bath (this scene, according to a feminine witness, made Cecil De Millie's favorite diversion look like thirty cents), followed by advice on how to keep young and peptul.

It is understood Pantages will repeat the stunt all along the circuit.

MANHATTAN FOR 5 YRS. BY WAGNERIAN OPERA

Washington, Oct. 17.

Melvin H. Dalger, general director of the Wagnerian Opera Company now appearing at Poli's in this city, believes there is room in New York for two permanent grand opera companies and to this end has taken a five-year lease on the Manhattan opera house.

Mr. Dalger states that commercial and financial conditions are so depressed in Germany and the reward of the arts is so small, it is forcing the singers to enter other countries which has made possible his present organization. Many of them have taken out American citizenship papers, he states.

The director further declares the German government is endeavoring to retain its native talent by paying their salaries on the standard of exchange but the conditions over there have forced the artists to either resign from their home organizations or go on an indefinite leave of absence.

It is his opinion that there is no future for opera in Germany within the next 20 years.

The Wagnerian Opera Company opened here Monday to $2,000 and did $6,000 last night.

10-TIME OPERA DREW $124,000

World's Record Claimed for San Francisco—$16,822 for "Rigoletto"

San Francisco, Oct. 17.

San Francisco has hung up what is declared to be a world record for opera receipts as a result of the gross received from the San Francisco opera season of ten performances just closed. The figures for the season are given as $124,000, the opening opera, "Boheme," getting $14,592 and the closing offering, "Rigoleto," piling up $16,822 at prices ranging from $1 to $4.

The "Rigoletto" gross is said to be a world's record. The Civic Auditorium got $27,000 for the Chicago Opera Company in its first season, but these figures were grossed because of the admission scale of $3.75 to $8.25.

The opera season just closed attracted the following receipts:

Boheme	$14,592
Chenier	10,276
Tellogy	12,230
Boheme	12,600
Mefistofele	9,925
Tosca	12,590
Romeo	12,128
Pagliacci	12,581
Chenier	9,020
Rigoletto	16,822

The closing performance of "Rigoletto" saw every available seat in the spacious auditorium filled. More than a thousand people unable to gain admission stood around outside.

COSTUMES

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NEW FARCE, "VERTU," STUPIDLY GUYS COMEDIE FRANCAISE

Unfavorable Impression Also Through Ridiculous Situations — Savoir-Gignoux, Authors — Play Is Comparable to "Bluebeard's Eighth Wife"

Paris, Oct. 17.

A three-act farce, entitled "Vertu," by Alfred Cavoir and Regis Gignoux, premiered at the Theatre Mathurins Saturday, to be met with a most unfavorable greeting, due to its being stupid and repleto with ridiculous situations ironically guying the Comedis Francaise.

The plot tells of the virtuous Antoinette, wife of a wealthy coal dealer, who meets and falls in love with Sabout, a celebrated author. They have a platonic affair, but when Antoinette resists the writer hs pretends suicids by eating fruit a doctor has forbidden.

Antoinetts then writes a play of the adventure, with the heroine remaining pure. Unfortunately, Sabout does not kill himself, which inspires the rewriting of the subject into a comedy possessing the conclusion of ths heroine acceding.

Verdier, the husband, attempts to place ths script with the Comedie Francaise, only to discover ths real influence is not with the Minister of Fine Arts but lies with the Secretary of the Navy, who has the leading actress as his mistress.

The married couple plan accordingly. Verdier begins a flirtation with ths actress whils ths marine official makes love to Antoinette. A political overthrow puts an end to his authority and ends ths hope of the play's production, but Antoinetts continues with the trust her brainchild will ses the light at the Odeon. Meanwhils she is reconciled with her busband and ths actress to her Secretary of ths Navy.

Raimu is cast as the minister of marine, and Belleres is the husband, Verdier. Ths Mesdames Jane Provost impersonates ths actress, and Yolands Laffon is Antoinette. Henry Burguet depicts ths conceited author, Saboul, with Barral amusing in ths role of a theatre promoter.

"Vertu," as a play, is comparable to "Blueheard's Eighth Wife."

NOVEL UNSUCCESSFUL

"Tigreet Coquslicot" Not Well Receivad

Paris, Oct. 17.

Henry Hirsh's novel, "Tigreet Coquelicot," was but mediocrely received when adapted as a three-act melodrama opening at the Mogador.

The script dea's with the quarrels of Paris Apaches over a girl Coquelicot (meaning "Poppy Girl"), ultimately shot by a rival Apache when attempting to shoot h . lover named Tiger.

Madame LaParcerie was realistic as the girl of the streets, while Colin was Tiger. Signoret and Chambreuil also scored

AMERICANS IN EUROPE

Paris, Oct. 9.

In Paris last week: Betty Compson, motion picture actress; Parish Williams, baritone, is singing here Oct. 30, before going to London. Edmond Charles Bonaventure, New York art dealer; Leo Tecktonius; Carl Hyson, dancer; Edna Goodrich; Julia Chadwick, writer; Grace Freeman, violinist; Earl Leslie (who has returned to France as dancing partner of Mme. Mistinguett).

LOUISE BALTHY IN SKETCH

Paris, Oct. 17.

Louise Balthy, a popular French comedienne, who has been absent for some years, has opened at the Alhambra in a sort of sketch by Max Maurey (manager of the Varietes), written years ago, and entitled "Depuis Six Mois."

Louise is assisted by Robert Casa, Lurville and Alice Granville.

OPTION FOR CIBOULETTE

London, Oct. 17.

Charles Dillingham has secured an option upon ths services of Ciboulette, now playing the varieties in Paris.

Edith Kelly Gould Remains

Paris, Oct. 17.

Edith Kelly Gould remains at the Alhambra for a fortnight with White Lyre's new jazz orchestra and the Thomson twins.

ARLISS REFUSES FILM WHILE PLAY IS ON

Don't Want "Green Goddess" Picture for 2 Weeks—"Six Days" Meantime

London, Oct, 17.

George Arliss has refused to allow Goldwyn to present the film version of "Ths Green Goddess" for at least a fortnight over hers while hs is playing the stage presentation at the St. James. Arliss claims such procedure would hurt his legitimate business. It is possible Elinore Glynn's "Six Days" will substitute for ths "Goddess" picture.

CHARMING COMEDY

Deval, Son of Manager, Writes "Beaute"

Paris, Oct. 17.

Jacques Deval, son of the manager, has named his piece "Beaute," produced by his father at ths Theatre Marigny. The play is a charming three-act comedy, splendidly acted and met with a proportionate reception.

The story deals with a flippant young widow, Rirette, who wishes to make her lover jealous and to this end begins a flirtation with an ungainly astronomer named Jacques who succumbs to her wiles. Taunted by his reproaches when hs realizes she was but pretending, Rirette, thinking to make amends, visits Jacques frequently and concluded by falling in love herself.

Pierre De Guingamp impersonates the clumsy astronomer with Yennel playing the widow's formsr lover. Mme. Spinelly was unconvincing as "Riretts," but Marcelle Lendsr was excellent as a would-be matchmaker.

GUILD CIRCUMVENTS COCHRAN

London, Oct. 17.

When the Theatre Guild announced "Outward Bound" would replace "Ambush" at the Garrick, Charles B. Cochran notified the Guild its tenancy was but for one play only, and requested they vacate.

The Guild applied for an order to show cause why an injunction should not be granted to prevent interference by Cochran. When the hearing came up Cochran was in Paris and the injunction granted.

MIXED NOTICES ON "LIE"

London, Oct. 17.

"Ths Lie," which opened at the New theatre last Saturday with Henry Arthur Jones, h d a favorab'e greeting from those present, but the nswspaper criticisms w e decidedly mixed.

The play was produced in America several years ago.

DEATHS ABROAD

Paris, Oct. 9.

Paul Duc, child actor, aged 15, died in France of pneumonia. He held the part of ths child in "Pasteur" with Lucien Guitry.

Achille Richard, poet, died at Toulon of typhoid fever. He was born in Milan, but reside in France.

ZIEGFELD GIRL IN OPERA

Vienna, Oct. 17.

Mary Lewis, with the Ziegfeld Follies last year, is booked to sing at the Opera here, debuting next week in "Faust." Felix Weingertner will conduct. Miss Lewis will appear in Puccini's "Vie de Boheme" from Oct. 28 onward.

Ralton's Australia Engagement

Paris, Oct. 17.

Bert Ralton's jazz musicians terminated their Alhambra engagement Saturday, and will sail for Sydney, Australia, under a six months' booking contract.

Met a fellow so dumb he thought the government used the moon to watch moonshiners. This is a great trip. I'm following the Leviathan Band; they only do forty minutes. Sunday they stopped the show cold ten minutes; on came little

Frankie Van Hoven, oh, papa, hot icicles, wow!

"AMATEUR" RUSSIAN

London, Oct. 17.

A troupe of soms twenty-odd terpsichoreanists opened at the Palladium, programmed as "The Russian Art Dancers," headed by Nadejda Nicolaeva, prima balerino of the Imperial Grand theatre, Moscow.

A more amateurish presentation in a first rate vaudeville house could not possibly bs imagined.

It was quite apparent the company had not been rehearsed, the orchestra was unable to find the sequence of the musical numbers, there were lengthy waits between the dances, and after about half an hour of this sort of thing the curtain was rung down without completing ths act.

Ths costumes looked like the second props of a third rate provincial pantomime company, the actual arrangement of the various numbers was reminiscent of the old form to Empire ballets of a generation ago and the entire affair inadequately rehearsed.

As for Madame Nicolaeva, she is utterly undistinguished. Her work "sur la points" is not worth mentioning and, although succeeding in getting round in her pirouettes, they are far from smooth. Strictly speaking, she is a good technical dancer, but everything she does is "ugly." Her male assistant, Anton Dolin, although hampered by the music, succeeded in making a brave show of dancing. In his classical variation, danced to the Seguidilla of Albernitz, his "hattrie" and pirouettes were marvelous and his second number, a wild "Danse Russe," brought down the house.

HART-EDELSTEIN SUIT

London, Oct. 17.

The long standing suit brought by Max Hart against Ernest Edelsten for a share of the commissions on European bookings has resulted in the judge deciding on a point of law and both sides must file accountings for adjudication.

Ths entire case is very complicated and not yet finished with Edelsten appealing from the judge's ruling.

JOE COYNE ILL

London, Oct. 17.

Laddie Cliff's new songs and dancing were well received at the Queens Hall cabaret this week.

Cliff replaced Joe Coyne in "Katinka," Monday, Coyne being due to go to a sanatarium.

KIDDING CHARLES BERNARD

Paris, Oct. 17.

Charles Bernard, member of the French Chamber of Deputies, continues to lecture as a vaudeville act at the Batacian, but is being jeered and guyed so much by political opponents at each performance he is unable to make himself heard.

"CO-OPTIMISTS" REOPEN

London, Oct. 17.

"The Co-Optimists," reopening at the Prince of Wales, favorably received.

It will probably enjoy the same success as the previous editions.

Gould Name Case Postponed

Paris, Oct. 17.

The Gould case, wherein Frank Jay, Jr., would stop his former wife, Edith Kelly Gould, from using the family name, has again been postponed.

BUSINESS BETTER IN LONDON; THEATRICAL DEPRESSION WANES

All Branches Prospering—Six New Shows Succeed—Two Failures This Season—"Beggar's Opera" Totals 1,376 Performances

London, Oct. 9.

There is every sign that the dark days of theatrical depression are over and a boom is coming in things dramatic. Since the beginning of the season only two failures have occurred. One, "Ths Elopement," an unhealthy adaptation from the French and the other Sybil Thorndyke's production of "Cymbeline."

The past two weeks have seen the production of half-a-dozen new shows, every one of which appears to be settling down for a successful run. In ths list of the season's new shows melodrama pure and simple stands in a prominent position and it looks as though there will be a popular revival in this class of entertainment. "The Eye of Siva" transferred from ths New to the Strand; "What Money Can Buy," a truly Melvillian, at the "Good Luck" at Drury Lane, a production which brings ths old house back to its ancient policy of spectacle and thrill, and "The Prisoner of Zenda" at the Haymarket are all doing well, the latter is a revival.

Serious pieces are represented by "Ambush" at the Garrick, "Ancient Lights" at the Everyman, "Our Betters," a cynical "showing up" of the smart set which has aroused a good deal of controversy and "The Dancers." The latter has now run for some months and is as popular as ever.

Comedy is well represented and ths shows now in the West End include some popular revivals, among them being "The Young Person in Pink" and "What Every Woman Knows." The others are "Lilies of ths Field," "At Mrs. Beams," "Bluebeard's Eighth Wife," "Tons of Money," "Magic," preceded by George Bernard Shaw's "Dark Lady of the Sonnets," "Ths Like of 'Er," preceded by Sir J. M. Barrie's "The Will."

Spectacular phantasy is represented by "Hassan" at His Majesty's and the interest being taken in ths show points to it becoming a runner for ths honors held by "Chu Chin Chow."

William Archer's "The Green Goddess" looks like repeating its American success at ths St. James'. Also, as usual, musical comedy has a strong hold on ths public. "The Merry Widow" at Daly's is going strong but it is doubtful whether it would have been so successful had it been a new production instead of a revival. "Catharine" is doing well at the Gaiety, "Lilac Time" continues to do big business at the Lyric, "Polly" has not proved so successful at the Savoy as its companion "Ths Biggest Opera" at

(Continued on page 47)

"OUTWARD BOUND" IS BREEZY IN LONDON

Vane's Story Brightened Up by Collins—Wm. Harris, Jr., May Show It on B'way

London, Oct. 17.

Sutton Vane's "Outward Bound" first produced at ths Everyman four weeks ago reopened at the Garrick Monday before both a brilliant and enthusiastic audience.

Ths gloominess which surrounded ths initial presentation was considerably counteracted in this recent edition by the breezy dialog by Sewell Collins.

It is understood Robert Milton will stage and adapt the piece for American production, scheduled for William Harris, Jr.

MORE "BIRTH" TROUBLE

France Stops Griffith Film for Second Time

Ths authorities have once more refused permission for ths public exhibition of Griffith's "Birth of a Nation" at the National whilst exacting further eliminations depicting the Klan activities following the liberation of the negroes.

Fenston, one of ths French owners of the picture, declared that it was impossible to further mutilate the film if ths advertising of Griffith's "Nation" were to carry any guarantee and also threatens to sue the French government, claiming two million francs damages.

Ths picture was first stopped after it had been playing but two days.

SIX WEEKS' BUY FOR "LIE"

London, Oct. 17.

Ths ticket brokers here, have taken out a six weeks' buy for "The Lie."

HAYAKAWA IN SKETCH

Paris, Oct. 17.

Sessue Hayakawa has been booked to open Friday at the Casino de Paris with a sketch, in English, accompanied by Mlle. Yvonne Georgs.

Moscow Art's Short Paris Stay

Paris, Oct. 17.

The Moscow Art players had a successful opening at the Champs Elysees, where they will remain until the sailing date for New York, Nov. 13.

Percy Burton, personal representative for Morris Gest, will probably leave Oct. 24, in advance of ths company to America.

Cochran Out of Paris House

Paris, Oct. 17.

Charles Cochran asserts that he is no longer connected with the Moulin Rouge, having withdrawn because the Baretta management declined to permit him to have entire control over ths production of the revue.

Well Played Nonsensical Farce

London, Oct. 17.

"Trust Emily," which opened at the Criterion, shapes as a nonsensical farce with a trivial story well played.

Mistinguette Returning

Paris, Oct. 17.

Madame Mistinguete and Earl Leslie will sail for New York Nov. 3 in anticipation of appearing in revue sketches and dances.

Georgette Le Blanc Sails

Paris, Oct. 17.

Georgette Le Blanc, French actress and former wife of Maurice Maeterlinck, sailed for New York aboard the Aquitania last Saturday.

Emile Bergerat Dies at 78

Paris, Oct. 17.

Emile Bergerat, French poet, died Oct. 13 at the age of 78, following a long illness.

Cicile Sorel Going to Egypt

Paris, Oct. 17.

Cicile Sorel is scheduled to leave for a tour of Egypt during December.

SAILINGS

Nov. 20 (London to New York) Raquel Meller, Charles Cochran (Berengaria).

Nov. 3 (London to New York) Odette Myrtil (Aquitania).

Oct. 27 (Gothenburg to New York) Marcelle and Seal (Kungsholm).

Oct. 13 (New York to London) Frederick Lonsdale, Mme. Olive Fremstad, Alfred Feltman (Majestic).

Oct. 13 (Paris to New York), Georgette LeBlanc (Aquitania).

Oct. 10 (London to New York) Mrs. Charles Dillingham, Mrs. Gilbert Miller (Olympic).

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FAMOUS PROSPERS, BUT WALL ST. FIGHT HAMMERS STOCK DOWN

New Low Mark Yesterday of 67¼ Makes Bear Clique Look Uppermost for the Moment—Called War to Knife for Vengeance

One of the most interesting situations in the career of Famous Players is developing day by day in the stock market. The company itself is not concerned on either side, except as the melee effects its stock, but it can control neither of the two factions upon whose maneuvers and resources the price of the issue (a vital matter to the concern) depends.

Two cliques, one bull, one bear, are locked in struggle, and the gyrations of the ticker for the last week represent ground gained or lost by one side or the other.

Good Condition

From the film trade angle Famous Players at 70 ought to be a bargain, but Wall street pools don't figure on a property's financial status. Rather their campaigns are based on the gambling possibilities of stock holdings; in market language, the technical position of the stock. In Famous Players a bull pool is known to be operating, probably the same personnel that punished the bears when it shot the common stock up to 109 last spring. A bear syndicate is said now to have been formed and committed to the objective of breaking the rival bull clique, partly for the profit and partly for revenge for last spring's trimming.

The bear crowd believes it has the bull pool weakened, and if it can carry on long enough can put them to rout. The bull outfit is bending every effort to hold its end up to the limit of its resources. The bears downtown, with no knowledge of the company's present state but with a detailed knowledge of who holds the stock and how far they can hold on, are talking of a break below 60. The long pool is exploiting the unexceptionably excellent condition of Famous Players and fighting a defensive campaign. What the outcome will be nobody on the outside can guess, and the situation is another of those things that make life interesting. If the bears win they probably can put the stock down to 53, its rumored objective, and a lot of bull bides will be set out for tanning. If the long side wins it ought to be simple to put the stock well above 90, and a lot of bear bides will be curing in the sun.

And the odd thing about it is that the company's condition has no bearing on the issue.

"Wagon" Profits

In Times square it is accepted as beyond question that Famous Players is in the best condition. It has cashed in richly on "The Covered Wagon" and it is regarded as a certainty that it will do extremely well with the forthcoming "Ten Commandments." Without these two it is maintaining its rate of profit around $15 a share of common, and on the final count-up of these two pictures and the liquidation of its present line of pictures trade authorities believe it will have profited handsomely by next June. On the strictly business showing the stock ought to sell higher than its current levels.

The bear side knows all this, but disregards it. Its objective is to break the long pool, and if it can do that the condition of the company has no force. Probably all the talk of the Lynch stock and the new additional issue, 50,000 shares of an overhanging the market is bear clique propaganda. It is highly unlikely the directors would have issued these two blocks of stock without a string on them, say, for example an agreement that it may not be sold below a specified level. That takes it out of the situation entirely for the present, as the present forces line up. It merely becomes a question of whether the bulls or the bears can carry on longest, which gets down to the question of which has the bigger purse or the more nerve.

Rumors have been fluttering around Times square constantly. One was that the longs had shut off supplies to the loan market and had the shorts on the run; another to the effect that the new 15,000-share issue was designed to break the price to a point where the bull pool could accumulate. Both sides are working the rumor factory for all it's worth.

(Continued on page 39)

SHAKESPEARE FOR YEAR IN KINGSWAY, LONDON

Donald Calthrop Leases House —Inside News From Oscar Wilde

London, Oct. 9.

Donald Calthrop has taken the Kingsway for one year for a season of Shakespearean plays opening Oct. 29 with "Twelfth Night. The impression is he is going to have rather a tough time of it, from a financial standpoint.

Lillah McCarthy's three year lease of the Kingsway at $600 p week expires next February. The recent engagement of "Polly" at that house was on a sublet at $1,000 per week, where it did a very profitable business. Encouraged by its success in the Holborn district, it was moved to the Savoy at a rental of $2,100 per week, where the takings were less than at the Kingsway.

"The Beggars Opera" is now in its third year in the Hammersmith district, which suggests the possibility that had it been originally presented in the West End, instead of in a far off suburb, the result might have been entirely different.

IN LONDON

The Lena Ashwell Players commenced their fourth season Oct. 1. Their repertory includes plays by Shakespeare, Henry Arthur Jones, Ibsen, Arnold Bennett and Edward Knoblock. Two companies are touring the more remote suburbs.

The Liverpool magistrates have discovered the way to treat bogus managers. They had before them, Max Whittaker, a musician, charged with obtaining money by false pretences from an engineer who had gone into partnership with him in

(Continued on page 46)

Austria Building Up, While Germany Sinks

Washington, Oct. 17.

While Germany is gradually sinking into a financial hole Austria is building upward, with reports to the Department of Commerce indicating that the national debt is being cared for and employment at the best level of any time during the year. Increased confidence in the government is manifested in large bank deposits totaling 43 per cent. above last year.

Four thousand persons were placed in employment in less than three weeks in August alone and the entire population of the larger cities are looking toward amusements.

The cost of living has gone up, however, a 2 per cent. increase being recorded in the month of September.

"VIERGE ET COCOTTE" NEAR THE KNUCKLE

French Provincial Managers Pass Resolutions—Theatre Guild Exchange

Paris, Oct. 9.

"Vierge et Cocotte" is the title of a broad three-act farce by the cartoonist Benjamin Rabier and Sylvaine, produced by the Theatre Dejazet. The situation, somewhat near the knuckle, centres around a professional beauty who gives the police the name of her paramour when she is caught breaking the law, thus leading to complications be-

(Continued on page 9)

J. Dickenson, manager of the Musgrove Theatres in Australia, is at present in Paris prior to going to New York. He is due to sail Oct. 23.

LONDON SHOWS AND HOUSES; THEIR RUNS AND BUSINESS

London, Oct. 5.

The legitimate theatrical business in London is flourishing at the present time. Last week it had reached the highest point this year, but for some unknown reason it slumped a little Monday night (some say it was due to the Carpentier-Beckett. fight), and the Wednesday matinees of this week were also considerably off, undoubtedly due to a heavy rainstorm.

A general summary of the business at the legitimate houses, in alphabetic rotation is as follows:—

Adelphi, "Head Over Heels," doing fairly. It is expected business will be bucked up by the addition to the cast next week of Adrienne Brune, whose right name is Billy Brown, a protegee of Lord Rothermere, the most powerful newspaper owner in this country, who is interesting himself in developing new stage talent from time to time, and who is financing the production of "Polly." Lord Rothermere's interest in the theatre is purely altruistic, and when he takes a fancy to some play or artist, the staffs of his numerous publications are ordered to give them unstinted publicity. Doing $11,000.

Aldwych, "Tons of Money," has enjoyed a very prosperous run since it opened at the Shaftesbury about 18 months ago, last week moving to the Aldwych, and is still doing paying business.

Ambassadors, "Lilies of the Field," still doing very good business in a small house with a seating capacity of less than 500.

Apollo, "What Every Woman Knows," doing well, but not full houses. Still playing to paying business and will probably do well for some time to come.

Comedy, "Blucheard's Eighth Wife," now well in its second year. Opened originally at the Queens. Then moved to the Globe, and now to the Comedy, where it is doing around $9,000 in a theatre with a capacity of $10,000. Will shortly be moved to a fourth house, the identity of which is not announced for the reason that the management does not wish to injure the present attraction.

Criterion, "The Young Person in Pink," never got properly started, and closes this week.

Daly's, "The Merry Widow," still doing complete capacity. It is known privately that Adrienne Brune will replace Evelyn Laye in the name part at Christmas.

Drury Lane, "Good Luck," certain of excellent business for some time due to the libraries purchasing $110,000 worth of tickets. Show received good notices, but management is still uncertain whether it will do business after the large advance sale. Now about $25,000 weekly.

Duke of York's, "London Calling," full houses at nearly every performance. $13,000.

Gaiety, "Catherine," capacity, and even Wednesday matinee of this week, despite inclement weather. $9,000.

Garrick, "Ambush," just paying. The management tried to get Lillian Davies, the prima donna from "Polly," to replace Madeleine Marshall in the role of the daughter, but some of Miss Davies' friends advised her not to accept such an unsympathetic role after her operatic success. Miss Davies will probably open at the Coliseum shortly in three songs from "Polly." "Outward Bound" coming in.

Globe, "Our Betters," capacity.

(Continued on page 46)

A TIP FROM THE STARS

By LAUREL MILLER

For Friday (October 19)

4:00 P. M. (Sun)—Fortunate to obtain desires; to seek promotions. New business will succeed.

6:36 P. M. (Moon)—Favorable to marry. To buy, sell or exchange.

The Sign of Cancer rules today; inclining the mind of man toward changeability, caution, traveling and a love of money and novelties. Especially favorable for changes in the home or connected with the home affairs and domestic management. Persons born between June 19 and July 23 will find this a significant day.

For Saturday (October 20)

No good aspects of the planets at any practicable hour today.

This day is ruled by the Fiery Triplicity and lends itself in the mind of men to action, impulse, energy and inspiration. Only those of strong personality and vast executive ability may gain their point today; those born under the Fire Signs are chiefly moved by these influences—March 21 to April 19 (Aries); July 24 to August 22 (Leo), and November 21 to December 20 (Sagittary). It is best to deal with persons born under these signs today—but do so warily.

For Monday (October 22)

No good aspects formed today at any practicable hours.

The prevailing influence of this day is of the nature of the Sign Taurus. A fixed, stubborn element obtains and the mind is inclined to be tenacious. You may jolly a man out of his decision today, but you cannot argue him away from his purpose. You will find those you deal with inclined to be persevering, determined, patient, diplomatic, sociable and practical. Such types win the day. The only hours for favorable action are 9:24 A. M. and 11:12 A. M., when push and energy are able to master opposition. Avoid rashness. Especially does this refer to those born April 20 to May 19.

For Tuesday (October 23)

10:29 A. M. (Mercury)—Favorable for mental efforts, writings and legal agreements. A moment when ability will be recognized and appreciated. Follow your intuitions.

4:53 P. M. (Neptune)—This hour favors motion pictures and photography; new ideas in connection with these; and success in such efforts. Suitable also for travel; for far-reaching plans; to do and dare things that seem impossible to attain. For any matter connected with liquids, chemicals and science.

The powers controlling this day are seated in the Sign of Taurus, causing a subtle tenacity and determination to dominate. Conditions may be governed by enjoying the virtues of the Sign of Taurus, which are patience, love, gentleness, generosity and faithfulness. Do not be too exacting, especially if you are born between April 20 and May 19.

For Wednesday (October 24)

Most unpropitious day to attempt anything new.

The degree of the Zodiac corresponding to this date is of the nature of the Sign of Libra, the Sign of equilibrium and justice, but many adverse aspects obtain to throw things out of proportion. Those born under Libra, September 22 to October 21, especially should be careful to avoid scandal and disagreement. "Keep your head" today!

The contrariety of the day may be subdued by employing cheerfulness, geniality, the main assets of the Sign of Libra.

For Thursday (October 25)

5:04 P. M. (Uranus)—This hour is suitable for sudden and unconventional projects, especially in connection with propaganda, or wide advertising. Favorable to compose advertising literature.

7:55 P. M. (Moon)—Propitious for travel, change, visiting, or seeking new occupations. Especially in regard to the humbler walks and industries.

The Sign of Virgo rules this day and brings out wit, discretion and technical ability of individuality; especially those born under Virgo, August 23 to September 21. This influence chiefly relates to those who practice the healing art, travelers and laborers. Virgo is a Sign of service and practicality. To overcome the weak aspects of the day, avoid dependence upon others, selfishness and criticism, the faults of the sign of Virgo.

MOLNAR'S "RED MILL" LIKED IN BUDAPEST

31 Scenes in New Play—Gest's American Rights—All Depends

Budapest, Oct. 17.

Franz Molnar's new play, "The Red Mill," in 31 scenes, opened at the local Hungarian theatre and made a decidedly favorable impression. The piece is a symbolic production, its manifold scenes showing various phases of Hades.

The devil conceives the idea of a good man who would naturally go to Heaven after death being deviated from his course into Hell for the purpose of wreaking destruction on his fellow-men.

L. Blothy is the entrepreneur.

Morris Gest has the American rights to this newest Molnar piece. Its production this season depends on the success of the new Molnar "The Swan," opening at the Cort, New York, next Tuesday under the Frohmans' direction.

Not since "Liliom" has Molnar had a hit in New York. His "Launa" is a flop and if "The Swan" does not pan out well the "Red Mill" will be deferred until next season.

ERNIE CARR
is telling the story of his travel with
CAPT. IRVING O'HAY
for 3,000 miles in a motor truck.
Read it this week in the
CLIPPER

CHIC SALE'S COMPANY

"Common Sense" and not "The Wrong Way" will be the title of Chick Sale's initial legit vehicle when it bows in at Columbus, Ohio, Nov. 5. The production will be sponsored by United Productions, Inc., of which Mark Nathan is managing director.

Sale's supporting company will include Burr Carruth, Charles Bonnell, Claude Kimball, William Lynn, Charles La Tour, Thomas Rolfe, Harry English, Eugene Revere, John Keefe, Betty Weston, Lillian Ross, Florence Earle, Virginia Sale and Geneva Harrison.

LEE KOHLMAR'S NEW SKETCH

Lee Kohlmar will return to vaudeville shortly under Lewis & Gordon's direction, in a comedy sketch, "The White Collar Man," by Andy Rice.

Kohlmar has been in pictures recently.

Kohlmar will do an old German part instead of the usual Hebrew.

Kane and Herman Reunite

Kane and Herman have reunited, and reopen as a team on the Keith circuit next Monday, at Washington.

Since the dissolution Eddie Kane has been doing a three act.

The best obtainable instruction at
NED WAYBURN
STUDIOS OF
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1841 Broadway N. W. Cor. 60 St.
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ETHEL DAVIS' $5,400 ROBBERY; FRIARS' INN BOOZE JAM

Ethel Davis, "Rasputin" and "G. B." Principals in It —Drinking Party in Chicago, Followed by Charge of Robbery by Miss Davis

Chicago, Oct. 17.

With Victor Weinshanker, known as "Rasputin," and David Jerus, business agent of the Janitors' Union, held on charges of assault and robbery in connection with the attack and robbery of Ethel Davis, commedienne of the "Greenwich Village Follies," the police feel that they will get the $5,400 in jewelry taken from the woman and also capture two other suspects this week.

Following the robbery occurring after a night of revelry and drinking in the Friars Inn, a cabaret operated in the loop by Mike Fritzel, pressure was brought to bear to have the matter hushed.

As soon as this came to light Mayor Dever and Chief of Police Collins took hold and then the police machinery began to hum.

Every person in the cafe at the time Miss Davis was dancing on the floor with Weinshanker and boasting of the amount of diamonds she possessed was summoned and questioned.

They included John Murray Anderson, Will Morrissey, Joe Burrows, John Irving Fisher, John Sheehan, Roger Davis, Miss Silver, all of whom were members of the "Greenwich Follies" company; Bertie Beaumont of "The Gingham Girl"; Harold Bradley, a millionaire realty operator; A. Bensinger, wealthy man about town; Weinshanker and Frank K. Reiners, doorman of the place.

In the office of the chief they listened to Miss Davis narrate her story of having been introduced to two men in the establishment by either Weinshanker or Reiners, and after leaving the party with which she came in (that included all of the theatrical people and Bradley), someone, she could not remember whom, suggested she accompany the two strangers in a car for a ride.

This, Miss Davis did. When they arrived in front of a house on the south side, the girl said, she was dragged from the car, beaten in the hallway of the house and had her jewels taken from her, after which the men drove off in the car.

Miss Davis said the evening had been a succession of drinking parties which started in a north side hotel and ended when she left the Friars Inn at five in the morning. After recovering her senses Miss Davis returned to the Hotel Sherman and there reported the robbery.

Bradley and Morrissey after listening to the story, made a statement in which they said that she did not leave the place with the two men, but returned with them and another man to the Sherman in Bradley's car, then suddenly left the lobby, dashing out into Randolph street and entered the car driven by the two men.

Bradley said that this car had followed his car from the Friars Inn. He also stated he noticed the car behind him and thought it probably contained private detectives who were following him, as his wife was out of the city and might have retained them to watch his moves.

Weinshanker stated it was his first meeting with Miss Davis and that he had cautioned her against the display of her jewelry. He said he did not introduce her to the men, who afterward robbed her.

Called Rasputin Bootlegger

Meantime, Mayor Dever ordered an investigation as to the source the liquor came from. Fritzel, who operates the place, came forth with a statement that Rasputin was a bootlegger whom he had ordered from his place on numerous occasions. Members of the party, however, declared that when they entered the place they met both Rasputin and Fritzel together and that the two men escorted them to tables and joined in on the party.

After interrogating other witnesses, it was finally decided to hold Weinshanker and Reiners. The latter was released Sunday. Late that afternoon from the description of the car two police officers picked up Jerus. Miss Davis as well as other members of the party identified the car and she also stated Jerus was in the place that evening.

Monday the police took into custody Louis Alterl, president of the Janitor's Union, who was said to have been in the resort with Jerus. Miss Davis when called upon failed to identify him. He, however, is still being held at the detective bureau.

The license of Fritzel's establishment is hanging by a thread, and should the police find out liquor was sold in the place it will be revoked.

Fritzel boasts of a strong political pull. No sooner had the robbery become public pressure was brought upon the police to go light in the matter and not too deep. It is believed that the jewels will be returned to Miss Davis within a few days and endeavors made to quiet the matter.

Morrissey Arranged Party

During his interrogation Morrissey said that he had arranged the party for the purpose of interesting Bradley and Fritzel in a theatrical project he was about to launch. Both men had appeared interested on previous conferences and he wanted to close a deal with them. Morrissey said that the robbery had ruined his prospects and that Bradley will no longer be interested in matters theatrical.

The blow-off of the party at the Friars was no surprise to theatrical people here. They had anticipated it to happen for some time. Theatrical people had been patronizing this establishment very frequently. Whenever they would show a tendency to spend a large assemblage of hangers-on would be brought into their party.

The butters-in saw to it that the festivities were prolonged until the closing hour, which is seven in the morning. Fights have not been unusual, with theatrical people getting the worst of the mixups.

It also was a common thing for the actor who got mixed up in one of these parties to be confronted with a heavy bill for refreshments. One vaudeville comedian, a member of several of these parties, on one evening signed an I. O. U. for $600 and another one for $800, which he paid when collecting his salary. Others have signed I. O. U.'s reaching in the three figures also, but have failed to return to take them up on the claim that they were taken advantage of.

Miss Davis is the wife of Fred Rich. They have appeared in vaudeville as Rich and Davis. Miss Davis appeared in the "Follies" show at all performances after her escapade.

VIEJE ET COCOTTE

(Continued from page 3)

tween the "Virgin and the demimondaine," as promised in the title.

The provincial managers have been sitting in Congress at Lyons. The main outcome seems to be a resolution calling on the government to reduce the entertainment taxes by 50 per cent. and to control local censors.

A former picture house on the boulevards is opening this week as the Carillon cabaret, under the direction of the revue author, C. A. Carpentier.

Charles Stuart is dancing with Cynthie Perot at the Perroquet cabaret, under the same roof as the Casino do Paris and now reopened for the season. The Daunou Club, over the theatre by that name, has also reopened under the entertainment control of the Thomson Twins and Peggy Marsh.

Local journals report Lawrence Langler of the New York Theatre Guild is negotiating for American performers to play in Paris about next June, possibly at the Odeon, and also at a London house, suggesting a troupe from the Odeon may pay a return compliment to New York.

M. Ullmann, an administrator of the present Theatre Sarah Bernhardt, and Pierre Decaurcelle, novelist, are arranging for the construction of another theatre near the Madeleine.

MARCY KLAUBER
Saxophonist With
HARRY STODDARD
AND HIS ORCHESTRA

Playing two enjoyable shows daily, with a round of golf thrown in, makes the Orpheum Circuit a worthy rival to Cook's personally conducted tour.

Taking this means to wish all my friends good cheer, and my tailor a painless easy death—

MARCY KLAUBER.

This week, St. Louis, Mo.

Direction—Rose & Curtis

BOGUS SONG WRITER UNCOVERED BY PAPER

Impersonator of Frank Silver Not Allowed to Appear in Minneapolis

Minneapolis, Oct. 17.

The newspapers failed to fall this week for a "banana" song exploitation scheme launched by a man who said he was Frank Silver, and gave out interviews regarding the writing of the song.

One paper sent a feature writer to interview him and had him photographed. Later comparison of his photograph with that of Frank Silver put a crimp into the publicity scheme.

Finkelstein & Ruben refused to allow the man to go on after they had checked up on him. He was booked to sing the "banana" song at the local lyric.

Frank Silver and Irving Cohn, writers of "Bananas," are due to open with a 12-piece band at the Rialto (pictures), Baltimore, next week.

KILLED IN AUTO CRASH

Wife of Valentine Fox Pinned Under Car Driven by Husband.

Providence, Oct. 17.

Mrs. Dora Morin, 29 years old, of Seattle, Wash., wife of Wilfred J. Morin, a ventriloquist, billed at the Albee Theatre, Providence, this week, was instantly killed in an automobile crash on Dark Lantern Hill, near Danielson, Conn., at about 7 o'clock Monday morning.

Mr. Morin, who appears on the stage under the name of Valentine Fox, and his wife were on their way to Providence from New York when the accident happened. Skidding on the steep slope of the hill, slippery with rain, the automobile overturned, crushing the woman beneath it. Mr. Morin, who was at the wheel of the car, escaped uninjured. The woman's body was viewed by Coroner Arthur C. Bill, who investigated the circumstances of the accident.

WILL ARCHIE'S FALL

Mattress Left Before Appointed Time

Washington, Oct. 17.

Little Will Archie, of the second "Music Box Revue" was painfully hurt during a performance last week when a mattress on which he is supposed to fall from a four-foot wall was removed by a stage hand before the appointed time. He suffered two badly strained ligaments in the left leg below the knee.

Little Will was able to appear Monday night in Pittsburgh.

Edwards' Act Opposing Show

Chicago, Oct. 17.

Gus Edwards, who has "Sunbonnet Sue" at the Illinois, is to produce a vaudeville act which will open at the Palace next week.

EVA TANGUAY REFUSED TO PLAY; CLAIMS SALARY NOT MET ON TIME

Cancels Huntington, W. Va., and Road Trip Monday Night—Fulcher & Bohan Played Her Show in Towns Eva Never Heard Of

PAUL ALLEN IN TOMBS

Surrendered on Bail Bond of $2,000—Trial for Forgery and Swindling

Paul Allen was taken into custody at the Jamaica race track Tuesday afternoon, when surrendered by his bondsman in $2,000. Allen was taken by detectives to the Tombs. He must await trial for forgery and obtaining money fraudulently.

Allen is under criminal charges on two or three counts. The most serious are for forgeries. The former vaudeville agent forged the name of Joseph Michaels to two checks, one for $550 and another for $385, stamping both with a forged certification of the Commercial Trust Co., upon which the checks were drawn. The bank is said to have paid the $550 check before discovering the forgery. Joe Michaels, also an agent, is a depositor at the bank.

Allen also passed and forged bad checks to the amount of about $1,300 in the neighborhood of his mother's home, through tradespeople.

Another charge laid against him is in connection with a gold watch swindle.

Paul Allen is a half-brother of Edgar and Jack Allen.

ALIMONY'S MENTAL SWITCH

Marcelle Marion's First Thought Reversed

Chicago, Oct. 17.

Bob Burns and Marcelle Marion were divorced five years ago and the matter of alimony left to the discretion of the court.

The attorney for Miss Marion broached the matter to Burns this week and was referred to Burns' attorney.

Miss Marion told Burns at the time of her divorce she would never accept alimony, it is said, but is taking advantage of the prerogative of the fair sex to change her mind.

PRINCESS LOST 3 DRESSES

Princess Atalie Unkalunt Rider, concert singer, living at 316 W. 88th street, lost an action before Magistrate Max S. Levine in West Side Court yesterday. Princess Rider summoned to court Jacob Friedman, of the firm of Friedman & Meckler, furriers, of 256 W. 88th street. She alleges that the furriers were unlawfully keeping three of her stage dresses with the result that she had suffered a monetary loss of more than a thousand dollars because of a cancelled road contract.

The princess explained to the court that she brought three dresses to the establishment to have repaired and said they stipulated to do the work for $18. When she called for the dresses she claimed they wanted $30 for the work.

Magistrate Levine, in dismissing the action, said it was one for the civil courts.

TOMMY GRAY WITH LLOYD

Joins Scenario Staff of the Screen Comedian

Los Angeles, Oct. 17.

The Harold Lloyd company has announced the engagement of Tommy Gray for its scenario department.

Tommy has been with the Universal here, writing and directing. His Lloyd offer was reported to have been so inviting that Gray, although he wanted to return east, could not find a refusal for it.

Sam Taylor, Ted Wilde and Tim Whelan, are also on the Lloyd scenario staff, with Fred Newmeyer and Taylor directing.

COURTENAY AT $1,500

Chicago, Oct. 17.

Following his local appearance William Courtenay in his sketch has been booked for three more Orpheum weeks in this section at $1,500 weekly.

Huntington, W. Va., Oct. 17.

The Eva Tanguay show did not give a performance here Monday night and ended its tour. The road show was under the management of Fulcher & Bohan, of New York.

"My contract called for my salary to be paid after every performance," said Miss Tanguay here yesterday. "The first week under Fulcher & Bohan's direction, salaries were not met but paid the following night. My second week's salary was paid, but others with me were not paid.

"Not receiving my money last night, I refused to play here.

"A contract is a contract.

"Eva Tanguay was booked in towns that she had never heard of and towns that never heard of Eva Tanguay," concluded Miss Tanguay.

It was reported in New York last week the Tanguay show would close at Wheeling, W. Va., several days ago. This report came from advices received in New York from members of the troupe. The show's management denied the report and said Miss Tanguay would continue, although at that moment Miss Tanguay's application for an opening date on the Keith time, October 22, was in the Keith office in New York.

At Fulcher & Bohan's offices in New York it was stated yesterday the National Music League had sponsored the Eva Tanguay road show tour, that the National Music League was a Chicago organization and Fulcher & Bohan had booked the tour as far as the houses it played was concerned.

Mr. Fulcher said Eva Tanguay's contract with the National Music League called for her to be paid after every performance and that had been done every night of the tour since it started two weeks ago.

Tuesday night at Huntington, W. Va., the troupe was to wind up its tour at the Huntington theatre in that city and Miss Tanguay demanded her salary for Tuesday night before she went on.

The manager of the troupe refused to give it to her and she in turn declined to go on, so the show was called off.

The Huntington was sold out Tuesday night, the first of the tour. Miss Tanguay was gettting $2,550 weekly.

The others appearing in the road show were Walters Weems, Dreon Sisters Reno, Bicknell and Fred Hughes.

No money was owed to any one including Miss Tanguay, the rest of the artists, stage crew, etc., it was stated by Fulcher, everything being paid to date.

"EFFECTS" IMPORTANT

Harry Conley Explains, and Blames Crew at Broadway

The importance of "effects" to a vaudeville act was aptly illustrated Monday of this week when Harry Conley opened in Union Hill, in his "Rice and Old Shoes" skit without his special electrical effects which he uses for a finish.

Conley flopped and blamed it upon the stage crew at B. S. Moss' Broadway in a curtain speech. Conley said the crew had mislaid his "effects."

Conley uses an electrical effect that shows him arriving at a church, getting married, then arriving at a bungalow and finally retiring for the night.

Wee Georgie Wood Held Over

Cleveland, Oct. 17.

The only act to be booked for two consecutive weeks at Keith's 105th St. to date is Wee Georgie Wood, the English comic, who plays their Jan. 28 and holds over week of Feb. 4.

Marinelli office handles Wood's American bookings.

MEMPHIS ORPHEUM COMPLETELY RUINED IN SPECTACULAR BLAZE TUESDAY NIGHT

Burned to Ground While Townspeople Watched Fire Around Midnight—$250,000 Loss—Artists on Bill Saved Trunks—34-Year Old Theatre

Memphis, Oct. 17.

The loss in the fire that destroyed the Orpheum, the Tri-State Manufacturing Co., and the stores on the lower floor early this morning, was estimated at over $250,000.

The Orpheum, for 34 years the home of theatricals on Main street, was destroyed by a spectacular fire that left in place of the once beautiful auditorium, the former Palatial Chickasaw Club, only a mass of blackened, jagged ruins.

Starting at 11:16 o'clock last night, exactly 30 minutes after the last of the vaudeville playgoers had filed out, the blaze, as though spread to every part of the four-story structure by a massive torch, within two hours had completely devastated the building.

Vaudevillians and second men tugged and struggled to save their baggage and personal effects, and succeeded.

The theatre, erected in 1889 by a little handful of Memphis men at a cost of $100,000, was owned by the heirs of Colonel W. D. Bethell, at one time mayor of Memphis.

It was insured for $150,000, J. P. Edrington, one of the owners, said late last night.

The Orpheum theatre's loss in scenery, stage effects and other properties, may reach another $50,000. Insurance was carried at the eastern offices and Vannah Taylor, manager of the local house, was unable to say to what extent the circuit was indemnified.

The second, third and fourth floors of the front part of the structure were rented by the Tri-State Manufacturing Co., makers of women's dresses and aprons. It was in the workshop of this concern on the Beale avenue side of the building that the fire was first observed by Charley Cooper, whose association with the theatre is almost as old as the theatre itself.

Although eight pumpers, two trucks and two water towers were on Main and Beale streets playing half a dozen streams of water through the upper windows of the building, within three minutes the blaze as though fanned by a master power blower was beyond the control of any group of men. Tremendous and continuous sweep of wind from the southeast seemed to reverse itself and carry the fire forward to the front part of the third and fourth floors of the building as though a tremendous eddy was surging forth with it.

Parapets and fire walls proved futile. First the front half of the structure went.

The blaze illuminated the sky for miles around and sending vast billows of flaming sparks into the air. As the roof and each successive floor and partition fell a new eruption of cherry red sparks and burning embers would be sent hurtling to the heavens to circle and spread about the buildings across Beale avenue and Front street. Even the Hotel Cayoso was given a baptism of fire.

Thousands of spectators, after the show diners and late partyies joined with hundreds of Memphians who had left their homes to view the spectacle, more stupendous than Pain ever dreamed of in his wildest days, "The Fall of Pompei" and "Last Days of Rome" were hand pie es by comparison.

At exactly midnight while the lights in the theatre still blazed and Blossom Seeley's name burned with undimmed fervor on the big electric sign on Main street, the cupola on the south corner of the Main street side fell with a resounding crash. The heat became terrific on the streets and policemen unnecessarily gave spectators instructions to move back.

The crowd surged forward and as each of the four great outside and two great inside brick separations toppled and fell, it slowly moved back awed by the impressiveness of the blaze.

Just how the blaze started will probably never be known. It had its beginning on the third floor of the building in the shoproom where a score or more of women have been wont to spend their daylight hours toiling over a similar number of sewing machines in the manufacturing company's plant and which was owned by Joseph and John Kirchen. Their loss was placed at from $25,000 to $35,000.

On the street level floore Jim's Barber shop and a small confectionery and the Singer Sewing Machine Company's property was covered by the quick work of the salvage corps and partly saved.

The musicians defied the flames which were rapidly sweeping towards the big proscenium arch and stage and rescued most of their instruments.

Actors rushed in and frantically saved their trunks. Those who had been assigned to upper floors were not so fortunate.

Blossom Seeley and her husband, Benny Fields, were the heaviest losers among the actor folk. Their setting was completely destroyed. An ermine wrap costing $3,000, Miss Seeley said, was burned, too. Fields was able to save but one of his trunks before ordered from the theatre by police, he said. Others saved part of their effects.

The loss hardest to replace will be that of Jewell, who owned the Manikin act, although in figures it will not be so great as that of Miss Seeley's. Jewell expects to experience much difficulty in creating a new set. One actor who came out of the theatre without his collar and necktie defied the police to stop him from going back after them and got away with it.

Whether the Orpheum will be rebuilt as a theatre is problematical. When the front half was destroyed and it appeared as though the stage and auditorium were going to be saved, Mr. Edrington was hopeful that it could be rebuilt.

"Probably put some offices in front," he said. Then as the flames spread further and further back, over the parapet and he saw his hope fading, he remarked to a friend, "Well, it's a nice site for a fine hotel."

In 1889 a small group of Memphians led by Col. Bethell decided that the town was entitled to a new and fine theatre. They built the house and in the years that followed every celebrity of note trod its boards. Emma Juch, operatic queen, opened the house in October of its first year with a fine production of "The Huguenots." It was the pride of Memphis in those days. The silver voice of Adelina Patti was heard there before variety and later vaudeville became popular. Frederick Warde, Otis Skinner, Richcard Mansfield, James O'Neill, every Shakespearean actor of note during his minority and every musical comedy celebrity on the American stage appeared at the Grand Opera house.

In the meantime Col. Bethell had bought the interest of his associates and became sole owner of the theatre. Then in 1894 Col. H. L. Berkley and some of his friends decided that Memphis needed another theatre, so they built the Lyceum. For 10 years the competition was keen and the rivalry intense.

While the road shows and "combinations" were flourishing the late Frank Gray, beloved of all newspaper men, was made manager. In 1899 the theatre was thoroughly remodeled and overhauled. A. B. Morrison, still one of the most popular theatre managers ever known, was placed at the helm.

Acts Saved Trunks

(Special to Variety by Burns and Lynn, on Orpheum's bill.)

Memphis, Oct. 17.

The Orpheum theatre burned to the ground immediately after last night's performance. Most of the performers on the bill were having lunch in the dining-room of the Chisca Hotel when notified.

All rushed to the theatre and succeeded in getting all trunks to the street in the nick of time.

The only losses sustained by performers were the entire Jewell manikins act, Blossom Seeley's entire set and part of the Anderson and Burt set.

The bill consisted of Blossom Seeley, Burns and Lynn, Bert Hanlon, Lahr and Mercedes, Anderson and Burt, Van and Bell and Jewell manikine.

Mrs. Piles' Marriage Annulled

San Francisco, Oct. 17.

Mrs. Florence Piles was granted an annulment of her marriage to Samuel H. Piles, vaudeville actor and song writer, upon the charge that Piles had married her without waiting for a divorce from his first wife, Amy Piles.

Piles is said to be a son of the United States minister to Colombia.

"CONTEST" BREEDS ROWDYISM, MANY HOUSES DISCARDING IT

"Amateur" and Other "Opportunity" Nights Bring Disturbing Element—Acts Frequently Have Complained

A number of the upelate vaudeville houses are dispensing with opportunity contests this season, mainly because convinced these sublimated amateur nights breed rowdyism among patrons.

Acts appearing on bills have frequently complained of treatment received at the hands of the younger element who were more interested in rooting for their candidate in the contest than in the regular bill.

Rowdyism is also said to have curtailed the giving of the contests in some of the better class neighborhoods in New York City. In one section in particular when a management appealed to the police for assistance in curbing the uproarious conduct of the rowdies, the latter retorted that the amateur contests invited the onslaughts and suggested that by eliminating them they would automatically curb the nuisance.

This management in particular took the tip and has never run any since.

PROMOTER RUNS AWAY

Trouble Develops in Indoor Show at Mohawk, N. Y.

Utica, N. Y., Oct. 17.

The promoter of an indoor show at the armory in Mohawk near here is missing today. Many local bills are unsettled.

Gerald K. Randall, secretary to the manager, was placed under arrest and fined $5; he also paid his hotel bill of $10.

Ralph Perry, leader of the orchestra, asserts he has $50 due him.

Members of the troupe are stranded at Mohawk.

(This is believed to have been an outdoor promotion indoors, on the lines of a bazaar. Through the incomplete details in the Utica wire, a query was returned late yesterday (Wednesday) afternoon for more information and names without sufficient time for an answer before Variety went to press.)

Fire Bill Placed; Another House Probable

The Memphis bill la to be broken up and booked into various Interstate and Orpheum houses for next week. The show scheduled to come into Memphis next week will be jumped to New Orleans instead, a Monday opening.

The Seeley, Anderson and Burt and maniken acts will be allowed to work as well as they possibly can until their scenery and costumes are replaced.

Marcus Helman stated at the Orpheum offices in New York yesterday he had already started negotiations for a popular priced theatre in Memphis to play the Orpheum road show. Mr. Helman expects the deal closed within two weeks and again place Memphis on the Orpheum route.

M. M. P. U.'S WIN

Anti-Federationist Faction Ousted M. M. P. U. Swamps Opponents

The election last week of the Mutual Musical Protective Union, former 310, of the American Federation of Musicians was a complete victory for the "M. M. P. U." ticket in opposition to the slate put up and sponsored by the "Federationists." The Federationists faction in the M. M. P. U. held to the idea that the M. M. P. U. should become a holding corporation, give up control of its $1,00,000 building on 86th street near Third avenue, New York City, and in fact cease to function as a labor union.

The "M. M. P. U." faction as opposed to the "Federationists" argued that the M. M. P. U. to continue its fight against the parent organization (American Federation of Musicians for reinstatement, and also contended the M. M. P. U. should continue as a labor union and retain control of its club house on 86th street.

The "M. M. P. U." ticket rolled up a total vote of some two and a half to one over the combined "Fede" and independents, re-electing the following executive officers: President, Anthony Mulieri; vice-president, Alfred E. Ferry; secretary, Abraham Newbaum; treasurer, Ike Rosenberg; financial secretary, Cole Halle.

KRONOS' OPTION TAKEN UP

Orpheum Engages Strong Man for 40 More Weeks

The Orpheum Circuit will exercise its option on Kronos, the strong man, and continue the tentative five weeks booking for 40 more weeks. The act was imported by Irving Tishman and Jimmy O'Neal.

After the strong man opened in Chicago Mort Singer notified Tishman and O'Neal that the production given the act would have to be revised before the office would take up the option. This has been done. Other scenery and costumes for the attendants were put in the turn while playing the middle west.

Breitbart, the strong man, imported by the Keith office, has entered a protest against Kronos, alleging infringement of Breitbart's act which he originated 10 years ago. Kronos was booked by the Orpheum Circuit after Breitbart had opened at an eastern Keith house.

MORRISEY'S FULL FIRST HALF

Chicago, Oct. 17.

A complete and full first half stay was recorded by Will Morrisey in the "Greenwich Village Follies" here.

Morrisey opened and it took two days for the management to find the show was too long; enough for Will who blew.

PRESIDENT AND BOOKER

Today (Thursday) George Gottlieb, with his wife, are leaving for the Pacific coast, in company with Marcus Helman whom they meet in Chicago.

Gottlieb is an Orpheum Circuit booker; Helman is its president.

Bonnie Glass Considering Return

A dance act with Bonnie Glass and Clifton Webb is being considered by Miss Glass for her return to the stage.

Webb has arranged a turn for himself and Wilda Bennett but Miss Bennett didn't want to leave New York.

JEAN DE LISLE PINCHES HUBBY FOR ALIMONY

Traveling Salesman in Ludlow St.—Jean Named Sister as Co-respondent.

Raymond Anthony Efing, traveling salesman, was arrested Tuesday night and is currently in the Ludlow street "alimony club." New York, on complaint of his actress-wife, Mrs. Jean Tilford Efing, professionally Jean De Lisle (De Lisle and Vernon, vaudeville.) Mrs. Efing was formerly the wife of Mortimer Tilford, of the Park & Tilfords, whom she divorced 12 years ago. She married Efing May 26, 1920.

The wife instituted alimony proceedings recently, naming her own sister as co-respondent. She was awarded $35 a week alimony and $500 counsel fees, August 3, 1923, but Efing did not fulfil his York Supreme Court Justice Vernon alimony obligations since. New M. Davis last week signed an order for Efing's arrest, which was served Tuesday night. The arrest warrant is bailable in $1,000, but it has not been furnished.

Miss De Lisle last rehearsed with "Dew Drop Inn," but passed up the engagement because of objections to rehearsing. She will return to the stage this season.

There are no children from either marriage.

BLAMES K. K. K.

Homer Dickinson Explains Arrests in Oklahoma City

Chicago, Oct. 17.

Homer Dickinson says he was not drunk in the recent affair at Oklahoma City, although the charge against him stood "drunkenness and disorderly conduct."

Mr. Dickinson, Florence Tempest (his wife) and George Harris (pianist of the act) were playing cards in the Dickinson room with a small limit, according to Dickinson. A Ku Klux Klan leader occupied the next room. The K. K. K. kicked on the noise made. Dickinson, being tipped off by the clerk that the man next to them was an official of this organization, did not quiet down, but aired his views regarding the organization.

The matter started shortly after 11 at night and continued a little while, and terminated when the K. K. K. fellow brought officers in the room and demanded the arrest of the trio. When a bottle of moonshine was found on Harris's hip a charge of drunk and disorderly was entered, alleges the actor.

Dickinson laid in jail an hour rather than call the local theatre manager, as he wanted to avoid publicity. Finally he gave bond for the appearance of the three in the amount of $62. As they were leaving that city he made no effort to appear, preferring to forfeit the bond.

The story was "killed" in Oklahoma City papers, but was wired to Variety. The stating of the nature of the charge would naturally lead, Dickinson concluded, to the belief he was drinking. Not so, he says. He says he has been on the wagon for eight months.

LEONA LA MAR'S RECORD

New Orleans, Oct. 17.

Leona La Mar established a Southern box office record at Memphis last week, beating by over $1,000 the former record achieved several seasons ago by Bushman and Bayne.

The mind reader is at Loew's Crescent here this week. She smashed the one-day record for the local house when opening here Sunday.

NOT A DEAD ONE

Because an item about Herbert Hutchinson was misplaced under the obit column last week, in Variety, David H. Sabloky has been receiving condolences. Hutchinson has joined Sabloky's New York office in the Strand theatre building as assistant to the agent.

ERNIE CARR'S STORIES

Another chapter by Ernie Carr of his experiences while piloting a Ford truck for over 3,000 miles along with Capt. Irving O'Hay.

In Clipper this week.

INDEPENDENT AGENTING FIELD OVERCROWDED; AGENTS DOUBLED

Houses But More Ten Percenters—No Remedy Suggested—Western Circuit's Bookings Closely Confined

The small time independent booking field has never been so overcrowded with agents as it is this season according to the independent booking men.

The list of available independent houses for agents to book for has diminished alarmingly since the present season started it is claimed, and the number of independent agents has about doubled.

The loss of most of the Amalgamated bookings taken over by the Keith office dropped off some 15 weeks the independents had to offer acts last season.

A large western circuit booking independently and which secured its acts from among a number of independent agents last season and previously, appears to be a total loss to the independents, most of the bookings it is claimed going to one agent.

The Shubert vaudeville unit flop last season brought several new independent agents into the field and they are still in, despite the passing of the Shubert unit catastrophe.

The agents merely cite the condition without any remedy suggesting itself.

LOEW'S STATE'S RECORD

Last Week Got It With "Why Worry?" at $1 Top

The house record at Loew's State, New York, held by Eva Tanguay, was shattered last week with a program consisting of six vaudeville acts topped by the Harold Lloyd picture, "Why Worry?"

The Tanguay record was made with an 85-cent top. This has since been raised to $1, which would just about equal the added $4,500 which the house grossed last week.

The State switched to a full-week policy several weeks ago, and has been playing a combination policy of six acts and a feature picture. "Why Worry?" is given credit for the strong draw last week. The nightly attendance was helped considerably by the influx of World's Series attendants, but by the same token the matinees were hurt by the ball games.

ARTHUR B. WHITE IN LEGIT

St. Paul, Oct. 17.

Arthur B. White will manage the Metropolitan, the legit house here, for 13 years Mr. White was connected with the Orpheum Circuit. He resigned last spring.

Nancy Fair Leaves Bill

Seattle, Oct. 17.

Nancy Fair, who left the Pantages road show playing here last week when some members of the other acts displayed a hostile attitude, will be given other booking by Alexander Pantages.

Disagreeableness arose when Miss Fair preferred charges against Georgia Hall.

Miss Fair left after the hostile members had delivered an ultimatum to Pantages.

Musical Injunction Adjourned

Argument on the injunction by the Musical Mutual Protective Union to enjoin the American Federation of Labor from cancelling Local 310's charter was adjourned Tuesday for two weeks.

Assemblyman Louis A. Cuvillier, counsel for the M. M. P. U., asked for the adjournment in the U. S. District Court.

Vaudeville in Miami, Oct. 29

Miami, Fla., Oct. 17.

Keith vaudeville will start in Miami the week of Oct. 29, according to announcement made by Harry A. Leach, manager for the Paramount Enterprises, Inc., which control all the theatres in Miami.

Francois, Montreal, Reopening

Montreal, Oct. 17.

The Theatre Francais will reopen as a vaudeville and picture house. It went to the wall many times with various policies. It is now controlled by the Sparrow Co.

With Nellie Revell "On the Lot" is a special weekly department in the Clipper.

ANOTHER FOR PAN

To Erect New House in Hollywood

Los Angeles, Oct. 17.

Alexander Pantages announced that he had leased a plot of ground in Hollywood to cost over $1,000,000 for a period of 99 years. Mr. Pantages, according to his plans, will start work immediately to construct a large building and theatre. The theatre site is situated on Hollywood boulevard between Wilcox and Cahuenga avenues. It is said that at the completion of the edifice it will cost the theatre owner around $2,000,000.

JAKE LUBIN'S VACATION

Taking the baths at Mt. Clemens is a vacation to Jake Lubin, the Loew booking office head. Formerly Jake got a day or so at Lakewood now and then. He'll be at Mt. Clemens for three weeks.

While Lubin is away Moe Schenck will be in charge of the booking office, with Johnny Hyde assisting.

SWITCH BOOKINGS IN MID-WEST HOUSES

Will Strengthen Keith Chicago Office—Denman and Blondell on Eastern End

A big shake-up in the booking of the Keith middle western territory is about to be consummated by the Keith officials. The houses are to be reapportioned with W. Denman, former Interstate booker, and Arthur Blondell handling the books now held by Wayne Christy.

Wayne Christy will retain the bookings for Proctor's 125th street; Proctor's 23rd street; Keith's White Plains; Union Hill, Jersey City, and Keith's 81st street.

The houses affected by the switch will be the Palace, Cincinnati; Hippodrome, Cleveland; Keith's, Toledo; Keith's, Dayton, and the Palace, Indianapolis. The National, Louisville, formerly on the books of Johnny Collins, is now being booked by Jules Delmar.

All of the houses concerned were formerly booked by Johnny Collins. Collins was transferred to another department and his assistant, Wayne Christy, was given the Collins book.

The reproportioning will strengthen the Chicago Keith office. The middle western bookings will be under the supervision of Tink Humphries, who will again book the houses that moved east last summer. A closer booking relation between the New York and Chicago Keith offices will result. Humphries will supply the body of the bill and feature acts from Chicago, collaborating with the local bookers.

POPULAR CUT-RATE PARTY PLAN DOING BUSINESS IN NEW FIELD

"Theatre Parties" Draw Advance Sales in Brooklyn—Keith-Moss Idea Adopted by Others and Successful

Cut rates for the legit have been established for years, but the idea is new for vaudeville and as camouflaged through the "theatre parties" idea has proved successful.

The Keith-Moss people thought so well of the "party" plan that a special department was organized by them in September. Two instances of the department's drive is the selling ahead of 36,000 seats for the Rivera and 25,000 seats for the Flatbush, both neighborhood houses in Brooklyn, N. Y.

The "party" seats sold to fraternal and political organizations particularly around this time of year are disposed of at 25 per cent less than the box office price. Frequently the organizations buying the seats sell them at the face value to members as most of the "parties" are in the nature of a charitable proposition with the profit found in the 25 per cent discount.

Besides assuring audiences on off nights, the cut rate party plan serves to bring in people ordinarily not attending vaudeville shows and making new patrons in that way for the neighborhood houses.

Other pop houses have tried the cut rate party plan since the Keith-Moss experiment started in September, and the idea appears to have caught on.

BERT LEVEY'S ROAD SHOW

New Policy by the Coast Booking Office

Los Angeles, Oct. 17.

Under the new policy inaugurated by Sam Kramer, general manager of the Los Angeles office for Bert Levey, all acts will be formed into road shows and play from four to six weeks in southern California.

Heretofore some of the acts sent out from the east were not accepted by certain managers after giving them the "once over." Under the new arrangement, all houses in this section seeuring their acts from the Levey circuit must play the road shows intact.

Of the six weeks in this vicinity, four weeks are played in the West Coast theatres companies houses.

NANCE O'NEIL'S SKETCH

A sketch is in rehearsal with Nance O'Neil leading. In support is Alf Hickman.

M. S. Bentham will book it.

TABBING INFORMATION

Fraser of Keith's Office Advises Agents

Complaints of bookers in the Keith family department that agents using up much unnecessary time in telephoning for information regarding theatres, has led C. Wesly Fraser to place a bulletin to the effect all representatives must post themselves on information and keep it for permanent reference in their offices.

The notice states that "The booking men are complaining considerable time is taken up in answering phone calls from representatives of artists requesting the name of theatre, and number of shows in such and such town.

"You should have all this information in your own office so that you can refer to it whenever necessary.

"Get all information from the bookers during the booking of any act; the name of the theatre, town, number of shows daily, and managers name. Then make a list of this information in your office, which you can refer to at your own leisure.

"Hereafter please do not call the bookers for this information, and if an emergency case arises where it is absolutely necessary for you to have something verified, call the clerical department on the fourth floor, Mrs. Gomez in charge."

Five for Romm & Walters

Romm & Walters added five houses to their route this week, two of them being picture theatres booking one "attraction" each half of the week. These are the Palace, Norwich, Conn., and the Colonial, Lebanon, Pa. The other houses playing vaudeville are the Harrisburg, N. Y., the Jamaica Plains, Mass., and the Elm, Danvers, Mass.

HOUSE OPENING

Fally Markus has added five houses including the T. & F., at East 16th street and Newkirk avenue, Brooklyn (for Saturdays); Palace, Mt. Prospect avenue, Newark (four acts Wednesdays and Saturdays), and A. N. Green's Pearl River (five acts Wednesdays and Saturdays). Markus will also book extra attractions into the Stadium, Third avenue and 138th street, playing 10 acts a week.

Another week will be added to the Gus Fox route in two weeks when the Library, Warren, Pa., and Columbia, Sharon, Pa., will revert to its seasonal policy of vaudeville. Both will play five acts on a split week basis.

Jack Linder is booking the New theatre, Rockaway, New York last half vaudeville, five acts. The house plays pictures first half.

PROFESSIONAL AMATEURS WANT UNION PREPARING APPLICATION TO A. F. OF L.

Have Grievances—Want $1 for Each Theatre—Claim Agents Holding Out—Often Only Get 50c—Frequently Only Car Fare

The professional amateurs playing around at amateur nights in opportunity contests and in neighborhood house "Follies" have formed a union and have prepared to make application to the American Federation of Labor for recognition. The amateurs in question appear in vaudeville and burlesque houses.

An informal talk has already been had by representatives of the professional amateurs' union with officers of the American Artists' Federation, holding the vaudeville charter in the American Federation of Labor.

Plans and details were discussed affecting the new organization, and another conference is to be held this week.

The professional amateurs' grievances are that they should receive $1 for each theatre they appear at on amateur night, opportunity contest night, etc., and that the agents booking this class of entertainment have been holding out on the amateurs at times and pay them half the regulation $1 fee, or sometimes nothing at all, except carfare.

The agents book the professional amateurs in groups, like the picture extras are booked, and the agents receive a lump sum sometimes for a group of amnteurs that gives the agent too big a profit, the amateurs feel.

The professional amateurs have other grievances that will be listed shortly. The houses employing the pro-amateurs will not be affected, it would seem, as much as the agents, as it is the agents that the pro-amateurs claim they have the chief kick against.

One possibility of such an organization becoming established, however is that of a theatre having non-union amateurs.

The organization will select a name this week.

Bert Levy Has Fever in South

Ft. Worth, Oct. 17.

Bert Levy, the cartoonist, has been ill with Dengue fever at the Texas hotel here for a week. He had to leave the Majestic bill last week.

BARNES AND WEST SAFE

San Franrisco, Oct. 17.

George E. Barnes and Marjorie King were in Shanghai when the quake struck Japan. A letter deceived here tells of thir safety.

The letter was dated Sept. 20 and mentioned they would shortly leave China for home.

Bernevici Brothers Split

Chicago, Oct. 17.

The Bernevici Brothers, a standard musical act in the Middle West, have split. Al Bernevici and his wife left for the coast. Harry will continue in vaudeville with a new partner.

MANAGERS CUTTING ON POP VAUDEVILLE

Expanding Through on Pictures—Formerly Spent $1,500 to $3,000

Small-time vaudeville and picture houses that formerly spent from $1,500 to $3,000 weekly on the vaudeville portion of their entertainment, are cutting down considerably this season, but expanding the picture portion of their program.

This is particularly applicable to neighborhood and small-town houses, where the vaudeville fan can attend a big-time vaudeville house if he wants straight vaudeville.

JAMES— —ELEANOR

BURKE and DURKIN

"A TETE-E-TETE IN SONG"

A combination of ability and refinement. An act that measures up to the highest standard of Keith Vaudeville.

This week (Oct. 15), Keith's Bushwick, Brooklyn.

Direction HARRY WEBER

YIDDISH VAUDEVILLE CIRCUIT PLANNED BY THOMASHEFSKY

Embrace Every Sort of Act—No Limitations as to Language—International Array of Talent—Dozen Stands Lined Up—Chiefly Around New York

The Thomashefsky interests are planning a Yiddish vaudeville circuit. There are a dozen stands currently lined up with others being negotiated for. The idea is a result from the international vaudeville bills every Sunday at Thomashefsky's Broadway Yiddish theatre (former Nora Bayes), New York. The entertainment is not limited to Yiddish artists, embracing English, German, Italian, Russian, Spanish and Japanese tongues. Many of the turns are of the "dumb" variety, either panto, dance, acrobatic or posing.

In Greater New York alone, the following Yiddish theatres play vaudeville intermittently, on Sundays, as well as during the week: Grand St., Mount Morris, Kessler's Second Ave., Lenox, Liberty and Prospect.

Thomashefsky plans to book a complete show as a unit, including pictures and five acts, on a 60-40 percentage basis. Thomashefsky will pay the talent and gamble on the draw with each house on a percentage.

This should open a new avenue for variety turns generally since there is no limitation as to language. The circuit will be confined to territory around New York with Philadelphia, Hartford, Boston, Providence, New Haven, Worcester and Passaic some of the stands in addition to the metropolis.

TWO B'KLYN STOCKS COMBINE INTO ONE

Hopkins and Liberty, Brooklyn, Cease Opposition—Liberty Remains Stock House

The Yiddish stocks at the Hopkins street and Liberty theatres, Brooklyn, N. Y., have combined into one company. Hereafter the Hopkins street will have pictures. It is under the direction of S. Lowenfeld, with a seating capacity of about 900.

The stock from the Hopkins street has joined at the Liberty. The latter, at Stone and Liberty streets, is under the direction of J. Cohen, S. Auerbach and J. Goldstein. It seats about 1,800.

There will be no change in admission at the Liberty.

SCHILDKRAUT'S SHYLOCK

Rudolph in English at Special Matinees

Starting in late November, Rudolph Schildkraut will appear in a series of special matinees in the "Merchant of Venice" at the Thomashefsky Broadway Yiddish theatre.

The performance will be in English, supported by members from the regular Yiddish stock company, who will also play in English.

Schildkraut's "Shylock" under Reinhardt's management in Berlin ran for 80 successive nights some years ago. The local production will be sans scenery on the assumption the production could not vie with Belasco's magnificent production of last year, but that Schildkraut's interpretation is sufficient to carry the drama.

CHRISTIAN YIDDISH

Jennie Walker's Hit in "Mother's Sacrifice."

Jennie Walker, the comedienne dramatic actress, has a hit in "A Mother's Sacrifice," current at the Second Avenue, New York, in Yiddish.

Mme. Walker is unique in that she is a Catholic who has so mastered the Yiddish tongue and gained fame and $ while following in Yiddish theatricals, the Jews took upon her as one of their own.

BUSINESS IS BETTER WITH CHANGE OF TIME

Managers Blamed Daylight Saving for Light Early Receipts—Picked Up Since Oct. 1

All of the Yiddish houses, practically without exception, report that since Oct. 1 business has improved.

The blame for the indifferent business earlier in the season is placed on the daylight saving.

According to the managers the majority of the patrons of the Yiddish theatres come from their work at six in the evening. They are cooped up during the day and of the evening is still bright they prefer a walk in the open to a theatre.

Many of the patrons of the Yiddish houses in New York have bungalows at the sea shore during the summer with the leases running until Oct. 1.

UNION TROUBLES

Thomashefsky Conferring Over Labor and Scale.

Thomashesky's Broadway Yiddish theatre has been experiencing difficulty with the stage hands' union since opening. Despite several concessions, a difference of opinion still exists.

The union insists on a wage scale of $90, $72 and $67.50 against the usual $65 and $[illegible] scale in the other Broadway houses. The higher scale obtains because of the union's belief the same stock policy as [illegible] the downtown Yiddish theatres is the thing uptown also. Thomashefsky's contention is that "There Little Business Men" is a weekly attraction fit any other Broadway show, excepting that it is performed in Yiddish instead of English.

The union's argument is that the Sunday vaudeville, recruited in part from the regular company, makes it a stock proposition. At first the crew numbered 15, latered reduced to 13 and is now 11. Only 10 men perform weekly with the other dramatic productions. Thomashefsky insists on the elimination of the extra man and a reduction in scale.

For the Sunday vaudeville, the six department heads and the spot operator are employed. Conferences for the purpose of adjusting matters are still going on.

BENEFIT FOR KATZMAN

The Hebrew Actors' Union will give a benefit performance during the second week in November to act as a farewell for J. Katzman, who will at that time retire from the stage after 25 years of service as a character actor on the Yiddish stage.

During this time Katzman has appeared with Kalich, Kessler, Jacob Adler and many other stars on this side and with Goldfarb in Russia.

FOUR-DAY BENEFIT

Chicago, Oct. 17.

A banquet was tendered David Pinsky, author of the "Treasure," a play that was presented by the Jewish Literary and Dramatic Art Society at Glickman's Palace for four days starting Oct. 15.

The house was leased for that time.

Instead of laying off, the stock company gave a performance Monday in Milwaukee.

INTERMARRIAGE PLOTS TABOO IN YIDDISH HOUSE

Thomashefsky May Produce New Zangwill Play—Did "Children" Years Ago

Israel Zangwill, in this country on a Zionist mission may have another of his plays in Yiddish by Boris Thomashefsky.

The latter was the first to produce Zangwill's "Children of the Ghetto" in America many years ago. The Yiddish theatregoers did not take to it because of its intermarriage theme between Jew and Gentile, a taboo thesis in the Yiddish show world.

That is the reason one of Montague Glass' plays, offered to Thomashefsky for production, cannot be staged. Glass wrote it in English but its central idea is so thoroughly Yiddish all necessary would be a literal translation. But the intermarriage theme is also contained and bars it.

HEBREW ART THEATRE PROPOSED FOR CHICAGO

Raising Fund—Society Behind Movement

Chicago, Oct. 17.

Efforts are being made this week to raise a fund to found a Hebrew art theatre, on the line of the Moscow art theatre.

To further this the Chicago Jewish Literary and Dramatic Society is producing "The Treasure," by David Pinsky, at Glickman's Palace theatre.

Sarah Rissman, a very clever amateur, heads the cast.

This society is composed of 75 men and women who work in Chicago factories. They devote their evenings and holidays to studying their parts, planning stage sets and painting scenery.

Mark Schweid, producer of the Jewish art theatre in New York, spent several weeks here rehearsing the organization.

WANT LITTMAN UNIONIZED

Guskin on Road to Convert Two Companies.

Business Manager Guskin of the Hebrew Actors' Union is now on the road in an attempt to unionize two companies controlled by A. Littman. Guskin will visit Toronto, Buffalo and Detroit.

Littman companies each has from 12 to 14 members, playing one week stands in the three cities, using the National, Toronto; Labor temple, Buffalo, and Circle, Detroit.

BENEFIT FOR KASTEN

Chicago, Oct. 17.

It is customary for all Jewish stars to receive a benefit during the season's engagement. The first given at Glickman's Palace will be tendered to Samuel Kasten (comedian), Oct. 23. He will appear in a four-act comedy, "A King for a Day." A capacity house is expected.

HARRY HOLBROOK
THE SINGING MARINE
NOW PLAYING LEADING KEITH THEATRES
Originator of the operatic version of "Yes, We Have No Bananas."
This piece of business is fully protected by Variety Protective Material Department and N. V. A. Dated June, 1923.
Direction HARRY FITZGERALD.

ENGAGEMENTS

Ruth Seville, for "The Last Warning," Road company.

Rita Jarvis, for the Elsie Janis Revue.

Jimmy Watts, for "Paradise Alley."

Florence Morrison, for "Sunbonnet Sue."

Wilmer Walter, for New Century Players, Auditorium, Lynn, Mass.

Louis Bennison, "Nobody's Business."

Pan Travers, "Adrienne."

A. E. Anson, "The White Cargo."

Ira Harda, director, "Out of the Seven Seas."

Judith Anderson, "The Crooked Square" (replacing Edna Hibbard).

William Roselle, Ziegfeld "Follies."

Beryl Mercer, "Queen Victoria."

Mary Corday, "The Courtesan."

Grace George, "All Alone Susie."

Stamford Jolly, Vera Gordon and Co. (vaudeville).

Fred Easter, Ruth Hazelton, "Greenwich Village Follies."

Alexis Yakeloff, Ziegfeld "Follies."

George Marion, "Out of the Seven Seas."

Annette Margulies, "The White Cargo."

"Sancho Panza," (complete) Otis Skinner, Ruas Whytal, Frederick Tiden, Marguerite Forrest, Robert Rossire, Stewart Baird, Millie Butterfield, Herbert Delmore.

"The Heart of Cellini," (complete) Lionel Atwill, Elsie MacKay, Manart Kipps, J. H. Brewer, Hazel Miller, Sallie Bergman, Edward Forbes, Harold J. Yorke, George Hollander, Conrad Cantzen, Marie Bryer, Winfred Lawshe, Dorothy Oaks.

Robert Fraser, "Women, Who Wait" (film).

Jimmy Watts for "Paradise Alley."

Ruth Seville in "The Last Warning" (road).

William Roselle "Follies."

Florence Morrison, "Sunbonnet Sue" (replacing Florence Johnson).

Blake Moore, "The Monster."

Monroe Owsley and Ruth Mitchell for "Merton of the Movies" (Chicago).

Dorothy Mackaye and Robert Warwick, for Hurtig & Seamon's new show.

Roy Elkins, Renton stock, Toledo.

Jane Marbury, New Bedford (Mass.) stock.

Louis Benison, "Nobody's Business."

Alexander Onslow, "Rainbow Girl."

William Friend, "White Desert."

Burr McIntosh, "Robert E. Lee."

Nell Graham, Grace George's new play.

Mrs. Dora Morin

Mrs. Dora Morin, 29, the wife of Wilfred Morin, professionally known as Valentine Vox, was killed Oct. 15 near Danielson, Conn., when an automobile driven by her husband skidded on a hill and fell on its side. The couple were on the way to Providence to fill an engagement. Vox has been performing a ventriloquial act in vaudeville for more than a decade. In recent years his wife had been his assistant.

John E. Moody

John E. Moody, former deputy surrogate of Hudson County and theatrical man, died Oct. 14 at his home in Jersey City, aged 61. He was born in Ireland and came to this country as a boy. He retired from public office ten years ago and has since been president of the Orient Amusement Co. and connected with the management of the Orient theatre, Jersey City. He leaves a wife and son.

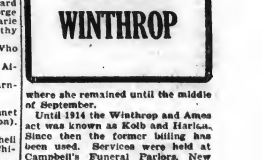
OBITUARY

"BILLIE" DRUELL (MRS. CLARA SCRIBNER)

Mrs. Clara Scribner, professionally known as "Billie" Druell, died Oct. 11 at the Van Cortlandt Hospital, New York City, following an operation for a complication of diseases. She was 35 years of age and the wife of Ira B. Scribner, stage manager of the Rialto, New York. Mrs. Scribner was for a number of years with the Aborn Opera Co. and more recently under the Dillingham management at the Hippodrom. The interment took place at Woodlawn on Oct. 14 with many theatrical acquaintances in attendance. Mrs. Scribner is survived by her husband, a seven-year old daughter and her mother and father, Mr. and Mrs. Charles Spears of Billings, Mont.

ADELAIDE WINTHROP

Adelaide Winthrop died Oct. 13 from pulmonary trouble at her home in New York. She was 32 years old and of the vaudeville team of Ames and Winthrop. Miss Winthrop was forced to leave the stage in May, 1923, to seek restoration of her health at Saranac Lake, N. Y.,



where she remained until the middle of September.

Until 1914 the Winthrop and Ames act was known as Kolb and Harlan. Since then the former billing has been used. Services were held at Campbell's Funeral Parlors, New York, on Oct. 16, and the remains were cremated at the New York and New Jersey Crematory in Jersey City, Oct. 17.

Miss Winthrop was the wife of Florent Ames.

ROBERT DEMPSTER

Robert Dempster, author of "Steve" (Eugene O'Brien's play), died of heart failure Oct. 13, while on a Mexican special train going to Sweet Briar. His heart trouble was brought on by asthma. Dempster was connected with the Shubert and the Frohman offices for many years.

DOROTHY LANE

Dorothy Lane at her home in New York, on her 18th birthday, Oct. 7. The deceased has been suffering

IN MEMORIAM OF
LEE HARRISON
Who passed away October 29, 1918.
Unforgotten by his life-long pal and friend
WILLIE COHAN

from heart disease for the past eight months. Previously she had appeared as a dancer in picture theatres.

MARGUERITE LA PONTE

Mrs. Margaret Ryland, professionally known as Marguerite La Ponte, died Oct. 1 in San Francisco, aged 53. She had been in the profession for over 30 years. A daughter, Virginia B. Donaldson, of Salem, Ore., survives.

John Craig Jennings, 25, widely known musician, in Youngstown O., and for several years with Cave's orchestra of Sharon, Pa., died Friday at his home in that city. He was identified with all the Masonic bodies. His parents and two sisters survive. Burial was made in Youngstown.

The father of Miss Miacahua, wire walker, died Sept. 10, in Argentine, aged 66. He also was a wire walker and was considered to be one of the best in South America.

The father of Billie Reinsford died in New Rochelle, N. Y.

The father of Harry Kay died of heart failure Oct. 8 at his home in Brooklyn.

SHOW FOR UNEMPLOYED

The Hebrew Actors' Union plan to run a midnight performance during Christmas week for the benefit of the unemployed membership and for the sick and old age fund.

Most of the leading stars of the Yiddish stage have already signified their intention to appear. The Academy of Music will be rented for the occasion.

SWITCH LEADERS AFTER 7 WEEKS; COLUMBIA, N. Y., FIRST LAST WEEK

Only Technically Though—Gayety, St. Louis, Ahead in Actual Cash Returns—Baseball Opposition Hurt All Over Columbia Circuit

For the first time since the Columbia season started, the Gayety, St. Louis, last week dropped from the top notch position it has held consecutively for seven weeks.

The St. Louis house did $10,975 with "Bon Tons," a drop of approximately $3,000 under the business of the preceding show, also a Jacobs & Jermon attraction, "Whirl of Girls." The Gayety did 14 performances. The house manager, Oscar Dane, attributed the drop to lack of publicity facilities, paper, etc., not furnished him by J. & J., and not the quality of the show.

While the St. Louis Gayety did a couple of hundred dollars more than the Columbia, New York, on the week, the Columbia getting $10,700 with "All Aboard," the Columbia's gross was totaled in 12 performances, which placed it technically in the lead last week.

Columbus Day (Oct. 12) helped the Columbia, New York, business, as it did that of the two Boston houses and several other cities on the Columbia circuit. The World's Series games hit the Columbia, New York, matinees a hard wallop, but the night business was benefited by the large number of out-of-towners.

"Hollywood Follies," at Empire, Newark, last week, got $9,200, and Mollie Williams' Show on the Albany and Schenectady split did $7,000. This was better than any of the preceding shows on the New York State split.

"Nifties of 1923," at Empire, Providence, did $7,200; "Monkey Shines," at Empire, Brooklyn, got about $6,800; "Happy Days," at Hurtig & Seamon's, New York, $7,800; the Yorkville, New York, starting badly, is building slowly, doing $5,000 last week with "Talk of the Town."

The Casino, Boston, with "Chuckles," did $8,100; and Gayety, Boston, with "Radio Girls," got $8,700 last week. "Dancing Around," at the Star and Garter, Chicago, got $7,000, and "Hippity Hop," at Columbia, Cleveland, $5,790.

Radio reports outside of New York, of the Giants-Ya[illegible]s games tended to hold down matinee business generally.

MUTUAL'S FACTIONS

Thought Responsible for Order on Kraus' Show.

Sam Kraus' "Moonlight Maids" on the Mutual wheel was ordered to bring the show to standard following an inspection by the Mutual powers in control. The order included a notice the Burke Brothers must be replaced in the east.

There are three factions in the Mutual, with the Krauses and I. H. Herk representing one, John Jermon the other, and S. W. Manheim heading a third.

The order to the Kraus show was looked upon in some quarters as a move against the Krauses by the faction in control.

The Krauses control the Olympic, the Mutual's New York stand.

The order was claimed to have no significance other than a desire on the part of the circuit to improve a show found below standard at Mutual headquarters.

GARFIELD RESIGNS

Montreal, Oct. 17.

Failing to secure the Orpheum for a new burlesque site, B. M. Garfield, manager of the Gayety (Columbia) theatre for several years, has resigned.

E. J. Lawrence is now manager of the Gayety, while Garfield has gone to the Alcazar, a combination picture house in the east end.

At the beginning of the season it was decided to try out the tab shows at the Gayety until a new location could be secured for burlesque. Garfield went after the Orpheum, the most likely site in Montreal. Frank Priestland, the Soloman manager here, leased the Orpheum to J. A. Gauvin, a French impresario. Gauvin refused all inducements to let go.

The Gayety switched back to burlesque and Garfield resigned.

HENRY ABBOTT BROUGHT IN ON TAX MATTER

Under Indictment and Bail in Buffalo — In With Vail's Case

Buffalo, Oct. 17.

Harry Abbott, former manager of the Garden (burlesque) and at present managing the Criterion, surrendered himself to the Federal authorities Friday in answer to an indictment returned by the Grand Jury charging him with failure to pay war tax on tickets sold at the Garden last season.

The indictment was found against Abbott and also against William Vail of Cleveland, of the Mutual wheel. It is asserted that Vail's check given to the Federal authorities here last spring in payment of the amusement tax for the Garden here was protested for non-payment and that the amount has not been paid.

The reason for Abbott's indictment is not clear inasmuch as theatrical managers at other points on the circuit involved in Vail's difficulties have not been indicted. All moneys collected for taxes here were forwarded to Vail at his headquarters and returns made by him to the government.

Abbott furnished bail for $5,000 pending trial.

AFTER FAMILY TRADE

Columbia's Publicity Campaign Under Way

Kansas City, Oct. 17.

The new publicity campaign of the Columbia burlesque circuit was started in the local papers this week. Each of the dailies carried an eight-inch, three column display, in addition to the regular house ad.

The special emphasized that Columbia burlesque was "entertainment for the whole family," and repeated the thought in the body of the reader.

It also made a strong statement regarding the cleanness of the attractions and appealed for the family patronage.

"The Whirl of Girls," the current attraction was mentioned several times as an example of the 38 shows on the wheel.

MUTUAL LOSES TWO

The Mutual Burlesque Association loses the Garrick, Wilmington, Del., as a week stand Oct. 20. The Wilmington house starts with dramatic stock (Kasper Burns Co.), Oct. 22.

The Lyceum, Columbus, dropped out last week. It was a three-day stand, splitting with Youngstown. The Park, Youngstown, continues.

The defections leave a layoff of three and a half weeks on the wheel.

SCRIBNER TOURING IN PERSON

Sam Scribner is making a personal inspection tour of the Columbia wheel for the purpose of looking over shows ordered brought up to standard by the Columbia censors and noting whether the orders have been lived up to.

The Scribner trip will encompass about ten days.

Extra Attraction for Audiences

Kansas City, Oct. 17.

The "Bon Tons," opening at the Gayety Monday, were several hours late in reaching here on account of getting behind a wreck on the Missouri Pacific road between here and St. Louis. When it was seen the matinee would be late, Manager Waldmann ordered the curtain up and the customers were allowed to witness the hanging of the stuff and all the other things incidental to getting the show in.

It was after 3 o'clock when the show started, but there was not a single request for a refund.

$1,000 AT UNION HILL

Wheel's New Stand Has Possibilities

The Columbia wheel's experiment at the Hudson, Union Hill, N. J., Sunday, playing "Monkey Shines" for two performances prior to the regular opening of the house as a week stand next Sunday, turned out satisfactorily.

The Hudson did slightly under $1,000 on the two performances with the matinee badly affected by the radio reports of the Giants-Yankees game.

One of the local newspapers has its office adjacent to the Hudson, and the street was crowded throughout the afternoon.

The Hudson starts Oct. 21 with "All in Fun" officially. From the night business done last Sunday the stand looks good for the Columbia shows.

Harry Vail will continue as resident manager under the Columbia regime.

BURLESQUE CHANGES

The Original Chicago Jazz Band joined "Bon Tons" (Columbia) in Kansas City this week, replacing Poloka's Hawaiians.

The Ten Musical Spillers will join "The Whirl of Girls" next week.

The Five Royal Hussars left "Breezy Times" last week to take up a Pantages vaudeville route.

Joe Van and Madeline La Fere joined "Sassy Bits" (Mutual) this week, replacing Marshall and Le Anse, in St. Louis.

Miller Managing "Folly Town"

Seymour Miller was appointed manager of the Mutual wheel show, "Folly Town," Monday. Miller replaces William S. (Biff) Clark in charge of the show.

Columbia Record Co. Insolvent

Horace L. Willsen and James R. Sheffield were appointed receivers under $100,000 bonds of the Columbia Graphophone Co., 1819 Broadway, New York.

An involuntary petition in bankruptcy was filed against the company listing over $21,000,000 liabilities and $19,000,000 assets.

BIRTHS

Mr. and Mrs. Billy Jackson (Chicago agent), Oct. 12, son.

James W. Gamble, formerly a press agent and now functioning in the legal department of one of the leading department stores in Washington, is the father of an eight-pound baby girl.

Mr. and Mrs. Ernest Hare, Flushing (L. I.) Hospital, Oct. 13, son.

Mr. and Mrs. Jack Jordan, Oct. 15, in New York City, son. The father is a vaudeville agent.

MARRIAGES

George Dewey Washington, colored baritone singer, who has been featured at the Granada, San Francisco, was married last week in Oakland to Marie Frances Fuller. Washington gave his age as 25 and the bride as 19.

Irene Shirley to Arthur Hurley, in New York. Mrs. Hurley is with "Launzi." Her husband is the stage director.

William C. J. Doolittle, president of Selznick Distributing Corp., and Georgette Leiter, of Kansas City, non-professional, are to be married Oct. 24 at St. Agnes' Chapel, New York City.

ILL AND INJURED

"Blink" Harvey, a former member of the Conroy and Le Maire act, is lying in a New York hospital, totally blind.

Kenneth Douglas is returning to New York from Chicago to recuperate from an illness.

A torn ligament in her leg has kept Olive Stewart (Stewart and Olive) off the stage.

IN AND OUT

Marguerite and Gill cancelled this week at the Palace, New York, to revise their new act. Vernon Steel in it will be replaced.

Furman and Evans out of Loew's Greeley Square, New York, Monday, due to Furman's throat trouble. Earl and Winnette filled.

Lewis and Dody were out at the State-Lake, Chicago, Tuesday. Lewis left for New York, where his wife, Florence Belmont, is reported in a critical condition.

HERK HEADING MUTUAL WHEEL; ELECTED TO ITS PRESIDENCY

Manheim, Franklin, Beatty and Kraus Associated in New Regime—Jermon Faction and Interests Entirely Eliminated

A new turn of the wheel in the Mutual Burlesque Association situation placed the group headed by I. H. Herk on top yesterday (Wednesday), and eliminated the John G. Jermon interests completely.

A new list of officers elected includes I. H. Herk as president and general manager; S. W. Manheim, vice-president; Chas. Franklin, treasurer; T. Edward Beatty, secretary, and Dave Kraus, chairman of the executive board.

Herk and Kraus were also elected to the board of directors replacing any other board previously elected. It also includes R. G. Tunison, George Edgar Lothrop, T. Edward Beatty, S. W. Manheim, Henry Goldenberg.

The 23 shares of Mutual stock owned by John G. Jermon, and which several factions have bidden for were purchased by the Mutual group outlined above, the stock being sold to the Mutual Burlesque Association and each of the individuals mentioned taking a pro rata share.

The new board of officers and directors of the Mutual will immediately place in effect reformative methods that are calculated to bring the Mutual up to the standard of a high class burlesque wheel.

I. H. Herk, the new president, was president of the American Burlesque Association for a number of years, and later headed the Affiliated Enterprises that booked the Shubert unit shows last season.

Herk is a thoroughly experienced burlesque man and knows every angle of the business.

In an interview with a Variety man Wednesday afternoon, Mr. Herk stated the Mutual was not out to battle any organization, whether burlesque or not, but would do its best to establish itself as a real organization in the burlesque field.

Dave Kraus owns the Olympic on 14th street with his brothers, and is also an experienced burlesque manager, producer and executive.

The negotiations that brought Herk to the presidency of the Mutual, and Dave Kraus and Beatty into the directorate have covered several months and were on and off several times.

This marks the first time in several years that the second wheel of burlesque whether Mutual or American has not had some connecting link between it and the Columbia Amusement Co. through directors of one holding stock in the other or some similar way.

The election held by the Mutual Oct. 12 which elected George Edgar Lothrop president; L. W. Manheim, vice-president; Chas. Franklin, secretary, and R. G. Tunison, treasurer, and a board of directors does not stand, the Mutual officers beginning Oct. 17 being as listed in the second paragraph above.

BURLESQUE REVIEWS

RADIO GIRLS

(COLUMBIA BURLESQUE)

Charley Swift, Captain of Love Ship	Sidney Page
Emma Nimph, Captain's Sweetie	Emma Wilson
Hazel Deep, Self-Appointed Captain	Hazel Alger
Pauline Pep, an Insurrector	Pauline Glenmarr
Stealing a Ride:	
Lou Long	Lou Marks
Bert Brunt	Bert Marks
John Jigg	John Quigg
Weazel Runt, Stowaway	Bobby Wilson
Barn Door Steway	Billy Gilbert

Sim Williams has the best show he ever produced and among the best on the circuit at the Columbia this week. It is an all-around burlesque entertainment featuring Billy Gilbert that will make all of the Columbia producers step on the gas to tie.

The show has strong comedy scenes legitimately introduced in succession without the bit and number evolution seen so often in burlesque, a pip of a chorus of 18 mixed show girls, ponies and mediums, and a strong cast of principals and specialty turns for the waits in "one" between the full stage sets.

Of the latter there are four—"The Pirate Love Ship," a full stage replica of a forecastle; "Isle of Adventure," a beautiful full stage picture of gold and black drapes and tormentors with gold pillars of silk; and in act two, "Garden of the Sun," another full stage poem of color, and "Treasure Castle," a setting for one of the funniest comedy scenes ever witnessed in burlesque.

Bobby Wilson, the second comedian, does tramp splendidly to Gilbert's unctuous eccentric half nance character. Sidney Page is a clean-cut, good-looking straight who can sing. John Quigg, in character, does a piano-accordeon specialty in addition that stops the show cold at a late hour. Quigg, in blackface, plays "requests" of old and new songs. The electrician planted on the shelf helps him by singing a ballad in a manner to captivate the gallery and lower floors.

The Marks Brothers in minor roles throughout specialize in a double blackface singing and dancing specialty that is a pip. Both have sweet harmonizing pipes and can dance. The taller one is inclined to overact, but they are distinct assets to the cast. Hazel Alger is a good-looking blonde prima donna with a fine singing voice. She scored in a specialty in "one" with "Rose of Picardy," well fitted to her voice. Emma Wilson, as half of Bob and Emma Wilson, in a song-and-dance specialty, handled a buck and wing and also led numbers acceptably.

The show is long and strong on comedy. Gilbert uses exquisite judgment in getting his points across. His handling of the familiar "She Won't Take It" money bit illustrated the value of a comic who has personality and a knowledge of values. The bit has been picked on by numerous shows, but in Gilbert's hands it seemed brand new.

As the frightened treasure seeker who encountered the gruesome-looking ghost in the castle scene he was another howl. His simulation of a man almost frightened to death was screamingly funny. On the pirate ship he was equally effective, always aided and abetted by Wilson, who affords perfect background and comedy relief.

The number staging deserves special brackets; also the costuming of the chorus. The show girls flashed many effective long gown changes, the ponies and mediums sticking to short skirts mostly. "The Pirate Drill," with the girls in a cutlass drill; a panel number with individual spotlights turned on the show girls posed against revolving panels; Dance of Nations, with the girls in twos doing different national dances, and Skeleton, led by Miss Glenmarr, with the girls in spooky costumes and dance, are only a few of the novelties that could be transposed into a musical comedy without apology.

Among the prettiest costumes of the evening were the crinoline gowns worn by the girls in "Hello," led by Miss Alger.

The musical numbers were staged by Solly Fields, the book written by Searle Allen and Tom Howard, special song numbers by Hugh W. Schubert and Searle Allen, all of whom can congratulate each other upon collaborating on one of the best shows in burlesque, and certainly the best that has reached the Columbia this season.

"The Radio Girls" should finish in the first four when the total receipts for the season are added up. *Con.*

LONDON GAIETY GIRL

(MUTUAL WHEEL)

Box Car Benny	Bob Nugent
Freight Car Horace	James Davis
I am It	Fred Reese
I Am Not	Billy Rendon
Marjorie Sets	Clara Gray
Lady Tease	Anna Grant
She Might	Gertie DeFay
Don't Say So	Ruth Davis

"London Gaiety Girls" at the Olympic this week is a Graft Williams' entry. The show is in process of being repaired following the is-

(Continued on page 34)

BURLESQUE ROUTES
WILL BE FOUND ON PAGE Forty in this issue

PRICE 2 CENTS

TIMES SQUARE DAILY

VARIETY — Out Every Thursday

CLIPPER — Out Every Friday

VOL. 1 No. 12 — NEW YORK, WEDNESDAY, OCTOBER 17, 1923 — PRICE 2 CENTS

WRESTLER GETTING COIN AS 'STRONG MAN'

Josef Breitbart Cut a Break on Vom Kaiser Week

Josef Breitbart, a German wrestler and strong man, who was arrested on Monday, Oct. 8, on a charge of not having a license to appear in the Publix-Loew's Jersey City theatre, was released on bail Tuesday. It is alleged that the German has not made him an effort to learn the foreign language and speak English.

He weighs 125 pounds and stands 5 ft. 4 in. in his stockings. He was due to open in the Jersey City house on Monday, but failed to appear. The manager had booked the German for a week, but he was cut to one day. He was booked for the week on the strength of having an imposing number.

At the Grand Street the opening bill on Monday was 114 in Brooklyn by making the name an attractive one. Breitbart was the main attraction. Now the Vom Kaiser week.

The German was allowed bail on his own recognizance. He was arraigned and his counsel entered and waived a trial. $100 for his appearance was the bail. The German was escorted to and from the Jersey City magistrate, at Bridgeville, Bergen, by a Publix-Loew's man, and this must be in all the Publix-Loew's. The Publix management is said to be very much annoyed and have put on his amusement at Jersey.

The theatre have been using a series of sensational advertising for Breitbart, endeavoring to be either the strongest man or the most boasting one to receive damages. Lately he has had championships.

Breitbart is a German by birth, and has lived in Germany and Austria. He is a man of great proportions and that of a wrestler.

The present rate of distributing contracts that are now being signed are not for the producers to pay all the cost of the film, but for them to pay 50% of the amount and at all events at the start. The producers have been paying 75% of the cost of the film and in consequence return a very meagre profit and that the producers are now trying to distribute more of the amount.

Betty Compton Goes Home

Betty Compton is on her way home from Europe. Miss Compton is the girl who had been to get a job in New York. She landed by the Aquitania on Tuesday, Oct. 16.

Betty Compton has had about three Chaplain shorts in succession in Hollywood and is coming to New York to do a dance number for Lew Fields' show.

Doubleto to Marry

Doubleto, the dancing team, goes to Atlantic City on the advice of the Brooklyn Orpheum for almost a week where they will be married. The team will return to the Brooklyn Orpheum. The team is by Dorothy Lester in Brooklyn.

According to reports she is to retire from vaudeville. Miss Lester is a long time in the world.

NANCE O'NEIL AND ALF HICKMAN'S ACT

Dramatic Players Bringing Vaudeville and Bonthem

Under the auspices of Shows of Merit Bonthem, Nance O'Neil and Alf Hickman will be the star of Shows of Merit (Vaud.) Nance O'Neil is coming to town for a dramatic sketch. The playlet is now rehearsing.

Kitty at the Keith

Kitty Gordon will open at the Keith-Albee New York Monday, Oct. 22, in a new vaudeville sketch, "Dancing Lessons." Miss Gordon is a dancer.

According to reports she is to retire from vaudeville. Miss Gordon is a long time in the world.

LORD'S DAY ALLIANCE

Heard from in Albany—Ok. Juds to Sunday Mods

Albany, N. Y., Oct. 16.

The Lord's Day Alliance had entered its wrath in a letter sent to the Mayor of Albany, Oct. 15, in which the Lord's Day Alliance demanded to Mayor William S. Hackett, of Albany, that the Sunday Blue Law be enforced in Albany and that the city be cleaned up by enforcing with a vengeance the Sunday Blue Law.

The Lord's Day Alliance wrote the Mayor that it was shocked to see the Sunday Blue Law not enforced.

The Mayor replied to the letter, saying and after the Alliance had left, in Albany, that it is against the law.

The Mayor said that the Sunday Blue Law is not enforced in Albany, but that it is a matter of the Sunday Blue Law, and that it is against the law.

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PRODUCER'S BIT IS BEING CUT

Distributors Now Insisting on 60-40 Split—More on Gross Price

The old "fear" of the 50 to 75 percent of the cost of the film is being cut down to 50 percent of the cost of the film. Today a new order is being issued by the distributors, that the producer will be allowed down the price to 40 percent of the cost of the film, and that the distributor will be allowed 60 percent of the cost of the film, and that the producer will be allowed 40 percent of the cost of the film.

The new order is being issued by the distributors, and it is said that it will be in effect on and after the first of November.

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MRS. LEW LESLIE DISCHARGED IN COURT; SAID ALLEN GAVE CAR TO HER IN 1921

Wife of Colored Producer Calls Wealthy Manufacturer "Indian Giver"—Found Auditors Chief Foe in His Car, Alleged Allen, Among Other Statements About Former Irene Wales

KEITH COLONIAL FOR WHITE'S SHOW

"Bunnie" Wild" Opening Oct. 29—$36,000 Annual Rental

Forming Irene Wale started a lease in its books recent that he was to be the owner of the Keith Colonial Theatre, Oct. 29 is 36,000 rent.

Wales, who produced at Irene Lewis's, the Colonial, recently, Mr. Lewis, who is a colored man, Oct. 29 is 36,000 rent.

The lease for the Colonial, Mr. Lewis, who is a colored man, Oct. 29 is 36,000 rent.

"NAKED MAN" WITH EDDINGER

Louis & Gordon Nora Two Men Plays Preparing

SQUARE'S MOST DECORATIVE SIGN UNVEILED ON CLARIDGE BUILDING

U. S. Tire Co. Shows Something Electrically Artistic—100x50 Feet, Covers Entire Front of Hotel—Talk About Times Square

THE COURTESAN DOESN'T LOOK GOOD

Shubert Show Will Probably Remain Out for Few Weeks

N. Y. ZOO TO GET ITS $6,000 HIPPO

And Bonson, of Hoganbeck Staff, Is to Bring It From Stuttgart

QUEER ODDS ON LYNCH AND BURMAN

Reason Say Chicago Lost Can't Lose

VERY PERSONAL

BY PROTEUS

A TIP FROM THE STARS

By LAUREL WILLER

Above are reproductions of the front and inside page of the "Times Square Daily" of October 17 (Wednesday) as a sample of its every-day running matter.

The Daily is delivered anywhere within the Times square section by carrier daily on subscription. It is sent by mail to subscribers outside that district, also daily.

Subscription rates in conjunction with either "Variety" or "Clipper," or both:

++++++++++++++++++++

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Clipper and Variety, together, weekly only	10.00	"
Variety, Clipper and Daily (3 papers)	12.00	"

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LONDON
8 St. Martin's Pl., Trafalgar Sq.

The generosity of Arthur Dansak, a member of "The Gingham Girl," in offering to share his stateroom aboard the Colonial Line steamer Lexington, on the trip from New York to Providence with another passenger Sunday night, was rewarded with the theft of the actor's $40 overcoat. When Dansak woke up in Providence Monday morning after the boat had docked, his bunkmate was missing and so was the coat. The thief had told Dansak his name was "Kid Pearl."

Believed to have been seen in Washington, the Washington police were notified Monday to be on the lookout for Robert E. Forbes, missing manager of the Capitol, Albany, N. Y., who disappeared Oct. 4. A spell of amnesia is believed responsible for his disappearance, as the theatre accounts are straight. Forbes served overseas with the Y. M. C. A. forces and suffered shell shock.

Because Michael B. Leavitt, the old time showman, is not in good health and is at present in Miami, Fla., his attorney has asked the court to postpone Leavitt's suit for damages against Robert Goelet to Nov. 19. Goelet is being sued as owner of the Knickerbocker theatre building, New York. Leavitt alleges personal injuries sustained while riding in one of the building's elevators.

Thieves entered the home of Nat Renard (Renard and West) at 54 W. 116th street Sunday while he and his family were out. They ransacked the place. Renard lost everything of value, including $50 in cash.

The Percy G. Williams Estate, through William Grossman, one of its executors, turned over this week to the Actors' Fund $10,000, a bequest left to the Fund by the late manager. Another bequest of $50 each to all members of the Fund's Home was fulfilled last Saturday. The Williams Estate net is a little over $3,000,000.

There will be no more free boxing bouts on West 46th street. The juvenile boxing bouts held daily on the sidewalk near the Globe theatre, have been stopped by the police as the result of many complaints. The kids usually put on three bouts, after which they passed the hat.

Charged with being a theatre ticket speculator, Irving Mandel, 28, of 131 West 110th street, was arraigned before Magistrate Simpson in the West Side Court and held in $500 bail for a further hearing. Detectives arrested Mandel in front of the Music Box theatre, alleging they caught him in the act of selling the tickets. Mandel denied the charge.

Mrs. Frank Bacon has taken up a permanent residence in Palo Alto, a few miles from Mountain View, the former Bacon home where she has been staying.

EDITORIAL

PRODUCTIONS, PRODUCERS AND PERFORMER

A feeling has been growing among vaudevillians and even musical comedy people that a production engagement isn't what it is so often cracked up to be. Anyone can be hidden away so thoroughly in a show "on the road" that it is commencing to make several musical comedy principals give it much thought.

There is a howling example right now of one of the best performers on the stage today who is being killed off by his management through compelled to road travel or the firm's treasury. He has grown slothful, indifferent and, if ever getting another fair chance on Broadway, will have to brush up all over again.

Another example in the same firm's management is a lately introduced comedian into musical comedy who hasn't even received a decent Broadway chance but was shunted right away to the woods.

"Using up talent" may be all right for the producers; they think little of it, but the performers should. ("Performers" is employed here to distinguish from regular legits and prevent repetition or explanation).

Many a performer falls for the production contract and forgets all about billing. After the show opens he finds his name only on the program or in a small local paper advertisement. And those locals are another bane.

Playing for some producers in the musical comedy division is like an act in vaudeville doing two return dates over the Orpheum Circuit; you are forgotten in the place where remembering you will do the most good—New York.

The boys and girls the musical comedy producers want to entrap to burn them up, hide them away and then throw them away, might be cautious enough to think it over—to take counsel and advice and if they conclude to bury themselves and their talent in a musical comedy show that will remain 70 weeks on the road even though starving, to keep theatres open, make the producers pay—and make them pay good.

CRITICAL JUDGMENT

Variety is attempting to approximate the sureness of critical judgment through a weekly resume of what the New York critics say when a play opens, repeating their opinion when it departs. It does not aim to appraise the value of their critical expression. In fact in a way the thing is just a gag to inform those criticized in the profession how the critical judgment runs as to the merit of a show. If a critic is unable to successfully gauge at first sight the public's opinion of the piece, to be indicated by its more or less successful stay in a Broadway theatre, it might be said that critic's opinion of a player's work is no more certain.

Anyway it will bring out an average among the reviewers, those who guess right or wrong the more often (if they guess), or those the more often correct in their analysis. To clinch that average for accuracy as far as possible Variety will publish from time to time a box score, giving in percentage each critic's bulked opinions. For the reviewers failing to give a positive verdict in their first night review, while it will stand as a naught on the record it will still count against them in the averaged percentage as the naughts will be figured in the totals.

Variety is including its own critics. While every reviewer of a theatrical performance should write a decided opinion, the trade paper reviewer must. The trade paper man is writing for the trade. He also has an advantage over the lay reviewer. The critica of Variety assigned to legit shows are six in number. Each has a knowledge of theatricals obtained through their specialized newspaper work and each when going to review a play usually and previously knows all that the reviewers of the dailies hear in the lobby between acts—frequently much more.

It is even more important to the trade what the trade paper may say about a show than the dailies, for the trade may want to book the show. There have occurred instances when even the sharing percentage between the house and the show has been based upon what this paper said of the attraction when it opened in New York.

It thus becomes of supreme importance to Variety and it's not as much of a gag with this paper as in the general way.

There are 14 or 15 people catching shows nightly for Variety. Especially on Monday and Tuesday nights. They are all newsmen who knock around the show district during the day. Four are capable of passing a critical opinion upon any kind of an attraction (including burlesque with one), six are believed capable of properly reviewing a legit show; eight are expert vaudeville reviewers; five are expert picture reviewers, and three (only) are competent to review a burlesque show (although over a dozen have been tried at reviewing burlesque). Of the six who can review a legit attraction five are skilled on musical productions, yet two of the five when trying to criticize a burlesque show (also musical) fell down at every attempt. It may or may not follow that burlesque in the trade way is the most difficult to understand and the most difficult to review properly from the burlesque angle. It is entirely beyond the New York lay reviewer.

The Critical Digest therefore is valuable to Variety if to no one else for the purpose of discovering whom of its staff are the most reliable judges from the trade and general view.

It is not alone our opinion but also of other observers of theatricals that the critica of the New York dailies do not continuously and exactly tell what they think or believe of every show they see. Some of those reviewers are smart boys in deducing the future of the play passing before them, but there have been some pretty bad shows around that no one but themselves failed to pass a negative expression on.

Just why this is so no one knows, but it has been talked about by the trade newspaper boys. They have reached their own conclusion, particularly of a certain chain of New York theatres that is far the stronger among them all. Nothing wrong is thought of in connection just that the daily critics who do not want to be too forceful in their writings about certain plays have reached that sort of tired feeling with the management, saying what's the use of inviting another kick. It may not be that but it certainly does look like it.

INSIDE STUFF

ON VAUDEVILLE

A tenor who played the big time at an average salary of $225 or $250 is now touring the picture theatres at $600 a week without a pianist. In vaudeville he carried an accompanist.

There is a pretty little vaudeville single still in her teens working around Chicago who has been married three times and divorced twice, with indications that a third decree will be granted shortly.

This lady has had a passion for "actor" husbands, all of them being vaudeville singles. In her previous hook-ups each husband choose to take a trip over the Pantages Circuit. Then the trouble started, according to the girl. The tour running 14 weeks or more provided that the acts travel intact on the same bill. On each of the bills her former spouses were on there was a big girl act. Before the tour had been completed word would get back to the wife that husband had grown fond of one of the girls. The result was that wife applied for and got a divorce.

Recently she met a vaudeville single whom she married and all went well until he became so much in demand that half a dozen agents camped on his trail with contracts for the Pan time. The inducements were good with the result he finally decided to accept the offer and make the tour.

He obtained the contracts and went home smilingly to tell wife about his good fortune. He started in and no sooner had he mentioned the word "Pantages" than the wife cut loose, "You'll never play that tour and remain my husband." The man retorted, "Why?" She replied that she had lost two husbands on the Pan time and was not going to take a chance losing the third.

The man pleaded he loved her, that no other girl could step between them and that if he played the tour they would have a nice "nest egg" stored away when he returned. The wife replied she had heard it before. The husband insisted he was different and would prove it. The wife wanted no proof outside of the fact that he would not take the engagement.

The husband has been endeavoring to return the contracts, but it is said the Pantages offices here are obdurate with the result he is in a quandary, for on one side he will have to make financial sacrifice and on the other hand may lose a wife.

Eva Tanguay may continue with her road show for a while although evidently intending a close it. Miss Tanguay wired the Keith office for an opening date in vaudeville but it has not been given to her. According to report, no favorable action by the Keith office was taken.

Someone is putting over press stuff for the Dolly Sisters in Paris. The latest was that Jenny Dolly was held for three days with the Bandit King Marinetti of Corsica in his fastness in the mountains. The French secret service for years has been trying to capture Marinetti but the bandit is so popular with the people of the country he is always shielded.

Evan Burrowes Fontaine will probably prosecute her action for one million against Sonny Whitney. The Appellate Term in Brooklyn last week reversed the judgment of the lower court which dissolved the annulment of the marriage she contracted with her late sailor husband. It leaves the field clear for Miss Fontaine to proceed with her damage case through the alleged breach of promise of marriage by Whitney. Whitney since has married.

Inadvertently the story in last week's Variety of the judgment obtained by Harry DeVeaux in his damage suit against "The Billboard," mentioned the judge in his charge denoted William H. Donaldson, publisher of the paper and a co-defendant as a liar. It was the attorney for the plaintiff who so termed Donaldson in his summing up.

The Shubert, Newark, N. J., did not give a Sunday vaudeville show with Morris Schlesinger, the theatre's manager, publicly stating the Keith booking office had failed to send him a bill. Schlesinger admitted he had had no contract with Keith's but is believed to have spoken to some one connected with Proctor's, Newark.

Unofficially Schlesinger stated the "Times Square Daily" story last week that Schlesinger had been obliged to apply to Keith's for vaudeville acts, ruined the Sunday deal, but whether ruining it through Keith's refusing to book him or by Lee Shubert telling Schlesinger he couldn't play Keith's vaudeville in a Shubert house Schlesinger did not state, officially or unofficially.

The "Times Square Daily" story commented that the Shuberts have a vaudeville booking agency still operating in an office although it may not be booking acts. That story was the first Lee Shubert had heard of the proposed deal. Lee, according to report, called Schelesinger in for a "conference" during which Lee offered to buy back Schelesinger's lease on the house.

Max Arnold who has made many applications to the V. A. F. for permission to play in England, in answer to his last has received a letter from that organization telling him that the ex-Enemy Alien law is still in force and will have to remain until the rate of exchange between the two countries (England and Germany) has been restored to normal (until the mark is again four to the American dollar).

The Olympic, Chicago, playing Columbia wheel shows, has its own back-stage critical bulletin made up of opinions and comment written by the crew. The bulletin goes into the matter of production equipment, numbers, cast, etc., with comparisons between the current show and others preceding it. The stage hands critical bulletin goes on the call board after the Monday performance of every show.

The agents dealing with an independent booking agency are practicing their subterfuges at the expense of the booking boss more than ever these days. The "cloak and suit" agency, so-called because of its cutting the salaries asked for the acts, is run by the booking man on the principle that anything the agents ask for is too much. A $400 salary always sells for $300, the booker deriving satisfaction from his supposedly shrewd business acumen in "buying acts." The agents easily put it over him by increasing the salary first asked and even with the cut getting an edge in favor of the act.

A producer of a freak vaudeville act has two large trunks full of German marks in his hotel in the Times Square district. The showman, of Teutonic forebears, first invested heavily in the now worthless currency on speculation. His hope of cashing in on the possible rise of the mark became almost completely shattered but he still has the consolation that the paper, rather worthless generally, will have quite some value if brought back to Germany as he intends to in the near future.

The many billion marks he has, could now easily be had in Germany in exchange for a few American dollars. The lowest rate of exchange yet is 6,500,000,000 to the dollar.

If the act responsible for the postcards anonymously sent to Keith agents and bookers will call at the Keith fifth floor, they'll find a great reception waiting for them. The postcard (put on the bulletin) bears the printed message, "We'd like to have a good agent. Lots of them are like a soft drink, they look the part but won't do the work."

Reports from the Orpheum Circuit have stated that the Nazimova sketch now playing is rather warm in spots, story and dialog. Nazimova is due in New York during December, on the Keith time, and the eastern bookers are pondering over what shall be done, since contracts are reported signed and outstanding for the act.

The engagement of Florence Mills as a special attraction and addition to the "Greenwich Village Follies" at the Winter Garden, New York, nearly precipitated a walk-out among the cast of that show, led by Daphne Foliard. The colored singer was featured alone in advertisements in the dailies previous to her appearance in the show Monday of this week.

Later the show's management had to take advertising space in the same papers listing all principals with the production to pacify the bunch. That didn't altogether act as a pacifier, it's said.

Miss Mills is reported receiving $1,000 weekly with the "Follies."

The fire in Memphis Tuesday night that destroyed the Orpheum theatre may result in the Orpheum Circuit taking another house there to break its route's jump to New Orleans. The Pantages is a possibility according to report although the same report says some feeling has existed between the Orpheum and Pantages. However, the Pantages, no more than the Orpheum or Loew's, Memphis, is wild over the town and more especially since it became a six-day stand within the last few weeks.

OUTSIDE SPECS FROZEN OUT BY COUTHOUI TICKET SYSTEM

1,750 Tickets Weekly at Adelphi as Sample—"Dump-Back" Bane for Light Draws—Some Loop Managers Protect Their Houses First

Chicago, Oct. 17.

On a new deal at the Adelphi, arranged this week by A. H. Woods, the Couthoui offives have the privilege of 20 per cent returns on a week's stock of 1,750 tickets for "Spring Cleaning," 600 of which are evenly divided between Saturday and Sunday nights. The Waterfall, Horwitz and the other independent brokers are "frozen out" because of the way the Couthoui offices will get their seats starting from the first row. Very few seats, because of the 400 or thereabouts seating capacity of the lower floor at the Adelphi, are left out at the boxoffice to sell.

This is the situation that reveals the determination of the Couthoui offices to batter down the strength of the independent brokers, there's nothing left in the way of seats at the Adelphi that satisfies the independents.

They hold their trade for the customers who desire to witness "Spring Cleaning" the independents have to buy tickets at the Couthoui stands at the 50c premium and resell them to their trade at a $1 premium to charge the transaction as profitable. The Couthoui offices know this and in the accomplishment of "putting over" the new deal the Couthoui offices further realize they are impressing the producers with the number of seats they use. The return privilege of 20 per cent protects the Couthoui offices in case the independents leave "Spring Cleaning" alone. No commission is charged the Couthoui offices by the theatre. New York "brokers" probably can't realize the "softness" of the transactions out here in Chi.

Jack Horwitz is the independent broker who had his troubles out here this week. It started to be the impression that Horwitz was tied up with the Couthoui offices in the attempt of the latter to whip the growing strength of the Waterfall agencies. Horwitz favored the Couthoui offices in several instances with political strength but when the division of the Couthoui tickets for the attractions that were selling came the Horwitz office was left stranded. It is known that Horwitz has been turned down cold at Cohan's Grand for "Rosie O'Reilly" seats. As the result the internal strife among the independents and the Couthoui offices is all the greater. It will always be this way as long as the independents find it impossible to organize among themselves.

There are six shows selling strong at the Couthoui offices — "Rosie O'Reilly" "Gingham Girl" "G. V. Follies" "The Fool" "Spring Cleaning" and "You and I." "Ros-

(Continued on page 28)

ENGLISH GIRL AT CASINO

Gladys Dore Going to London With Husband

Gladys Dore (in private life Mrs. Davs Bennett) has withdrawn from "Wildflower" to accompany her husband to London, where he will direct the dances for the Charlot revue which the Selwyns will bring over the first of the year. She has been replaced by Ann Rogers, an English girl, who was in the ill-fated "9 o'Clock Revue."

Miss Rogers is supposed to be Dorothy Debenham, sister of Cicely Debenham, featured in that revue.

CORBETT'S "TWILIGHT TOWN"

Eddie Corbett has written five plays, one of which is being considered for production this season. It is called "Twilight Town." There has been a hitch in negotiations due to the former newspaperman's insistance he received 50 per cent. of the show.

"Why Wives Go Wrong" Producing

Chicago, Oct. 19.

C. S. Primrose will produce "Why Wives Go Wrong." It is to have its premiere in Burlington, Iowa, Oct. 27.

"NOTICE" FOR DUNCANS IN "TOPSY AND EVA"

Dancing Sisters Wouldn't Accept Managers' Terms—White Sisters Substitute

San Francisco, Oct. 17.

The Duncan Sisters starring in "Topsy and Eva" at the Alcazar have been given their notice and will leave the show in two weeks.

The White Sisters, who followed the Duncans in "Tip Top," are to replace them. The White Sisters have been here several weeks under salary.

The reason for the notice is the refusal of the Duncans to accept Frazee offers from Sam Harris, of New York, and Thomas Wilkes, covering the run of "Topsy and Eva" in Los Angeles, and later in New York.

Joseph Redding, of this city, has been engaged as the Duncan attorney. According to Attorney Redding the Duncans had a verbal contract with Wilkes covering the run at the Alcazar, which run was to be regarded as a tryout. The show is now it is 15th week with every prospect of running indefinitely.

The verbal contract, says Redding, was confirmed by Wilkes in a letter. It was also verbally understood, the attorney states, that if the show proved a success the Duncans' share was to be considerably in excess of that stipulated for the Alcazar engagement.

Wilkes is reported to have been anxious to open in Los Angeles with "Topsy and Eva" and the question of the increased remuneration for the Duncans has been under discussion for several days. Sunday night Wilkes left word with his general manager, Dean Worley, to deliver an ultimatum to the Duncans and if they refused to accept it, to give them their notice. Wilkes then left town on a hunting trip.

The Duncans have no exclusive contract on their musical numbers in "Topsy and Eva," which are a big part of the show's success. They cannot take them out of the show but are protected to the extent that Wilkes and Harris will have to pay them three per cent. of the gross as royalty. Both sides apparently are playing a waiting game. Meantime the White Sisters have been called for rehearsal.

"Topsy and Eva" has been averaging better than $12,000 a week during its engagement thus far.

The general opinion concerning the show is that the Duncans are the biggest part of it.

24 SELL-OUTS IN CHI; CLUBS FOR "SECRETS"

Chicago, Oct. 17.

Margaret Lawrence, in "Secrets," which opened at the Harris Sunday, has 24 sell-outs to clubs arranged for its seven-week engagement here.

The arrangements are due to Col. William H. Lewis, manager of the Harris, who had the events arranged before the show opened, trading on his own personal popularity and his fine treatment of clubs in the past.

PURCELL REPLACING BRIAN

Springield, Mass., Oct. 17.

Charles Purcell will be in the Donald Brian role of "The Courtesan" when that show opens here Monday.

Brian has been heavily billed along with Delysia.

ALIMONY FROM G. HARRISON

Los Angeles, Oct. 17.

Dorothy M. Harrison, one time stage beauty, is going to receive $150 monthly from her English husband, Gerald Alston Harrison. The court says so.

CORT'S $100,000 PROFIT WILL SELL AT $600,000

Frazee-Hermann House on the Market—Free and Clear—Hermann Prefers Yachting

Chicago, Oct. 17.

The Cort theatre is for sale, although it has for years been one of the most consistently big money makers in the Loop. The house is equally owned by Harry Frazee and "Sport" Hermann. It is understood Hermann is anxious to retire, planning a five years' trip to the South Sea Islands on his boat. Insiders say Hermann's bankroll approaches half a million counting his theatre interest.

The Cort made $100,000 profit last season. The owners have a ground lease of 163 years on the site. The theatre is free and clear. Frazee and Hermann having absorbed all mortgages out of the profits. The asking price is reported at $600,000 and because of the clear title the sale may be delayed as proposed buyers must arrange for whatever mortgages, are needed before the deal can be swung. Really men say it would be easier to sell the Cort if there were encumbrances because few purchasers will lay down the big sum of cash necessary.

Frazee's recent sale of the Frazee theatre in New York has no connection with the proposed sale of the Cort, Hermann not having been interested in the New York house.

"Sport" Hermann has been one of the most turbulent spirits in Chicago theatrical circles. His spectacular exploits of prowess have supplied frequent morsels for the other showmen, but "Sport" seems to have had power to "beat" possible court actions resulting from his quick temper.

Hermann is inordinately fond of the sea and has entered his boats in contests here and on the Atlantic. His present craft was built at Gloucester, Mass. Last summer an incident which may have something to do with his desire to quit the Loop occurred when a drawbridge was lowered and snapped the afternoon of the boat. Hermann chased the bridge-tender several blocks and beat him so badly that the man was in the hospital for months. The bridge-tender is said to have entered suit for $100,000 damages.

DOROTHY STONE A WONDER

Amazes and Arouses New Haven in Her Father's Show

New Haven, Oct. 17.

The premiere of the Fred Stone Gaieties show, "Stepping Stones," here last night revealed a stage wonder in Dorothy Stone, on her debut.

Daughter of the star, the girl amazed and aroused the audience at all times. During the duet dance with her father the applause was tumultuous for her.

Stone has a fine show, among his best, and put on with all the graces of a Charles Dillingham production.

For New York it can't miss.

"LOYALTIES" ADVANCE

Biggest in Philadelphia During Past Two Years

Philadelphia, Oct. 17.

The advance sale for "Loyalties," at the Garrick, has been the largest in Philadelphia for two years. It is four times larger than for "Lightnin'" and three times more than for Warfield.

Following "Loyalties," Cohan's "Song and Dance Man" will open at the Garrick for two weeks.

KLEIN'S SHOW DOING LITTLE

The Arthur Klein show, "What a Wife," has done little this week on the Century roof, where it opened Monday.

Not much was expected from it there. It's the first straight comedy without music that has dared the aerial place.

A. P. WAXMAN NOT IRISH JEW

New Orleans, Oct. 17.

Your error!

It's M. D. Waxman who wrote, promoted, played in and stopped "The Irish Jew" over here.

Variety said A. P. Waxman.

UPSTATE MOROSCO CO. INVESTOR CONTESTS STOCK PURCHASE NOTE

Makes Many Allegations of Fraud in Defending Suit for $600, Balance of $2,100 Morosco Company Stock Investment

Syracuse, N. Y., Oct. 17.

Echoes of the Morosco Holding Company debacle, in which hundreds of Central New York investors lost thousands, came today when attorneys for Leon W. Ellis, prominent Syracuse man, filed an answer to a suit brought against him to collect on a note given by him in payment for stock in the enterprise.

The suit against Ellis is believed by local attorneys to be a test case in the efforts of note holders to collect on paper given by investors for stock in the holding company.

In the answer, Jones, Higgins & Tormey, attorneys for Ellis, charge that the note was secured by "fraud, misrepresentation, conspiracy and swindle."

The history of the Morosco deal, in which large blocks of theatrical enterprise stock were sold to prominent Central New York people to their ultimate loss, they claim in the papers in this:

Oliver Morosco, theatrical producer, turned over all his theatrical enterprises, including movie films and theatres, to the Morosco Holding Company, a Delaware corporation formed in March, 1921. Morosco at the time was supposed to be a financial success.

Morosco, for his share in the enterprise, was given 15,000 shares of preferred stock and 100,000 shares of common stock, for which he was

(Continued on page 32)

PERCENTAGE PLAYERS READY TO WALK OUT

"Children of Moon" Cast Displeased at Statements—"Actors at $50 a Week"

The cast of "Children of the Moon" nearly walked out on the show at the Comedy, New York, last week following differences with the management over deductions on the weekly statements. The leads in the show are playing under agreements calling for limited salaries plus a percentage of the profits. It was noticed in the statements charges were steadily creeping up. Investigation developed the management sought to charge off the cost of production.

The players contended that as they were only getting a portion of the earnings it was manifestly unfair to include their percentages in the production cost charges, that the management's share of the profits should take care of the production outlay and that if the charging off continued the production would be paid off out of their percentages and by the end of the season or before the management would have the show cleared of charges while they might be elsewhere.

Al Jones and Morris Green, interested with A. B. Weiser in the show, argued with the players, Jones stated he could get all the actors he wanted for $50 a week and the company told him to get them and started to walk out.

Weiser who originally got the company together under the salary and percentage plan succeeded in placating the players. They agreed to continue provided Jones and Green be kept on the other sides of the curtain.

Most of the players handed in their notice and, while they changed their minds, several are said quitting at the end of the week.

TRIAL FOR OPERA

Joseph Diskay, from Pictures, Getting Chance

Chicago, Oct. 17.

Joseph Diskay, who recently appeared in vaudeville, and at present is playing pictures, will receive a trial this week with the Chicago Civic Opera.

Herman Dexries, critic on a daily, heard him at a local theatre and recommended him to the Opera Co.

HUNGARIAN COMPOSER HERE

Albert Szirmai, a Hungarian composer, arrived in this country last week. He is currently a guest of Mitzi Hajos at her White Plains, N. Y., home.

Szirmai has four musical comedies which have been produced abroad. They may see production in this country. They are "Count Rinaldo," "Pustakavatelje," "Alexandra" and "The Girl of Mexico." These have been seen in Berlin, Vienna and Budapest the last few years.

MAUDE FULTON MOVING

Oakland, Cal., Oct. 17.

Maude Fulton goes into the Columbia, San Francisco, for two weeks starting November 11. She will play "Dulcy" the first week and follow with her new play, "Punchinello."

Miss Fulton is now completing a starring engagement at the local house.

"Javanese Doll" Rehearsal

"The Javanese Doll," a new operetta by Clare Kummer and Adorjan Orvas, will be produced by Carlo Carlton. It goes into rehearsal about Nov. 15.

Rehearsals about Nov. 15.

"PRICE" FOR G. & S.

$2,000 and Percentage of Gross Asked for Song Singers

Boston, Oct. 17.

The "price" set by themselves for a production to star them is $2,000 and 10 per cent. of the gross in addition to the guarantee, according to the story here of an offer received by Gallagher and Shean from Max Marcin in New York.

Marcin wanted the couple for a road show of "Give and Take," it is said, and later to present them on Broadway in a new production. The team's contract at $2,500 weekly with "The Follies" expires in January.

PICTURE UNDER "GINGHAM"

Difference in Terms May be Responsible for Shift

Chicago, Oct. 17.

"The Hunchback of Notre Dame" may be seen at the Garrick, and in that event it will oust "The Gingham Girl."

The musical comedy is doing about $20,000 a week at that house at 60-40 with the house sharing on some expense and having a fixed expense.

The picture would come in at 50-50 and the Shuberts would only furnish the four walls and fixtures.

ANOTHER DAUGHTER'S DEBUT

It has been announced that Dorothy Stone, Fred Stone's daughter, makes her stage debut in the new "Stepping Stones" production.

No mention has been made of another daughter of a theatrical family making her professional bow in the same show. She is Maud Jerome, the daughter of "Rosie O'Grady." Maude Nugent and Billy Jerome, veteran songwriter.

E. A. Johnson Sued for Divorce

Lawrence, Mass., Oct. 17.

Judge Dow in Probate Court reserved his decision in the divorce suit brought by Margaret Johnson, of Haverhill, against her husband, Everett A. Johnson, vaudeville and stock actor, and formerly of Haverhill.

Mrs. Johnson alleges desertion. The suit is uncontested.

CLIPPER'S DISC REVIEWS

Reviews of current discs are printed every week in the Clipper's Band and Orchestra Department.

OPERA TICKETS AT CUT RATES TO REPAY HOTEL MAN'S ADVANCE

Baltimore Sale Returning Advance to Wagnerian Co. Last Season—Spending $500 to Advertise—10 Per Cent Off

Baltimore, Oct. 17.

John Tjarks, a local hotel proprietor who entered the show business last year when he advanced several thousand dollars to the Wagnerian Opera Company, and who hasn't received his money back yet, has taken tickets in settlement for the amount owed. In an effort to recover part of the money, he is selling them in Baltimore at a 10 per cent. reduction from the box-office price.

Last year he sued the Wagnerian company for his money, but failed to get it. When the company plays its engagement of four days here next week at the Lyric, their gross will be cut short several thousand dollars by the fact that Mr. Tjarks is selling many of the tickets.

To assure them a sale, he has been carrying back-page ads in the local dailies for a week now, stating that he has the tickets at a 10 per cent. cut and that they are on sale at the Hotel Armistead, his property. The hotel is away out of the business district, but he is selling his tickets, even if his advertising bill will be nearly up to $500 by the time he gets through.

HARVEY'S APPEARANCE

Sir John and Company of 40—Sale for Opening of $5,000 Advance

Sir John Martin Harvey and his own company of 40 sailed on the Adriatic from London on Oct. 13 and are due to arrive in New York the end of this week. They open at the Century Oct. 25 in "Oedipus Rex." George Hunt, who came over from England ahead of the regular company, is rehearsing more than 200 supernumerarles (chorus) for the production.

The advance sale for the opening performance is said to be in excess of $5,000 at $5 top. Bert Lang, Sir John's American representative, has interested the English Speaking Union of America and the Sulgrave Institute in the entire repertoire of the English company.

Prominent in the company are Hubert Carter, Gordon McLeod, Walter Pierce, Leonard S. Daniels, Mary Linden and Fred Grove. The manager is Frank B. O'Neill.

"Hunchback" Ousts "Gingham Girl"

Chicago, Oct. 17.

"The Hunchback of Notre Dame" will succeed "The Gingham Girl" at the Garrick, according to report, opening there around Thanksgiving. The latter may be moved to another local house.

LEGIT ITEMS

A third "Barney Google" company, now rehearsing, will join either two now playing for the Carton Amusement Co. in a couple of weeks. Louis Lesser has been appointed manager. The third troupe will play the Eastern stands of three day and week engagements.

The Lore Miller is suing the Carton Productions, Inc., sponsors of the "Barney Google" cartoon play, for $800. Miller was engaged in advance agent for "Google" at $100 a week for 10 weeks. He was discharged after two weeks.

The William Le Baron farce, "I Love You," has been musicalized, and will be rendled for production shortly by Weber & Friedlander.

Lee Simonson will design the setting for "A Perfect Lady," Schwab & Kusser's next contribution to the musical comedy stage. The piece is the joint effort of Lawrence Schwab, Frank Mandel, Bud de Sylva and George Gershwin. It will be placed in rehearsal next week.

Washburn Productions, Inc., have announced "The Carpenter," a comedy by Fred Wall, as its initial production.

CRANE MISSES SHOW

"Goats" on Tryout Had to Pass Tuesday's Performance

"The Goats," a play adapted from the Greek (modern) was opened under the direction of A. A. Atheneon, at the Hudson, Union Hill, N. J., Monday, booked for the week. James Crane and Stella Larrimore are featured.

Tuesday night's performance was missed because of the failure of Crane to put in an appearance. The audience was dismissed and money refunded. It was stated he met with an accident but appeared at Wednesday's matinee and the house management stated the engagement would be completed.

The piece was short in its running time but apparently liked in Jersey.

"JACK AND JILL" OFF

Will Close in Cincy Unless Taken Over

Cincinnati, Oct. 17.

"Jack and Jill" will close in Cincinnati Saturday unless the Shuberts take it over, as reported.

A provisional closing notice to this effect went up on the call board of the Grand after the opening performance Sunday.

It is the musical produced by John Murray Anderson for Chelsea Producing Co. which ran at the Globe earlier in the season. McBride, the ticket broker, was hooked up with the producing company but got out from under during the New York run after having been reported to have dropped plenty.

New capital was interested to get the show into Chicago where it also flopped and caused the backers to tighten their purse strings.

Shubert, according to report, made a bid to take it over in Chicago. Negotiations for the transfer were renewed this week.

THE WAY OF A MAN

Meant Nothing Until It Affected Him

A man and wife rushed back to the Henry Miller theatre just as the house was being darkened. The woman was on the verge of fainting. She had lost her handbag while seeing "Big Changelings." The husband comforted her by carelessly and repeatedly saying: "It's all right, dearie, we'll get it."

The bag was found and the man opened it, disclosing wads of money to the amount of $7,000, which he had asked her to bank in the afternoon.

Then the husband yelled, "You damned little fool, why didn't you put this money in the bank?"

The woman replied she had met Clara, and the bank was closed when she reached it. Still "bawling" he took her out while theatre attendants smiled.

Mrs. Crowninshield, the hostess of the theatre, had found the bag, but in their excitement the couple left without even thanking her.

ALBANY A SPLIT

Two Shows Booked in There for Next Week

Albany, N. Y., Oct. 17.

The new Capitol didn't last very long as a full-week stand.

Manager Edward E. Lyon has booked in for the first half next week "1 to 11" and the last half is to have "The Song and Dance Man."

Buying Majestic, Louisville

Louisville, Oct. 17.

An unrevealed New York syndicate has secured an option on the lease of the Majestic building and grounds, with the view of erecting a store on the site.

The option calls for $210,000 for the lease, which runs for 48 years.

NEW BIRD HUES

Demonstration Given of Process Adaptable to Stage Use

Variety-Clipper Bureau, Evans Bldg., Washington, October 17.

Frank Bond, chief clerk of the government land office, and an amateur artist, has discovered a new combination of colors that may mean a great deal to the producer. He has succeeded in reproducing the metallic glow or brilliance of the luster of the hummingbird's wing, and has patented the process by which he produces it.

This reproduction of the metallic brilliancy is based on a process that utilizes the principle of light reflected through colored, transparent media, upon which characteristic featherling was traced.

The process is stated to be readily adapted to commercial purposes, and whenever startling and brilliant effects are sought for.

NORMA THOMAS ILL, ALONE

Suffering With Tubercular Affliction—No Relatives

Norma Thomas, a former chorus girl in George M. Cohan productions, also in "White's Scandals," is at the St. Anthony Hospital, Woodhaven, Long Island, with a tubercular affliction.

Miss Thomas is alone and without relatives.

BRYANT'S CENTRAL

Chicago House Will Reopen With "Home Fires," Managed by Bryant

Chicago, Oct. 17.

Bryant's Central will be the title of the Loop house, secured by Lester Bryant under lease this week in New York.

The reopening will be marked by Bryant's production of "Home Fires," also purchased by him this week from the Shuberts. "Icebound" is another play bought by Bryant from Sam H. Harris.

Bryant has several progressive plans in work for the rehabilitation of the theatre.

Its last failure was that magnificent pick, "Time," which lasted a week.

"ROMANCE" TO MUSIC

Lehar Composing Score for Sheldon's Hit

Edward Sheldon's "Romance," which Doris Keane starred in successfully in 1912, will be converted into an operetta with a Frans Lehar score.

The Viennese composer, now 58 years old, is still as prolific as ever in the Austrian capital, where he is working on three scores simultaneously.

The world's premiere of the "Romance" operetta will be in New York this winter. The direction has not been decided on.

Armand Veesey, himself a composer, is handling the business details.

"RUNNIN' WILD" AT COLONIAL

The George White colored show, "Running Wild," will probably open at Keith's Colonial, New York, Oct. 29.

White has the privilege of securing the house for one year at $35,000 with the Sunday reserved for the Keith office vaudeville.

The Colonial is now playing split week pop variety bills.

"Maid of Mountains" in Canada

Montreal, Oct. 17.

"The Maid of the Mountains," English, which has toured Canada two or three times, will again tour the Dominion.

Viva Daron will again have the leading feminine part.

SENTIMENTAL SHOWMAN

Washington, Oct. 17.

There is still sentiment in the show business!

W. H. Rapley, owner of the newly constructed National theatre, has retained two of the old features standing since the house was first built some 50 years ago.

These are the brass rail in front of the box-office and the small wire-screened door which affords access to the inner box-office.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

"The Nervous Wreck"

Probably as generous an outburst as has been given an opening so far this season. All praised the piece as a laugh maker with "American" (Dale) leading "gorgeously ridiculous" as its edict and the "Mail" (Craig) asserting, "the most hilarious farce in a long time." Variety (Green) said, "If laughs make a hit Lewis & Gordon have it."

"Launzi"

"Sun" (Rathburn) practically stood alone when going into a "rave" over the preflier of this piece and styled it, "Molnar's masterpiece." There was a general "pan" regarding the inaudibleness in which the cast, at times, used their voices. "American" (Dale) seems to have uttered the most adverse decision when printing, "Bellevue Hospital is just as sane and much cheaper." Variety (Pulaski) thought it very bad.

"Ginger"

The second Tuesday night opening with only the "American" (Dale) sending its variety man to the field of action, who quoted "gallopod in the wrong direction." The "Tribune" thought well of it, while the remainder were inclined to be somewhat pessimistic.

"Taming of the Shrew"

The second production of the Sothern-Marlow Shakespearean season receiving splendid press writings in the dailies. The decision was unanimous.

Grand Guignol Players

Securing the pick of the dramatic men, who generally conceded the French players provided excellent entertainment. That is, outside of the "News" (Mantle) and the "Sun" (Rathburn), who respectively quoted "not likely to cause much of a stir" and "mediocre and tame."

'The Sheme Women"

A most satisfactory reception, with the "Times" (Corbin) saying, "should be favor because of its realism," the "News" (Mantle) declaring "human and well acted," although the "World" (Brown) compared it unfavorably with a Little theatre production by pitching "not as good as 'Sun Up,' but has brilliant flashes."

"For All of Us"

One of three openings Monday night and not catching the first-line men. The notices read that the piece as a whole impressed favorably, although the "Sun" stood forth with a "dull and theatrical" ultimatum while giving the plug credit for a popular appeal.

FRIARS' FROLIC DEC. 9

John Meehan, Gen. Stage Director

The annual Friars' Frolic will be held on Dec. 9. John Meehan has been appointed general stage director.

The committees include (business) John Pollock, chairman; Harry Nelmes, Barney Klawans, Eddie Dunn and Secretary J. Frank Stephens; (program) Welle Hawks, chairman, Wm. D. Weinberger, Edward O'Brien, J. P. Muller, Dean William Collier, and Harry Hanaford.

SOUTH UNSATISFACTORY

"Barney Google" Leaving Territory —"Kempy" Closed

New Orleans, Oct. 17.

"Barney Google" will not reach New Orleans. Its management is reported disgusted at the business South, and will jump the show into other territory, probably Pennsylvania and Ohio.

"Kempy," with Bert Baker, closed at the Tulane Saturday. Its business through the South was most discouraging.

"G. V." CHANGES.

Several more changes for the cast of "Greenwich Village Follies" at the Winter Garden, New York, have been set for Monday. Tom Burke, the tenor, will go in as an added starter. Irene Lee will assume the prima donna role replacing Ruth Urban, who shifted to the road "Village Follies."

Jane and Katherine Lee, the picture kids, will also join the fourth edition of "Greenwich Village Follies" at the Apollo, Chicago, Monday.

ROAD SHOWS AT OAKLAND

Oakland, Cal., Oct. 17.

The new Lurie, formerly Fantages, will open as a road attraction and super-feature picture house October 28 with "The Covered Wagon," scheduled to play for two weeks and will be followed by a split week starting with "So, This is London," and ending with "Irene."

The fourth week will start a probable two weeks run of "The Hunchback of Notre Dame."

BALTIMORE'S 3D LEGIT HOUSE

Baltimore, Oct. 17.

Baltimore will have three legitimate houses this season, the Lyceum, which failed four years ago in its first attempt to put over legit, taking the field again. The others are the Auditorium and Ford's.

The Lyceum seats 1,600. It is in an exclusive residential section.

The initial attraction will be the Richard Herndon production, "The Fetters," to have its premiere here.

THE WEEK'S CLOSINGS

"Jolly Roger" Suddenly Exited Last Saturday—"Merton's" Year

Three more attractions will be withdrawn from Broadway at the end of the week, with the chance of one or more attractions being suddenly added to the exit list. That was true last week when "The Jolly Roger" quit at the National. The house is dark this week, but is due to relight the end of the coming week with "Cyrano de Bergerac."

THE JOLLY ROGER

Opening the tail end of August the "News" (Mantle) and the "Sun" (Rathburn) were the only favorable criticisms donated to this production. Others, including Variety, adhered to detrimental phrasing outside of the "Tribune" (Hammond) which sidestepped the issue expressing no opinion either way.

"The Woman on the Jury" will leave the Bijou, going on tour Monday with a subway house the first stand. "Red Light Annie" will replace it, moving over from the Morosco.

THE WOMAN ON THE JURY

Diversified comment on this August 15 premier having the "Herald" (Woollcott) and "Tribune" (Hammond) donating no prediction, while the "Times" (Corbin) and "Mail" (Craig) thought little of it, although the "American" (Dale) and "News" (Mantle) believed in the piece.

"Merton of the Movies" will jump to Chicago, completing its long stay at the Cort, Saturday. George Tyler and Hugh Ford landed with "Merton" last November, the comedy having enjoyed a fine run, of 49 weeks or virtually a year on Broadway. "The Breaking Point" will also close as announced last week, the show being due for the storehouse Saturday.

"Her Quaker Girl," Erlanger's

The next Erlanger production may be called "Her Quaker Girl." It is said to be a musicalized version of "Nothing But Lies," with book by Aaron Hoffman.

Kalmer and Ruby will do the words and music. Eddie Buzzell is to be featured.

"Kempy" Closed at New Orleans

New Orleans, Oct. 17.

The road tour of "Kempy," with Bert Baker featured closed here Saturday. Bad business ruled over the show's Southern tour.

STOCK CO. MANAGERS HAVE MANY WORRIES

Corse Payton Tells Few—Needs $4,000 Weekly to Break

High production costs are said to be playing havoc with stock organisations in the smaller communities.

Despite many are playing to capacity they are showing little, if any, profit for the producer.

Corse Payton is authority for the statement, and since Corse was the "Frohman of the stocks" for the past two decades, he ought to know.

Twelve years ago, when Payton was operating the Lee Avenue, Brooklyn, he could easily pocket $1,000 a week on a 10-20-30 scale. Now he would owe himself more than that if he were operating the same 1,200-seater at a 25-50-75 scale.

Salaries, labor, and other costs have soared. According Corse, a stock has to do $4,000 weekly to break. With leads holding out for $250 and $350, and musicians getting $90, the stock producer has additional worries.

With the heavy stock competition i practically every community, the manager is compelled to give his patrons Broadway successes as soon as released. Royalties on these range from $300 to $500 a week.

Managers have tried to overcome the heavy expense of a week when leasing a $500 play by tossing in a weaker and less expensive attraction the following week, hoping to balance the loss on the previous week, only to find patrons remained away.

Houses with large capacity are the only ones that can show any great profit, providing they pack them in.

BROADWAY PLAYERS FAIL

Disband At Alarm After Playing Two Weeks

Akron, O., Oct. 17.

After only two weeks existence, the Broadway Players, organized here three weeks ago, disbanded this week and Music Hall again is dark. It was the third theatrical venture to go to the wall at Music Hall in the past year. Musical comedy and vaudeville each having had an inning.

The stock organization found the McLean Players, for many years popular here and which company has been at the Colonial since last May, too much opposition. Business the first week was only fair and the second bill drew few patrons.

COLORED STOCK, $12-$18

Chicago Producer Goes Back to White Talent.

Chicago, Oct. 17.

Colored dramatic stock is [illegible] business for [illegible]aurie Greenwald. Especially after his c[illegible]mpany, installed at the Avenue theatre last week, played to a $12 gross [illegible] one performance. That was enough for [illegible]en[illegible]ld, as when the gross jumped to $18 the next ni[illegible]ht the show d[illegible] not dic of improvement, but of lack of attention on the part of the promoter, who felt he had [illegible]ug enough and let it close.

La[illegible] year, Greenwald, with Jimmie O'Neal, broke into the colored amusement game with a co[illegible]ed revue at Green Mill Gardens. They prospered and Greenwald felt he would establish himself as the Oscar Hammerstein of that field. Three weeks ago someone came to him with the idea that he organize a colored dramatic stock company. He was told that actors could be gotten cheap and that royalties for plays were not necessary. A company of 14 people was organized and the operating expense was established at $920 a week. The first week showed a loss of $87, something unheard of by [illegible]eenwald He decided to take another chance on a second week and after four days with the two disastrous ones the show closed to an additional deficit of $300.

From [illegible]o[illegible] on Greenwald will produce white girl acts exclusively.

MARRIED—KNOWS IT WIFE CAN'T FORGET

Eva Nudson Became Mrs. Byrant 8 Months Ago—Lived Together Two Months.

Lawrence, Mass., Oct. 17.

The marriage eight months ago of Eva Nudson, stock actress, has just come to light in Lawrence, Mass. Bill Bryant, ticket seller at the Colonial, of that city, married the actress in New York City. Miss Nudson is now in the south, although she is expected in Lawrence soon. It is rumored that the romance has broken and Mr. Bryant admitted that he had not lived with his wife since two months after the ceremony.

When asked in regards to the marriage he stated:

"Nobody knows better than I do that I am married to Miss Nudson. She makes me remember it."

Miss Nudson was with a stock company here a year ago.

Smith-King Reopening

Los Angeles, Oct. 17.

The Smith-King dramatic stock reopened fo. another season at the Raymond at Pasadena. Jane Urban is leading woman.

PRESIDENT STOPS WITHOUT NOTICE

$15,000 Lost in Venture—New York Backers Grew Tired

Washington, Oct. 17.

After what appeared to be an excellent start the President Players, under the direction of Arling Alcine and Harry Manners, closed here Sunday night without the customary two weeks notice. The company had been running for six weeks, with every week disclosing a loss with the final showing a deficit of approximately $15,000.

Alcine and Manners were backed by New York capital, reported to be two men in Wall street, who, for the past week have been slow in remitting to cover losses, causing Alcine a trip to New York during the past week. When he returned a statement was made the company was going on and the rumors of closing were stilled.

The company was headed by John Litel and Edith King with the balance of the cast consisting of Helen Travers, Agnes Grant, Leo Lindhard, J. Irving White, Eunice Hunt, Gustave Bowhan, Walter Marshall and Adrian Morgan. Harry Manners did the directing, having filled that position last season with the Smith-Duffy aggregation, while Alcine took care of the business end.

All members of the company left Washington Monday.

BROAD ST., NEWARK, STARTS AS STOCK HOUSE NEXT WEEK

The Broad Street, Newark, N. J., will open Monday as a stock house with the Century Players, a Poli stock. The Shuberts are interested in this company. The company will be headed by Arthur Howard and Mary Ann Dentler, and will include Jack McGrath, Mary Robinson, Tommie Shearer, William Tennyson. The manager is George Arvine. It is the intention to use guest player. Matinees (Tuesday, Thursday and Saturday) will be 25 and 50 cents, and nights 25 cents to $1.

Morris Schlesinger is making lavish promises for the productions which will doubtless be somewhat lived up to, as he will presumably aim to use the stock to put Maude Fealy out of business if possible. He has never forgiven her.

"Six Cylinder Love" opens.

Several new faces have been added to the Fulton stock in Oakland, Cal. Cecil Drummond opened a special engagement as juvenile in "The Torch Bearers" this week, and Lea Penman is character woman, playing Mrs. J. Duro Pampinelli. Rex Cherryman will be in the lineup next week as the regular juvenile, and William Burris, also of Los Angeles, will arrive for the "Punchinello" production.

Business has been at the sell-out stage ever since Maude Fulton started on her special six weeks' starring season, which concludes November 10. Immediately following Maude Fulton at the Fulton (Oakland, Cal.), George Friend, popular light comedian of 13 years ago, will play a week's engagement in "Tea for Three" starting November 11. Friend will donate his salary (10 per cent. of the gross) to the West Oakland Home for Orphans and the Baby Hospital here. Gladys Knorr, who followed Margaret Lawrence in the original "Tea for Three," will play opposite Friend.

Ernest Young has received his notice at the Century, where he replaced Walter Spencer as leading man recently, and will in turn be succeeded by Lew Davis, a popular juvenile, who is well known here. According to Herbert Harris, manager of the Century, Young has become so used to playing character comedies that he was unable to adjust himself to the requirements of straight roles. Neil Harding, former chorus director at the Century, has gone to Detroit.

Joel Friedkin has organized a stock for El Paso, Tex. The roster includes James Bentis, Louis Dean, Clarence Chase, Louis Leon Hall, Frank Hetterick, Eveta Nudsen, Virginia Duncan and Jane Manners. The company left New York Monday and will open there next week.

The stock deal between Florence West Players and the Criterion, Brooklyn, N. Y., has been called off. Miss West and her company were to have opened a season of stock there next month but bowed out upon finding that it would necessitate too great a financial outlay to condition the house for productions, with the house management refusing to shoulder any of the expense.

According to reports several building law violations would have to be lifted before the theatre could be licensed.

The house has been dark for more than a year.

"Getting Gertie's Garter" is deemed "risque and suggestive and an affront to the community" by A. G. Bainbridge, of the Bainbridge Players. For this reason, he says, the play will not be staged at the Shubert, Minneapolis.

In the play voting contest arranged for patrons of the Shubert stock, the manager promised to present the six pieces receiving the most votes. Mr. Bainbridge reserved the right to reject any plays not suitable for presentation. "Gertie's Garter" led in number of votes received.

After a brief period of darkness during the summer when so many local people flee to the beaches from the heat, stock is again at the Victory, Charleston, S. C., with the weekly comedy or dramatic bills drawing heavily. At the recent reopening only Louie Lytton, stage director, and Mrs. G. D. Peruchi of the original comany remained. Irene Hubbard is the new leading woman and A. Boy Harrington, leading man.

Monday the Criterion, Buffalo, opened with Clark Silvernail's stock headed by Don Burroughs and Lilian Walker appearing in "The Great Lover." It is stated that heavy advance reservations have been made due to the large following Burroughs built her during the past summer, The Buffalo Players start Thursday (Oct. 18) with "Captain Applejack," also at Shea's Hippodrome, Buffalo, in pictures.

Harold Hevia of Montreal opened the season at the Colonial, Lawrence, Mass., Monday with a stock show that played to capacity. The opening was "The Gold Diggers." Mildred Dana of Malden scored as the leading lady, and William Naughton, as leading man, proved equally as good. Lawrence took to the new stock.

Suzanna Jackson, Louis Ackers, Jack Waverly, Isabel Leonard and Anice I. Ives, all gave evidence of ability.

Cecil Drummond has been engaged as juvenile at the Fulton, Oakland, Cal., opening this week in "The Torch Bearers," supporting Maude Fulton. Another newcomer in the company is Gladys Knorr. George Friend will return to the stage to work for charity for one week following an absence of 13 years, in "Tea for Three," next month. Lea Penman, an old favorite at the Fulton, returned to the company this week.

Frances McGrath has joined the stock at Shubert-Missouri, Kansas City.

Walter Leonard Howe will open an English rep company at the Russell, Ottawa, Oct. 29. Knox Ord will be leading man.

The Woodward Players at the Majestic in Detroit, Mich., are offering "The Broken Wing" this week and will present "Seven Chances" next week.

Harry Sheldon, who formerly conducted a dramatic agency in Chicago, is now associated with Pauline Boyle in her stock casting agency in New York.

BEDSIDE CHATS

By NELLIE REVELL

Somerset Hotel, New York.

Whoever started that propaganda for bobbed hair, as Thubway Tham would say, "Ith the bunk." It must have been put over either by the hairdressers' association or the manufacturer of curling irons. And oh how hard their victims work trying to sell the idea to everyone else.

There must be something in that old saying that "Misery loves company." For years I've listened to such alluring arguments as "why don't you bob your hair? It would be so comfortable, so easy to care for. Not a bit of trouble. All you have to do is to run a comb through it and it's all dressed."

I was gullible enough to fall for it. It's all right I guess if one happens to have natural curly hair. Mine is about as curly as a coy's tail. No, it's no trouble. It just takes an hour a day to curl it. I can't reach up, so my nurse must officiate, that is without some of the neighbors come in and do it. Otherwise it would be as straight and artistic looking as Huckleberry Finn's.

Dorothea Antell's recent reference to her canary bird at once made me lonesome for my feathered little companion, which had been presented to me about this time last year by Ada Mae Weeks.

So, Sidney has come home again, just as I did. But right there the resemblance stops. I've found nothing so pleasant as telling the world how happy and comfortable I am, while Sidney hasn't let a peep out of him since he arrived. Last January I sent him away from the hospital to pleasanter surroundings where he would get a bit of sunlight and the attention and care that I couldn't give him.

Apparently I made the mistake of sending him to much too nice a place, for he doesn't seem to appreciate the warm corner by the window that I have allotted to him here, or if he does he is certainly keeping it a secret from me.

Perhaps the true explanation of his silence and moroseness is that he is in love. Surrounding the lower half of his cage—a beautiful brass affair that must have come from Santa Claus for it didn't come from me—is a glass wall and Sidney has discovered another there which hops about whenever he does, flutters its wings in exact imitation of himself and even refuses to eat until Sidney does. Another explanation is that the friend who was caring for him, went away for the summer and left him with the colored help. Now I suppose I'll have to black up to win him back.

The necessity of my putting on "black face" to regain the affections of my bird, reminds me of Irene Franklin's experience. Just before going on tour one year she employed a French nurse for her baby and left highly satisfied with the arrangement. But when she got back she found she had to learn to speak French before the baby would even recognise her as a friend, much less a mother.

"Later" (as they say in the movies). Now I know my hunch that my bird will sing only for "blackface" people is correct. Jack Wilson came in and the only thing that can compare with Sidney is a phonograph with the loud stop and a Caruso record on. And then just as soon as Jack departed the bird stopped its lyric and hasn't emitted a note since. Well, Eddie Cantor has promised to drop in soon and Van Avery is due too, and they maybe able to pesuade this bird to do his stuff—I can't.

Last week there came to me in the mail an unostentatious little envelope and in it I found a check. It isn't often that a check can make even the most sentimental of us shed a tear, but when I had finished deciphering this one my eyes were wet. The draft was filled in in a bold, readable handwriting but the signature was scrawling and had come dangerously near running over the edge of the paper. But at last I made it out. It was "Molly Fuller" and just now I can think of nothing that shows more humanity and love than that almost illegible penmanship.

Some years ago, after I had left the Rialto to become a Greenwich Villager, Molly Fuller began to meet misfortune also. She lost her husband and vaudeville partner, our beloved Fred Hallen. Then came illness and the deprivation of her sight. Having felt the slings and arrows of fate myself my sympathy was deep and I added my mite to the efforts of those who were helping her. Fortune has been kinder to her since, with Blanche Merrill having written a vaudeville act for her and with its booking over the Keith time under E. F. Albee's personal management. Now, fearing that my move had depleted my resources, she was returning the amount of the check I sent her so long ago.

Molly, dear, I have sent it back. Between us, who have been in the depths, there can be no such thing as lending or giving but only sharing, and thank God and my friends I do not need your check.

There are just two things wrong with the meals from Mrs. Kathleen Kelly's White Swan restaurant at this hotel. They are too delicious and there is too much of them. And after four years of enforced abstention from everything good to eat my will is weak when confronted with a choice between spinach and pate de fois gras.

For two weeks I have been running wild, enjoying everything from roast pork to French pastry. My nurse, Miss Tobin, who is kind to me in everything else, is beginning to look reproachfully at me whenever I pick up a menu and I fear that unless I mend the error of my ways she is going to speak harshly to me. Also there is the matter of to have or not have a waistline. There's no denying that I look better with one, so something will have to be done about it.

Hail, Mrs. Kelly! We who are about to diet, salute you.

How good it is to know that all around us are persons who are winning their battles against illness and injury. Mary Moore, whose neck was broken in an automobile accident two years ago, has told me from time to time that I have helped her carry on and now it is her turn to inspire me by the news of her approaching complete recovery. In a letter, congratulating me on my return to Broadway, she had these few lines:

"The doctors held a consultation over me last Friday and rendered this verdict—they requested two seats each for my opening performance one year from now. Thrills? Just like a fast descending elevator."

Walter Winchell is guilty of this:

"Reubens, Reubens, I've been thinking,
That your prices are too high!
Why do you charge two-bits for a
Tiny hunk of apple pie."

That's all right, Walter, but wait until the doctors put you on a diet and you can get apple pie by prescription only. You'll be willing to pay bootleg prices for it then.

CLIPPER'S MUSICAL CRITICS

Clipper's reviewers of popular music playing bands are the most expert of the trade. They are Abel, Skig and Sell.

WEAK SISTERS CAN'T STAND PACE OF LOOP'S MUSICAL COMPETITION

"Village Follies" Hogged Center Last Week with $27,000—"Rosie O'Reilly" Stepped Right Behind at $26,000—"You and I" Still Beating $10,000

Chicago, Oct. 17.

Capacity possibilities at the Apollo shot the "Greenwich Village Follies" into the town's lead for gross figures the past week.

The "G. V." array of entertainment hit the revue seekers right, as evidenced by the week's gross of $27,000. "Rosie O'Reilly" held strong at the Cohan's Grand, capacity of $26,000, but the Saturday night gross of little over $4,000 gave the Apollo show the lead on the week, for it's $2,900 that the Cohan piece draws at a full house.

The "Follies" started off the second week Sunday night, grossing $4,100. There's considerable reason to believe that the "Follies" will reach $30,000 this week, all of which means that for the first time the Anderson organization has come into its own in Chi. Last season the organization had a hectic existence at the Great Northern, baffled because of misunderstandings with ticket brokers.

All three premieres of the week didn't get anywhere. One of the new shows ("Time," at the Central) was ordered closed before the majority of the first nighters knew it had opened. There was no reason for "Time" attempting a city engagement in its present status. It registered eight performances before it closed, and now nobody knows where it has gone to. Again the Central is dark.

"Rainy Day" doesn't give promise of getting the Cort out of the rut this long-time successful house has been in since the departure of "Thank-U" last fall. Fred Ballard, author, realizes something is the matter with "Rainy Day," and he's lingering here directing rehearsals, but much plugging will have to be done to have the piece creep beyond $6,000. Consensus of opinion is that the play "blows up" in the second act.

"Sunbonnet Sue" May Reorganize

"Sunbonnet Sue" (Gus Edwards' undertaking) threatens to be hurriedly closed this Saturday. There's a whole lot of vaudeville acts in the present Illinois attraction, and perhaps a few changes in the principals' personnel would make the organization fitting for a further attempt, but at this writing the plans are to close up and reorganize later.

Against the stiff musical play competition in town "Sunbonnet Sue" is completely lost, as will be any ordinary musical show while the Big Three ("Rosie O'Reilly," "G. V. Follies" and "The Gingham Girl") linger around these parts.

All during its final week 'Jack and Jill" further felt the effects from the draw gained by the Big Three. Only thing that will protect "Molly Darling" (Colonial's new show, opened Sunday night) is its limited two weeks' engagement. Oct. 28 the musical play competition will receive its full impetus, in fact, a record impetus, when the "Music Box Revue" hits the town.

"I'll Say She Is" is going to be the dark horse at the Studebaker. This musical piece carried with it into the Sunday night premiere, following the exit of "Up She Goes," only the fact of a summer run in Philadelphia to enthuse the playgoers. The word is out, however, that it's full of "Chicago stuff" and may strike profitable gross. It's in a fast set of musical shows to withstand the competition without big campaigning.

"The Gingham Girl" felt the effects of the "call" for the "Greenwich Village Follies," yet the Garrick attraction is holding its own at all times. Only withdrawal of the $18,000 to $19,000 business "The Gingham Girl" will encounter will be the chance of either "I'll Say She Is" or "Molly Darling" stealing away some of the hotel demand. So far the sticking qualities of "The Gingham Girl" have been amazingly noteworthy.

Down at the Great Northern all kinds of bargain restoratives are being applied to "Sally, Irene and Mary." It doesn't take very much gross business to turn a profit for the present Great Northern piece, so the cost of the cast and production can be quickly reckoned. It's still selling for $1.50 at night and $1 for the two matinees.

Over $20,000 "Fool" This Week

Turning to the dramatic side, it was figured "The Fool" went higher than the previous week by overcoming the usual off-Monday night. It was practically capacity every performance at the Selwyn for Channing Pollock's piece. An innovation was given loop theatregoers Sunday afternoon of this week, when "The Fool" gave a special matinee under the auspices of the Junior Drama League. This will put this week's gross for "The Fool" over $20,000, for the advance sale continues remarkable.

"Spring Cleaning" lived up to the prediction that the fifth week would be the greatest of this engagement. This piece is now getting a call from the middle classes, frightened away at the start by the high-tone atmosphere which predominates. The third act of "Spring Cleaning" is still being juggled around, evident the owners are not as yet set on the exact wind-up for the piece. It's quite a fall season for the Selwyns, with "The Fool" and "Spring Cleaning" drawing as heavily as both are doing here.

"Zander the Great" is through at the Powers. This was noted several nights at the Powers, yet Alice Brady will continue to profitably draw on her final two weeks. When even a hit slumps in Chicago of late it never comes back. Again eight weeks appears to be the limit for dramatic shows in Chicago unless of unusual strength. Lionel Barrymore and Irene Fenwick in "Laugh, Clown, Laugh," are expected to follow "Zander the Great" at the Powers on Oct. 28.

"Polly Preferred" Slow Start

"Polly Preferred" has not as yet come up to expectations at the La Salle, but it's going along moderately well and the $1,200 Saturday matinee increased the hopes that it will shortly settle right. Weak balcony trade is the only fault at the La Salle to date. This business has to be drawn to hold up the week's gross.

"Deep Tangled Wildwood" showed so little signs of existing at the Blackstone that it will be hurriedly removed to New York Saturday, with "Merton of the Movies" moving in for what is expected will be a long run. "Whispering Wires" was long ago dented at the Princess, and it will be supplanted at the end of this week by "Old Soak."

There's a whole lot of theatre-going money in circulation in the loop. What losses that have been checked off resulted from appearances of shows that even Deer Lodge, Mont., wouldn't patronize. The clustering of musical shows has thus far kept certain musical organizations getting bigger money than all would if they had been here at another time when the musical play list wasn't so bombardily inviting.

Regardless of the reckless manner in which theatre money has been spent since the start of the season, the Monday and Thursday night slumps continue to bother even the hits. Peeping at last year's figures, it was exactly from this date and continuing for the next five weeks that the Monday night slumps were at their height.

Scalpers in Scramble

As for the ticket scalpers, they're having a merry scramble among themselves these days. The trade for them is good, yet they are only selling the big hits. The mediocre shows are passed up by the ticket scalpers. Some one of these days one of the scalpers will prove strong enough to put across a mediocre show, and that day will make a hero out of such a scalper in this man's town.

Last Week's Estimates

"Rainy Day" (Cort, 1st week). Neighborhood of $6,000. Doubtful to stick.

"Greenwich Village Follies" (Apollo, 1st week). Grabbed town's lead n $27,000. Threatens higher this week.

"Time" (Central, 1st and only week). Could have closed after Monday's premiere, but waited until Saturday. House again dark.

"Sunbonnet Sue" (Illinois, 1st week). Doubtful if it will go further than this week. Figured $9,500.

"Polly Preferred" (LaSalle, fifth week). Should do better and probably will. Little over $9,000.

"Whispering Wires" (Princess, 10th week). Down to $7,000, leaving Saturday. "Old Soak" arrives.

"Deep Tangled Wildwood" (Blackstone, 2d week). Turns over house to "Merton of the Movies" end of this week, following another $6,500 gross.

"Jack and Jill" (Colonial, 4th and final week). Couldn't better $12,000 for farewell. "Molly Darling" opened Sunday night.

"Sally, Irene, Mary" (Great Northern, 3d week). Completely lost in musical play competition; $6,000 high.

"The Gingham Girl" (Garrick, 7th week). Solid business on $19,000 gross plus steady call.

"Rise of Rosie O'Reilly" (Cohan's Grand, 3d week). Will easily maintain capacity gross of $26,000 for limited six weeks.

"The Fool" (Selwyn, 6th week). Not the slightest inkling of drop from record business thus far. Figured $19,300.

"Spring Cleaning" (Adelphi, 5th week). Best week of engagement ($13,600) and still climbing.

"Zander the Great" (Powers, 6th week). Edge off. Out in two weeks, with "Laugh, Clown, Laugh," following. Little over $10,000 past week for "Zander."

"You and I" (Playhouse, 6th week). No let-up in splendid average of little over $10,000. Should stick whole month of November.

"Up She Goes" (Studebaker, 8th and final week). Went below $10,000 for exit figure. "I'll Say She Is" opened Sunday.

BALTIMORE HIGHBROWS CLIMB TO 50c SEATS

Theatre Guild Plays to Light Downstairs—"Kiki" Gets $17,000 on Return

Baltimore, Oct. 17.

"Kiki" and "Liza" were the clean-ups here last week, both playing a week through to packed houses and excellent notices. The Theatre Guild Repertory Co., playing "The Devil's Disciple" and "He Who Gets Slapped," also got fairly good money but didn't come up to expectations. Contrary to the general opinion, they developed little downstairs draw, and even the first balcony was light while the gallery was packed. It seemed that the 50 cent theatregoers here are the ones who fall for the highbrow stuff.

The sensation, however, was "Kiki." This Belasco play came here on a return date, having played Baltimore on its way into New York two years ago. At that time it rolled up the exceptional gross of $18,000, and after staying away for two years, it came back to town, knocked off good notices all around, opened to a big money house Monday, and then kept the box office at Ford's busy for the rest of the week. Ford's is a big theatre, seating about 2,300 people. But the downstairs was three-quarters filled at each performance while the balconies got an exceptionally heavy play all around. The show grossed close to $17,000.

"Liza," playing way out on Baltimore street in a stock burlesque house, the Gayety, this negro attraction came in at a $1.50 top and started the week off to a packed house at a midnight show. It kept up the pace, with 11 performances on the week grossing $10,300. Incidentally, it was held over for a full week.

The Theatre Guild at the Auditorium claims a $12,000 week, making the first good attraction the Auditorium has had this season. Its openers, "Love and Money" and "Thumbs Down" were both inferior, while the Ditrichstein starring vehicle played to flocks of empty seats. The Guild plays didn't get all that they deserved, but did pick up a fairly good week, largely because they had publicity showered on them from every angle.

"Scaramouche" in its third week at the Academy, continued its drop. Last week it got a little under $5,500 against a $13,000 opening week and a $7,500 second week. It plays one more week but its prospects for that are off. Followed by "Hunchback of Notre Dame."

Ford's and the Auditorium have "The Last Warning" and "The Old Soak" respectively as their attractions. And the dearth of musical shows continues with an avalanche of them impending.

Marion House to Reopen

Marion, Ohio, Oct. 17.

Completely redecorated and remodeled, the Grand opera house will open Nov. 15 with "Blossom Time." This announcement was made by Edward F. Sharpless and George H. Foster, of the Marion Photoplay Co., new owners of the Grand.

The house has been in the hands of a receiver several months and has been dark during the court proceedings.

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 (74th week). Probably Broadway's biggest business of fall season last week, when World's Series brought great crowd into town. Run leader inserted extra matinee Friday (Columbus Day), which also aided, and grossed $16,797, new house record.

"Adrienne," Cohan (21st week). Baseball championships and holiday last week meant boost of $5,000 for this musical, which went to $21,000. Capacity from Wednesday on.

"Artists and Models," Shubert (9th week). By virtue of extra performance Friday afternoon total takings nearly $32,000. 'Music Box Revue" actually topped list for eight performances.

"Aren't We All?" Gaiety (22d week). Played nine performances last week, with Friday night going at holiday scale. Sent gross of English success to $15,000 mark.

"Battling Butler," Selwyn (2d week). Opening week not as good as opening pace in Chicago, where show was called "Dancing Honeymoon." "Butler" title is same as used in London and not thought to have been happy choice for here. Gross first week, $17,500; regarded as excellent show and expected to build materially.

"Casanova," Empire (4th week). Among last weeks' big money getters of non-musical class. Gross almost $16,000. Played extra matinee Columbus Day. Figured strong draw for time.

"Chains," Playhouse (5th week). Brady's production counted on doing much better business than drawn to date. Entered at time when newspapers were scrambled through pressmen's strike and pulled better than fair business. Cut rates. Between $7,000 and $8,000.

"Chicken Feed," Little (4th week). Well spoken of, with fair call in agencies, and should be doing better on strength of comment when opening. Little under $9,000, which means good business here. Eight performances last week.

"Children of the Moon," Comedy (10th week). Holiday spirit made little difference. Takings slightly up for gross of $6,000 or bit better.

"Pollies," New Amsterdam (1st week). House dark last week. New show sets record high for premiere prices with $22 charged. Opening set for Saturday.

"For All of Us," 49th Street (1st week). William Hodge succeeded "What's Your Wife Doing?" withdrawn after two weeks. Latter piece moved to Century Roof under name of "What a Wife. About $4,500 second week.

"Ginger," Daly's 63d Street (1st week). Musical first tried out as "Take a Chance." House dark last week because of withdrawal of "Forbidden," one week only.

"Grand Guignol," Frolic (1st week). Opening performance Monday given over to society, which sold tickets at high prices. Excellent subscription sale for French organization, presented here by Selwyns.

"Greenwich Village Follies," Winter Garden (5th week). Played eight performances, but moved up nicely for gross of $31,000 or better, figure parring anything on Broadway last week.

"Helen of Troy, New York," Times Square (18th week). Moved here last week and moved up surprisingly. Holiday atmosphere may have aided, but increase over previous week measured nearly $6,000. Gross nearly $17,000, which beat high for Selwyn engagement.

"In Love with Love," Ritz (11th week). Drop of previous two weeks bridged last week, when business hit over $14,000, best figure of run. Extra matinee Friday counted. Looks set until first of year or longer.

"Launzi," Playhouse (2d week). Opened Wednesday last week and drew panning. One of few shows which did not participate in holiday clean up. Doubtful if it will last over few weeks. Is Molnar's "Heavenly and Earthly Love."

"Lesson in Love," 39th Street (4th week). Business moved forward nicely last week, when takings went to better than $10,000, gross that is best house has had for year or more. Nine performances.

"Little Jesse James," Longacre (10th week). Drew big business last days of last week with standing room Friday and Saturday. Total went to $12,000, equalling best this moderate cost musical has drawn.

"Little Miss Bluebeard," Lyceum (8th week). Returned to gait of first weeks, holiday crowds contributing. Ought to remain until Christmas holidays. Last week nearly $14,000, which counts big in this house. No extra matinee.

"Lullaby," Knickerbocker (5th week). Topped non-musical bunch last week, going to over $20,000, capacity. No extra matinee, though holiday scale charged Friday night (Columbus Day).

"Mary, Mary, Quite Contrary," Belasco (6th week). Without extra matinee last week gross beat $12,500. Mrs. Fiske will remain until Nov. 24, taking to road Thanksgiving week.

"Merton of the Movies," Cort (49th week). Final week for Tyler's comedy hit virtually accomplished year on Broadway. Last week, with nine performances, pace $12,000 or better. Best figure since last spring. "The Swan" succeeds next week.

"Music Box Revue," Music Box (4th week). Probably biggest eight-performance week since house opened. Gross within few dollars of $30,000. Standing room at all times and great advance sale.

"Nifties," Fulton (4th week). Bernard and Collier revue stood up well last week; without extra performance went to bit under $21,000, weakness being matinee shows.

"Poppy," Apollo (7th week). Created house record with gross of almost $25,000. Played extra matinee Columbus Day and charged Saturday night prices Friday evening. Looks like nothing can stop this musical hit now.

"Rain," Maxine Elliott (50th week). Ever since this dramatic wonder opened has attracted continuous shower of gold. Even this season's dramatic arrivals have not been able to take the edge off. Last week, without extra matinee, went to nearly $15,500. Standing room, and has been here almost a year.

"Red Light Annie," Morosco (8th week). Making money since opening and although not rated with leaders, should remain through fall. Moves to Eltinge next Monday. "Scaramouche" succeeding next week. "Annie" got $10,700 last week.

"Seventh Heaven," Booth (51st week). Arrives at the first year's mark next week and going strong as ever. Racing with "Rain" for dramatic honors. Last week with one extra performance grossed $14,600.

"Scandals," Globe (18th week). Played extra matinee and grossed around $26,000. New Fred Stone show supposed to come in in month, but no signs of White's revue departing.

"Sun Up," Lenox Hill. Management says it will be moved down to Broadway yet. Can operate at $1,100 weekly and takings are twice that. Waiting for spot without a guarantee.

"Tarnish," Belmont (3d week). Claimed to be bigger than "Kempy" and "You and I" in prime. Advance call strong and house virtual capacity all week. Last week nine performances for total of over $9,500.

"The Breaking Point," Klaw (10th week). Final week. Attraction first planned for road but will go to storehouse instead. Robert McLaughlin will succeed with second production this season "Nobody's Money" next week.

"The Changelings," Henry Miller (5th week). All star company with Henry Miller's show got wonderful business last week. Takings better than $16,500, and only through $3 scale could gross be attained.

"The Crooked Square," Hudson (6th week). Picked up somewhat in last two weeks. Gross last week with nine performances about $9,000. Management appears satisfied with pace.

"The Dancers," Broadhurst (1st week). English play tried out of town last week, but found to require much changing. Premiere Wednesday.

"The Jolly Roger," National. Stopped Saturday without announcement. Played seven weeks, none showing profit. House dark two weeks then gets "Cyranno de Bergerac," for which strong call has been noted.

"The Magic Ring," Liberty (3d week). Capacity trade late last week with nearly that pace for first days. Extra matinee Friday aided in gross going to nearly $22,000. Probably best gross for Mitzi in years here.

"The Nervous Wreck," Sam H. Harris has annexed new hit sponsored by Lewis & Gordon. First week's takings not far from $15,000. Exceptional demand.

"The Shame Woman," Greenwich Village (1st week). Interest in this one, and though it is part of house's limited run production program, may be called uptown.

"Tweedles," Frazee (10th week). Another two weeks in sight with succeeding attraction nominated "The Deep Tangled Wildwood." "Tweedles" got good notices and was figured to stay until holidays.

(Continued on page 15)

COHAN AND "FOLLIES" PROMISE TO RAISE PHILLY AVERAGE

Last Week Warfield Fared Badly—Carriage Trade Transferred to "Awful Truth" at Garrick—"Dancing Girl" Off—"Lightnin'" Big at Broad

Philadelphia, Oct. 17.

The "big ones" are all on their way as far as Philly theatres are concerned. Business in current shows remains uneven, and only fair-to-middlin', but there are a number of underlines which are expected to flood the box-offices unless gigantic flops eventuate.

The first of these "white hopes" is the Chauve-Souris," which opens at the Shubert Monday for a two weeks' stay, and is expected to drag this house out of the rut into which it has fallen of late.

Two more will come on the following Monday; one is the "Follies" and the other George M. Cohan taking the lead himself in "The Song and Dance Man." This ought to be a big night theatrically here. The "Follies" always gets a strong play, with much hoop-la at the Forrest, and the fact that they haven't been here for two seasons makes them loom up all the more promisingly. They're still limiting their stay to two weeks.

The Cohan booking came suddenly. It was known the house, the Garrick, had two weeks vacant between the "Loyalties" and "Kiki" bookings, and it was reported a tryout was listed, but it wasn't until this week that "The Song and Dance Man" engagement was announced. It looks as if the Garrick will be jammed to the doors to welcome George M. back to Philadelphia after his absence of more than twelve years. The event will be one of sentimental as well as theatrical interest, and the play is sure to clean up big money in its fortnight's stay. The Garrick is the "Cohan house" in this city, it being here that "Mary" and "The O'Brien Girl" made their fine records.

The fourth of the probable smashing hits here will be "The Fool," which is announced for the Adelphi Nov. 12, and for which a big advance campaign is being planned.

In the meantime, the situation remains much as it did week before last. Warfield's second and last week in "The Merchant," at the Forrest, was about like the first, the balcony and gallery trade saving the day. This house has had only four breaks from its usual musical comedy policy in the last three or four years, and three of them, "The Wandering Jew," "Orphans of the Storm" (film) and "The Merchant" were far from successful.

The other two syndicate houses held up the average splendidly. As predicted, "The Awful Truth" came close to capacity at the end of the week, and boosted its gross over the first week figures by at least $4,000. This parlor comedy brought a fine trade to the Garrick, society turning out for the first time this year.

Indications are that the so-called carriage trade will be divided by the Garrick and the Walnut this fall during the run of "Lightnin'" at the Broad, usually the society house. That record-breaker is packing them in, but the clientele is quite different from that usually associated with the house. So far, the Garrick has been getting the society audiences, but the Walnut may break in now with "The Love Child."

The only other legit house to do anything substantial last week was the Adelphi, with "Give and Take." This Aaron Hoffman comedy has fallen off from its original demand, but with the aid of an extra matinee Friday it again grossed close to the $12,000 mark, a fine figure for so small a house in the fourth week.

The Walnut picked up noticeably last week, thanks to heroic efforts in the line of benefits and cut rating schemes. With big houses at the end of the week, the gross mounted to around $8,500 in the last week of this mystery play, which started its four weeks' stay miserably.

"Caroline" was a disappointment at the Lyric. Highly praised, this operetta never got started.

"The Dancing Girl" wobbled along at the Shubert, showing no signs of improvement over the previous week. It is likely to show a loss in its four weeks.

"The Hunchback of Notre Dame," Universal feature film, continued at capacity or very close to it at the Chestnut, the gross again beating $14,000. This is one of the most successful film engagements Philly has ever had. "Scaramouche" is being touted to follow. The Chestnut has some seats from which the screen is difficult to see, and has not been selling these seats nor much standing room, but long lines have been turned away every night.

This week's three openings showed varying promise. "Loyalties," at the Garrick, drew a society house, and a good money house, too, although considerable paper was out. Its notices were extraordinarily laudatory.

The Walnut had a packed and jammed house at the opening of "The Love Child." There was considerable paper out, but the demand at the box office the last moment was so big that pass holders were being shunted to the balcony. When the curtain went up there wasn't a seat to be had, and that meant real money, too. The notices for "The Love Child" were not so unanimously enthusiastic but they generally spoke well of the drama. Four weeks will probably hold "The Love Child."

"Go-Go" had another fine opening, but here again there was plenty of paper out, and the notices were not of a kind likely to stimulate trade. In fact, some of them definitely roasted this Cort show. However, in two weeks it ought to make money.

Monday the Chauve Souris comes into the Shubert, and "Up She Goes" into the Lyric, the former for two weeks, the latter for an indefinite run.

Estimates for the week:

"Lightnin'" (Broad, 5th week). Kept its usual average of around $15,000, and draw shows no signs of faltering. Ought to last three months, as first planned.

"The Dancing Girl" (Shubert, 4th week). Dropped a bit more last week, grossing less than $12,000. Stands to lose money in month's stay. "Chauve-Souris" Monday.

"Go-Go" (Forrest, 1st week). Opened with plenty of paper out, and not much enthusiasm. Warfield in "Merchant" did about the same last week as in first six days, gross missing $18,000, a long way from capacity.

"The Hunchback of Notre Dame" (Chestnut Street Opera House, 4th week). This film still turning them away, despite unfavorable notices. Week's gross was over $14,000.

"The Love Child" (Walnut, 1st week). Opened with much promise, Monday night's house being jammed to the doors. "Whispering Wires" picked up at the getaway, grossing around $8,500 with aid of benefits and cut rates.

"Loyalties" (Garrick, 1st week). Fine opening, with society turning out. Notices splendid. Ought to be big money maker in two weeks' stay. Cohan himself in "Song and Dance Man" on the 29th. "Awful Truth" did about $15,000 in final week, a big gain.

"Caroline" (Lyric, 2d week). A big disappointment, gross not passing $8,000 mark after momentary signs of improvement. "Up She Goes" on 22d.

"Give and Take" (Adelphi, 5th week). Holds long-run record so far this season jointly with "Lightnin'," though business is nowhere near so great. With extra Columbus Day matinee (only show in town that had one) grossed nearly $12,000.

AN EXPERIMENT

"Abie's Irish Rose" to Try Indefinite Run at Columbus

Columbus, O., Oct. 17.

Theatre men in Columbus will watch with interest the fate of "Abie's Irish Rose," which comes to the Lyceum Sunday for an indefinite engagement. The company is going into a house which has been a Mutual burlesque house for several years past and has only departed from this policy this season for an occasional melodrama road show.

The Pittsburgh company of "Abie's Irish Rose" will attempt the feat, as yet unprecedented in Columbus theatrical history. No road show has yet played an indefinite engagement in this city, "Ben-Hur" being the record performer in this respect with a two-week stand to its credit.

The company has bought the house outright for six weeks and hopes to hold on that long, if not longer. They will ask a top of $2 in a house which has had a $1 scale for years.

Claude Gillingwater Ill on Coast

Los Angeles, Oct. 17.

Claude Gillingwater is ill here.

CLIPPER'S REVIEWS

Reviews on outdoor acts, bands and orchestras, shows, parks and fairs.

"MAGNOLIA" POUNDED; WON'T DO OVER $6,000

New Orleans Papers Jump on Tarkington Play—Jumping to St. Louis

New Orleans, Oct. 17.

While the management of "Magnolia," with Leo Carillo, would prefer to have it thought the production is too heavy to play one-nighters, thus accounting for its leap from this point to St. Louis, the facts seem to be that the South doesn't want the piece.

Local papers have heavily pounded it since opening at the Tulane this week. In consequence it's doubtful if the gross will exceed $6,000 for the current term.

The Tarkington play is called a caricature or a libel on the South. It will require some squaring by the author to return to the good graces of the natives.

$13,500 AGAIN HIGH FOR DUNCANS' SHOW

"Irene" Did $12,000 Last Week in Frisco—"Hunchback" First Week, $12,000

San Francisco, Oct. 17.

On its 14th week at the Alcazar "Topsy and Eva" with the Duncan Sisters again led the legit lot last week with $13,500.

"Irene," with Dale Winter at the Curran, on its first week got $12,000.

At the Capitol "The Hunchback" film, first week, did $12,000 and the other special picture, "Covered Wagon" at the Columbia, fourth week, also hit $12,000.

Musical comedy stock at the Casino with "The Steeplechase" drew $4,800 on the week.

Current: All holdovers, with "Ginger" by the Casino stock.

MANAGER-PRODUCER COMBINE

Los Angeles, Oct. 17.

E. C. Bostick, formerly manager of Loew's State, and Emile de Recat, producer of the lavish revue at the recent Motion Picture Exposition, have joined hands under the title of the Amusement Service Association. Belief has been expressed by these men that the West is now ready to produce Broadway shows, especially of the Follies variety.

Offices have been opened at the Metropolitan Theatre building, and negotiations are pending to put under contract some well-known stars. Already under contract with them is Max Fisher and band, Edna Wallace Hopper and James Clemons.

SHOWS IN NEW YORK

(Continued from page 14)

"Two Fellows and a Girl," Vanderbilt (14th week). In nine performances gross almost $12,000. Normal pace between $10,000 and $11,000, which should keep this comedy in for some time.

"Vanities," Earl Carroll (16th week). Moved up with rush last week as true previously during holiday going. Increase measured about $4,000 and gross around $21,000. No extra matinee.

"Whole Town's Talking," Bijou (8th week). Matinee switched from Wednesday over to Friday because of holiday. Takings about best show has drawn since early weeks. Little under $7,500.

"White Desert," Princess (1st week). Listed for debut Monday but premiere put over until tonight (Thursday).

"Wildflower," Casino (37th week). Topped musical group having same scale. With extra matinee gross not far from $27,000 again breaking Casino business record.

"Windows," Garrick (2nd week). Latest Galsworthy play. Initial production by Theatre Guild for current subscription season. Some comment mixed but show rated promising.

"Woman on the Jury," Eltinge (10th week). Final week. Going on tour Monday, "Red Light Annie" moves over from Morosco. New Martin Brown play, "The Mysterious Way," may come into house later.

"Zeno," 48th Street (9th week). May remain longer than planned; business has been fair with last week reported about $8,000. Equity Players have not yet made definite announcement of starting season.

Sothern and Marlowe, Jolson's 59th Street (3d week). Stars have fared badly this time. "Cymbeline" as start the mistake. "Taming of the Shrew" this week. Four weeks more announced ... being "Twelfth Night," "Romeo and Juliet," Merchant of Venice," and "Harmlet."

"What a Wife," Century Roof (3rd week). Called "What's Your Wife Doing" when at 49th which house it played two weeks. Moved here Monday. Has little chance in present location.

SEVEN BOSTON HOUSES GROSS $133,000, SEASON'S HIGH FIGURE

Tops Previous Week by $10,000 With Lineup Unchanged—Not a Flop in Town and Two Shows Are Sold Out Far Ahead

Boston, Oct. 17.

Last week was the biggest week for business that the theatres in this town have seen this season. It is also probable that the record for business set last week will continue for some time to come, at least until the holiday season at the end of the year, for it was the holiday business of Columbus Day that was responsible for the receipts hitting new high marks.

The gross at the seven houses in the city now playing legitimate attractions climbed to a mark of $133,000 last week, better by $10,000 than the total business the week before. The same attractions were playing here last week that played the week before. There was no discrimination shown by the customers and the dramatic and musical shows got the play equally well.

This being the third week that Boston has turned in a very encouraging statement for the week's receipts and the fact that at the present time the town is absolutely without a flop and has at least two shows that are sold out well in advance and playing capacity at every performance, the reason for the optimistic note which pervades the theatre here is easy to trace.

The booking situation here at present is sensible. There are three dramatic productions, "Thank U," "The Cat and the Canary" and "Kiki." For musical productions the town has the "Follies," "Chauve Souris," "Runnin' Wild" and "Sally, Irene and Mary." At a glance it can be seen that the attractions cover a very wide field and there is no one show which is playing in direct opposition to another. This makes for good business. Another thing that is helping out a lot is that many of the students are back at Harvard and many more who are attending schools and colleges just outside of Boston are primed for first class productions.

One new attraction struck the town this week, that being "Kiki," which opened at the Tremont to a packed house on Monday night.

It is the last two weeks of the "Follies," and then Warfield is booked into the house for a stay. This means that the house will again be switched from the musical ranks into that of the dramatic. It is unfortunate that conditions didn't allow this show to go into some other one of the syndicate houses here for it is not believed that after the opening there will be enough patronage for Warfield in an attraction like "The Merchant of Venice" to call for capacity. Still the dope may go wrong. But the Colonial is essentially a musical house in the minds of the theatregoing public at least.

"Chauve Souris" finished up at the Shubert this week, where it has done a wonderful business since it arrived, selling out at every performance and being one of the sensational money makers of the past season. It is planned to bring the Winter Garden show, "The Dancing Girl," into the house on Oct. 22, and already the Shubert ads are carying a shock line about the "living curtain." Bostonians as a whole, however, are familiar enough with the local censorship rulings not to expect anything at all shocking in any performance, especially when a hint of such a thing has been given out.

Although the seat sale does not open until Thursday there is quite a mail order demand already for "The Old Soak," which is booked into the Selwyn to follow "Runnin' Wild."

After this week the Majestic swings into the legitimate field again with "Caroline."

Last week's estimates:

"Follies," Colonial (5th week). As this show did not play any extra performance during last week the gross remained the same as it has been since it came in, touching $36,000. This is absolute capacity and includes standees. It has shown no signs of weakening.

"Runnin' Wild," Selwyn (7th week). With the extra performance last week the gross for this show shot up about $1,500 to a mark of $13,500 for the week. It is traveling at a fair rate this week.

"The Cat and the Canary," Plymouth (7th week). The extra performance also aided this show quite a bit, and this, together with a substantial increase on the Saturday shows, put the gross to the mark of $14,500 for the week, about $2,500 better than it has been running the past few weeks.

"Sally, Irene and Mary," Wilbur (11th week). Still one of the big money makers of the town, and grossed $18,000 last week. This is about $2,000 better than it was the week before, and was due to Friday's extra matinee.

"Thank U," Hollis (4th week). One of the most substantial gains recorded at any of the houses was noticed last week with this atraction. It hit $13,500 for the week, and that is better by $4,500 than the week before with the eight performances.

"Kiki," Tremont (1st week). Opened strong, with big society play. In for four weeks. "Loyalties" in the final week at the house registered $13,500, better by $1,500 than the preceding week.

"Chauve Souris," Shubert (3d and final week). No extra performance at this house last week, the holiday matinee substituting for the regular one. As a result did the same business as the week before, $26,000, which is capacity. Big demand for tickets and show is playing an extra matinee this week.

BALL GAME BOARD HURT CAPITOL'S MATS

12,000 Daily in Park Last Week—Ditrichstein's Low Gross

Washington, Oct. 17.

Washington gave the show business a demonstration last week of what a local theatre could do to build up business when the show itself came close to killing its own chances with what could best be termed a "dress rehearsal" on its opening night.

W. H. Rapley and Wm. Fowler, owner and manager respectively of the newly constructed National, did this for "The Music Box Revue." With an opening larger than last year the show registered but a slight increase Tuesday night and then held a steady pace through until Thursday when a substantial jump was noted.

This jump was entirely due to the efforts of the house owner and manager who by working some 14 hours a day counteracted the bad impression made by the show opening with a resultant capacity house Saturday night, which with a $5.50 top brought a gross of over $5,000 on the night and about $35,000 on the week.

The show got to working smoothly about the middle of the week after a scenic rehearsal, but prior to that time it seemingly was too big a proposition for the augmented crew, which travels with the show to handle it.

The other houses didn't fare so well. Leo Ditrichstein in "Right is Might" could be termed nothing more than a flop, although everything was done to stem the tide. A $1,400 house greeted the opening with a big drop following and no improvement until Friday night, when it climbed to about $1,500. Saturday matinee came along with practically nothing and only a fair night house. Ditrichstein could not have gotten over $7,000 on the entire week.

Conditions, too, are working against the theatres throughout the past week, which was reflected in all of the houses. One of the papers here staged the world series in pantomime with two teams representing the Yankees and Giants made up from players of the Marine Corps. These games were staged at the American League ball park and attracted on an average 12,000 persons each day. Added to this were other outdoor affairs.

Harry Beresford in "The Old Soak" created interest, but no rush to buy tickets. This small capacity house doesn't hold much at the best, but when playing to a little better than just about half a low gross is bound to result. A generous estimate is a little above $6,000.

The President with the Alcine-Manners stock after a big drop the preceding week held an even pace last week, the gross registering under $3,000. This is a loss for the house, which, though building up constantly prior to the big drop, is still fighting.

INSIDE STUFF

ON LEGIT

The Flo Ziegfeld intent to charge $22 on the opening night of "The Follies" has made other managers talk along Broadway. They believe Ziggy has the house scaled so if the $22 people don't show rapidly enough he can drop to the former $11. Others avow there must have been enough applications in the Ziegfeld office to have sold the lower floor for the premiere at any price.

One general criticism seems to be that since Ziegfeld made up his mind to get the $22 that he didn't get all of the publicity possible at the same time. "The road" might believe if New York pays $22 to see a show they are getting a bargain at $4.40.

Georgie White had the idea of charging $20 or $25 for the opening night of "Scandals" but was frightened off, with White getting more press mention on his failure to perform than Ziegfeld has so far in going through with it.

No one disputes the logic of the Ziegfeld theory that if the Jockey Club can hang up its regular daily customers for $22 for the match race, and the Broadway bunch willing to pay as much as $50 or $1,000 for a fight seat with the other expensive things around New York that happen but now and then, a "Follies" opening once every two years is worth $22. And especially if Ziegfeld didn't charge the gyp specs would and more.

What awes the other managers is that they never had the nerve to do it even if they ever thought of it.

If the $22 gets over it should do the legit business of the big cities more good than harm. That world series in itself is enough-thousands coming to New York for a holiday and paying high prices at hotels besides tickets for the game for their amusement. No one objects to it. If "The Follies" or any other show is entertainment enough for $22 or any other price, why not?

The Ku Klux has been added to the list of possible "opposition" for show business. It happened Saturday in Elyria, O., when "Bringing Up Father" was playing that town and the Klux held a celebration at the Fair Grounds with fireworks and a parade. The show manager in the space devoted to opposing attractions included the Klux party. The Kluxers dented the "Father" show to the extent of several hundred dollars, the troupe falling considerably below its regular takings.

Lulla Vollmer, author of "Sun Up" and "The Shame Woman" is right now the heroine of that element that fosters queer and "little" theatre movements around the Village, the Provincetown and that type of enterprises. She is, strangely, the treasurer of the Garrick, a Theatre Guild house, and has not had any of her scripts accepted by that organization. She is hailed as Eugene O'Neill's earnest rival.

Miss Vollmer was formerly head bookkeeper for the Piedmont Hotel in Atlanta, and while there wrote a vaudeville act on the order of "The Clod" for June Coleman. It was a failure, but it drew her some attention. She is said to have been an industrious writer for years and to have a trunkful of manuscripts, which will now be let loose in rapid order since she has made her mark with two eccentric successes.

Following the opening of "Launzi" at the Plymouth last week Arthur Hopkins, who produced it, and another manager exchanged views on producing. The latter said the only rule was to "give 'em what they want." Hopkins insisted "Launzi" (first called "Heavenly and Earthly Love") was a great play. Along Broadway a "wise crack" was the name of the Molnar play pronounced with the n silent. One showman referred to the bier scene as an adv. for Campbell's.

The Frazee theatre has been sold by H. H. Frazee to Samuel Brenner, a real estate operator. At least the latter has bought an option and the deal depends on the payment of a stipulated first sum. In the three years Frazee has had the house it has made money, the first season turning a profit of $45,000. The sale price is quoted at $475,000 and the price paid by Frazee when he bought the property from the estate of Henry B. Harris mentioned at $400,000, although it is also claimed he paid $50,000 additional.

Brenner is said to be willing to rent the Frazee for $60,000, although eventually an office building may be erected taking in the adjoining property to the eastward, now covered by a tax-payer. The lobby slightly extends over the city line on the pavement and in the event of a new building the site will probably be shortened several feet by the city.

The Frazee was built by Oscar Hammerstein and called the Lew Fields originally. It later took the names of the James K. Hackett and the Harris, the latter name being in honor of William Harris, Sr., and named by his son, Henry B. Harris, when he bought the theatre.

Frazee is ready to sell the Cort, Chicago, because of the desire of Sport Hermann who owns 50 per cent of the Loop money maker to retire. Although Frazee is in the selling mood this season, having also disposed of his stock in the Boston American League baseball club, he is not retiring. Next season he will take over the management of the Lyric, New York, which he bought last year and upon which he will expend $50,000 next summer.

The reported sale of "Sun Up" to Lucille Laverne who is playing the leading role in the show appears to be without confirmation. Lee Kugel who guided the little drama in its career in the Village and now on the upper East Side says he owns 30 per cent. of the show while Alice Kauser, the play broker, has 70 per cent. Kugel says he knows nothing of the sale to the actress calling for $12,000, with one-third interest retained by Miss Kauser. There was a report the show had been sold for $55,000. If true, that would be different, Lee says. He is maneuvering for a Broadway theatre for "Sun Up" at reasonable terms. Until then the show can go along at the Lenox Hill theatre at $1,100 weekly but is getting double that.

The luncheon and dinner to the Philadelphia dramatic newspaper men by Morris Gest ((lunch) and Will Page (dinner) were no riots, although Page for "The Follies" had everything—and girls—at his dinner. Each of the affairs had but two dramatic editors, showing Philly is pretty wise. One of the girls at Page's party got an urge to talk to a young man she knew in Los Angeles put the call in through Page's room in the hotel. Bill got it just in time and his heart is still wobbly.

Sam H. Harris is said not to have thought so much of "The Nervous Wreck" and turned it over to Lewis & Gordon to produce. "Too much hokum," said Sam. The usual division exists, with Harris holding over 60 per cent. of the show while the firm has perhaps one-third. The opening night of the piece Max Gordon went into a panic when about 15 empty seats remained. He phoned a club to send over enough fellows to fill them.

Edna Hibbert whose characterization in the lead of "The Crooked Square" was commended is due to withdraw from the play this week and her successor is Judith Anderson who attracted attention in "Peter Weston," although that attraction had a short engagement. Too much dressing-room hospitality is in back of Miss Hibbert's withdrawal. It appears her husband was a perpetual host to other members in the cast. Mrs. H. B. Harris believed Miss Hibbert's attention was distracted by the entertainment behind scenes and requested the husband to remain at home and mind the kids. Miss Hibbert is said to have replied she'd help him.

Doc Kramer, the druggist at 79th street and Amsterdam avenue, is an investor in theatrical productions or he may figure it out rightly as a gamble. His first known plunge was "Silks and Satins" produced several seasons ago by the late William Rock and E. S. Keller, the vaudeville agent. Last season Kramer went in on Arthur Klein's Shubert vaudeville unit (Gertrude Hoffman show), and is said to have dropped $30,000. Klein kept him on the list, Kramer being mentioned as one of the stockholders in Klein's "What a Wife." The show opened out of town as "Love and Money," came into the 49th Street for two weeks as "What's Your Wife Doing" and was moved Monday to the Century roof, at that time taking on another title.

The Adelphi, Chicago, with the Lonsdale play, "Spring Cleaning" did $13,300 last week. The week before it did $13,000. Several weeks before that it was the Columbia burlesque wheel theatre, Columbia, doing around $6,000 a week.

The Columbia sold the house to A. H. Woods. Woods remodeled it. The Adelphi now seats 1,110 people. Without mentioning location here's theatrical history, records and everything else in two paragraphs.

When "The White Desert" bows in at the Princess, New York, tonight (Thursday) it will be under the sole auspices of Brock Pemberton.

Henry W. Savage jointly interested in the piece withdrew from active participation early this week but will retain his financial interest.

The daring theme of the play is said to have participated his withdrawal.

George Kelm, an author, was burned to death in a fire destroying a wooden frame house in which he was living at Bath Beach, L. I. Kelm had written some playlets and had been reported interested financially in the new show "Ginger" opening Tuesday night at the 63rd Street, New York.

A report from St. Louis said that while "Sally" did good business there last week it was not capacity. The scale with its $4.40 top and $3.30 next didn't appear to strike the southwest as any bargain.

"Deep Tangled Wildwood" did not please Chicago which is to be expected from a play which talks plenty about New York. George Tyler, producer, declares it the best idea yet developed by George S. Kaufman and Marc Connolly and he believes it is excellently framed for a Broadway run regardless what might be thought of the piece out of town. "Wildwood" is coming to the Frazee Nov. 5.

Frederick Lonsdale sat at luncheon with a manager who has produced a play or two of his here. It was then generally known the clever English playwright had placed plays with other producers. The manager started to tell Lonsdale that he (the author) had given him (the manager) first choice to present his plays here. The author could recall no such agreement whereupon the manager said he "could get ugly" if he wanted to. Lonsdale replied: "I know; I'm looking at you." Of course the showman laughed.

Tony Greshoff, an electrician at the New Amsterdam since the house opened, is out. The house has had two electricians, the other being Wally Shunk, who remains. It is said the recent lift in wage scales was responsible and an assistant will replace Greshoff.

48 HOUSES GROSS $700,000

(Continued from page 1)

the thousands of ball fans from out of town and the holiday.

The big takings of last week were piled up by virtue of extra matinees Friday and holiday scales applied for two performances at least. Over 30 theatres gave holiday afternoon performances, a majority of which were extra, placing the attractions on a nine performance basis.

Not all the shows cleaned up. There were several with a gross of less than $5,000. Easily 16 grossed between $5,000 and $10,000.

There were 28 attractions ranging from $10,000 to better than $32,000 and house records were claimed by several dramas.

Had Broadway been entirely open for legitimate attractions the gate might have approached the million-dollar mark of the ball classic, but half a dozen houses are either in pictures or not operating normally last week, including the Metropolitan opera house.

Three Got $30,000 Each

Three leading musicals grossed $30,000 or more, while several others of lesser scale jumped from $4,000 to $6,000 gross, regaining the pace lost during a threatened slump of late September.

The "Music Box Revue" in eight performances got $30,000; the "Greenwich Village Follies" at the Garden without an extra matinee went to $32,000, or a little better, and "Artists and Models" almost reached that figure at the Shubert in nine performances. "Nifties" at $5.50 top at the Fulton was fairly big at $21,000.

"Wildflower" with an extra matinee made another Casino record by getting almost $27,000. "Scandals" on the same basis hit $26,000 at the Globe. "Poppy" also established a house record, going to nearly $25,000 at the Apollo in nine performances. Both "Vanities" at the Carroll, "Adrienne" at the Cohan and "Helen of Troy" advanced their grosses in exceptional measure. The latter show moved from the Selwyn to the Times Square and the first week in the latter stand was $17,000. "Vanities" hit $21,000 and so did "Adrienne."

Butler Got $17,500

"The Magic Ring" with Mitzi inserted an extra afternoon and got almost $22,000 at the Liberty. "Battling Butler," the newest musical, drew $17,500 for its first week.

"The Lullaby" was the sensation of the dramas, beating $20,000 at the Knickerbocker without an extra matinee. "The Changelings," at the Miller, also on an eight-performance basis, played to $16,600. "Casanova" drew $16,000 at the Empire in nine performances. "In Love With Love" got over $14,000 at the Ritz on the same basis.

"The Nervous Wreck" was the outstanding arrival last week, and went to $14,800 its first week at the Sam Harris.

Holdovers Amazing

But the amazing grosses went to the holdover shows. "Abie's Irish Rose," with an added matinee, made a new Republic record, getting $16,797. "Rain" continued to pack the Elliott for a total of $15,400 without an added matinee. "Seventh Heaven," in nine performances, moved up to $14,600. "Aren't We, All," nine times, got $15,000.

Last week's arrivals, in addition to "Butler" and "The Nervous Wreck," were "Windows," the first new production this season of the Theatre Guild, at the Garrick; and "Launzi," at the Plymouth. The latter show looks hopeless, and is likely to be withdrawn any time. The Guild attraction is a likely candidate for future showing uptown.

This week's entrants are topped by the new "Follies," which will bow in at the New Amsterdam Saturday at the record sale of $22 top. "The Grand Guignol" started rather mildly, but looks promising, as the initial bill of little plays was minus some of the real thrillers which the Parisian company has up its sleeve. "For All of Us" was liked at the 49th Street, but "Ginger," at Daly's, is in doubt, while the other premieres are carded for the latter part of the week. In addition to the "Follies," they are "White Desert" and "The Dancers."

Down in Greenwich Village, however, "The Shame Woman" opened Tuesday, and was nominated a strong candidate for Broadway by first nighters.

"Merton of the Movies" will end a 49-week run Saturday, being succeeded by "The Swan" at the Cort; "The Woman on the Jury" leaves the Eltinge for the road, "Red Light Annie" moving over from the Morosco, which gets "Scaramouche"; "The Breaking Point" stops at the Klaw, and "Nobody's Money" succeeds next week. "The Jolly Roger" quits suddenly at the National, which will be dark two weeks until "Cyranna De Bergerac" opens. "What's Your Wife Doing?" moved from the 49th Street to the Century Roof Monday, at which time it changed its title to "What a Wife!"

Subway Takings

"The Fool" hit splendid business at the Majestic, Brooklyn, with takings of $15,100; "So This Is London?" got over $11,000 its second week at the Montauk; "The Love Child" did fairly well at the Riveria with $10,000 grossed; Thurston drew $6,600 at the Bronx Opera House, and "Mary the Third" got less than $4,500 at Jersey City.

BELL WILL MARRY

Josephine Hutchinson, of Ram Head Players, Will Be Bride

Washington, Oct. 17.

Robert Bell, director of the Ram Head Players, is to marry the leading lady of his organization, Josephine Hutchinson.

Bell is the son of Charles J. Bell, banker, and the nephew of the late Alexander Graham Bell, inventor of the telephone.

Miss Hutchinson was in Seattle studying, and through Bell's efforts appeared in "Crowns" in New York. Upon opening the Ram Head Players, Bell brought her here.

Their new season opens shortly.

Billy Miller, Treasurer

Kansas City, Oct. 17.

Billy Miller, for several years treasurer at the Shubert has been appointed treasurer for the Kansas City Civic Opera company, and will preside over the box-office at the Garden, which opened Monday for a 30 weeks season with popular opera. The Grand which opened today is under the management of Kent Sherlock, having Eddie Britt as treasurer.

LITTLE THEATRES

The Washington Opera Company is to produce three operas this season, "Madame Butterfly," Dec. 17; "Tales of Hoffman," Jan. 21, and "Carmen," March 10. They will be given in one of the local theatres, probably the President, with Edouard Albion doing the directing.

Edith Mason of the Chicago Opera Co., will sing "Madame Butterfly," with Paul Althouse of the Metropolitan as Pinkerton, and Fred Patton as Sharpless. Mabel Garrison is to sing The Doll in "Hoffman," with Josef Schwarz as Dr. Miracle.

Sophie Braslau will sing Carmen, with Paul Althouse as Don Jose and Clarence Whitehall as the Toreador.

The chorus is composed entirely of local singers.

The Maryland University is launching, along with their regular courses, one in dramatic art. This is a new departure for the university and is to be under the direction of Capt. Victor Kerney of this city, a one-time actor and dramatic critic.

Courses are offered in dramatic art, pageantry, pantomime and dance drama, stage technique and graduate dramatics. A number of performances are to be given through the school year, with three large productions set for showings in the larger cities to be the main feature. The first of the minor plays to be produced will be "The Dream Maker," to be done the last week of the current month.

The Masque of Troy is now booking dates for "Pomander Walk" as far ahead as February. Three engagements in that month have already been made. On February 1 the Masque will give the play in Schenectady for the Wire and Cable Club of the General Electric Company on February 7 for the Second Presbyterian Church of Troy, and on February 19 for the Ninth Presbyterian Church of Troy. The third performance of "Pomander Walk" was given last week in the new theatre at Hoosick Falls for the benefit of the Church of the Immaculate Conception.

The Dramatic Club of the Rensselaer Polytechnic Institute will present "In Walked Jimmy," a four-act comedy, in Troy and vicinity within a month.

Practically two complete casts have been selected for the preliminary rehearsals, the various roles going to the students who make the best showing in the try-outs. William A. Marr, president of the Dramtic Club, will direct the production and play the leading part. Business Manager Petrie expects to secure at least 12 bookings.

The Kansas City Grand Opera Co.'s repertoire this season will contain two new operas for the organization. They will be "Cavalleria Rusticana" and "Carmen," and the ones to be repeated are "Madame Butterfly" and "Faust." "Cavalleria" will replace the "Bohemian Girl," which has been done many times, and will include an elaborate ballet from the Kellow school.

The Kansas City Theatre's second production, to be given in November, will be "Ambush," originally produced by the New York Theatre Guild. William T. Lawrence and Miss Sara Gilday will have the leading roles.

NEW PLAYS PRODUCED OUTSIDE NEW YORK CITY

THE COURTESAN

Hartford, Oct. 17.

The new Winter Garden production—Alice Delysia in "The Courtesan." Book by Harry Wagstaff Gribble and Harold Atteridge. Music by Jean Schwartz and Sigmund Romberg. Lyrics by Harold Atteridge. Staged by J. C. Huffman. Dances by M. Francis Weldon. Orchestra conducted by Alfred Goodman. Costumes designed by Erte and executed by Pascaud and Max Weldy of Paris. Modern gowns worn by Delysia by Jean Patou of Paris; gowns worn by Delysia in "Foyer" and "Epilog" and negligee in "Pompadour" designed by Travis Banton, executed by Carrie and Grantland. Dancing sets executed by Brooks-Mahieu and Vanity Fair Costume Co. Staged under the direction of J. J. Shubert.

The new Winter Garden production, "The Courtesan," starring Alice Delysia, opened here at Parsons' theatre tonight with a good house, playing $3 top. It was rehearsed here Sunday and there are still some rough spots in the production, especially in the ensembles, which need smoothing out.

The production consists largely of Delysia (who in an interview published the morning the show opened said that money was the main thing in life) supported by a good looking and gorgeously appareled cast.

According to the program it is a story "in which the Vicomte de Mirabeau, visiting the underworld of Paris, discovers one Marie Pelesier, bringing to her a sudden realization of her true character. Marie in her dream, as the star of the Folles Bergere, lives again the lives of famous courtesans, and in her awakening finds her lover and happiness."

The plot, what there is of it, furnished the French star with a chance to impersonate Madame Pompadour and Queen Bess, as well as appearing in a tableau of the seasons which is the best thing in the piece. The first night was overburdened, with moments which dragged, and which will probably be pruned before it hits Broadway. Several last minute changes had apparently been made, as patrons who attempted to use their printed programs were at a loss after the second episode, the No. 3 of the program being No. 10 of the production.

The production is in two acts, the first opening with a prolog which gives an opportunity for the thread of the story to start with the awakening of the courtesan, Marie Pelesier, played by Delysia, by the Vicomte, played very well by Donald Brian. The prolog is laid in the Cafe Noire in Paris, and several songs and dances, the latter including the "March of the Courtesans," are introduced. From this the piece jumps to the dream, where Marie has arrived at the goal of all good French girls who believe that money is everything—the Folles Bergere. From this point on the piece goes through 14 scenes or episodes of various sorts, none of them suitable for production at a Sunday school festival, until it finally reaches a finale three hours after the first curtain.

The production is lavishly gowned in places and in other places is hardly gowned at all, the finale of the first act, "Radiant Diamonds," being about as near nudity as Hartford has ever got. This scene brought several audible gasps from the more staid members of the audience. The "Love in a Haystack" scene, in which a couple partially disrobed and left the stage in barrels, also "got over."

The outstanding thing in the entire production is Delysia herself, but the work of Donald Brian and Barnett Parker is particularly good. At times the entire show was splotchy through lack of room to move freely on the stage.

There were the usual musical numbers and specialties introduced into the piece, but none of the musical numbers seemed to get over particularly well, as the orchestra had a tendency to drown the words.

SANCHO PANZA

Cleveland, Oct. 17.

Otis Skinner at the Ohio presented for the first time on any stage Monday "Sancho Panza," Melchior Lengyel's heroic comedy, based on certain episodes in Cervantes' story, "Don Quixote de la Mancha." Plays of the "Sancho Panza" genre have undoubtedly their devotees, but it is questionable whether there are sufficient numbers to sustain interest where it would be profitable to prolong their production.

Sancho Panza, the poor, honest and trustworthy servant of Don Quixote—attended by his faithful donkey, Dapple—is suddenly transformed from poverty to the governorship of the island of Barataria. The people of that place have been ground down by ducal oppression and heavy taxation, and Sancho Panza is received in due pomp and prestige by the people. But the poverty-stricken ruler is more concerned with meal hours than affairs of state or routine. He complains, "you showed me food, but you gave me wine." He seeks no officialdom, but is attracted by the robes of office and the badge of rulership.

He is a man of peace, he loves the people, he demands justice for all his subjects, but schemers, intriguers, and usurpers appear—all plays of the seventeenth and eighteenth centuries have an abundance of these—and, try as he may, poor Sancho Panza is unable to meet the demands of the great office into which he has been pitchforked. He knows he is illiterate, unsuited and unworthy, but he upholds the golden rule—and fails miserably. But he is instrumental in holding the love of the people.

As a production, "Sancho Panza" had difficulty in reaching the depths of real drama or comedy; it is cumbersome, the action is ponderous, there is too much dialog and insufficient continuity—it is a one-man play.

As the scheming chamberlain, Frederick Tiden was good; Russ Whytal, as the Duke of Barataria, acted with an ease and precision that was noticeable, and Marguerite Forrest, as the young duchess, and Herbert Delmore, as Gregory, played well as the lovers.

The staging was along the modern expression school, and was effective in so far as this style is permissible.

J. Wilson Roy.

STEADFAST

Rabbi Nathen Judah	Frank McGlynn
Mamma	Marie Reichardt
Dr. Philip Judah	Henry Mortimer
Morris	Rexford Kendrick
Sarah	Leona Hogarth
Bennie	Billie Pearce
Solomon Mercuson	Robert Conness
Florence Marcuson	Lula May Hubbard
Marian Burton	Marie Louise Walker
Cantor Maravitz	George Henry Trader
Butler	Charles H. Cline

Washington, Oct. 17.

In a crude way this work of Albert Koblitz and S. J. Warshawsky at the Garrick holds your interest. It isn't a play and still it is. It is dignified and made to strike above the usual level by the performance of Frank McGlynn, whose work in "Abraham Lincoln" will stand as a classic for all time.

These two authors are unknown. That this piece is among their first attempts is demonstrated in the construction of the play, as its development is extremely palpable. After working up to what held promise of a gripping third act, in the meeting of the ruined girl and the man, they kill the girl off, and the last act drifts into a rehash of what has gone before, so as to bring home to the father the cause of her suicide. This third act finally drifting into a discussion of science and religion.

But one thing has been done. The home life of the Jew has been brought out in such dignity and the characterization of the Rabbi as played by Mr. McGlynn reaches such sympathetic depths that there is a bare possibility that these two attributes may put the play across.

The first act has a contemplated wedding of the son and daughter of two Jews, both arriving in this country together in the steerage, one reaching wealth and the other becoming a priest of Israel. Stalking through this act is the typical "Way Down East" ruined heroine, black dress and all, and not for a minute is any one fooled to the fact that somebody has taken advantage of the girl. Her anxiety for the return of Bert, son of the old friend and the brother of the girl to be married, tells without doubt that he is the boy. She confesses to the prospective bride of the brother wanting to anticipate the wedding, and when consequences developed flatly refused marriage.

The second act has the ruined girl at the wedding waiting for the coming of Bert, who, having committed his indiscretions within his own home, even stays away from his sister's wedding. At the last minute he wires his love and congratulations to the sister, not mentioning the girl he has deserted. That's the last straw for her, and after a mad scene her father's words of the burning of the soul of the daughter of a priest of Israel that transgressed praying upon her mind, she does what every one knew she was going to—takes the poison that the doctor-brother had requested she take from the boy who had gotten hold of it in the first act. Bang goes the play! And the moment of Mr. McGlynn's when he clasps her in his arms was even worth that sacrilege on the part of the authors.

A dream causes the Rabbi to pin the doctor's son down to the truth after the entire preceding two acts are gone over again and only made possible due to Mr. McGlynn's work and that of Henry Montimer as the son. The Rabbi from moments of thankfulness for the blessing he has received then gets another blow with the confession of the son that he has married outside his faith, after a refusal by the father. The authors here try to put forth an argument justifying this marriage immediately upon the death of the sister to continue their play. This argument by no means is convincing. The plea of the girl, though, is done with such sympathetic feeling that the situation is somewhat saved, but the Rabbi remains steadfast that the son of a priest of his religion cannot marry outside his faith.

The final act is the Jewish New Year. Through an open window comes what the Rabbi describes as a messenger of God, a draft of air, extinguishing the son's candle. Where nothing else causes him to relent and recall the son and wife, he having ordered them from his home, the appeal of the younger boy, that he might be a messenger of the Lord sent to relight the candle and bring back the brother, leaves the Rabbi wanting time to think it over, and the play ends.

The performance is a personal triumph for Mr. McGlynn, although naturally his Lincoln remains before you, his stature and voice constantly recalling moments from his previous success. Marie Reichardt as Mamma, the wife of the Rabbi, was a particularly bright spot in a play chuck full of death and tears.

Leona Hogarth, as the ruined girl, Sarah, was convincing. A little more bodily poise and experience to supplant her exceptional emotional work will do wonders for her. Robert Conness, as the boyhood friend of the Rabbi, did a remarkably good bit when coming with the word of his son, Bert's, death in a railroad wreck. Lula May Hubbard was good as the sister to be married, while Marie Louise Burton as the girl the doctor-son married outside his faith was sincere. George Henry Trader in his few moments as the Cantor made him a living and lovable old man. The balance of the cast was adequate, but special mention must be made of the boy, Billie Pearce. Here is a juvenile who promises great things.

The keynote of the play lies in this quotation from the lines of the Rabbi: "It is written in the Leviticus that a daughter, if she profanes herself, her father she profanes also. And she shall be burnt by fire." It is an old theme that has been worked to death!

Meakin.

SCARAMOUCHE

Newark, N. J., Oct. 17.

Play in four acts by Rafael Sabatini after his novel, presented by Charles L. Wagner at the Broad Street, Newark, N. J., Oct. 11. Staged by Clifford Brooke. Costumes and scenery designed by T. M. Cleland. Sidney Blackmer featured.

In "Scaramouche," Charles L. Wagner has a colorful production, beautifully staged, perfectly enacted, and absorbingly interesting.

As far as memory serves the play follows the book indifferently. Much is necessarily omitted, but the story does wander from the original. Opening in the garden or the Breton Inn, the play discloses how young Moreau, the brilliant but unpedigreed supporter of the aristocrats, is driven into the arms of the revolutionists when he sees his friend, de Vilmorin, murdered for his radical views by the arrogant Marquis d'Azyr. Further observing the girl he loves, Aline de Kercadiou is tempted to marry d'Azyr, he vows double vengeance upon the powerful marquis.

The next act finds Moreau seeking refuge in a barn, after having stirred up a riot at Rennes that destroys d'Azyr's residence. Here he is helped by Aline and in turn he rescues a band of strolling actors from the gendarmes. They adopt Moreau as "Scaramouche" and Climene, the leading lady, becoming smitten with him, saves the new company member from her father's temptation to betray him for the price on his head.

The third act laid in the green room of the theatre at Nantes, for to such prosperity has Moreau's genius led the troupe, reveals d'Azyr's attempt to seduce Climene whom Moreau offers to marry to save her from the marquis, although he does not love her. Climene, guessing from the words of Aline, who has traced her lover, that Moreau is a noble, accepts him but soon rejects him scornfully when she learns his doubtful birth. She rushes to the arms of d'Azyr whom Moreau confronts and insults. Aline perceiving d'Azyr's treacherous plan to arrest Moreau, offers in vain to sacrifice herself to the marquis for Moreau and then succeeds in warning the latter. He arouses the mob against d'Azyr but escapes death himself only by a leap from the window.

Over two years later Moreau, now an official of the Republic, comes to Paris to rescue Aline and her father from the horrors of the French revolution. Refusing to save the Comtesse de Plougastel, he learns she is his mother and when the hunted d'Azyr breaks into the house and Moreau is about to kill him at the end of a furious duel, he hears to his utter disgust that his worst enemy is his father. So ends for him all chance of obeying duty or accomplishing his revenge. He lets d'Azyr go, saves his mother and resolves to start life anew with Aline.

Such is the story. The one possible criticism is that the theatregoer with preconceived notions of witnessing a swashbuckling romance, will be unable to adjust his ideas to the rather modernized, philosophically developed drama. Romance it is to be sure, but romance with muted strings. It is romance as the Greek conceived it, warm, human and alive, but inevitably tinged by the eternal sadness of the lot of man and the immutability of human fate.

The play moves slowly and calmly to its end. There is little violent action, no mob scenes, and the French revolution itself hardly intrudes upon the scene. Yet the interest is enthralled by the intensity of the slow dramatic movement, the naturalness of the action and the pregnant meaning of the speeches. There is, too, much humor and cleverness included in the lines.

Both the cast and acting are flawless. To single out any for praise is unfair but the work of Sidney Blackmer will so inescapably lead him to the supreme heights of stardom that he must not go unnoticed. Playing with his usual ease and reserve, he may be unthinkingly criticised for not being more the romantic hero. But the part calls for no such interpretation. Moreau is no d'Artagnan slashing his way to glory for the sheer fun of it, but rather a Hamlet forced into action despite his own wishes. Blackmer reflected all this admirably and his superb personality carried conviction. He received and deserved an extraordinary ovation. In this reviewer's opinion the character and characterization are destined for whatever immortality the stage can give.

Of the others it may be said that such support is as rare as it is supremely good.

The stage direction of Clifford Brooke is on the same high level. Such perfect pictures, such grace of movement and grouping, and such unerring timing are indeed unusual. The scenery and costumes designed by T. M. Cleland are likewise admirable. There is no gorgeous display but exquisite taste marks every detail. The barn scene might well be a canvas by some old master.

Minor criticisms would mark the length of the production, which runs from 8:30 to 11:45 with no long waits, some bad shadows in the first act, a lack of fire in the strains of the Carmagnole heard through the last act, and sword play that would not please an expert.

Austin.

FOUR TO ELEVEN

Buffalo, Oct. 17.

Mystery-melodrama in three acts by Eleanor Robson and Harriett Ford, presented at the Shubert-Teck by Winthrop Ames and Guthrie McClintic, with Claude King, Wright Kramer, Ann Davis, George Riddell, Arthur Albertson, Morris Ankrum, Leighton Stark, Edward Butler, Edwin Morse, Merle Maddern, Olive Valerie.

"Four to Eleven," Eleanor Robson's, (Mrs. August Belmont) and Harriett Ford's latest link to the lengthening chain of murder mystery melodramas, which bowed in at the Shubert-Teck under the tutelage of Winthrop Ames and Guthrie McClintic, is scarcely better or worse than the host of its predecessors.

Dependent largely for its effectiveness on careful characterization, sane construction and legitimate technique, it achieves a fair degree of mystery and suspense without exhausting the resources of the stage carpenter or taxing the credulity of the audience.

In a day and at a time when mystery playwrights appear to be committed to the doctrine that the hammer and saw are mightier than the pen, a return to sanity should be doubly acclaimed. "Four to Eleven" does not meet so acceptably the other tests of popularity.

The play, previously announced as "The Boule Cabinet," is a dramatization of Burton Stevenson's "Mystery of the Boule Cabinet," which it follows with more than ordinary fidelity. Out of this rather voluminous cloth the authors have cut and tailored a credibly dramatic mystery play, with no small share of the honors going to the producers—McClintic staged the play—and to the actors. The piece gains immeasurably from the quiet, lifelike tempo and demeanor of the players, the thrills and climaxes being thrown into doubly violent relief by reason of the contrast.

The plot is novelistic in conception and treatment, with the playwrights striving with only indifferent success to manipulate the skeins into a well knit opus.

The story concerns a boule cabinet (boule being a species of inlaid woodworking) brought from France by a curio collector, and the three acts are concerned with the efforts of the "master mind" to obtain possession of the cabinet, in which has been hidden a diamond collection stolen from the Louvre. For good measure, two murders—one in view of the audience—the third degree, with the "bring in the body" climax, the eye at the shutter, the master crook in dual person, and the trick denouement have been added.

Claude King, playing the dual role, does a most artistic bit of impersonation. His Armand and Pigot were as clearly differentiated as the poles. It is questionable whether half the audience recognized the duality, so finely delineated was the playing. George Riddell supplied the comedy as the butler. His characterization overshadowed the author's conception. Wright Kramer did a neat character bit as the collector, and Ann Davis made a personable heroine. Albert Albertson struggled manfully with the role of an unnatural reporter-hero, and Morris Ankrum was a creditable heavy.

The production was attractively lighted and admirably designed, particular care having apparently been given to the direction and staging. The premiere was somewhat less smooth than the general run here, but the performance gained in fluency and steadiness as it progressed.

What the play needs most is the elimination of much of the extraneous counterplot, the liberal injection of some element of native comedy, and a general recasting and tightening up of structure. It is reported it will be withdrawn pending overhauling.

From the premiere it is safe to forecast "Four to Eleven" will never set the box offices afire, although as an aspirant for honors in the middleweight division of legitimate and semi-polite mystery melodrama it may find a place as a preliminary contender.

Burton.

UNDERWRITE YOUR HUSBAND

Worcester, Mass., Oct. 17.

"Underwrite Your Husband" (title probably to be changed to "Meet the Wife"), a comedy in three acts by Lynn Starling. Cast: Mary Boland, Ernest Lawford, Patricia Calvert, Faire Binney, Humphrey Bogert, Dwight Frye and Charles Dalton.

If "Underwrite Your Husband," with the more alluring but still not all to be desired title of "Meet the Wife," makes any decided impression on Broadway it will be due solely to the cleverness and masterly comedy skill of Mary Boland. Miss Boland's development in authentic comedy was under the tutelage of John Drew, and the experience gained under his watchful eye and professional knowledge is evident. Here and there is a gesture, a play of voice, a mannerism that one associates with Drew, and because of it Miss Boland's own personality and characterizations are the gainers. Not that the cast is void of others whose stage ability is lacking. Not at all. There is a cast of the finished school that appeals to the eye, smacks of past successful association and invests interest through its professional cleverness to lines and plot development that might easily sink to the mediocre.

There is Charles Dalton, who is the natural, easy Dalton of old, struggling with a cockney accent, but with a tendency to overplay it. Faire Binney lends her youthful freshness, which is in pleasing combination with characteristic exuberance of Dwight Frye and Humphrey Bogart.

But when the inventory of characters, even well essayed, is taken, there stands out in overwhelming comparison Miss Boland, who, as Gertrude Lennox, gives her impersonation of the hysterical, talkative society woman a realism that measures every standard.

Lynn Starling has freighted the play with a burden that is apparently growing more difficult for authors to avoid, a listless first act that leaves the audience not in the happy receptive frame for plot unfolding. Instead it creates a yearning for the real story to begin and fear that it may never get started. After a siege of little action comes, near the close of the first act, the vague suspicion that there is a plot and that the frequent sparkling lines are not the chief stock in trade. The accelerated action in the second and third act brings to life an interest that went down with the first curtain. However, the change of pace raises one to a height of expectancy that endangers a disappointment, alleviated only through the bubbling humor. There it is that Miss Boland shines. No punch is lost in any of her possibilities. One leaves the theatre forgetful of the play name, but not unimpressed with its star.

There is no attempt at extended scenic effort, the three acts taking place in the living room of the home of Gertrude Lennox. The Lenoxes are preparing to receive Philip Lord, English author. Mrs. Lennox is the dynamo of action in directing preparations. Mr. Lennox typically henpecked, voices displeasure without avail. Victor Staunton, afflicted only with flat feet and asthma, is the desired young man whom Mrs. Lennox has set her mind on having for a son-in-law. Doris, the daughter, incidentally by her first husband, Mr. Bellamy, does not favor mother's choice. She is rather more inspired and better understood by Gregory Brown, a reporter.

The first act concerns itself little with this touch of youthful romance and gives Miss Boland opportunity to dominate the entire action. It climaxes with the discovery that the distinguished Philip Lord is none other than her first husband. Forsaking the real estate business during the San Francisco earthquake, he obeyed the summons of the desire to give expression to his literary aspirations. The then Mrs. Bellamy searched three months for the lost, gave up and selected her second helpmate, Harvey Lennox, also of real estate turn of mind.

The story thereafter is confined to the Gregory-Doris affair, with Philip Lord helping his daughter and being revealed in his true character

(Continued on page 29)

SYRACUSE PASSES CENSOR BUCK UP TO STATE COMM'N

Refuses to Act on Local Complaints on Pictures Passed by State Censors—To Do So Might Make Municipality Liable for Damages

Syracuse, Oct. 17.

The city of Syracuse will not play the role of censor of motion pictures presented in this city.

This was the answer of the Department of Public Safety today to the protests against sensational pictures presented recently in local picture houses.

The official attitude of the department was explained as follows:

The Legislature has created a New York State Motion Picture Censorship Commission for the purpose of censoring pictures. It is therefore up to the State to act—not the city. With an official commission created by the Legislature empowered by statute to deal with the subject, the city is without authority. If the city government refused to allow the performances of which complaint is made, it might be held liable for damages in the courts.

The voiced protests came to a head last week when "Daughters of Today" was presented at the Strand. It was attacked at a meeting of the Syracuse Ministers' Association. This week, there was more clerical criticism, directed at "Temptation" and "Daytime Wives," with the Rev. Dr. J. B. Knappenberger, pastor of the Westvegan Methodist Church, leading the attack.

Dr. Knappenberger asserted he didn't attend the movies, adding "I get enough general devilry out of the posters describing these pictures without going inside. I think that the police department ought to have something to say about this business. There are a great many pictures which are made up of pretty poor, suggestive stuff."

"GO WEST" GIRLS

"Cutie" Woods Has Yet to See Camera

Los Angeles, Oct. 17.

Lillian "Cutie" Woods, who left a New York cabaret to accept a three years' contract with Cliff Elford, an independent picture producer, was a special attraction at the Burbank theatre, a popular-priced musical comedy stock house. A clause in her contract with Elford stipulates that Miss Woods must accept any work outside the picture field or any engagements procured by Elford when not otherwise employed in making a picture. Up to the present time, Miss Woods has not started work in any pictures. Her contract with the picture producer is for three years at a salary of $75 weekly with a sliding scale.

According to Miss Woods, no salary has been forthcoming until the Burbank engagement the past two weeks, for which she was sublet by Elford.

HAROLD LLOYD'S GIFT

Los Angeles, Oct. 17.

Harold Lloyd has let the contract for a $100,000 home in the exclusive section of Beverly Hills. He will make his bride (formerly Mildred Davis) a Christmas gift of it.

REVUES AT WARFIELD

San Francisco, Oct. 17.

A weekly program of big musical revues was started at the Warfield this week.

Jack Osterman is in.

B. & K. STOCK, 55

New Issue Is Listed on Chicago Exchange

Chicago, Oct. 17.

Theatre properties valued at $9,800,000 controlled by Balaban & Katz, have been turned over to the Balaban and Katz Corporation, organized in Delaware for $11,000,000, and will be operated collectively instead of individually, as heretofore. With the completion of the corporation the stock is listed on the Chicago stock exchange. There are 28,476 shares of preferred stock of $100 par value, and 264,000 shares of common stock of $25 par value. Of the common stock 50,000 shares have been bought and offered for subscription by a local syndicate. The balance of the common stock was used on an exchange basis to acquire the stocks of the numerous B and K enterprises.

Prior to the listing of the stock on the exchange it was sold for $66 a share, on the curb market in some instances $68 being refused. On the regular exchange the stock has been holding around 55.

LILA LEE'S FATHER INDICTED

Chicago, Oct. 17.

Charles Appel, owner of the North Side Turn Hall, and father of Lila Lee, picture actress, was indicted this week by the grand jury for larceny and embezzlement.

Appel is in California with his daughter. State Attorney Crowe is instituting extradition proceedings to have him returned here from Hollywood.

Emory M. Rogers, an investment broker, charged that he had given Appel $10,500 in bonds as security on a shipment of asbestos and had been unable to get them back. Shortly after this transaction Rogers says Appel left for California.

HOOPER AND GARFINE ALONE

Chicago, Oct. 17.

Lewis Hooper and Harry Garfine, who have been shining lights in the Balaban and Katz promotion department, have severed their connections with that firm and gone into business for themselves.

The break is said to have come about through the inability of the men to comply with certain rules and regulations set down by Frank Cambia, head of the production department of the P. and K. circuit of houses.

McVICKER'S DICKERING

Chicago, Oct. 17.

McVickers, recently taken over by Paramount for the purpose of giving that organization an exclusive showing house in the "Loop," has contracted with Metro and Warner Brothers to play a number of their features during the coming season. The first of the outside bookings is a Mae Murray picture which is being used this week and it is understood that the balance of the Murray productions made this year will get their first showing here.

FIGURE "GODDESS" $45,000

On the Sunday and Monday totals for "The Green Goddess," at the Capitol this week, it was estimated that the picture would finish the week with a gross around $45,000.

The Sunday figure was $10,000.

ONLY PICTURE HOUSES FOR STOLL'S FILMS

No Stoll Pictures for "Nows and Thens"—"Wagon" in 900 Seat House in Paris

London, Oct. 9.

Stolls have just made an important announcement to the effect their films will be issued to legitimate kinemas only. Theatres going over to pictures casually as "stop gaps" will have the chance of showing Stoll productions.

During the All British Film weeks their productions and the kinemas showing will be advertised in all the leading British newspapers. On the completion of "The Rest Cure" George Robey will make another picture for the firm, "The Prehistoric Man."

Negotiations have been concluded by which "The Covered Wagon" goes into the Madeleine, Paris, for an indefinite run opening Christmas. The house will be entirely renovated and for that purpose will be kept dark for some days after it is taken over on Dec. 17.

The house is only a small one with a seating capacity of 900 but "Atlantide" ran there for four months after a fortnight at the Gaumont Palace. It is exceptionally well situated having the main stations of the Metro and North-Sud underground railways at its door and all the tram and omnibus services start from the same place.

The Astra-National cast for the Sidney Morgan's production of B. L. Parjeon's story "Miriam Rosella" is complete and work has begun at the Alliance Studios. The complete cast is Moyna Macgill in the title-role, Elaine Terriss, Henrietta Watson, Gertrude McCoy, Marie Brough, Marie Vinten, Owen Nares, Ben Webster, Russell Thorndyke and Gordon Craig.

A new producing concern, Anglia Films, is beginning another Scottish romance "The Fair Maid of Perth." Jack Buchanan is concerned in the production, which will be directed by Edwin Greenwood who has been responsible for most of the more recent "B. & C." productions.

Basil Emmott responsible for the excellent photography in the Stoll feature "Young Lochinvar," leaves for California in December. He was for years one of the Paramount cameramen and is one of the best men in his own line in the British film world.

Charles Wilcox, of the firm of Graham Wilcox, sails on the "Olympic," Oct. 10, taking with him the screen version of "Chu Chin Chow" in which Betty Blythe is featured.

Donison Clift, who has been here for some time and has made many excellent pictures for Ideal, sailed for home, Oct. 3. With him is P. G. Fogwell for years chief publicity man in the British offices of the Fox organization.

AMUSEMENT TAX REPEAL CHANCES IN WASHINGTON

Opinion Not Strong in Its Favor at Next Congress —Some Congressmen Express Themselves—Labelled as Nuisance

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 17.

"The amusement tax is a nuisance," was the blunt statement made by Senator Kenneth McKellar of Tennessee when questioned as to what his attitude would be when the matter of repealing the measure was brought up during the forthcoming session of Congress. The Senator, the ranking democrat member of the Post Office and Civil Service committees, is an ardent movie fan, and added that he was going to give his whole-hearted support to the removal of the tax when the measure got to the floor of the Senate.

Senator William B. McKinley, Republican, of Illinois, is still another advocate of the repeal of the amusement tax. In response to a letter addressed to his home in Champaign, Ill, he answered:

"I consider the moving picture business a great educational institution, and favor cutting the tax from them just as I favor a low mail rate for newspapers."

Senator McKinley was during the last session a member of the Committee on Appropriations.

Senator Charles Curtis, Republican, of Kansas, would not follow the lead of his colleague, Senator Capper, the latter having recently wired a convention of picture owners in his home State that he desired being placed on record as being willing to further the movement in every way possible to remove the tax. Senator Curtis' refusal to make a statement was based on the fact that he is to be a member of the Finance Committee and could not give expression to any personal thoughts he might have on the subject.

Reverting to the Democratic minority, Senator Burton K. Wheeler of Montana based his refusal to make any comment upon experience he has had when previously making statements.

The bill will necessarily have to first be conceived in the House of Representatives, through the Ways and Means Committee, of which William R. Green of Iowa is slated to be chairman in the next session. Inquiry at Representative Green's office brought forth the information that as yet nothing had been brought to the attention of Mr. Green during these times, and that he would not return from Iowa until after Nov. 15.

Those close to the administration express the belief that some effort to remove the amusement tax will be made this year on the lower admissions, but that nothing would be done on those running above a certain minimum figure. The doubt was expressed, however, if favorable action would be obtained even on the lower scaled seats during the coming session.

INDIAN ACTOR ARRESTED

Charged With Assault by Girl

On a charge of assault, preferred by Gertrude Johnson, 19, of 136 E. 82d street, Chief Manabozho, a picture actor, was held in $5,000 bail by Magistrate Simpson (West Side Court) for trial in General Sessions.

The girl testified that the Indian pulled her into a hallway while she was standing on Sixth avenue, whereupon she fainted. Upon reviving, she found herself in Manabozho's room, where she was kept several hours, she said.

Taken home in a taxicab by her attacker, she collapsed. Dr. Nathan Schwartz, of 124 East 81st street, was summoned. He said Miss Johnson had been attacked and that she appeared to have been given a drug.

Marabozho, who is a full blooded Mohawk, 27 years old, denied the charge, declaring that he had known the girl for some time, that he had visited her at her home, and that she had sent him several love letters, produced in evidence, and a lock of her hair and a photograph of herself.

Manabozho said he was a member of the Actors' Equity, Film Players and other theatrical clubs. Also that he was in the Intelligence Department of the Army during the war and served in France.

J. H. JARRETT ARRESTED

West Chester, Pa., Oct. 17.

Jesse H. Jarrett, 21, assistant manager for the Stanley Company of America, conducting two theatres in West Chester, was held in $800 bail by Justice Parson on the charge of embezzling, the charge having been brought by Irving Dogdle of Philadelphia.

It is alleged by the company that Jarrett, who had charge of the banking, took at least $775 during the present year. The company has two accounts—one for general purposes and the other for the war tax on tickets, and it is charged the money was taken from the latter.

According to officials of the company, Jarrett has admitted the defalcation, and confessed, according to the police, that the money was spent in crap and poker games.

"SPANISH DANCER" IS FIRST PARAMOUNT "TRIED OUT"

Last Week's Receipts in Several Parts of Country Basis for Exhibition Value and Rentals in Those Territories—New Scale of Percentages

Last week the pre-release engagements played by the latest Pola Negri feature, "The Spanish Dancer," marked the inauguration of the new system of basing rental prices for pictures by the Paramount organization. The picture played Salt Lake, Los Angeles, Sandusky, O., and Rivoli.

In New York at the Rivoli it grossed $27,978 without war tax. That is the best business that the Rivoli has done since the playing of a previous Pola Negri release there, "The Cheat."

In Los Angeles at the Rialto, a house which seats only 800, the gross on the picture last week was $10,000.

No reports have been received as yet from Salt Lake or Sandusky, O., as far as Variety could obtain.

With the advent of the new sales policy for Paramount the percentage arrangement for the playing of the pictures in the Rialto and Rivoli has been changed. Heretofore all pictures of the Paramount organization paid a flat 17½ per cent of the gross. Under the new arrangement the 17½ stands up to $24,000, after which there is a 50-50 split on all over. This means that "The Spanish Dancer" brought Paramount a rental at the Rivoli last week of $6,189, not counting the value of the prestige of the advertising that it got at the house.

This week at the Rialto where "The Spanish Dancer" has moved for its second week in the Times Square district it looks as though the picture will play to at least $24,000.

Tomorrow Paramount is going to issue a complete list of the tryout houses in various parts of the country where the tryout pre-release runs are to be played by their productions. They have been flooded with offers from more than 500 first run houses which want to be their own territorial focal point for the fixing of rentals. The list of houses that have been selected to date will be issued by them in this announcement.

VISITORS' BAN IS ON

Studios Carry Out Threat to Bar Curious From Studios

Los Angeles, Oct. 17.

Picture studios have their gates locked tight against visitors unless on business. Screen applicants not considered as being "on business" are referred to the Motion Picture Producers and Distributors of America, Inc., Frank Beetson, secretary.

The argument that is being advanced for barring the public from the studios is on the estimate of Joseph Schenck who submitted to the Hays administration a statement that each visitor costs the producer $100. This is based on the amount of time lost by each member of the company while the star is being introduced. If the visitor is prominent or while the cameraman explains why they use two cameras when the theatre only shows one picture and so forth.

Biddle-Glyn Marriage Talk

Los Angeles, Oct. 17.

Craig Biddle, scion of the wealthy Philadelphia Biddles, and Elinor Glyn, the authoress, have aroused matrimonial speculation here by their frequent appearances together.

American Directors and Star In Demand for Italian Co.

London, Oct. 17.

A persistent current report along the byways is that an Italian film trust is negotiating for the services of Valentine, Fred Niblo and Rex Ingram with the proposition of a campaign of their features for American consumption.

This may possibly come from the fact that Charles Brabin and Edwin Bowes to go to Turin this week for the purpose of looking over the studios wherein "Ben Hur" will be made.

Besides which Rex Ingram and Bowes are known to have gone into conference in Paris last week concerning a new story the author has written and which Ingram would like to film.

FORCE $75,000 BONUS FROM PRODUCERS IN PYRAMIDING LOANS ON THE COAST

Several Companies in Mad Scramble for Coin—Banks and Financing Organizations Holding Them Up—Money Situation Acute and Producing Slump Foreseen

Los Angeles, Oct. 17.

There are three of the medium-sized picture producing organizations operating here at present who are in a mad scramble for coin to carry on their operations.

The money market here is in a rather tight condition and the result is that those that have any coin to advance to the picture crowd are exacting their last ounce of interest and getting a heavy bonus for any loan that they make. Nothing less than a complete assignment on the part of the producers will satisfy them as security.

One of the producers looking for money is land poor. He has been one of the biggest operators in the comedy field practically since the beginning of the industry and for years has been investing in real estate in the section of the town on the other side of Sunset boulevard. The realty boom hasn't hit that section as yet, at least not to the extent that it did along once in avenue. As a result his realty holdings have kept him practically broke, together with the fact that he turned out some thrillers that did not hit the public in the eye and the more or less mismanaging of his releasing arrangements in the east.

The second is an organization going along and turning out corking box office attractions for the state right market until they got the letch to step out of the "small time" class and become the producers of stage successes. During the last few weeks they have been calling on the banks and the finance corporations and paying heavy for what they have been able to secure.

The third company has recently had some disagreements among its executives. That has tended to cause the financial end to tighten up on them and they have been forced to do some tall hurdling.

As a matter of fact, the situation here today is just what Variety predicted it would be over two months ago. The production end of things is tightening up and the actors are no longer working in three or four pictures simultaneously and getting all sorts of salaries. Los Angeles, in other words, is just about in the same condition it was at this time in 1920 prior to the great slump in production all along the line when the playing fraternity had the winter of their discontent.

The producers hard pressed for money now are paying as much as $30,000 bonus for a six-month time accommodation on $100,000. When this fell due with one company they started pyramiding and went after $700,000, for which they paid $45,000, but the insiders are asking what is going to happen when that quarter of a million matures.

EASTMAN RETURNS HOME

Rochester, N. Y., Oct. 17.

George Eastman has returned home from a two-months' hunting trip in the wilds of Alaska and British Columbia. For eight weeks the party was entirely cut off from communication with the outside world.

350 EXHIBITORS SIGN

Michigan Men Agree With American Musical Society

Jackson, Mich., Oct. 17.

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, closed a deal yesterday with the Michigan Motion Picture Theatre Owners' body which was in convention Tuesday and Wednesday whereby every member-exhibitor can perform copyrighted music.

The blanket contract effects a saving for everybody concerned.

Mr. Rosenthal left Tuesday for Chicago to look over the Windy City radio situation.

FAMOUS IN INTERSTATE TERRITORY IN TEXAS

Film People Buying in Towns Where Vaudeville Is Played

There is a prospect for opposition in Texas between Famous Players or its subsidiary Southern Enterprises. The Interstate circuit there formerly played a vaudeville show capped by a feature film.

Up to the beginning of this season exhibitor interests were mostly of the independent kind, unorganized and scattered with a few Lynch houses in the field. With the taking over of Southern Enterprises, however, Famous began to acquire properties until now it is said to have a substantial string of straight picture places paralleling Interstate.

Beginning this year Interstate has cut the prices out, making its bid on a straight vaudeville bill of six acts, booked by Charles J. Freeman from the New York office.

It is understood that orders were put out recently by the Interstate people to Famous Players, looking to an understanding between Interstate and Famous Players that neither would keep out of the other's province, holding to separate styles of entertainment. These representations were duly considered by Famous Players, but the reply was evasive, leaving it to be presumed that Famous did not care to commit itself along those lines.

There has been no indication that Famous contemplates adding acts to its picture shows, and its reluctance to make a truce may have meant only that it wants a free hand in making "Presentations."

TAX INDICTMENT DISMISSED

Minneapolis, Oct. 17.

Dismissal of a federal indictment against Frank Nemec, owner of a chain of motion picture theatres, occurred here this week.

Nemec had been indicted on a charge of having failed to make a $4,000 amusement tax return at the United Theatre, Waterloo, Ia.

PICTURES TO AID IN NATURALIZING

To Help Foreigners Gain Citizenship—Crandall Chain Assisting

Variety-Clipper Bureau,
Evans Bldg., Washington,
October 17.

Co-operating with the government and the local Board of Education the Harry M. Crandall theatres are conducting a course in visual instruction through the medium of the motion picture for the foreigners residing here in an aid in their work of gaining citizenship in this country.

The Board of Education has issued a bulletin along these lines and all of the Crandall theatres are utilized for the purpose, with the principal classes being conducted in the projection room of the Metropolitan, the downtown house of the Crandall chain. The educational heads have assigned special teachers for the classes with Mrs. Harriet Hawley Locher in charge.

Jason Joy, of the Will Hays' organization in New York was in town last week to study the work as done here which may be extended to other cities throughout the United States. Requests for outlines of the work under way have been received from numerous school boards and organizations the last coming from the California Federation of Women's Clubs of that State.

B. & K.'S HIGH RENTAL FOR NEW LOOP HOUSE

$327,000 Annually for Masonic Temple's 3,500 Seater—Outbid Orpheum Circuit

Chicago, Oct. 17.

When the Balaban and Katz interests made an offer which they considered prohibitive, the Orpheum circuit withdrew all proposals they had made for the lease of the 3,500-seat theatre to be erected on the site of the Colonial next May in the new $1,000,000 Masonic temple, and allowed the picture people a clear field in the matter.

Balaban and Katz, Inc., have taken a 50-year lease on the property at an annual rental of $327,000, with the aggregate rental on the lease totaling $16,350,000.

The Orpheum people figured that when the B. and K. interests offered $327,000 a year for the house that they had overbid themselves and would probably find that paying $6,288 a week rent for the house would be too heavy an obligation. They argue that this is figured through the fact that the Chicago theatre, a 4,600-seat house owned by B. and K., is charged up with a weekly rental of $5,000, which is considered a good rental, and for the 3,500-seat house, which is 1,000 seats less in size, they offer $6,288 a week. This amount they hold is entirely out of proportion, through a comparison of size and location and therefore a bigger obligation than they would care to assume, or probably bigger than the B. and K. interests will care to carry when operating expenses are calculated.

A new theatre in the loop was logical for Balaban and Katz, as their present lease on the Roosevelt has only three years to run. This house they subleased from Goldwyn at a rental of about $120,000 a year and an even division of the house profits.

It is known the Goldwyn and Hearst film affiliations are eager to get a house for first runs here. It is not expected the Goldwyn-Hearst combination will extend the lease to B. and K. on the Roosevelt, but will undoubtedly use it for their own pictures.

10C. PRICE CUT

Woman Manager At Staples, Minn., Starts It.

Minneapolis, Oct. 17.

A woman theatre manager is pitted against a male manager in a price war at Staples, Minn., which so far has resulted in the nitwogers getting the best of the battle. Isabel Getter, who took over the New Palace theatre last July, is charged with starting the battle, which has resulted in 10 cent movies for the people of Staples. R. C. Wilson, manager of the Grand, is the other party in the war. It has been two months since Miss Getter started it by cutting from 30 cents to 10 cents on four nights a week. Now both houses charge 10 cents nightly.

AM. RELEASING RECEIVER

Charged 100 Films Assigned to Unknown

Benjamin P. DeWitt has been appointed receiver of the American Releasing Corp. of 729 Seventh avenue in $5,000 bond. The distributing company became involved in bankruptcy troubles Aug. 21, last.

It was charged by the creditors that the American held the releasing rights to about 100 films, the contracts to which were assigned to an unknown party.

For the benefit of the creditors the court is asked to rescue the films, which are believed worth between $15,000 and $25,000. There are approximately $175,000 outstanding claims against the alleged bankrupt.

ALBERTA'S COAL

Canada's Province Exploiting Resources on Screen

Edmonton, Alta., Oct. 17.

Alberta is planning a picture campaign throughout the Dominion to demonstrate this province's resources in coal. The provincial authorities are undismayed by the Canadian National Railway's limitation of the cheap coal rate from Alberta to Ontario points.

A series of pictures depicting various phases of the coal mining industry in Alberta will be prepared.

Fred V. Siebert, federal officer of the Natural Resource Intelligence branch, has been longed to the authorities to assist in the campaign.

"FATTY" BACK TO COAST; FOLLOWING ADVICE

Boston Minister Gives It—Nothing to Censor in Lecture

Boston, Oct. 17.

Boston's censors, comprising Mayor Curley, Chief Justice Bolster of the Municipal Court and Police Commissioner Wilson attended a performance at the Bowdoin Square theatre last week after complaints had been received about the personal appearance of "Fatty" Arbuckle.

Following their visit the censors sent a notice to G. E. Lothrop, Jr., and Arthur L. Griffin, executors of the estate of George E. Lothrop, which owns the Bowdoin Square, saying:

"The officials designated as censors, under chapter 348 of the special acts of the year 1913 in consequence of protests received, attended the performance. While the presence in the city of the individual against whom protest has been made was in no sense pleasing or desirable the statement by him while upon the stage was simply a statement of fact relative to his recent trial. The power of action under the statute is only to suspend or revoke the licensee's license and the officials see no occasion for such action."

Arbuckle made the announcement that on the advice of Rev. Dr. Watson of the First Presbyterian church he had decided to cancel his speaking tour and return to Los Angeles.

St. Louis, Oct. 17.

Through efforts of the Rev. Russell Henry Stafford, pastor of Pilgrim Congregational church, Roscoe (Fatty) Arbuckle was prevented from making a personal appearance at the Delmonte. Engagement was supposed to begin Monday.

Upon hearing of the Delmonte owners' plan to bring the former picture comedian to St. Louis for personal appearance the pastor took exception and started a drive against it, with result that seven leading church, civic and religious organisation wrote letters to Prosecuting Attorney Shweitzer protesting the appearance of Arbuckle in St. Louis.

SAMUEL FRANKEL KILLED

San Francisco, Oct. 17.

Samuel Frankel, part owner in picture theatres at Hayward and San Leandro, near here, was instantly killed last week when he was struck by an automobile.

According to the police Frankel had parked his machine on the San Lorenzo road and was standing beside it when he was run down. With him at the time was a young woman.

FASHION REVUE FOR BUSINESS GOOD BOTH WAYS IN BUFFALO

Local Department Store Reported Large Sales—Theatre Did Over Average—Twenty Models Employed on Stage

Buffalo, Oct. 17.

The Hengerer Fashion Revue at Shea's Hippodrome last week developed into the biggest event of its kind ever seen in Buffalo. The idea was originally sold to both the Hipp management and the Hengerer company, the leading department store of the town, by the advertising man of the store. The Revue has been growing in pretentiousness and this year is said to have included $75,000 worth of gowns with 20 models making up the ensemble.

The store officials report that over three-quarters of the gowns were sold off the models' back following their showings at the Hippodrome. Before the end of the week all of the gowns of the revue with few exceptions had been sold and others substituted.

A mole wrap said to be worth in the neighborhood of $5,000 and one of the most expensive carried in the store was sold as a direct result of the show.

The Hipp did $19,500 on the week, above average.

"DUSTY" FARNUM AT RENO?

Reported in That City to Secure Divorce

San Francisco, Oct. 17.

There is a report circulating here that Dustin Farnum is in Reno, Nevada, for the purpose of securing a divorce from Mrs. Mary Conwell Farnum.

Mrs. Farnum is said to be in New York at the present time. She was formerly known as Mary Conwell, noted stage beauty and Farnum's leading lady in "The Squaw Man." They were married at Chicago in 1909. Following the actor's divorce from his first wife in which suit the then Miss Conwell was named.

The Farnums have been separated for several months.

Langdon With Sennett

Los Angeles, Oct. 17.

Harry Langdon has signed with Mack Sennett.

KEEPING THE CURIOUS OUT OF HOLLYWOOD PLANTS

Los Angeles, Oct. 17.

The film companies or that part which are members of the Will Hays producers' association are keeping their promise to bar the curious public from the picture plants.

Some of the independents, however, admit visitors provided they present letters of introduction from someone having influence.

At each studio has been posted signs reading:

All persons desiring to visit this studio are referred to the Associated Motion Picture Producers, 6912 Hollywood Blvd., Frederick W. Beetson, Sec.

And

All persons requesting subscriptions and special advertising are respectfully referred to the Associated Motion Picture Producers, 6912 Hollywood Blvd., Frederick W. Beetson, Sec.

Beetson is Hays' west coast representative.

The buck-passing process has proved its effectiveness as few persons desire to run the gauntlet of flunkies in the picture producers' executive suite.

$1,000 ON WEEK AT $1.65 TOP 'MONNA VANNA'S' WORLD RECORD

Nothing Like Business at Harris Ever Heard Of Before in Chicago—Did $1,972 First Week—Other Loop Picture Houses as Usual Last Week

Chicago, Oct. 17.

"Monna Vanna" only did a little over $1,000 on 14 performances at the Harris last week, the low record of all time for a big picture in the Loop. The Fox film played at $1.65 for some of the best seats. This low ebb of business followed an opening week with a gross of only $1,972. It is a low in a city which generally makes high records.

Business fell off some at the Roosevelt for the last week of "Merry Go Round" but otherwise the takings of ths picture theatres in the Loop was in the neighborhood of normal. McVickers grossed more than usual owing to an increase in prices which makes admission 65c. after 4 p. m. and 75c. at night.

Estimates for last week:

Chicago—"Ponjola" (First National); 4,400, 50c. Feature gave fair satisfaction surrounded by stage program ordinary as compared to usual; gross reached $49,800.

McVickers—"Where the North Begins" (Warner Bros.); 2,500, 75c.; with Rin-Tin-Tin in "person" as well as picture; carried particular appeal. In neighhorhood of $22,000.

Roosevelt — "The Merry-Go-Round" (Universal); 1,256, 50c. Concluded its engagement of three weeks and did about $16,000.

Harris—"Monna Vanna" concluded the showing of pictures at this theatre, which turned to the legitimate Sunday and only drew a little in excess of $1,000 on 14 performances.

Woods—"Scaramouche" Metro); 1,150, $1.65. A well liked picture which is having the advantage of strong boosting out of town and the assurance is given that it will not be seen at another Chicago theatre this year; practically capacity reigns; gross last week over $10,000.

Monroe—"Does It Pay?" (Fox); 687, 40c. Indications are that this house is getting a solid footing; gross ran $6,000.

Orpheum—"The White Rose" (Griffith); 799, 40c. Heavy advertising and Griffith name drew over $8,500.

Randolph—"Safety Last" (Pathe); 688, 50c. Second week in Loop; about $7,400.

This Week

"The Gold Diggers" at Chicago. "The French Doll," McVickers; "Little Old New York," Roosevelt; "The Drivin' Fool," Randolph; "Pioneer Trails" (with vaudeville), State-Lake; "Broken Hearts of Broadway" (with vaudeville), Rialto; "Scaramouche," Woods; "The White Rose," Orpheum.

GOOD AND LESS

Detroit Weather and Business Last Week

Detroit, Oct. 17.

The weather is not always to blame for business falling off or improving. Last week midsummer weather and some of the theatres suffered a falling off in business, attributing it to ths warm weather. A few of the houses with real box office pictures did big business. At that every house made money.

Estimates for Last Week

Adams—"White Rose." Did so well Kunsky is holding it for second week. "Why Worry" opens Sunday.

Madison—"Eternal Struggle." Excellent business even though it is outdoor picture.

Capitol—Gloria Swanson in "Zaza." Capacity at every performance including matinees. One of its biggest weeks playing to over $25,-000. Gloria Swanson stands today as the biggest draw on the screen.

Broadway-Strand—"Mothers-in-Law." Fair business.

Fox-Washington—"If Winter Comes." Heavily advertised and billboarded. Business sufficient to warrant second week. May stay third.

BAND AND ORCHESTRA CRITICISMS

Clipper is weekly reviewing all orchestras and bands wherever seen, whether in vaudeville, cabarets or dance places.

SCREEN "APPLEJACK" LEADS BIG WEEK IN PHILADELPHIA

Scored With $24,000 at the Stanley—"White Rose" Pulls During Second Week—"Ruggles" Doesn't Draw—Reverse With "Ashes of Vengeance"

Philadelphia, Oct. 17.

Local film men are all smiles right now. After a weak beginning the fall season has developed into steady business whenever worthwhile pictures are shown. In other words, the film devotees are shopping for their pictures, but aren't a bit afraid to loosen up if they are offered what they want.

Last week attendance was big all along the line of the downtown houses, from the big Stanley at 19th and Market to the little Capitol at Eighth and Market.

"Strangers of the Night" or, as it was billed here, "Captain Applejack" played to a good week at the Stanley and drew some of the best notices a picture has had here in a long time. The matinee trade was a bit off, but the evening attendance made up the difference, the picture catching many not generally included in the Stanley's ellenteie because of the great success scored by "Captain Applejack" on the stage here last spring.

After a week in which no added attractions were featured in the advertisements, the Stanley last week gave prominent place to Florence Cowanova, a well-known local danseuse, and to John Barclay, baritone, as well as to the orchestra conducted by Josef Pasternack.

The Griffith picture, "The White Rose," playing at the Stanton in its second and last week, did big business. This is partly attributable to the short stay, the shortest in all probability that a Griffith feature ever had here. "The White Rose" received only mildly flattering notices, but the fans seemed to like it, and it is definitely decided to give it another week or so in one of the bigger houses. This showing will be at the Karlton, and will start October 22.

Another enthusiastic set of notices were extended to "Ruggles of Red Gap" at the Aldine. Business was uneven and not at any time as good as that of "Dulcy," which preceded it, but above the recent low average of the house. It was very well liked, too, and will undoubtedly get another showing at a downtown house, where it ought to profit by the favorable word-of-mouth advertising it has been getting. The critics called it one of the best pictures of the year.

The Stanley company people evidently figure on this week's feature at the Aldine as one of their best drawing cards for the house in recent months, as they took out "Ruggles" after Friday, and let the incoming picture, "Penrod and Sam," open its engagement Saturday.

The Karlton also lifted its head considerably last week with "To the Last Man," which had been originally intended for the Stanley, but was evidently believed the wrong type of picture for that house. This Zane Grey story got some helpful notices, and the gross went to about $3,500. It is considered strange by many here that this house, situated in a fashionable shopping district, should be booking so many western melodramas and Northwest Mounted yarns, and this fact is given as the reason for ths weak business.

Last week's boom extended strongly to the Palace and Victoria on lower Market street. "The Cheat" at the former house went with a bang with the "drop-in" patrons, and "Little Johnny Jones" seemed to please the Victoria's clientele which likes lots of action and red meat.

This week's pictures look better as box offics bets than they did to the critics as artistic efforts. For example, "Daughters of ths Rich" at the Palace, and "Broken Hearts of Broadway" at the Victoria, panned by ths dramatic and picture editors, seem likely to hit popular taste.

Gloria Swanson's "Zaza" started in big style at the Stanley, and it is not unlikely that this big house will do its biggest business of the current season. Norma Talmadge's "Ashes of Vengeance," was rather rudely jolted in some of the dramatic pages, and compared unfavorably to many of Miss Talmadge's recent pictures, but it was enthusiastically received by Monday audiences, and has apparently settled down at the Stanton to an extended run. "The Spanish Dancer" is the next booking at the house, but no date is set for it, the Talmadge feature to run as long as business warrants. This is the first of Miss Talmadge's pictures to get a run of more than a week here, ths others going into the Stanley which plays single week policy.

"Potash and Perlmutter" at the Stanley, and "The Green Goddess" at the Aldine, are attractions next week which ought to pull big grosses.

Estimates of Last Week:

Stanley—"Strangers of the Night" (Metro). Original name of "Captain Applejack" used here because of success of stage play last spring. Matinee trads off, but flights big, and picture grossed about $24,000. (Capacity, 4,000; scale, 35 and 50 cents, matinees; 50 and 75 cents, nights.)

Aldine—"Ruggles of Red Gap" (Paramount). Enthusiastically received by critics, but business, while above former house average, not up to "Dulcy's" week before. Taken off Friday night, and grossed about $2,500 in five days, considered good. "Penrod and Sam" opened Saturday and stays this week. (Capacity, 1,500; 50 cents, matinees; 75 cents, evenings.)

Stanton—"The White Rose" (United Artists). In second week this Griffith picture went about $10,500, an excellent gross. Short stay of D. W. picture attracted in-

(Continued on page 32)

BUFFALO WEEK BILLS AND $15,000 GROSSES

Hip With Special Local Attraction Got $19,500 Last Week

Buffalo, Oct. 17.

The Hengerer Fashion Revue at the Hippodrome proved a genuine business getter for both house and concern. The Lafayette and Loew's ran nip and tuck all week with the former holding the edge, although the presence of the Kaufmans on the Loew bill was originally figured as a big draw.

Last Week's Estimates

Hipp—(2,400; 35-55); "French Doll" and features. One of heaviest of current fall season with business holding up consistently at all performances.

Loew's State—(3,400; 35-55); "Daughters of the Rich" and vaudeville. Picture and conspicuously weak. Vaudeville weak too. About $15,000.

Lafayette—(3,400; 35-55); "Divorce" and vaudeville. Program held little in outstanding features. Between $15,000 and $16,000.

To Direct in Native Tongue

Los Angeles, Oct. 17.

"My Man," a French story of the play by Andre Picard, to be directed by Herbert Brenon, will be the first American-made picture entirely directed in French to the almost exclusion of English. In the cast will be Pola Negri, Charles de Roche, A. Marjan, Andre Landi and Ben Stone.

Charles Thall's Appointment

San Francisco, Oct. 17.

Charles Thall has been appointed assistant general manager of the West Coast Theatres in the western district.

TOO MUCH OPPOSITION

Washington Had All Outdoors Against It Last Week

Washington, Oct. 17.

Undoubtedly the worst week of the season has just been experienced by the four down town picture houses. All sorts of conditions made this. The quality of the films, with one exception, were all right (exception, "The Marriage Maker") and the low grosses can only be charged against the terrific opposition experienced.

"The Marriage Maker" was all wrong, seldom have theatres had such dissatisfied audiences as did the Palace this week. Those leaving, with mighty few exceptions, took a rap at the picture, kidding the "Faun" who frisked around in it and the general way the picture was put on. It went completely over their heads, the producer may take consolation in this, but consolation doesn't fill the box office tills.

The opposition consisted of the world series in pantomime with two teams from the Marine Corps at the ball park filling the stands, a "better homes" week at the convention hall, a carnival by the Gavel Club and a community affair at the Central High School Friday night.

Estimates for last week:

Loew's Columbia—(1,200; 35-55). Pola Negri in "The Cheat" (Paramount). About $9,500.

Crandall's Metropolitan—(2,400; 35-55-75). "Potash and Perlmutter" (First National). Two original stage stars and Vera Gordon picture should have done more. Around $9,000.

Moore's Rialto—(1,908; 55-75) "The Gold Diggers" (Warner Bros.). Even the name of Belasco couldn't make grade. It's recent stock showing here may have hurt a little, which, coupled with everything else, brought it around $8,500.

Loew's Palace—(2,500; 35-55-75) "The Mariage Maker" (Paramount). The scale of this house and its capacity made an $8,000 gross possible.

New Florida Resort Theatre

Miami, Fla., Oct. 17.

The new $100,000 theatre will open January 1 at Miami Beach, Fla.

It will be under the control of the Paramount Enterprises, Inc. First run pictures will be used with an occasional playlet, staged by visiting professionals. It will probably be operated during the winter months only, at which time the tourist season is at its height.

ANOTHER BIG FILM WEEK IN BALTIMORE

Century Leads with $17,000 on "Six Days"—Big Producers Tied Up

Baltimore, Oct. 17.

Still another big week for the Baltimore movie houses.

The Century, which pl ed the Elinor Glyn "Six Days" in conjunction with a condensation of "Robin Hood," packed them all week, repeating here the success that film has had elsewhere.

This week the big house of the Whitehurst string has "Zaza" and is counting on another big week. The operatic attraction is the old "Lilac Domino."

At the Rivoli last week "Rupert of Hentzau" held up fairly well but didn't smash the gates. It was given good reviews and got good business. This week the house has its first strong attraction in several weeks, "The Bad Man." The Rivoli isn't getting the big films this year it got last, its showings being limited to First National and what independents it can pick up. The Whitehurst houses have Paramount, Goldwyn, Cosmopolitan, Metro and Pathe tied up, the Rivoli has First National and Selznick, while the Metropolitan has stepped into the forefront and has Warner Bros. and a few others under contract.

"Merry-Go-Round" held its own in its second week, showing a slight drop from the first, but the film in the New started off as a consistent money getter and held to the space throughout its run. This week the New has "Don't Worry."

Estimates for the week follows:

Century — Capacity, 3,300; scale, 25-50-75c. With "Six Days" and "Robin Hood" opera this big house did between $16,500 and $17,000. Big money.

Rivoli—Capacity, 2,000; scale, 25-50-75c. "Rupert of Hentzau" drew good audiences throughout week, rolling up gross about normal.

New—Capacity, 1,800; scale, 25-50c. "Merry-Go-Round" did well in its second week, getting gross of $7,500 on second week, which indicates that pictures draw was steady and consictent.

Parkway—Capacity, 1,200; scale, 25-44c. This uptown house did good week with "Temporary Marriage," featuring Mrs. Harold Lloyd. Has a reissue this week of the Norma Talmadge-Conway Tearle vehicle, "She Loves and Lies." Should draw, Talmadge big star here.

Booked Over the Keith Circuit

A picture that has them all talking

Is Conan Doyle Right?

A Two-Reel Special

Unlimited opportunities for exploitation. Everybody is arguing about Spiritualism. Everybody is asking "Are There Spirits?" "Is there anything to Spiritualism?" This picture exposes some of the fakes and the fakers. Ask the nearest Pathe exchange for a screening.

Written by CULLOM HOLMES FERRELL

Directed by J. J. HARVEY

Pathe

Distributors

WORLD'S SERIES AND HOLIDAY HELPED B'WAY'S BOX OFFICES

Baseball Held Down Matinee Business But Boosted Night Figures—Dozen Broadway Houses Gross More Than $215,000 on Week

Last week was somewhat in the nature of a gala week for the box offices of the Broadway picture houses, for while the World's Series pulled down the matinee business to a certain extent the night grosses more than made up for the afternoon loss. This, together with the fact that there was a holiday in the week, brought a gross business to the dozen houses showing pictures of more than $215,000.

The Capitol, with its big capacity, did the top business of the street with something like $49,000 gross, but the real strength in business was that shown by "The Spanish Dancer" at the Rivoli, where the picture grossed nearly $28,000 on the week. The Strand with "The Bad Man" did not fare so well, nor did the Rialto, which had "The Broken Wing" as the attraction. The former got around $25,000, while the latter just topped $17,000 by a couple of hundred dollars.

Of the special features now being shown in five of the legitimate theatres "The Hunchback of Notre Dame" at the Astor held the first place with a little over $20,000, with "Scaramouche" at the 44th Street the runner-up with a little more than $18,000 to its credit. "A Woman of Paris" at the Lyric bettered its business of the previous week by $1,000, while "The White Sister" at the Ambassador got $11,500. The Central with "Monna Vanna" with a grind policy got around $6,700 on the week.

The Cosmopolitan, uptown with "Little Old New York," continued to slip and got almost $8,000, while the little Cameo on 42d street with the Dempsey-Firpo fight pictures held over for the out-of-town sports who came to attend the baseball games, got over $6,200 on the week.

"Little Old New York" finishes at the Cosmopolitan this week, and it will in all likelihood be followed by "Snowblind," a Cosmopolitan snow picture. "A Woman of Paris" is to finish at the Lyric on Oct. 28 to be followed the next night by "The White Sister," which will move down from the Ambassador, this making the third house that it will have been presented in.

An estimate of last week's figures is:

Ambassador—"The White Sister" (Inspiration); (1,200; $1.50). Second week here, having moved from the 44th Street. Got $11,500. Will go to Lyric Oct. 29.

Astor—"The Hunchback of Notre Dame" (Universal); (1,131; $2). Got its regulation $20,000 last week. Matinees seem to be dropping little this week.

Capitol—"Strangers of the Night" (Mayer-Metro); (5,300; 55-85-$1.10). Picture was boosted to the skies and it looked like it was certain to hold over for a second week. Word-of-mouth advertising strongest anything has had along the street in months. On week gross, $49,000.

Cameo—"Call of the Wild" (Roach-Pathe); (549; 55-85). The Dempsey-Firpo fight picture was also held over here for the World's Series week, a shrewd move on the part of the management, for they got a strong play from the visiting sports who were in for the ball games, and the gross on the week went to $6,200.

Central—"Monna Vanna" (Fox); (960; mats., 55-75; nights, 99). Picture playing on a grind policy same as the regular picture houses. Managed to draw about $6,700 last week.

Cosmopolitan—"Little Old New York" (Goldwyn-Cosmopolitan); (1,162; $1.50). In its last week at this house; is to be followed by "Snowblind." Did not get over with the smash expected. Fault principally the location of the theatre. Picture should have been a box office knockout on lower Broadway. Will have real test with two weeks at the Capitol following "Rosita" there. Got around $7,900 last week.

Criterion—"The Covered Wagon" (Paramount); (608; $1.50). One can safely guess at the figures here every week and by saying around $11,000 be sure that he is not more than a hundred out of the way. Last week actual net count was $10,978. Will stay on street while "Ten Commandments" will be put in another house for a run.

44th Street—"Scaramouche" (Metro); (1,323; $1.50). This picture is doing a peculiar business. The week-ends are terrific knockouts with last week on the last three days there being a gross of more than $1?,000, the entire week going to $18,176. The second Sunday the production broke its own record of the week previous and got the biggest Sunday that any motion picture has had in New York playing a legitimate theatre on a two-a-day basis. There were about 60 standees and some 40 extra chairs sold.

Lyric—"A Woman of Paris" (United Artists); (1,131; $1.50). For second week Chaplin produced and directed production bettered its first week by about $1,000. The initial week was around $14,900. The picture has this and next week to continue and then will be generally released.

Rialto—"The Broken Wing" (Preferred Pictures); (1,960; 35-55-85). Drew a fair week's business with the gross going to $17,200. The picture for some reason or another did not get as strong a play as should have been its share. It has entertainment value and laughs.

Rivoli—"The Spanish Dancer" (Paramount); (2,200; 35-55-85). This picture was the strongest box office pull on Broadway last week. Incidentally it is the first of the Paramounts to be released under the new sales system of exhibition value and rental price to be based on the tryout runs played prior to general release. At the Rivoli last week this feature pulled $27,980, and this week it is repeating at the Rialto.

Strand—"The Bad Man" (First National); (2,900; 35-55-85). Did not get away to the flying start that was expected, although the picture ranks with the average better class feature. It did not seem to hit heavily with the public; titling and cutting would have made it a hundred per cent. better. Got in the neighborhood of $25,000 last week.

COAST FILM NEWS

By ED. KREIG

Jack Ackroyd, stock player at Roach studio, was severely injured in a fall.

Lois Wilson has gone to New York.

Maurice Tourneur will produce William Dudley Pelley's novel, "The Torment," for the screen.

"Zaza" was the first picture to be held a second week by the Metropolitan.

"Singer Jim McGee" is the title of Bill Hart's next picture.

The Wampas (picture press agents) have opened a "roost" in the Santa Monica mountains.

Jean Riley is shooting scenes at Redlands.

Garret Graham has been appointed publicist at the Hal Roach studios.

Helen Ferguson was elected secretary and treasurer of the Hollywood Baby Stars' Club.

David Butler has taken up golf again. It's more fun than picture acting, anyway, he says.

Dinky Dean's father, Chuck Reisner, was seen around with a couple of Long Beach oil men and it looks very much as if the next Dinky Dean picture will be made in Long Beach.

A new organization known as the "Regulars" met last week at the home of Virginia Faire, screen star. Miss Faire is head of the club and the membership consists largely of feminine film celebrities. The object of the organization is for the betterment of pictures and to interest the various stars in some artistic undertaking.

Lillian S. Hart, [illegible] has written another book, [illegible] titled "Lighter of [illegible]" [illegible] trations are by [illegible]

Albert W. H[illegible] San Francisco [illegible] company, [illegible]

FORCING "WAGON" COSTLY IN BOSTON

"Last Week" Announced Month Ahead — "Hunchback" Holds at $14,000

Boston, Oct. 17.

As would be natural the picture houses in town came in for some of the big business floating around because of the holiday (Columbus Day). While none of the houses broke any records, the holiday was enough to keep some of the feature films which are beginning to lose their kick well up to the fore.

This was especially true of the "Hunchback of Notre Dame" at Tremont Temple. This picture has been running for several weeks, playing at $1 top for the matinee, and a $2 top for the evening shows. It is reasonable to suppose that it would lose some of its drawing power, and it is not probable that it will ever reach the mark of $18,000, which featured the second week of the showing. Last week, however, it did $14,000. That is the same as the week before.

"The Covered Wagon" at the Majestic is said to be off in business. This is considered the switchback from the "last week" advertising the picture got when it was in for at least a month more. Now that the last week is here the public is not keen for it, and the business last week dropped below the $10,000 mark, at which it traveled most of the stay. The top has been cut to $1.50 for night showings.

"If Winter Comes" seems to be in for a good run at the Fenway. It is now on the fourth week and still going strong. Priced at 50 cent top for the matinee and 85 cents for the night shows, it is real opposition to Loew's State theatre uptown, being situated almost directly across the street from that house. In fact, before the State was built the Fenway was cleaning up in the district. There is no sign of pulling the film now, and unless there is a bad break in business it will remain.

Last week's estimates:

Tremont Temple (2,200; $1.10-$2.20). "Hunchback." Did $14,000 last week.

Loew's State (4,000; 55c). Buster Keaton in "Three Ages," and the holiday put the business at this house up to the $17,000 mark for the week. This week house is using "Ruggles of Red Gap" and "The Social Code."

Majestic (2,600; $1.50). This is actually the final week of the "Covered Wagon" and then the house goes back into the legitimate field. Said to have fallen below $10,000 last week.

Park (1,000; 55-85c). "Pioneer Trails" played out at the house last week, turning in a gross of $5,000 for the week as against $6,000 the opening week. This week the house has "The Sidewalks of New York."

Fenway (1,200; 50-85c). Did $9,000 last week with "If Winter Comes." Same picture held over for this week.

Modern and Beacon (twin houses): $6,000 for last week with "The Gold Diggers." Using "The Green Goddess" this week.

DON'T YAWN!

They Kept Awake in One New Orleans House Last Week

New Orleans, Oct. 17.

Pictures continue to limp along here, although there was a slight rift in the clouds when the Strand increased its most recent grosses. Other than through that financial item the silver sheet continues in the doldrums of neglect.

Summary for last week:

Strand—(2,200; 28, 55, 83). "Merry Go Round." Universal special aroused some fans enough to send total for week to $4,791. Best figure Baronne street house has reached in months.

Liberty—(1,600; 28, 55). "The Silent Partner." Received only passing consideration. $2,630 in seven days.

Tudor—(800; 28). Canal street house had bad week, $1,336.

The Livest Issue in the United States is PROHIBITION. Covered in all angles weekly in the CLIPPER only.

Facts from Six Box Offices

At the Rivoli, New York, "The Spanish Dancer," broke "Manslaughter's" record on the opening day, and has been the best draw on Broadway for two weeks.

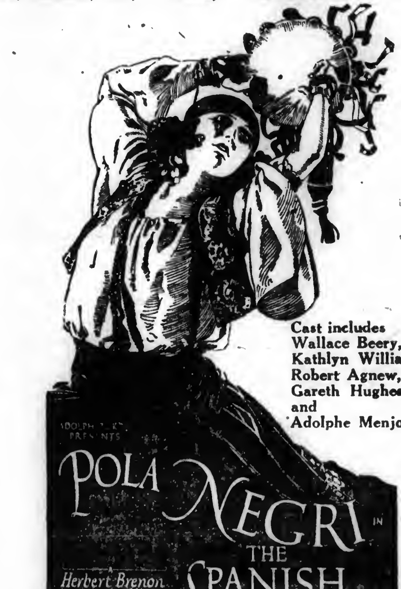
The Plaza Theatre, Sandusky, Ohio, wires: "'The Spanish Dancer' had very big opening despite rain."

"The Spanish Dancer" broke all existing records at the Grand Theatre, Columbus, Ohio, last Sunday.

At Grauman's Rialto, Los Angeles, the picture has played to absolute capacity for two weeks.

The Paramount-Empress, Salt Lake City, wires: "'The Spanish Dancer' jammed day and night. Forced to stop ticket sales three times. Public welcomes new policy with open arms."

The Rialto, New York, is doing capacity this week with "The Spanish Dancer."



Cast includes Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes, and Adolphe Menjou.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

Free Press Bldg. DETROIT

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"ROBIN HOOD"
Milton Aborn Comic Opera Co.
40 Mins.; Full Stage
Century, Baltimore

Baltimore, Oct. 17.

Whatever may have been the sins of the Aborn company in their presentation of "Sweethearts" last week, they have been more than atoned in their condensed version of "Robin Hood." This has been accomplished because of the presence of a new comic to the cast who played the Sheriff of Nottingham role, whereas the other comic who manhandled the Mikel part in "Sweethearts" was relegated to the comparatively small Friar Tuck part. The change works wonders, for while it calls for the use of "hoke" in large quantities, it also requires a man who can leaven his work so that it will at the same time retain a sort of pseudo-dignity, the sort of a dignity that a liquor drinking sheriff would have.

In the first place, the music in "Robin Hood" is head and shoulders above the score in any other comic opera with the possible exception of "The Mikado." And secondly, its plot is simple while the necessary sets are attractive. This makes it a good piece for condensed presentation. In the current Century work it runs along smoothly, and with the proper amount of action. Moreover, the roles, with the one exception of Cass W. Whitney as Little John, are well taken and well sung. This young man, however, is so little in keeping with the spirit of the piece, that his work seems out of the picture.

George Shields, head of the organization and the Will Scarlet in "Robin Hood," easily walked away with the individual honors, working to heavy applause. His work is fine and away the best in the organization.

Of the others, the women all held up well, looking nice in the tights and singing capably, while the female chorus was as dependable as it has always been in the past. This chorus, incidentally, pours out good music and also makes a neat appearance from the front. *Sisk.*

EGBERT VAN ALSTYNE and Co.
Piano, Songs
10 Mins.; (Three)
Missouri, St. Louis

St. Louis, Oct. 17.

A song plugging act pure and simple. Whether or not Van Alstyne is trying to revive his "Pretty Baby" and "In the Shade of the Old Apple Tree," is not clear. But it seems that after three years' plugging on it and the once popular songs refuse to come to life, the composer would let the dead rest in peace. Judging from the manner audiences at Missouri received the foregoing offerings they thought the same.

The "and Co." (Clem Dacey), opens with an announcement about "America's Famous Composer," after which Van Alstyne enters, goes to piano and spreads the gloom. Dacey follows with several numbers, and his singing was really the high mark of the turn. Dacey can sing and possesses a very pretty tenor voice. The audience highly appreciated his work. The numbers sung were announced as Van Alstyne's latest hits. *Ross.*

"SPRINGTIME OF YOUTH" (3)
Dancing
7 Min.; Full Stage
McVickers, Chicago

Chicago, Oct. 17.

Boris Petroff, Marjorie Linken and Pauline Zenova were announced on the screen as participating in this number. It was lacking in every respect, excepting that the dancing itself was well enough executed. As the number was not on the program displayed in front of the theatre it is natural to presume that it was thrown together hurriedly. It had the earmarks of having had no preparation.

Miss Zenova appeared and did a single toe dancing number. Then Petroff and Miss Linken appeared and did a dance. For the finish they were joined by the first dancer for a step or two and a bow. No special setting had been prepared.

In spite of this, the dancing itself was appreciated and on Saturday night the number took as much applause as would have been expected for a more elaborate stage offering.

PROLOG TO "FIGHTING BLADE"
6 Mins.; Full Stage (Special)
Strand

A singing and dancing ensemble of rather too much color, but with some spirit, put on just before the new Richard Barthelmess romantic picture of the 17th century, and meant to lead into that screen entertainment.

The costumes are picturesque but the color is laid on too thickly. The center of the picture is a big tree done in a startling tone that screams make-believe. Eldora Stanford and Frank Mellor, soprano and tenor, open with a ballad of rollicking import, one costumed as a lady of the times and the other as a soldier.

Mlle Clementowitz does a solo dance and the finish is a merry-makers dance with everybody in a complicated "square dance," lively and picturesque. As framed for the current picture at the Strand it serves its purpose, but with change of costume it could serve the same or almost any picture. *Rush.*

"THE ROSE"
Dancing Specialty
5 Mins., Full Stage; Special
Chicago, Chicago

Chicago, Oct. 17.

The stage has a black curtain and a large vase with roses in the center with a black screen at one side which permits the girl concealed in a big rose to come down to the floor and ascend to position at the finale without chance of mishap, as the screen can be distinguished only by those up in the very front rows. When the lights are thrown on the big rose the petals part and the girl's face appears. She comes down and does toe dancing, returning to her position and apparently failing to sleep when her head is again concealed by the closing petals of the flower.

The dancing by Therese Oneil is fairly good and it is an acceptable offering for this house.

MOTHER SONGS
10 Mins.; Full Stage (Special)
Strand

Here is a capital idea for male quartet arrangement. The stage is set with one of those Strand backgrounds of draped satin, so called as to simulate the panelled walls of a drawing room. A rich amber light which might be from a fireplace comes from one side faintly illuminating four youths in afternoon clothes lounging on a settee.

They open with a number semi-classical in character, and for the chorus the drapes part at the back and there is disclosed in illuminated silhouette an old woman working at her spinning wheel. "Mother I Miss You" is in the modern sentimental ballad style and for its silhouetted illustration, it has a picket fence and gate with a mother waiting for her absent son who presently appears to embrace her.

The finale has a comedy flavor. The number is called "Mammy" and shows a negro mammy walking down the rickety steps of a shack and going to work at her washtub.

The "Mammy" stuff of itself has a big sentimental pull and the novelty of the changeable background gives it added punch. It was a comparative riot at the Strand where applause is ordinarily meagre. *Rush.*

RIN-TIN-TIN
12 Mins.; Full Stage (Special)
McVickers, Chicago

Chicago, Oct. 17.

Rin-Tin-Tin appeared in "person" (as the advertising in front of McVickers had it) with the picture "Where the North Begins," of which the dog is the star.

There was a setting representative of the Great North with a cabin such as is employed in the picture on one side and a large rock on the other.

The dog did a few parlor tricks in the center, posed on the rock and for a finish jumped into a high window in the cabin as he had done in the picture.

The dog was introduced by Lee Duncan, who briefly referred to the canine's history, told at the start of the picture, and then put him through his stunts.

The posing was exceptionally interesting. The dog seemed to understand his master perfectly in this. Later when there was an effort to work up the leap to a second-story window in the cabin the dog was impatient but this added to the interest as it made it appear that it was not a cinch to have the dog do just what was wanted.

The dog grabbed the curtain at one side at the finish, shaking it roughly, which was a good laugh, and did not seem to be a part of the act but may have been.

The dog when first introduced wore a Red Cross blanket and Mr. Duncan on occasion to say Rin-Tin-Tin had done his "bit" in the war.

"OUT OF THE INKWELL" (1)
Clown in Grotesque Dancing
4 Mins. (Special Set)
McVickers, Chicago

Chicago, Oct. 17.

This novelty followed the "Out of the Inkwell" picture at McVickers last week and introduced Bonoff, the clown. Through the unusualness he scored big.

The parting of the curtains displayed a large easel upon which pictures were thrown which were a part of or resembled the original cartoon series. Soon the clown springs out of the center of the easel and grabs the dog by the tail which fades away in the picture, leaving the clown to person to entertain with dances, both comedy and burlesque of the classical.

The clown was costumed like the cartoons series and at the finish he jumped into a prop inkwell, bobbed up again and put in the stopper after he entered again, just as it had been done in the picture.

The prop inkwell sat at one side of the stage and a penholder filled with pens at the other, and the easel in the center—all as large in proportion as required for the contrast of the little clowns in the drawings as compared to the natural size of the objects used.

SPORTS IN THE CLIPPER
Several pages devoted weekly to sports of all kinds in Clipper.

CREDIT ORCHESTRA LEADER WITH DRAW

Paul Ash and "Zaza" Divided Honors in Frisco—Fashion Show and Star Pull.

San Francisco, Oct. 17.

The California leaped into the lead in the race for receipts among the big picture houses with Gloria Swanson in "Zaza" plus the transferring of Paul Ash, the Granada orchestra leader, from that theatre to the California. Ash has a big following. It is hard to say just where the credit belongs. The management inclines toward handing the palm to Ash, but the feature has caused a lot of talk and is a great draw.

The Granada with Elinor Glyn's "Six Days" started off to nice business, the Glyn name luring them in. Max Dolin, who is to alternate with Paul Ash between Granada and California, made his debut at this theatre this week. He got a big reception.

The Warfield with Mae Murray's "The French Doll" brought the star up for a personal appearance and packed 'em in. Opening day's business was unusually heavy. Picture rather disappointing. Big fashion show with plenty of pulchritude added to the pull.

The Strand hit about an average, as did the Portola. Cameo with third week of Harold Lloyd in "Why Worry" evidenced considerable drop as compared with first two weeks' Business, however, still big.

California—"Zaza," with Gloria Swanson. (Seats 2,400; scale 55-90.) The big bet of the week. Opened with a smash at both matinees and nights. Got $22,000.

Granada—"Six Days," by Elinor Glyn. (Seats 2,840; scale 55-90.) Glyn's name getting the business. Picture not well-liked. Opened very satisfactory, and did better than average week, with $16,500.

Imperial—"The Green Goddess," with George Arliss. Seats 1,400; scale 55-75.) Second week took a slight flop but in spite of this got $3,000.

Warfield—"The French Doll," with Mae Murray. (Seat. 2,800; scale 55-75.) Also showing elaborate winter fashion show with bunch stunning girls. Personal appearance of Miss Murray the opening day kept the house packed from morning till midnight. Played to $16,500.

Portola—"Where the North Begins," with Rin-Tin-Tin, dog star. (Seats 1,100; scale 35-50.) Hitting about its average stride around $3,000.

Strand—"Bright Lights of Broadway," with Doris Kenyon. (Seats 1,700; scale 50-75.) An average feature, drawing about average returns for this house. $8,500.

Cameo—"Why Worry?" with Harold Lloyd (third week). (Seats 900; scale 35-50.) Droping considerably when compared with first two weeks. Last week $7,000.

"Magnolia" Sold For Pictures

Famous Players has bought for $36,000 the picture rights to "Magnolia," the Al Aarons piece in which Leo Carrillo plays.

"ENEMIES" PLAYS

Haring & Blumenthal Denied Injunction Application

Haring & Blumenthal lost out in their injunction suit against the Goldwyn-Cosmopolitan Distributing Corp., Cosmopolitan Productions, International Film Service, Inc., and the Ellsmere Operating Co., Inc., to restrain the booking of the "Enemies of Women" feature into the Ellsmere, Bronx, N. Y., Oct. 11. H. & B. alleged they had contracted in August to book "Enemies" into their Belmont, paying a $400 rental on the understanding the picture would not play either the Tremont, Crotona, Beneson or Ellsmere before them. These four houses are in the same vicinity as the Belmont.

New York Supreme Court Justice Wagner decided that he would not grant a temporary injunction because the relief prayed for is the same as would be the final result, and unless the papers of the temporary motion prove conclusively that Haring & Blumenthal were entitled to an injunction (which Justice Wagner held they did not), the plaintiff could not get a restraining order.

"Enemies" played the Ellsmere Oct. 11. Oct. 9 Senator James J. Walker argued the motion in Haring & Blumenthal's behalf. Justice Wagner did not hand down his decision until the 11th, the same day the picture opened at the Ellsmere. An adverse decision would have meant a very hasty and sudden switching of pictures.

Sid Grauman's Next

It is reported that Sid Grauman is figuring with a big realty operator for a new theatre on Seventh street which is rapidly developing into the main shopping district.

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FIGHTING BLADE

Inspiration Pictures, Inc., Charles H. Duell, president, presents Richard Barthelmess in "The Fighting Blade," romantic drama of Cromwellian England, 1648. Dudley Murphy, director. Adapted by Josephine Lovett. Designed by John Robertson, production manager. First National attraction. Projection time 61 minutes. At the Strand, Oct. 14.

Karl.....Richard Barthelmess
Earl of Warnham.....Paul O'Malley
Lord Robert Ersley.....Morgan Wallace
Walt Musgrove.....Bradley Barker
Oliver Cromwell.....Frederick Burton
Vicount Carisford.....Stuart Bayer
Lord Trevor.....Philip Teed
Bob Ayskew.....Walter Long
Thomasine Musgrove.....Dorothy Mackaill
Charlotte Musgrove.....Allyn King
Joan Laycock.....Marcia Harris

The screen seems to be in for a cycle of romantic costumed dramas. More power to them if they come up to the pace set by this story and production. The power of incident and in climacteric punch "The Fighting Blade" has much in common with Dumas; the high moment is shrewdly built up and the melodrama holds a world of suspense. Barthelmess is at his best.

Of course there are numerous inconsistencies; there always are in these romantic hero plays, but the very boisterous melodrama carries its own weight. You get a lively 17th Century plot and situation in the light of reason. Rather you let your imagination loose and let it revel on what comes before it in pictorial exaggeration. What these romantic plays do is to typify modern strife without its stark realism.

Barthelmess plays a sort of modified Cyrano, only this a Dutchman named Karl Van Kerstenbrook, come to England during the Cromwell Roundhead days to avenge intent upon avenging the betrayal of his sister by an Englishman.

He hunts into numerous adventures at Oxford where the royalists are holding a revel. To the same place of revelry comes a prominent country heiress, to visit her guardian, the vicious Earl of Warnham. The Earl schemes to marry the girl off to his worthless son. In the whirlpool the girl falls into many adventures and is rescued by Karl, known as the greatest swordsman in Europe.

Karl is seized by Cromwell who is hovering around the Royalist jamboree for his own purposes and the Savior of British Parliament takes him into the anti-Royalist service, with instructions to secure a plan of Starversham castle. Karl secures entrance into the castle service under the guise of a miller, a mercenary, but his identity as the Oxford swordsman is exposed and he is thrown into irons as a Cromwell spy and condemned to hang in the morning.

He escapes from his dungeon and accidentally reaches Thomsine's room. She hides him in her bed until his escape can be effected and he returns to Cromwell. There is a lot of theatrical maneuvering and the story holds together. Karl returns to Cromwell's camp and volunteers to lead a force against the Earl's castle and is given the commission.

Thomsine has fallen in love with Karl and confesses to marry the Earl's heir, whereupon the Earl himself attempts to force her into a marriage with him. She goes through the form under cumpulsion and plans to make a declaration at the wedding feast that she never spoke the words of the ceremony and is not a wife.

Here's where the theatrical trickery comes. Karl with his soldiers is galloping toward the castle while the feast is on. Views of the armored knights pounding through the night and the wedding feast are alternated, a tricky effect to work up tension, ending of course with the timely arrival of Karl and her rescue. A lot of the effects are old stuff but the surest kind of surefire.

Dorothy Mackaill, playing opposite Barthelmess, is extremely effective in a role that just suits her frail beauty. She is an actress who is more than beautiful, for she has a face of supreme feminity, something like the quality of Maude Adams in appearance, and her pantomime is fluent and natural. The rest of a long cast works smoothly and well.

The production is elaborate, but one rather gets the idea that the producer tried for more than he could accomplish. The period atmosphere is made to create a vivid illusion and the costuming is exceptionally well treated, but there are settings that altogether fail to suggest the intent, such as interior rooms that look cramped. A good deal of the action, particularly in the castle, takes place through the corridors and on the stairways, and these are always good, particularly in respect to tricky light and shadow effects.

But these are minor matters, the outstanding fact being that Barthelmess has what gives every promise of being another winner in his string. *Rush.*

AL GILLIS IN CHARGE

Winnipeg, Oct. 17.

From his office in the Capitol theatre here Al W. Gillis is supervising all of the Western Canadian pictures and vaudeville houses of the F. P. (Canadian).

Mr. Gillis was formerly manager of the Grand, St. Louis.

ETERNAL STRUGGLE

Louis B. Mayer presentation, Reginald Barker production and adapted from G. B. Lancaster's novel, "The Lost Brigade," by J. G. Hawks and Monte Katterjohn. Releasing through Metro. At the Rialto, New York, Oct. 14. Running time, 65 minutes.

Andre Grange.....Renee Adoree
Sgt. Nail Tempest.....Marie Prevost
Camilla Lanoir.....Barbara La Marr
Bucky O'Hara.....Paul O'Malley
Baroda Dukane.....Wallace Beery

Ordinary Metro program release far short of the "clines" recent picture-making and distributing company have held. Late in reaching Broadway, this particular epic of the Northwest has been laying out of town for at least a month and could have stayed away altogether, for it is not up to Metro, any good where the clientele is concerned to be found.

The story is out-and-out melodrama, cheap at that, with the cast pitched pretty high and the photography off in lighting the contrasts flashed in this respect are actually hard on the eyes.

It has to do with two members of the Northwest Mounted, pals, becoming rivals for the hand of a girl who believes herself guilty of murder and runs away, to be followed by both men, one with the intention of bringing her back, due to a sense of duty, and the other to aid in getting her away.

The sergeant (Earle Williams) is the straight and stern type, while "Bucky" (Paul O'Malley) seems to be a love-making Irishman who breaks the girl's heart, but finally succumbs himself and is well upon his return that discloses another had committed the killing. The slight twist is that the Irishman is the one who insists on bringing the girl back.

The subtitles are boring with their abundance and attempt at being "cute," for every advantage has been taken to insert something, or better at what interval, to purvey the idea of the lit in "Bucky's" love-making and the broken English of the French-Canadian girl, "Andree" (Renee Adoree).

O'Malley and Miss Adoree turn in the best work, although each has done, or should do, better. The remainder Williams as sincere enough in their efforts, even too much so, to the point where some of the action totals at nothing more than either violent gestures or posing.

Some picturesque exteriors are included, as also a wild canoe drift down a water rapids that is a corking piece of work; but it is insufficient to lift this release out of a mediocre classification. Hence, the "Struggle" illusions as being about right for the smaller houses, but fails to impress as a major attraction. *Skig.*

FIGHTING BLOOD

The second of F. B. O.'s promised series of 12 of the H. C. Witwer short stories adapted to the screen. Done in length between two and three reels with projection time of about 30 minutes—that is to say, shorter than two. The story was adapted by Beatrice Van from Witwer's short story published in "Collier's" under the title of "Sha Supes to Conquer." Directed by Henry Lehrman. Jack O'Hara is the featured player, supported by Mary Jane Milbert and Louise Lorraine. At the Stanley, New York, Oct. 15.

The short subject is billed over the five-reeler which makes up the double bill, a William Steiner production of Balzac's "Below the Grande," and it should be. It has snap and action and, above all, a wealth of low comedy. That would recommend any picture, and this one looks like a clean-up. Any picture that can make the audience laugh right out loud so you can hear 'em on the sidewalk is in a way to returns.

At the start they work up a serious situation built around the Roman Christian martyrs, and as quick as it catches hold of attention the camera switches to show the film director working the situation. From that on it is screamingly funny Roman travesty, pure hokie, but tremendously funny. The hero is instructed in the next scene to step into the arena as a lion crouches to spring upon the pale, blonde heroine, and choke the lion to death. It is urged by a nancified lion tamer that is is perfectly safe. They release the lions and for 400 feet or so it becomes a lion chase equal to the classics in some of the earlier Sunshine subjects put out by Fox.

That passage finished, the story goes on to tell that the leading woman of the picture, and an heiress who aspires to screen starrdom, are both seeking the hero's favor. O'Hara is cast as an ex-champion of the prize ring. He invites both girls to a fight, and when one of the contenders in the star bout fails to put in an appearance, a public challenge is made on behalf of the fighter in the ring, one "Lightning" Kelly. O'Hara wants to get some "fighting blood" out of his system, so he accepts the challenge. Then they stage a lively two-round fight that has plenty of goodlooking action. The red-bill bull, merely the foundation for the scrappiest actor and the heiress.

Another funny passage had O'Hara on the street in a hurrying storm on his way to call on the heiress and not a taxi in sight. An old woman is leading two poodles to which O'Hara is with that multitude sound straight into behind it, like a chariot behind Ben Hur's long laugh. *Rush.*

WIFE IN NAME ONLY

Pyramid production, directed by George Terwilliger. Distributed by Selznick. Adapted by Adela Rendricks from a story by Bertha Muzzy. Photography by J. Mariner. At the Stanley, Oct. 17. Running time, 6 minutes.

Philippa L'Estrange.....Mary Thurman
Victor L'Estrange.....Harry Hanson
Norman Allaigh.....Edmund Lowe
Madaline Dornham.....Florence Dixon
Mrs. Dornham.....Edna May Oliver
Dornham.....Tyrone Power

Another picture with a super-sex title that turns out to mean nothing. It gets its name from the fact that the young wife leaves her husband the day of their marriage because she feels he does not love her, and lives apart from him until matters are cleared up. There is no risque stuff pulled in connection with the conjugal relations, or rather lack of relations, as in several films bearing milder titles.

The plot, taken from a story by Bertha M. Clay, doubtless a writer of trashy, shop-girl novels, is melodramatic and impossible, but adapted for the kind of photoplay enjoyed by the majority of American flingers. Interest and dramatic suspense do not seem to be the crudeness and ineptitude of the genteel.

Philippa L'Estrange, confident of winning the handsome young Norman Allaigh, a society gigolo, spends a few gentle hints to him at a party. To her surprise and dismay he tells her that he is marrying her sister, a sister and is waiting to meet his ideal before he thinks of marriage. Philippa is on tinkers to a taste. Striving for revenge, she arranges it so that he falls in love with and finally marries her sister, Madaline, a girl who comes up to his ideals. On the day of the wedding Philippa writes to Norman and tells him the woman he has married is the daughter of the man who years before murdered his mother.

It looks dark for the happy ending for the bride, but in the end everything turns out well when it is learned that Madaline's mother was married twice and the young bride is not the murderer's daughter after all. Considerable dramatic intensity has been squeezed out of this story by the director and adapter. The photography and titles are also to the mark.

The featured name of the cast is Arthur Hanson, who has won some little following for his work in previous films as a polite society douse." In this picture he has only a minor role, playing a lounge lizard suitor of Philippa's. The latter is well portrayed by Mary Thurman, who does better than might be expected with a difficult and not wholly sympathetic part. Edmund Lowe is his usual suave self as the hero, and Edna May Oliver contributes a notable bit as the girl's mother. The girl herself is played by Florence Dixon, who is pretty but far from being a good actress as yet. Tyrone Power is seen for only a couple of minutes as the heavy.

With generally capable acting, efficient direction and an appealing story, the film should be a money-maker whom not exhibited to audiences of too marked discrimination.

BELOW THE RIO

Open market subject produced by William Steiner Productions, Inc., featuring Neal Hart. Western story with Mexican border locale. Part of double bill, with Balzac's "Below the Grande." Projection time 50 minutes. Taken from story material and adapted by H. Hathorn. No director designated. At the Stanley, New York (daily change), Oct. 15.

Just a western melodrama with Mexican trimmings, fast action and good variety, but the worst photography seen in a long time. From the quality of the camera work, especially the interiors, one would suspect it was a release from way back.

The picture commits one serious fault. It was made at low cost, evidently to be addressed to the least sophisticated simple-minded fan public; yet there are times when its story becomes so confused that it would puzzle himself couldn't understand it. It ought to be a matter beyond argument that if one deliberately addresses a picture to a juvenile-minded public, he ought to be as clear and simple as possible. The story falls down hard in this particular.

One Pierre Jacques, a French-Canadian and a fugitive from justice, rules a remote town on the Mexican side near the border. Chuck Watson is his confederate in horse and cattle thieving. Chuck takes Hart, Kitty Calhoun, Texas cowboy, on a cattle-running charge, but King persuades the sheriff he can prove his own case and also bring Pierre to justice if he (the sheriff) will accompany him (King) on an expedition to Texas. Oddly enough, the sheriff agrees. Meanwhile the Northwest Mounted are notified of the location of Pierre and the Mexican furnishes an alibi. The outlaw, who here starts a three-cornered chase that ends in the capture of the bandit and the liberation of his captured daughter, who turns out to be the lost child of the old desert prospector who guided the King-sheriff party to the bandit. But the expedition called for a large quantity of desperate touch-ruling and Pierre knows well how to hold the reins of the western bolum.

The picture was made at very low cost, probably, and should recoup on a generous profit, for there is a vast public for this kind of dime-novel screen material that would sleep through "The Miracle Man." *Rush.*

MEN IN THE RAW

Universal picture, featuring Jack Hoxie, and an adaptation from a magazine story, entitled "Hoxie." George Marshall the director, with Harry Fawler at the camera. Splitting double feature day at the Circle, New York, Oct. 16. Running time, 50 minutes.

A very ordinary "U" release that looks like one of those things they shove through that factory regardless. They turn 'em out like Fords, anyway.

Hoxie is featured as the champ liar of the world, with the picture mainly viewing his miraculous and weird experiences. It's too asinine to ever mean anything. Not only will it do Hoxie no good, but it will undoubtedly keep more people away from picture houses than anything else. For those who wail, moan and dote on "panning" the silent drama this one is a pic, with nary a comeback.

The picture is a Western which gives Hoxie a chance to ride a score or more of horses, although he never bulldogs a steer while wearing spurs is something those who were there may explain.

Marguerite Clayton is the girl in the story struggling valiantly with poor material.

Hoxie? He must be used to it, as this particular reviewer has yet to see him in anything that's reviewed as a good picture.

Either he's a bear for punishment or Universal is too optimistic concerning its public, as "Men in the Raw" fails to rate the honor of splitting a double-header at such a house as the Circle, while it will never go down in history as much entertainment in the cheaper of houses. *Skig.*

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Photography by J. C. Trees
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BRIGHT LIGHTS OF BROADWAY

B. F. Zeidman Production, released through Principal Pictures Corp. Scenario by Edmund Goulding. Adapted from a story by Gerald C. Duffy. Directed by Wesley Ruggles, starring Lowell Sherman. Shown at Loew's New York Oct. 19, running about 90 minutes.

Randall Sherrill.....Lowell Sherman
Irene Marley.....Doris Kenyon
Tommy Sherrill.....Charles Ray
Rev. Graham Drake.....Edmund Breese
Mrs. Drake.....Effie Shannon
John Kirk.....Tyrone Power
El Jumbo.....Charles Murray
Chorus girls from New York Hippodrome.
Sixteen Tiller Girls from Ziegfeld's "Follies."

Webster Campbell, who directed "The Bright Lights of Broadway," has crowded in all the suspense hokum possible, from the chase in automobiles and trains to saving the innocent hero from death in the chair at the last second. Perhaps the best thing about the picture is really its cast, worthy of a much better story than this.

The film brings the perspiration to the palm of the hand and the fingernails to the mouths of the more nervous. Therefore, it's a success.

The story is of a country girl lured to New York by promise of a career. This promise is almost fulfilled and she marries the villain before realizing what is happening. Her country sweetheart comes to rescue her and is framed for murder by the villain, the latter being the guilty party. The sweetheart escapes the savaging of the boy by the villain's wife through securing a confession and the death of the scoundrel.

Lowell Sherman is, as usual, the most lovable villain possible. Doris Kenyon has the audience suffering with her in her tribulations and loving her in other moments. Harrison Ford is quite an accomplished juvenile, and Edmund Breese, Tyrone Power, Effie Shannon and Charlie Murray have but bits to do.

The 16 Tiller Girls and the Hippodrome chorus are used in a cabaret scene which has been lavishly staged.

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TAYLOR HOLMES
Talk, Recitations
15 Mins.; One
Palace

Coming on at 10.55 Taylor Holmes faced a restless audience and his 15 minute routine probably was a curtailment of something more to follow. Holmes is an illustration of a "name" artist who, without any pretext at a consecutive act routine, just comes out and affably sells himself coupled with a story here, a recitation there, some more talk, etc., all unrelated but interesting.

His routine when reviewed was a story for an opener. A recitation about an excitable Italian ballet master rehearsing a new dance in "one, two, three, four" fashion followed. A stutter number next. Ellis Parker Butler's "Mr. Dugan's Discovery," a "stew" number followed. And very good too. An English character song recalled for Kipling's "Boots," superbly delivered and a Holmes' standard.

The monologist made much of the fatigue attendant with the "Boots" recitation, actually reeling off and on twice as if suffering under mental strain and presenting a picture of physical pain. Granting that any artist expends considerable energy into his work, it hardly seems possible that the reaction is that acute. If intended for showmanship purposes its effect could be heightened by toning down.

Mr. Holmes was last star of "Not So Fast," a legit production. He has been filling-in in vaudeville between engagements off and on. And still is a favorite judging by this appearance. *Abel.*

TELAAK and DEAN
Novelty Talk, Dancing and Instrumental
12 Mins.; One
58th St.

Telaak was formerly of Bill and Irene Telaak. His present act with Miss Dean is very similar to the former one, holding a very fine novelty stunt but little of worth outside of that. Telaak wears a loose fitting sport suit with orange golf hose and green spats over white shoes for a good comedy effect. Miss Dean is pint size and chic, filling the eye splendidly in a neat black and white dress of limited quantity.

The turn opens with some unfunny attempts at half-baked humor that draw groans instead of laughs. Telaak keeps the act going by some spectacular comic falls at the right moments. Next he tried an eccentric dance which the rough gallery was inclined to kid, but which showed ability and grace nevertheless. The girl then brings out a violin and goes through all the motions, but the product is far from melody.

This leads up to the feature. Telaak performs an acrobatic dance with the girl while she is playing, ending by holding her erect above his head with one hand, while he accompanies her fiddling on the piano with his other. At present the feat is accomplished awkwardly and seemingly with great effort, but when ease and more confidence have been required, it is bound to be a show-stopper.

Aside from Telaak's speech of thanks at the finish and the girl's habit of laughing immoderately over all their terrible wheezes, the showmanship is adequate. At the smaller-time houses the strength of the one stunt alone is enough, but for the better circuits a new routine is essential.

THORNTON and CARLTON
Talk and Songs
12 Mins.; One
58th St.

A conventional two-man turn lifted above the ordinary by the introduction of a special topical song at the finish, one of those comedy numbers with a lilting swing and a big punch in each chorus that make an audience frantic for more. In this case the number is well delivered and two or three of the choruses, particularly the broad ones, were genuine howls.

Thornton, the straight, formerly did a very similar act with a Hebrew comedian named King. Sam Carlton, the new partner, also does a mild Hebrew, never spreading it on too heavy, accounting for a number of laughs on material that is neither new nor screamingly funny. A dozen familiar bits were used, including the iron cane, the double watch-stealing trick and others as threadbare.

Thornton is a perfect feeder, making a splendid appearance and selling a ballad in meritorious fashion. With their last song as the big kick, the men were a near riot and they [illegible]ld have little difficulty repeat[illegible] all of the small-time houses [illegible] good many of the big.

SOPHIE TUCKER
Songs
40 Mins.; Full Stage and One
Orpheum, Los Angeles.

Los Angeles, Oct. 17.

For her third return engagement at this house within a few months Miss Tucker offered a new act. In her former turn she entered in a Buick, this time she is driven on in an old Ford which fits her opening number "Rattling to New York." Miss Tucker's remark that "she don't want to wean the car" when the chauffeur leaves to get a pint of gasoline was a howl. In this act Miss Tucker is featuring production numbers, and the manner of their presentation gives added prestige to her showmanship.

The number, wherein she pleads with a publisher to accept a song that her sweetheart turned down, a scene of a music publisher's office, and a dressing room ballad were the best Miss Tucker ever showed, and greatly surpassed any of her previous efforts. In the latter she hits hard at the sentimental strings and the lecture to the girl, at whom the lines are aimed, brings out emotional talents.

Ted Shapiro and Jack Carroll are at pianos, as in the former offering, but are more prominent because of some very smart talk indulged in with Miss Tucker that fits into the routine and makes for atmosphere as well as serving for nifty introductions. The spicy numbers were there as usual and "It Takes a Good Girl to Do That" and "Cross-Eyed Papa Look Straight at Me" were a couple of "pips."

The act proper consumed 27 minutes, but on this bill Miss Tucker came back in "one" and sang request numbers consisting of her old favorites for 14 minutes more. Miss Tucker was a hit with the act she brought out here from New York, but she will undoubtedly astound them back there with her present frame-up in which she most certainly reaches the peak of her entire career. Here, she was a sensational success. *Josephs.*

HAZEL HARRINGTON
Monolog and Songs
12 Mins.; One
58th st.

Hazel Harrington has been in several sketches on the intermediate time. This is her first attempt at a single and it promises to be a happy one. Her material sounds as if specially written for her by some experienced vaudeville craftsman, although no acknowledgment is made on the billing.

The talk concerns itself mostly with a good humored, but stinging arraignment of the masculine sex. Miss Harrington had every woman in the house applauding almost hysterically and it looked like a great evening for the feminists.

In fact, the rowdies in the gallery seemed to take objection to some of the remarks and showed it in very objectional fashion. Miss Harrington squared herself at the finish, however, by declaring that like all good red-headed, Irish girls, she loved the men, each and every one of them.

One special number was sung effectively, not with any decided vocal ability, but because of the same smooth personality that is an aid to the monolog. Miss Harrington retains a youthful appearance and has an infectious smile that finally won the gallery roughnecks.

While there are no fast and furious howls produced by her new act, it is constantly and pleasingly amusing and a decided asset to any three-a-day bill.

ROSS AND LUDOVIC
Musical
12 Mins.; One (Special)
23d St.

Mixed team offering routine concert act. Girl shows skill on the piano with man displaying technique on the violin.

Their repertoire as it stands can well afford jacking up to make it more diversified. In its present form it is topheavy with populars. It has one standard also, but this is not properly spotted to prove effective.

An introductory by the orchestra brings them on and plants the idea that they will fire over a standard for an opener, with the duo fooling them by going into a popular potpourri. The pianist follows with "My Hero," vocally, and carrying her own accompaniment, with her partner returning for a straight melody. The girl sings the refrain of pop number as expose that the melody of the latter was "lifted" from the standard.

The act did fairly well in the deuce spot, although the rearrangement of their numbers would help for better results.

PAUL SPECHT AND HIS ALAMAC HOTEL ORCHESTRA (10)
25 Mins.; Full Stage (Special)
Palace

Paul Specht and His Alamac Hotel Orchestra, coined from the new Latz hotel, where the band opens Nov. 1, are billed as "the new lords of the jazz world." The jazz description comes in through the incorporation of "The Georgians," a jazz septet with the rest of the band. Specht heretofore featured his symphonic syncopations. That billing should be retained in conjunction with the present label, since both styles of orchestra music are presented.

Specht has a novelty opening which is preceded by a prolog by Dot Appel, specially written by George Kershaw. The opening discloses a huge Grafonola cabinet. The scrim cross section discloses the jazzists grouped in the cabinet interior, opening with "Bebe," a nice, fast number.

The production embraces beautiful hanging drapes which camouflage the sides of the cabinet, hiding the fact that the set is being struck and later disclosing the band backed up by a draped hanging set. The second number is "My Sweetie Went Away," with vocal refrain by the jazzists. The girl from the prolog acts as page in heralding the different titles. The third number is an original conception of a miniature symphony, a departure for vaudeville and displaying the orchestra's real musical worth. A rag version of Tosti's "Good-bye" shows off Frank Guarante's trumpet artistry. The Georgians' septet follow with a jazz number, "Sittin' Pretty," with the hot trumpeter again scintillating.

A conception of "Yankee Doodle Blues," played in different countries, was a punchy closer as an encore. The best of the series were the Hungarian, Chinese and Semitic arrangements.

The boys could have done more, but Specht solo-bowed off in "one" because of the late hour. It's a classy orchestral contribution to vaudeville and ranks with the best. *Abel.*

HAL BECK and CO.
"On Riverside Drive" (Comedy)
24 Min.; Full Stage (Special)
58th Street

This skit starts with a field for unlimited possibilities. The set represents a scene on Riverside Drive, with the moonlight shining on the rippling water and the lights of Jersey in the distance.

There are three benches, and on each a different couple. A policeman is the seventh character. Can any one imagine a more suitable or delicate beginning for a clever tale of love's young romance? But what happens? Starting out in this superlative fashion, it drifts into the sort of comic situations and talk heard 10 years ago in the old miniature musical comedy and comic male quartet acts. The French cissy, the tough guy and the Hebrew. Each indulges in supposedly characteristic arguments with his girl. The cop turns out to know all, and in the end wins the Bowery girl away from her beau. It is merely a glorious opportunity gone to waste.

Three songs are sung by different members. No one has vocal talent, but all manage to get by. No dancing of any description.

Beck heads the cast as the hard-boiled egg, and gives a capable performance. The rest are adequate, although no one stands out. As a small-time flash the act meets its requirements, but it is pitiful, nevertheless, to see a bright idea massacred.

J. C. FLIPPEN.
Black Face Comedian.
15 Mins.; One.
Jefferson.

J. C. Flippen was doing a comedy sketch until recently. Now he's a black face comic in one and a good one. Flippen owns a convincing southern dialect that gives his black face a likeable touch of characterization. He delivers talk in an easy conversational manner, gets his comedy points across without forcing 'em and works in an easy natural way generally.

Incidentally Flippen does not imitate Al Jolson, Eddie Cantor or in fact any black face comic present or past, but just does himself apparently and lets it go at that. He warbles several pop ditties and puts them over for keeps.

Flippen should advance quickly as a black facer in vaudeville. He has the goods and knows how to deliver 'em. *Bell.*

THE MARIONETTE PLAYERS
24 Mins.; Full Stage (Special)
Palace

This is a condensed version of the Marionette Players here which Charles Dillingham brought over for the Frolic theatre (atop the New Amsterdam) and which only survived two weeks while vainly trying to furnish a full evening's entertainment. It is obvious how that sort of thing would pall if prolonged for two hours; running 24 minutes at the Palace it got to be tiresome although this is supposed to be the last word in puppet shows.

The program announces this as the "first American tour of the world famous Teatro di Piccoli of Rome Direction of Cav. R. Fidora and Dr. V. Podrecca." Three people, two men and a woman, came out for the bows however.

Seven numbers are programmed, several very good. Seemingly no effort at camouflaging the reins is made judging from their easy visibility. The opener is a prolog by a miniature female with a practical speech by the woman assistant. Acrobatic work by the puppets is a feature of the ensuing routines. A wire acrobat won some laughs. A Salome specialty also clicked and one of the puppet's vocal numbers took an encore (on the strength of the woman operator's voice).

Although only three operators acknowledge the bows it seems as if more might be behind the scenes. The act requires some cutting but should shape up into a very likely vaudeville turn in time. For the kiddies of course, especially for matinees, it's worth circus billing. *Abel.*

LOUISE LOVELY & CO.
"A Day at the Studio"
26 Min.; Full Stage
Orpheum, Los Angeles

Los Angeles, Oct. 17.

There is one thing in particular that stands out in Miss Lovely's stage appearance, and that is hard work. The screen star is busy every second of the allotted time for the act. Following her introduction with a little talk made by Wilton Welch, Miss Lovely enters in "one" for five minutes of talk that includes a couple of gags which are cute but not new. Her delivery, however, is that of an experienced monologist.

Miss Lovely further emphasizes her stage ability in a dramatic situation supposedly filmed by a man turning the crank of the camera. Her emotional work in another scene, as it is done in the picture studios, was well worth while, and is interesting in a vaudeville theatre. Pictures are made of the audience and announced to show the following week.

At the matinee Monday more than 25 little girls and boys came on the stage, and mothers brought little tots of not more than two years old. The directing of the little ones by Miss Lively keeps her pretty busy, and the various scenes that the kids are rehearsed for and then directed for the camera provide laughing situations. Some of them are good for howls. There is good novelty in the offering, and with the publicity angle for the press agent is valuable as a box office attraction. Miss Lovely was well received and made a fine impression with her work. *Josephs.*

"FOUR IN A FLAT" (4)
Comedy Sketch
16 Mins.; Full Stage
23rd St.

"Four in a Flat," despite its title, is not a version of "Bibbs and Bibbs" or any of it variations, although the name and the two married couples of this sketch's cast at a casual glance gave the impression that it would fall into that class.

There are four people living in one apartment. The husband of one of the women is a hard-working chap. His wife has a sister and the sister and her husband are spongeing on him. He objects and his wife tries to smooth matters over, not to offend her sister.

There's comedy of a small time calibre derived from the lazy brother-in-law's refusal to work and likewise from the hard working fellow's storming and squawking about it. The lazy man's wife sustains her husband in his spongeing.

The worm in the form of the hard worker turns at last and forces the lazy fellow to reform.

It's all pretty motived farce but holds the style of comedy the small time likes. May Tully produced it. The four people handle their roles satisfactorily. Too old-fashioned in dialog, business and construction for anything better than the pop houses, where it only rates as ordinary. *Bell.*

HARRY CARROLL and CO. (9)
Revue
47 Mins.; One and Full Stage (Special Set Drop and Drapes)
Proctor's Palace, Newark, N. J.

Newark, N. J., Oct. 17.

Carroll's new revue written by himself and Ballard MacDonald can safely carry for its criticism its own tag line, "Don't worry, Mr. Carroll, everything's going to be all right." It needs a little more speed and life in spots, and some of it should be played rather to the audience than at it, but these are defects easily remedied. The company, which is excellent, features Ida Mae Chadwick, and includes the O'Neill Sisters, Enid Meredith, Joseph O'Donoghue, Mabel Hill, Marjorie Bentley and Jeanette Gilmore. There is no chorus.

Carroll opens in his office with Miss Chadwick as his stenographer. This whole scene is effectively rimed. He decides to put on a show and calls up Bentham for acts, who come doing burlesque stuff, but upon their announcing that "everything will be all right" he engages them. The next scene shows Carroll at piano holding rehearsal. The acts move along quickly, the most effective being the O'Neill Sisters in a bluish song, "Why Does She Keep Him After School" and "Broadway Butterfly" sung by two owls (apparently the O'Neill's) and danced by a gorgeously arrayed butterfly (Enid Meredith), and the real K. O. of the show, a song and dance of Tony Pastor's time by Miss Chadwick. Carroll interrupts to sing of Klondike Lew and an Alaskan saloon set is flashed on, with the story worked out in burlesque but to no great point. He finally tells the adventures of a song of his, and how he shifted it from Indian, Venetian, Hungarian, etc., motifs with appropriate dances for each, the real kick being in the Indian number. As the producers told him to take the song and go to hell the scene shifts to that locale for a full stage set and the finale. There is little made of the infernal regions and the revue ends with a clever suggestion of the chief melodies.

The music has no great distinction, but serves. "Broadway Butterfly" seems the best, with Carroll apparently favoring "You're so Sweet." There is no especial flash t the revue, though it is effective, but some of the costumes and a cyclorama are said to be still on the way.

PARDO and ARCHER
Skit
15 Mins.; Two (Special)
Fifth Avenue

Pardo and Archer formerly did the Buzzell and Parker "Will and a Way" vehicle. This is a new routine. A special double cottage exterior is employed. Miss Archer enters from left wing and disappears through her door. Pardo appears from his house paging "Ruth," who proves to be a cat which he parks in a bird cage. The flirtation idea is developed with his filching the girl's milk for his cat.

A double number followed. Fair. Some more talk. A "blues" solo by him and then a try for a sentimental conclusion that let the act down. That sob finish is dragged in unceremoniously and hardly fits, making a lightweight double routine still lighter.

The couple has appearance, but not an act like the former turn. The Buzzell-Parker routine's sole drawback was its antiquity for the big time, limiting Pardo and Archer to the three-a-day. But so does this and not as effectively. *Abel.*

THREE BLACK DIAMONDS
Songs
15 Mins.; One and Full (Special)
American.

A female harmony trio working in "cork" and costumed a la Aunt Jemima offering the routine harmony act embellished by several scenic effects.

At the opening voices are heard harmonizing operatic aria behind silken drop. The drop is raised revealing a laundry set and the three hefties harmonizing while going about their work. The drop is lowered as the singers step into "one" and send across a jazz number topped off by a dance. This is followed by a ballad solo with the other two joining for another sentimental number as a get-a-way. This is planted with a cabin door set and rippling stream effect that helps it across.

All three are coon shouters and have a tendency to sacrifice harmony for volume. Outside of that they have a good second spot turn for small time.

RITA OWEN
Songs and Dancing
15 Min.; Full Stage (Special)
Riverside

A former inhabitant of the Amsterdam, when housing the "Follies," and an eccentric dancer of no little ability, but spoiling her presentation by overworking the effort to "clown."

Placed in a blue setting of drapes, Miss Owen is carrying a trio of boys, pianist and two singers, who also hoof a bit to fill the waits between three costume changes. He at the piano is passive in his impression upon the witnesses, but the two songsters' illusion as coming under the head of a mediocre qualification, who not only are void of any worthy ability to sustain their share of the burden, but fail to register on appearance, even though decked out in dinner coats.

Of the young lady it may be said she can dance—if she'll give herself half a chance. As it is, the routine permits of about one abbreviated flash at what she can actually accomplish, with the remainder of the time being taken up by awkward attempts at comedy. It failed to throw any one into fits of laughter, and it seems a shame to waste her apparent ability to such an extent.

For, whatever else, Miss Owen is not a comedienne, and should she desire to be other than but a dancer it may not be without reason to remind her that there aren't so many exceptional feminine dancers around to permit one of the evident merit and appearance she possesses to become boresome. *Skig.*

HARRY BERRY and SISTER.
Variety Act,
15 Mins; One
Jefferson.

Harry Berry, assisted by a girl partner, did an act that held together a series of specialties with a skit structure when last caught by Variety's New Acts department. The present act has dispensed with the skit and it's a specialty turn in one.

Berry can do a lot of things and all of them well. He's a good juggler, an excellent equilibrist, sings pleasantly, dances neatly and plays the uke. He's also a very capable acrobat, doing some ground tumbling that classes with the best.

The girl partner may or may not be the same one appearing with Berry in '21. She makes an attractive appearance and is a crackerjack cornetist, doing triple tongue stuff that shows years of study and patient practice.

There is a little talk in the act, enough to fill in between specialties. The couple couldn't fall down if they tried with their list of talents in any sort of a vaudeville bill. They were No. 2 at the Jeff and registered solidly. *Bell.*

CLARK and TONY BOOTS
Talk and Songs
16 Mins.; One
23rd Street

Clark was of Clark and Verdi, a standard "wop" team of many years' standing. Tony Boots, who succeeds Verdi, lacks considerable of the natural ability at characterization possessed by Verdi, but fills in very well. He should develop as the act goes along.

The cross talk follows the same course as in the Clark and Verdi routine, with Clark doing his familiar Italian character type and bulldozing the supposed greenhorn.

There's a bit of clarinet playing by Clark with Boots strumming a uke at the finish that has first-rate possibilities. The act can hold a spot in any of the houses around. While not as strong as the Clark and Verdi combination, it delivers excellent entertainment. *Bell.*

"DANCE FRIVOLITIES"
Dance Revue
18 Mins.; Full Stage (Special)
American.

One of the several flashes Victor Hyde is producing for the Loew circuit. As a "flash" and from a snappy dancing standpoint it serves its purpose. Ed and Miriam Root are featured. Six other dancers contribute.

Four girls open with a zippy Russian dance. Two boys in velvet Etons follow on with some corking good jazz stuff. The Roots contribute a nifty double. Two boys and two girls return in Spanish costume manouevering to set an entrance for the Roots Spanish tango which is by far their happiest contribution to the act.

The six others return for a wooden soldier dance. Roots retaliate with a whirlwind double, with everybody stepping at top speed at the finale.

The act is well mounted and tastefully costumed. It has entertainment value.

WILLIAM COURTENAY and COMPANY (4)
"The Dragnet"; Dramatic
21 Mins.; Full Stage
Palace, Chicago

Chicago, Oct. 17.

There is many a true word said in a jest. William Courtenay, in his curtain speech at the opening matinee, said that he had had a nervous 20 minutes; that in producing new plays of an evening's length, he always had a desire after the first act to run from the theatre, and that after this first dip into vaudeville he might have to keep running where he did not find audiences so "gracious" as here in Chicago.

"The Dragnet" does two things: it introduces the star at a spot where he is strong as to following, and gives its author—Walter Lawrence—a role in which he shines. There is nothing else to the act. If it is a preachment against dope, it has a doctor who is head of a narcotic squad pretending he is a crook, and in such position getting back at the head of a dope ring along the lines that the traffic is too low and mean for him to dabble in. This seems insincere. It suggests Courtenay's greatest fault, which is seeking to be popular.

The role of "Gentleman Bill," a burglar, permits Courtenay to look nice, but the mere appeal to those who admire a handsome chap is not enough to make a headliner in vaudeville. The time spent in getting to the point in this act makes a dull period, and the surprise finish, while it is a handy thing in vaudeville is merely an adjunct to success and not the keynote.

JOSEPH E. BROWN and CO. (5)
"I Want to be Arrested" (Skit)
15 Mins.; One (Special Drop)
Proctor's Palace, Newark, N. J.

Newark, N. J., Oct. 17.

This is a very amusing act which is said (with another company) to have been playing in musical comedy. The set shows the exterior of a church and snow covered streets. Brown, down and out, listens to services and bewails his hard luck. Hearing of the Christmas dinners for the prisoners, he decides to get arrested. In a delightful succession of incidents he tries drunkenness, fighting, stealing, flirting, ringing fire alarms, a murder, but cannot get arrested. After abandoning his attempts owing to receiving money through his efforts, he gets arrested for possessing counterfeit bills.

The sketch, though not a riot is cleverly enacted and goes well. Brown's gestures and particularly the use of his fingers are ludicrous in the extreme. He is said regularly to end the act with a dance and trick dive into the audience but his paraphernalia for this did not arrive Monday afternoon.

FRISH and SADLER
Comedy and Songs
15 Mins.; One
American.

Billy Frish, the songwriter, has formed an alliance with Verne Sadler. Both formerly worked with other partners. From all angles the new combination is a happy one and their act will undoubtedly win over the medium route.

A wedding number linked with some lively chatter brings them on and plants them. Frish follows with a medley of his own songs doing his own accompaniment on piano. Miss Sadler returns and they send over a jazzy double for a closer.

Both have personality and ability to sell their stuff at top value.

AMERICAN COMEDY FOUR
Songs and Comedy
16 Mins.; One
City

A couple of the boys in this quartet may be from an act formerly called American Comedy Trio, which had "nance," "wop" and "rube" characters. This combination has the "nance," but the others are blackface, "ham" and a straight man.

The comedy is typical quartet hokum. It gets laughs in pop houses and always will. The harmony of these four is good as such quartets go. They should find the going easy along the small time route.

HOPKINS and MOZAR
Songs with Musical Accompaniment
15 Mins.; One
City

With the man playing a banjo and the woman a guitar, they accompany themselves through a routine of pop numbers which, in spite of the small house, got over nicely. They are a smart, youthful-looking couple and sell their stuff in a pleasing manner. They can qualify for an early spot on any of the pop programs.

JULIUS FURST
Equilibrist
6 Mins.; Three (Special)
Fifth Avenue

Julius Furst is a different sort of equilibrist, probably hailing from the continent. Furst's billing is "the man on the blocks" and is another illustration of the bromide that if any individual can do one thing better than anybody else, the world is willing to recognize and acclaim it. In this instance, Furst does some remarkable hand-balancing on a series of blocks each the size of an ordinary brick.

Furst really has but one punchy trick, that of lifting himself up on a pedestal of eight bricks. The mounts are built up as Furst piles one on top of another, alternating from one hand to the other and ascending as the pedestals are built up. When the sixth or seventh is reached, the audience is on edge. Furst purposely messes it all up when he is on the verge of consummating his feat, although it is so skilfully done one is inclined to doubt the intentional miss. On the second try he does it successfully, although still pretending he is unsteady. Some of the women shrieked slightly in trepidation for the equilibrist.

Furst is clad in white, full-length gym tights. Against a black velvet back-up, the contrast is striking. He works in shallow "three" and might improve the effect by moving down to "two" or "one," if possible. For the rest Furst does a simple balancing stunt on the blocks and also employs the prop lampshades for some of the equilibrism.

The strain is obviously severe on Furst and to ensure his effectiveness he should be confined to twice-daily performances. He is a different type opener for any house. *Abel.*

ROGERS and DONNELLY
Talk, Singing and Dancing
15 Mins.; One
23d St.

This mixed team was the high spot, stopping the show in next to closing spot. They have the niftiest knockabout comedy seen on small time lately.

The man affects a misfit dudish costume and attempts wop dialect. Once and awhile he muffs it but they laugh at him. The woman is of the statuesque type and registers comedy in several spots through mauling the comic.

Sandwiched between the mixture of nonsense are several songs and some clever dancing, particularly an eccentric by the man that is a comedy gem. Departing on a double the mob could not be quieted down until they responded with an instrumental number for an encore.

Easy for the three-a-day routes.

GOLDIE & BEATTY
Harmony Singers
12 Min.; One
American Roof

Two good-looking girls, blonde and brunette, in pink and blue dresses, sing a double and solo routine of pop songs and ballads.

The blonde handles the jazz and pop numbers, exhibiting good jazz technique that savors slightly of cabaret training. The other and taller one has a sympathetic voice, used to good advantage in singing the ballads.

The double harmonizing is pleasingly rendered. For a finish the girls double "Bluebells," followed by a graceful dance inserted in just the right spot. The pair can hold an early spot on the best of bills right now. *Con.*

JIM JAM JEM
Acrobatics
15 Mins.; Full Stage
American.

Three men costumed as clown offering a snappy routine of acrobatics, gymnasts and balancing. They open with a few minutes of risley. Two follow with head balancing, while the other gets in some good tumbling.

A human cane rack in which the mount of the balancing team catches hoops tossed by the other chap with his feet, balancing on the head of the understander gives the act a smash finish.

HARRY DEANE
Songs
8 Mins.; One
City

Deane is evidently an amateur spotted as a tryout at the City. He did well on the merits of a good voice. Deane should get some one to coach him in poise and stage demeanor.

With coaching of the proper kind, he ought to find things easy in the pop houses.

HUGHIE CLARK and BAND (9)
Comedy, songs, band,
24 min.; One and full stage (special set)
Colonial

Hughie Clark made his first real smoke with the "Yip Yip Yapbankers," and then fooled around with a single for several years.

If Hughie failed to start a fire with the single, he has struck the right flint with his new offering.

The opening scene is laid in the back-yard of a tenement, where Hughie and seven of his band appear as the old-style German musicians. Some comedy is worked in here, among them a discordic medley of old German tunes, even including "Ach du lieber Auguststein."

A baby spot thrown on Clark's face at the end of the scene makes his announcement in regard to the next scene effective in rendition.

This is in full stage, where the nine boys in the orchestra, all in tuxedoes, are discovered.

Their playing is directed by Tommy Monaco, and the boys can easily hold their own with the average orchestra seen in vaudeville.

Clark does several published numbers with a style of delivery containing enough pep to make him sure-fire with any audience. Hughie is a chubbily built chap, and has beaucoup personality. Hence, an acrobatic dance at the close had them yelling for more.

He'll click anywhere.

THREE HERBERTS
Hand-to-Hand and Contortion
16 Mins.; Full Stage
Jefferson

Two men and a woman, with the men doing hand-to-hand balancing and the woman a contortionist. The men work the hand-to-hand feats in a quietly effective, sure manner that at times gives the spectator the illusion of a slow-motion picture. That slow-motion thing does not signify the act is slow, however, for it is not.

The routine holds several of the more difficult hand-to-hand formations, and the deliberate manner in which they are performed gives them a certain individuality that counts. Woman's contortionism is very good. Act can hold opening or closing spots in any type of house. *Bell.*

McDONALD and OAKES
Song and Dance
13 Mins.; One (Special)
Palace

Bob McDonald and Helen Oakes are a fair song and dance combination, but even for No. 2 at the Palace, they are a bit flat. It's a nice enough mixed combo for the three-a-dayers but it misses fire amidst the splendor of a Palace layout and even the strength and austerity of Palace surroundings are insufficient to jack them up.

McDonald is an effective buck and winger but his stuff is not unusual. Miss Oakes is a cute stepper in abbreviated costume with an extraordinary high kick, but, she too, has been reproduced heretofore.

The team is a good standard buy for the better thrice daily. *Abel.*

VERNA HOWARD and Co. (3)
Dances and Songs
16 Mins.; One and Full Stage; (Special)
City

Miss Howard was formerly one of the girls with Walter Manthey and Co. Now with her own act she shows ability in a vehicle which can hold its own in any of the better houses easily.

A pianist and two dancers compose the company. The lad at the piano displays ability and showmanship, and the other two score with their dancing. Miss Howard's routines are mostly toe work. She does Russian, acrobatic, eccentric and practically every style imaginable on her toes.

The turn is routined nicely, and doesn't drag for a minute.

DORSEY and STEDMAN
Songs and Dances
12 Mins.; One and Full Stage (Special Set)
City

These two were on as a tryout. Tryouts at this house are supposed to be showings of professional acts, but it is doubtful if Dorsey and Stedman were ever on a stage before their day here. The girl showed a little ability in dancing and a good figure, but these were the only assets. The song work was amateurish to the extreme, and the dancing in the same class.

The two might do well to get work in a big act where they could get used to facing an audience, before going on their own.

GEORGE ALEXANDER and Co. (2)
"The Failure" (Comedy Playlet)
20 Mins.; Full Stage
Fifth Ave.

Last season Alexander was out in a similar comedy playlet, "Hard Boiled Hampton," in fact the turn was sponsored by Harry Holmen as a three-a-day edition of his comedy playlet. Holman is interested in Alexander's new sketch, "The Failure," having written it in collaboration with Stanley Bruce.

An office scene is employed as in "Hampton" and a bullying but kind hearted boss is the central character. Alexander as Jerry Stanton gets his laugh points over without a miss. The suggestion he is about to be appointed ambassador to England and has been district attorney for several terms is incongruous and unnecessary.

The bawling out of the stenographer furnished most of the fun. Asking for a few days off because of her sweetie who has a mining claim in Arizona he refuses, saying the chap would be better off with a hot dog stand at Coney Island.

"The Failure" turns up in the person of the elevator man. Both men were graduated from Yale at the same time and the elevator man drops in to pay a bet of $50 made when they graduated as to who would be the most successful in 25 years. Stanton refused the money and doubles it as a gift to the classmate's son. The poor man, however, explains he is proud because his boy, blinded at Chateau Thierry, is riding in parade with the governor and is to receive a belated Congressional medal.

The stenographer explains the blind boy is her sweetheart. Stanton then arranges for an operation to restore the boy's sight. He has never married because he loved only one girl, and he finds out too that she is the wife of his Yale chum. That results in his buying 10,000 shares of stock in the mine and doing other generous deeds.

It is patent that Holman has aimed to build an act along the lines of his own. The "stuff" is there with a touch of pathos aimed for. Some of the Holman style of telephone comedy is cleverly carried out by Alexander. One of the phone lines is just before the curtain. Picking up the receiver Alexander says: "What kind of whiskey are you selling."

"The Failure" may have been designed for three-a-day, but it looks good enough for big time. Perhaps cutting will supply a bit more speed that will make the comedy a likely candidate for such bookings. *Ibee.*

DANCING DEVILS
Colored Dancers and Songs
10 Min.; One
American Roof

A colored mixed quartet of dancers and singers, in an ordinary routine of stepping that fails to develop anything new. The dancing runs mostly to "hock" and Russian stepping, being routined in double trio and quartet fashion with an "all dancing" finale.

One of the girls sings a pop song without starting anything, following with a dance that meant less.

All Russian stepping at the finish, with much ballyhooing, completed a very ordinary dancing opener of decidedly small-time caliber. *Con.*

ED GEER
Acrobatics
12 Mins.; Full
23d St.

Geer is an accomplished acrobat. He works in sack suit and does his stuff on rings and aerial trapeze, alternating from one to the other for his various feats. He offers the usual saults and whirls, shows clever heel and toe catches, worked up for thrills and finishes with a stunt in which he balances on the bar in a rocking chair, stalling for a miss and catching himself with another toe catch.

Held his own as opener on this bill and can undoubtedly score in opening or closing spot on the small time.

JACK MANNING
Talk and Songs
12 Mins.; One
23d St.

Manning is a likeable chap of the juvenile variety who has keen sense of comedy values and clowns his way through his stuff with the nonchalance of a veteran. His comedy chatter is of the nut variety. Manning's delivery is much better than his material. Yet he garners every laugh he angles for and that's something.

His songs as well pack a comedy wallop and are placed in the right spots. He should have no difficulty in winning his way over the smaller [illegible].

PALACE

Following the Monday matinee the show was almost completely switched about, which partially excuses its ragged running. The first half, originally programed to hold five acts, had an extra turn crowded in, and from the start between each act there was an embarrassing stage wait which Ben Roberts covered up in part through impromptu musical interludes. The many full stage acts, five of the nine being in "three" or "four," accounted for this hitch, smoothed out in part by Tuesday's further rearrangement.

Tableaux Petits, a posing turn, was wisely switched from closing to opening. It would have perished at the tag end of the program. The art studies are interestingly posed and presented, eliminating the usual waits between pictures, but the act is not technically perfect. The lighting effects were not at their maximum of efficiency, and a very practical shortcoming was keeping the house in continual darkness. It's just another case of too much spotlight, although it wasn't strictly a calcium monopoly in this instance, but merely a desire to center all attention on the stage. Bob McDonald and Helen Oakes (New Acts). The Marionette Players (New Acts)

Ed and Birdie Conrad were a comedy wow and a show stopper next. The couple are assisted by Charlotte, a buxom woman whose ample girth is but merely suggested by the "buxom" description. She later corks up for a "mammy" song production, which makes for a sure-fire sentimental getaway. They were hungry for a real laugh turn, and the Conrads filled the void amply and to good purpose.

Irene Franklin followed. Miss Franklin is the topliner this week if the special lobby stream is to be believed, although the running order billing is employed on the regular tablets outside the theatre. However, Miss Franklin is the headliner. Anybody who can have them clamoring for more after a half hour's regular routine and extend it still further to a solid three-quarters of an hour conclusively establishes claim to such honor. Miss Franklin has several new numbers, and after these they wanted the "Chambermaid," "Waitress" and "Red Head" for good measure. They got 'em. Jerry Jarnigan is a diffident but efficient piano accompanist.

William L. Gibson and Regina Connelli closed the first half in "One Night in Spring," a new sketch by Will M. Hough, seen in the west several months ago, but probably new in these parts. It's a smooth, affable little skit with a proper touch of sentiment to blend the romantic theme and tellingly spiced with laughs and points.

Reopening after a brief intermission was Paul Specht and his Alamac Hotel Orchestra (New Acts), who consumed 25 minutes interestingly. Taylor Holmes (New Acts) clicked, although handicapped by a late hour.

The Australian Mendozas closed with what probably is the most thrilling act in vaudeville today, as announced by the couple's spokesman. The cycling within the confines of a metal globe is not altogether a new idea, but new to this vaudeville generation. The couple are young and neat appearing and their routine is a guaranteed antidote against hasty customers forgetting there is a last act on the bill.

Business Monday night was as near capacity as it could be without being actually a sell-out. From all appearances every downstairs orchestra chair and box seat was occupied. Similarly the stage boxes. Upstairs was not viewed. By 8 o'clock only box seats were on sale.

Abel.

RIVERSIDE

Nothing to shriek or sob over with Eddie Leonard heading an average in and out program that threatened to halt itself every so often but never did. Fairly close to capacity downstairs with those on that floor getting as much kick out of one of their members clattering a flask beneath his feet as anything the professional entertainment provided.

The well known minstrel, Mr. Leonard himself, terminated the initial stanza and took 34 minutes to do it. But it was o. k., for the act stands as about the best vehicle this luminary has ever graced vaudeville with—and that because it wasn't entirely a Leonard episode. [illegible] to the brim as regards action three neat dancing boys and the battery of banjoists comprise a background well nigh capable of standing on its own. They enjoyed it immensely Monday night.

Alba Tiberio, the versatile foreign young miss, encountered a somewhat bewildered throng when entrancing after the "Topics" film. It took the house no little time to figure out just what this energetic performer was trying to do, and the gallery gave evidence of being absolutely in favor of "taking" the act over the bumps. Despite the atmosphere, which if not hostile was close enough to it, this girl plugged on and brought 'em around to her way of working. Incidentally a nice piece of nerve and example that many an act around can follow. For the majority simply fold up when they feel the chill coming on.

Val and Ernie Stanton, No. four, provided the first fireworks whence clowning their way through the regular routine interspersed with a bit of new material that clicked whenever uttered. Preceding was Hugh Herbert surrounded by his "Solomon's Children." It's not his best, proven through the fragile applause which greeted the finale.

Previous to that was placed the Keller Sisters and Lynch, who gave promise of accomplishing something whence all three harmonized upon a melody, minus accompaniment, but failed to follow through on the swing. The one number comprises the high point in the routine, although this trio appear capable of doing better if the proper material and arrangement were to be supplied. The Castillians, posing, opened at 8:12 to a house continuously walking in and suffered accordingly.

Al and Fanny Stedman rivaled the niche carved by the Stantons, gagging their way through to numerous spontaneous laughs whilst cashing in solidly at the finish.

Rita Owen (New Acts) closed, and with her running time brought the grand total up to about three hours of slow-plenty. At that the former "Follies" girl caught the interest with the special set and only lost a few spectators before hitting the tape after 15 minutes.

Skig.

JEFFERSON

The first half show was built around the Vincent Lopez Band, with the harmonists as the keystone. The Lopez music merchants are playing the Jeff for the full week as per the custom of holding over a few headliners occasionally in the split week houses.

Monday night the house seemed to be running along at about its regular pace with the theatre pretty well filled up by 8:15 and showing but an odd vacancy here and there in the rear of the orchestra later.

The first half bill played entertainingly enough with Lopez standing out naturally with his well put together musical program. A rube contest has succeeded the "Mr. Gallagher and Mr. Shean" comedy bit. Good, but not as big as the other. The house liked the scenic effects, breaking into applause for each.

Mme. Streikl's Dogs, an array of cute white pomeranians, started it and warmed things up nicely. A sliding arrangement that had the canines doing a "shoot the chutes," held a sprinkling of comedy that registered.

Harry Berry and Sister (New Acts) were No. 2, and Jay C. Flippen (New Acts) was third. Claude and Marion followed and they whooped things up for heavy laughs with a line of stuff made to order for the Jeff. Marion has a singing voice that hits some toppy tones and she's a clever comedienne as well. The team copped the applause hit and were the only act to go to a speech Monday night.

The dancing in the Inez Courtney and Co. production skit, put it over surely in the sixth hole. Miss Courtney has about as graceful a dancing style as any of the innumerable legmania dancers that have held forth in the Broadway shows during the last few seasons. Everything she offered in the stepping division clicked. The tall eccentric dancer also landed with foot work. The rest of the stuff—songs, production and skit doesn't figure importantly.

Lane and Freeman got laughs with their talking act. The burlesque drama always sure, lived up to traditions and the vocal stuff brought returns. The act did well next to closing.

Three Herberts (New Acts) closed. The feature picture was "Mothers-in-Law."

Bell.

COLONIAL

An old-timer, visiting the Colonial Tuesday night might have groaned in chorus with a lot of others, "The old gang's changed!"

Time was when a mind-reading act could never play this house without increasing its insurance before coming in. Yet Mystic Clayton closes the show and has them eating out of his hand all through and begging for more at the finish. And not one feeble attempt at any rough work visible.

What's all the more remarkable about the bill for the first half is that the opening act does illusions, and yet Frederick E. Powell sold himself and his act to bigger results than an opener has in most houses in a long time. Powell deserved the good reception for his turn contains some dandy illusions, some new and some old, among the latter, "Shooting Through A Woman," excellently done. The "crystal staircase" seems new and also a winner.

Bud and Jack Pearson are the two lads who were with the original company of Doc Baker's "Flashes." Their neat appearances and effectively arranged routines of dances scored easily. Raymond Wilbert juggled his hoops and chattered smoothly while the gang upstairs and the audience downstairs rewarded with laughs and applause. Wilbert should always be given a better spot than opening for best results.

A new angle on "rube" comedy is offered by Angel and Fuller who do a "tough" dance while the man does an 'a. k.' The remainder of the act contains lines just as original and full of laughs. The man does a perfect 'foot in the grave and rarin' to go" type. The woman is very attractive and makes a great foil for the comic.

Hughie Clark and Band (New Acts) were a solid riot, coming back and begging off before they were permitted to leave.

Polly Moran was also recalled after the lights were out for a speech. Polly's clowning and the intimate stuff about Hollywood and its stars is sure-fire, specially as handled by ex-Sheriff Nell.

STATE

The house for the last show was comfortably filled out but not packed. The orchestra opened with an overture that they dubbed a "Basket of Roses," bringing in a medley of "Rose" songs. If the house men are going to try for a production number of this sort they should at least rehearse it sufficiently.

The nervous song plugger who shimmied in an overhead spot behind a scrim drop with a circlet of roses should take off his glasses and try to act half human. The idea of plugging a publisher's song with words thrown on the screen is strikingly original for a Broadway house.

Howard's Spectacle opened the show agreeably. The finish is the big thing. Burns and Foran do their familiar routine, opening with the burglar bit and following with the English, which fell flat at this house, not getting a ripple. They have interpolated a new number that could be eliminated at once.

Elsie Clark went well with her routine of published numbers, doing best on her blues.

McDevitt and Kelly have a new girl in the cast named Quinn, and she didn't help it.

Harry Fox found the house to his liking and the going fairly easy. He pulled a couple of gags and sang a few songs, warbling a current Dixie tune.

The Royal Pekin Troupe closed the show and were liked all the way.

BROADWAY

A great bill for this type of house. Nearest approach to big-time entertainment reached this season. The answer a capacity audience Tuesday night. Graphic illustration that they'll pack in if you give them the goods.

"The Broken Wing" and "Doyle" film were undoubtedly helpful from a magnetic angle. As for the vaude line-up the bookers have hit upon a pennant winning brace, especially from a comedy angle.

Ann Seymour (Harry and Ann Seymour) ran away with comedy honors with apparently little effort. Spotted away down, she conquered. Her clown antics were delightful, her songs captivating and her footlight impressions amusing. Harry, too, added his best to the turn. He made an excellent feed for the fun-making proclivities of his sister and scored on his own account in several spots.

Bobby Randall, deucing it and minus the "cork," proved another enjoyable feature with comedy chatter and songs. His early chatter fell somewhat flat here but he won roars near the finish with the lingo on war conscription.

Henry Santrey and his band, accredited headliners, bowed on in fifth place and provided an ear festival from seven or eight instrumentals and some additional numbers sung by Santrey with the band getting in its fine work on the accompanying. The boys are all skillful musicians and Santrey is a showman of the first order. He demonstrated this particularly in a couple of numbers. The band, numbering 12, use special symphonic arrangements that make their tunes all the more enjoyable.

In the follow-up spot Santrey and Ann Seymour did another 10 minutes of nifty clowning with Ann again running away with things in the laugh department.

Dainty Marie did nicely in third place in her familiar aerial act and made it the more engaging by interspersing it with a flow of bright chatter while performing her difficult feats. When she was not wise-cracking she was warbling a song, all of which tended to make her stunts seem like child's play to those out front.

Rasso, a foreign importation, proved an adequate opener with his clever line of juggling, while Allen, Taylor and Barber offered a diverting dance revue in the getaway spot.

AMERICAN ROOF

The Roof has a well-rounded entertaining bill this week topped by the Harold Lloyd feature, "Why Worry," which filled up everything but the boxes Monday night.

Eight acts preceded the picture and the usual short comedy reel. Of the vaudeville entries Jack Goldie, spotted next to closing, copped the biggest applause and laugh honors. Goldie is an unctuous blackface comedian who enters in fur coat and straw hat. If a gag doesn't wow he reaches for the coat, which is hanging on a coat rack. In addition he has a sweet singing voice and can whistle with any one. His gags are bright and well delivered. All in all, Goldie is ready to hold a number four spot on a big time bill.

Another comedy turn that clicked was Wilson & McAvoy, two men spotted third. The talk is mostly of the "eugenic marriage" and other topical subjects, and while not new, is in capable hands. Both have excellent singing voices, which helped them away to a strong finish.

"Annabelle," featuring Earl Mountain and Cliff Dixon, closed the first half strongly. It is a miniature musical comedy that formerly played around under the title of "Olives." The two men are clean-cut workers. The light comedian has oceans of ability and should advance. He works in a smooth, unforced manner that is effective. Myra Fresco and the Crane Girls complete an excellent cast. It's a strong intermediate feature.

Goldie & Beatty (New Acts) second, two girl harmony singers, were liked in the early spot in a routine of pop songs and ballads. The girl is a sister of Jack Goldie on the same bill.

Dancing Devils (New Acts), a mixed colored quartette of dancers, started the show off swiftly in an ordinary routine of dancing sold with much gusto and unnecessary noise. The colored people made them believe it, however, and deserve credit for working hard.

Jay & Wesson opened after intermission and did well in the spot in fast singing and dancing routine. The closing number was the strongest, a double Spanish dance, with the man and woman in costume. The girl made quite an appearance in her black dress, doing Spanish jazz "itch" and strut steps.

Ketch & Wilma followed. They are a woman and male ventriloquist. The man is a marvel at voice placing and enunciation. His manipulating of the dummy was splendidly handled. The comedy was derived mostly from the catch line, "wash your neck." A duet between the man and dummy, in which two voices are heard distinctly, was unusual. This turn can hold an early spot on the big bills, and when slightly revised will do for anywhere. They were one of the evening's hits on the Roof.

The Vanderbilts, hand balancers, closed. The acrobats have a comedy opening, one being discovered "on" in "dame" attire with wig. The partner enters in high hat, cane and one-piece union gym suit. The hand-to-hand work at the close found them both in straight athletic attire. It's an excellent small time feature turn and an opener or closer for the big time.

Con.

5TH AVE.

The first half of the bill lacked something and it strung out to considerable length without starting much, as shows sometimes do here. There was little speed to the performance and the comedy suffered thereby.

Attendance was not far from capacity shortly after 8 o'clock. But the evening was well past the keystone before a hit was scored. That came with Lew Wilson, on fifth, although George Alexander's comedy playlet, "The Failure" (New Acts), was quite a satisfactory interlude. Wilson went into high with vocal tricks and whistling after "Stingo Stungo," which afforded an opening. His whistling has tonal qualities that furnish different results from other brands. When he toted out the accordion Wilson tried the poker gag "o-aels," but it passed. For an encore he gave "Carolina in the Morning," with yodeling bits.

Alex Hyde, the very blond and quite young conductor, was in the closing spot with his jazz orchestra, and this musical bunch landed for a real hit. The curtain dropped after 16 minutes of melodies, but there were four encores, and the running time was 24 minutes.

Hyde and his bunch seemed to get better as they went along, that applying to the encores especially. He pulled something between curtain calls by displaying the card with the next number, although that was not until the next to the last number given. There is no question about him winding up a winner, for when he went on the house was little more than half filled, and he held all. A card announced the score of the "Music Box Revue of 1923," the impression being created that it is the current show. That may go out of town, but hardly in New York, for the tunes are from last season's Music Box show.

Billy Wayne and Ruth Warren were on next to closing with the humorous "The Last Car." There may be several new lines in the routine since last caught. The dancing lesson bit is now mentioned as supplied from "The Flat-Foot Dancing School." The act went over moderately.

George F. Moore, June Astor and Victoria Mills offered "This and That," which Moore has been using for the past six months or so with perhaps changes in support. The turn was spotted sixth, where the girls got as much attention as Moore. McGowan and Knox, on fourth, with a motor car drop as skit atmosphere, got more from the songs than the chatter. Easily the best of the numbers was the comedy lyric at the close, "Way Down in Kokomo."

Mabel Burke, an old favorite at the Fifth Avenue, has returned to warble with moving picture illuminator. Miss Burke sang "That Old Gang of Mine," drawing a cordial hand on her entrance and encoring several times. In support was a lad in an upper box.

Sharkey, Roth and Hewitt were second with a song routine which won rather good returns. The trio is the same as Sharkey, Roth and Witt. Hewitt, the new member, is a pianist. The Oxford Revue opened, the cornet playing of the young man a feature.

Ibee.

SPECS FROZEN OUT

(Continued from page 11)

ie O'Reilly" and "The Fool" are the two shows which handled the Couthoui offices in an independent way, not tying up the boxoffice sale because of the great demand for both shows. It's hard to get seats at the boxoffices at "Spring Cleaning," "G. V. Follies," "You and I" and "The Gingham Girl," because after applying for seats at the theatres these four shows are playing the patron is forced over to the hotels or club stands for choice locations. The scarcity of seats at the theatres is what keeps the strength of the Couthoui stands at a high average.

No Chance for Bad Show.

A mediocre show hasn't a chance at the Couthoui stands. If a show is without the shadow of being "pushed across" as a winner it dies because it's ignored by the ticket scalpers. The producers themselves make this situation by stocking up the Couthoui offices with tickets for hits. However, the light of day is being seen in the Chicago situation and there's a tendency all around to remedy the situation.

Harry Ridings emphatically denies that the Couthoui offices have been given 250 tickets for "Rosie O'Reilly." The manager of Cohan's Grand insists that the Couthoui offices are only receiving 100 tickets for each performance. "This is enough for the stands when a manager wants to hold his clientele for a box-office hit," remarked manager Ridings to a Variety man this week.

Just what shut-off the Horwitz agency at Cohan's Grand "the street" doesn't know, but it's probably due to the inference that Horwitz was after seats to protect the small number that went to the Couthoui offices from which Horwitz wasn't able to draw any stock. It is known, however, as stated above, that the Horwitz-Couthoui warmness has died out. Horwitz finds it necessary to struggle alone for himself.

Walter Duggan is running a strict box-office at the Selwyn for "The Fool." He pointedly told the "specs" that "The Fool" wasn't a hotel or club attraction, and because of his opinions he stuck by his guns and despite terrific opposition from the Couthoui offices his arguments were solidly backed up by Arch Selwyn. As the result the Couthoui offices only receive 100 tickets for each performance. This brings about a great box-office window sale at the Selwyn.

Couthoui's "Dump-Back"

The Variety man was standing at the Selwyn box-office window Sunday night when the Couthoui "dump-back" was made. The perfectness of the Selwyn system was noted when out of the 100 tickets for the Selwyn Sunday night the Couthoui offices returned 20 at a time when the Selwyn's lower floor was sold out. The theatre wasn't stuck but it proved the way tickets can be tied up by the Couthoui offices when a return privilege is allowed. Out of a capacity house Sunday night for "The Fool" only 80 tickets were sold at the Couthoui stands. It again proved the strength of the box-office call at the Selwyn.

It's getting to be common knowledge "on the street" that if the Couthoui offices wouldn't act indifferently to the managers who are looking after the welfare of their theatres and not for the advantages of the Couthoui stands, the lady scalper would escape heated arguments and worrisome moments. To remain in the good graces of the Couthoui stands managers have to "play with them." This the independent manager refuses to do. If there were more independent action in loop theatres the patrons would be stronger protected and business on the whole would hold up higher. Further, there would be a better chance for shows that just miss being Chicago hits.

It's the dump-backs that pull down the grosses at many of the Chicago loop theatres after the tickets have been held up all day at the various stands controlled by Couthoui.

The Gomez Trio arrived last week on the "Berengaria," and opened at Keith's, Philadelphia Monday. They have not been in this country since 1918.

LEGIT REVIEWS

(Continued from page 17)

to one person after another. There is wholesome, spontaneous comedy between the two husbands and between each and the two-times wife.

Ernest Lawford is Philip Lord, and what little honors go to other than the star are his to enjoy. Mr. Dalton is Harvey Lennox and Miss Binney is Doris. Mr. Frye is Victor Staunton and Humphrey Bogart is Gregory Brown. *Guilfoyle.*

NEW PLAYS PRESENTED WITHIN WEEK ON B'WAY

GRAND GUIGNOL PLAYERS

"SUR LE BANC"
("On the Bench")

Shop Girl....Simone Hermann
Student....Marcel de Mazes
Old Man....Maurice Henrie

"AU RAT MORT, No. 6"
("In the Dead Rat, No. 6")

Victor....Louis Defresne
Gen. Gregoroff....Paul Bernier
Lea....Jene Meryem
Alice....Estelle Duclos
Count de Lutal....Jacques Derives

"AU NUIT AU BOUGE"
("A Night in a Den")

Lucienne....Marcelle Gylda
Prince Attalonga....Leo Brizzard
Walter....Robert Seller
Le Rouge....Louis Defresne
Little Louis....Jules Sylvere
Bebert....George Machard

"LE COURT CIRCUIT"
("The Short Circuit")

Felicie....Andreas Dechesne
Mina....Simone Hermena
Robert....Marcel des Mazes
Loupy....Robert Seller

In the smart little Frolic, with its traditions of Ziegfeld roof shows, the Grand Guignol Players look twice transplanted—once across an ocean of water and once across an ocean of atmosphere.

The Selwyns must have fallen down on the Punch and Judy, the Provincetown and the Greenwich Village; even Daly's Sixty-third Street, which just got through playing a comedy horror called "Forbidden," might have been more nearly apropos. Anyone who has ever seen the Grand Guignol must weep to again encounter its unique iniquities in a gaily lighted roof theatre.

"Guignol" means Punch and Judy; the "Grand" was added as a touch of Montmartre satire, for the house is on a back alley, a converted stable. There for some 35 years curious tourists and queer natives have gone ankle-deep in mud to enter and wade hip-deep in filth, degeneracy, morbidity, dramatized barroom stories and other dainties which saw to it that the smell of the stable never left it after it became a theatre.

Come now these players with a repertoire of their established sketches, sold as a "freak" attraction in the highest theatre in America. The odor had been wafted across the Atlantic through many years by every manner of communicating intelligence, and New York must have plenty of folks who will take an elevator for a kick. The French population, especially such as have not seen the Guignol at home (and most of Paris has never seen it or heard of it), and the advanced students in French and all things Frenchy—these may bridge the oceans and rise in the lift and like the Grand Guignol Players.

This reviewer, frankly, did not. He probably muffed the best nifties, as would a Frenchman with a smattering of English miss the wisecracks in a Cohan farce in Paris; thereby he would miss all that was worth coming for. So the undersigned begs all readers not to accept his judgment as to his presentation, for it isn't a fair one, even though it may be a true one.

The reporter missed more, however, than the double entendres. He missed the thrills, the shocks, the laughs and most of the dirt expected. And that foursome spells Grand Guignol for what it typifies in this country, at least.

Perhaps the program was a poor selection. It is quite likely it was laid out with a view of not stirring up the benighted Americans too much all at once. If so, it was a tactical error. Why Grand Guignol if no sensations?

The opener was a lengthy and prolix talk on a bench in the park. A youth with money is trying to "make" a virtuous little shop girl. She talks marriage; he talks a taxi. An old gent comes along and butts in, and tells a tale. He wronged a girl many years ago; she married; she confessed; her jealous husband made her miserable the rest of her life. The youth sees the girl has begun to think, so he beats it. The girl thanks the interloper, and beats it the other way out. The old man sits down to read politics. End.

In Paris, as he sat reading about the Ruhr or Clemenceau, the youngsters sneaked back, met, went away together, proving—well, something. This was cut here, probably because someone heard the U. S. was prudish and loved happy, juvenile endings. The somebody may have never seen "Rain" and other New York knockouts. However—this skit died all the way. Few laughs, little applause.

After a long intermission (there is a long intermission after each one-acter) came "Au Rat Mort"—and doggoned if it wasn't "The Purple Poppy" which Valeska Suratt has been gasping over all the vaudeville circuits and is right now emoting on Mr. Pantages' time, crediting Chester De Vonde as the author, whereas the Guignol program, says Messrs. de Lorde and Chaine knocked it out.

De Lorde is the bird Paris calls "The Prince of Horrors" and likens to our Poe. However, the French also thought Carpentier could lick Dempsey.

This was a horror principally because it ran so long, and at that specialty De Lorde is more than a prince—he is a king. The choking scene, done here with the lady's gloves instead of her scarf as Suratt executes it, came none too soon. The gruff old general had told her how he burned her lover, a revolutionist, with the hot ends of cigars to make him tell. That was the only moment of intensity, and few got it. The killing was mild as compared with some of our accepted types of local croakings.

"A Night in a Den" was a surprise, a disappointment, and a revelation. It showed that apaches don't wear velvet, baggy pants, and don't even smoke "butts." The roughnecks in this den of thugs and murderers looked like Second Avenue bums. This may be realism, but it is certainly not art. The plot here had a saddist suggestion that escaped most of the audience. A prince gets a fat and prosperous countess into a dive on a bet and works up her fears. To the knowing, he had a passion for frightened women. He picked a rather husky specimen for it, but he made it. He told her he was a strangler, robbed her, and threatened to throw her into the Seine.

Just then the real thugs are heard approaching. He switches and begs her to fly with him. She thinks it a trick to get her into the river and refuses. When he turns his back she stabs him. The crooks run in, hail her as one of them, give her half of what the prince stole and half of what they steal from the prince, and she takes the air. Fair applause here.

The last was the naughty baby, about as low a farce i every respect that a farce can be low as ever passed the better sense of adults. It seems that an actress of very loose constitution, with a lover already, has had her procurer arrange with a prince to call at her rooms after the show. Her lover finds it out and engages an electrician working in the building to palm himself off as the prince. He pays the mechanic well and sits back to await results.

He gets the results when he sees the electrician come out of the lady's boudoir, making some observations that he could not have gleaned except in most intimate contacts, and making certain gestures to register that if the lady really thought he was the prince, then the prince missed something. The lover leaps at him and calls him "the last swine," whereupon the grinning union man looks at the lady and says he doesn't reckon he'll be the last—and says he had a great time, was well paid, and is pleased all around, and if the lady ever has a—h'm—short circuit again, to send for him.

It was more farce than wickedness, but what suggestive pantomime and talk there was was unqualified dirt, unsubtle, coarse, vulgar, obscene and foul. That was the saving grace of the first Grand Guignol performance; it at least had saved the smell of the French stable and breathed it forth to the American stalls.

The first night audience was a benefit crowd, for the Sailors' and Soldiers' Club, and may not be a representative one for the engagement. Surely it was not essentially a French-knowing outfit. On the other hand, it was a rich society gang. Its treatment of the Guignol authors and actors was snobbish coolish, and just missed being rude. However, the Guignol has prospered for many years at home on exactly the same kind of receptions.

The subscription advance sale is said to be considerable. Perhaps the enthusiasts, cranks, saddists, purists, reformers and French pastry cooks will hop to it. For the average American with a menu-card vocabulary in French, however, the Frolic showing packs no wallop. *Lait.*

Paul Brady, vaudevillian, who started action for $50,000 damages in 1919 against the M. Stein Cosmetic Co., has had his suit dismissed for want of prosecution by the Appellate Division.

LAUNZI

Produced at the Plymouth by Arthur Hopkins; premiere Oct. 10. An adaptation of Ferenc Molnar's "Heavenly and Earthly Love" by Edna St. Vincent Millay starring Pauline Lord.

Claire....Adrienne Morrison
Frederick....Charles Millward
Anna....Xenia Polinoff
Launzi....Miss Lord
Imre....Saxon Kling
Redempia....Mary Hubbard
Honorata....Irene Shirley
Firmina....Edith Yeager
Deliva....Mildred Whitney
Louis....Edward Robinson
Dr. Jeki....Edgar Stehli
Dr. Anton....William J. McClure
Policeman....Benedict MacQuarrie
Ivan....Albert Bruning
Dr. Barody....Lark Taylor
Madem Ivan....Christine Compton

So frequently in the latter reaches of the play is Jesus Christ called upon that the even more blasphemous expression crept into the thoughts of more than one person who witnessed the latest Molnar opus. Jesus is appealed to repeatedly by a maiden with an inflamed mind who because of blighted love thinks she is dead and had become an angel.

The Hungarian, Molnar leaped to fame on this side nearly a generation ago when his "The Devil" was concurrently played by two stars. He had been all but forgotten until the Theatre Guild led him forth with "Liliom." Since then a Molnar craze has been attempted. Last season "Fashions for Men" could not start anything because it was not the real Molnar. Now comes his 'Heaven and Earthly Love" (also called "Heavenly and Profane Love") under the title of "Launzi," the name of the principal character.

It is a play which seems more fitted for the Guild for a subscription period.

The critics confessed being puzzled by "Launzi" and complained they were unable to catch the dialog on the opening night, Wednesday of last week. The players were mostly at blame unless the even, low pitch of the dialog was insisted on by direction. The second night the same fault was present. At times there was a buzz among the audience particularly at the opening of each act because of inability to hear the lines.

"Liliom" created more critical discussion than any play of two seasons ago. Molnar certainly possesses that trick and it is a cinch "Launzi" will provide even more comment, should it happen to stick long enough. The heaven scene in "Liliom" was the bone of contention. No one ever did explain it.

Molnar always has reached upward or outward. In "Launzi" he presents an 18-year-old girl who discovers the youth of her heart is in love with her divorced mother. The maiden tells her mother she is more deeply in love with the boy than he seems to be with the mater. The girl prepares for a strange bier scene in the second act when she tells the older woman that men "expect us to die for them" and then in mourning show their love.

The mother departs for Paris, the girl returning from a villa on the Adriatic to the home of her father in Budapest. Brooding over the boy Imre she jumps from a bridge into the Danube but is saved by a sailor whom she thanks, yet says he has done her an injury. A nun consents to accompany her home after the arrival of her father at the quay in company with an alienist. The girl tells her father she will go with him on one condition—that he permit her to lie upon a bier that the boy might come and weep in sorrow.

Upon a high catafalque she waits the coming of Imre but he hears her sobs and it is explained she was saved. The oddest love of bits develops. She wins the declaration of love from the youth then forces him to confess he really loves her mother, dismisses him, ascends to the bier and calls for wings that "I might fly up to Jesus and complain."

Her father recognizes the mental condition of the girl. His consent to the bier subterfuge was on the orders of the physician who believed it might result in her mind clicking back to normal and at worst it could do no harm. But the girl does not recover. The wings she had worn to a ball she insists be affixed to her back. She thinks she is an angel and tells the Bethlehem children come to sing of the nativity that she is an angel. A moment later hearing their voices as they go singing up the hill steps from the attic window to join them, she falls to her death.

There is no clear understanding of why the girl should have gone mad. The discovery her love loved another is not accompanied with convincing action. That Edna St. Vincent Millay in adapting "Heavenly and Earthly Love" removed scenes of high passion is likely. The mother's participation was no more than a flirtation so far as disclosed. In the original the situations may have included an affair with the mother and possibly before that between the boy and girl. The impression gained upon Launzi's first entrance however was that the girl was cuckoo.

Pauline Lord's splendid characterization of the prostitute in "Anna Christie" is a long jump from the mad maiden Launzi. It needs imagination to rate Miss Lord an 18-year-old girl. Adrienne Morrison as the good looking mother was almost as youthful. Miss Lord carried a steady underlying tone almost throughout which however is to be regarded as part of the characterization and a difficult feat in itself.

How much of the original text was removed only Arthur Hopkins and Miss Millay know but some of Molnar's brilliant shafts shine through at times. Launzi in leaving the bier at the call of the boy observes: "How sad I must descend from the abode of truth to the land of lies." The father in telling his mother he had schooled himself to the situation of having an insane daughter says: "In great sadness there is but one consolation and that is hard work."

Miss Morrison and Charles Millward who played her lover, a man who had "sunk to the position of a millionaire," were the offenders in the low tones at the opening.

Albert Brunning as the father was a background character but that skillful actor played finely.

On the second night the last act was disturbed by the creak of the exit door, indications that some were walking out on the show. But the finale found quite a percentage of the audience applauding. A program request was that plaudits be given only then.

"Launzi" is certainly not enervating. Its morbidity will keep lovers of entertainment away and its run will likely be short. Yet Molnar has a following and the play will be a powerful magnet to such patrons and those who like the puzzling.

The strange plot develops into scenes which are peculiarly interesting. It is theatric but without a kick and has no charm. *Ibee.*

THE SHAME WOMAN

Lize Burns....Florence Rittenhouse
Lily....Thelma Paige
John Crombie....John J. Ward
Mrs. Burns....Minnie Dupree
Martha Casey....Florence Gerald
Craig Anson....Edward Pawley
Ezra Case....Claude Cooper
Preacher....G. O. Taylor
Matron....Jessie Graham
Jailer....Allen W. Nagle

Gustav Blum directed this piece. Blum, after a career as the director of amateur one-acters, principally with the East-West Players, won the Belasco prize as the foremost Little Theatre stager.

Lula Vollmer wrote it. Miss Vollmer is treasurer of the Garrick theatre, for the Theatre Guild. She was formerly a bookkeeper in Atlanta. She recently got some attention as the author of "Sun-Up," which did well at the Provincetown and is now housed in an upper East Side house doing $2,000 weekly. Miss Vollmer is a spinster of Village-Provincetown-Guild leanings, and as a writer she responds to the Eugene O'Neill school.

Independent Theatre, Inc., presents it. Blum is Executive Director, and it has an Executive Secretary, a Treasurer, a Stage Manager, a Secretary, two feminine Press Representatives and a Business Manager. Despite all these titles, no one seemed to know anything about it beyond the program billing.

"The Shame Woman" opened at the Greenwich Village Theatre, and looked for a while like a dismal bore. It got sexy toward the end of the first scene (there are 9, in 3 sets), and flashed back twenty years, the faded woman of the prologue becoming the ingenue of that period and enacting the story and started telling the ingenue of this era.

Thereafter, extracted from lengthy and often draggy scenes of realistic life among the No'th Ca'lina hill-dwellers, came occasional thrills, shocks and punches. Miss Vollmer certainly can build up situations. She takes a long time getting to her points, but when she makes them they are terrific.

The drab, sad "shame woman" at the opening, who is a pariah because she has borne an illegitimate child, cuts back as an innocent kid of seventeen, in the throes of her first mad love for a rich young roue. He ruins her, she has a child which dies after the girl's mother, broken-hearted, has passed away. The scene leading to the child-birth, the chemicals for which are being stirred by a midwife with the girl on a bed in sight as the curtain falls on her moans, is one of the most chillingly gruesome things ever done behind footlights of any nation.

When the tale is all told we return where we started. The woman has adopted a girl orphan, who has now grown to be 16. It suddenly is apparent that the girl is also "in trouble," the same man being guilty. The child seizes a poisoned herb and dies. The miscreant, drunk, comes, looking for her. He has forgotten the woman he wrecked twenty years ago as she stops him from going into the bedroom where the dead girl lies. He forces his way in and staggers out, shocked, then begins to laugh. She kills him with a potato knife.

The next scene is in the death-chamber of the local jail. The woman has been sentenced to hang. She has withheld the story of the foster daughter to save her name in death. She is asleep on rise, talking to angels—her mother and the child. It is a badly written, badly staged, badly played epilogue, that should be thrown into the garbage pail at once. It is maudlin, fulsome, and as silly as that classic bit where Little Eva goes to heaven. The voices are distinct, and there is even a white fluttering as of souls above. Then there is some psalm-mongering, and she walks forth to be hanged.

Of the O'Neill school this is about the upper grammar grade except in situations. Miss Vollmer can do more constructing for drama than O'Neill will ever even understand. Her lines in spots are poignant beyond their peer in modern literature. The woman can undoubtedly write and write with demoniacal, biting, reverberating effects. She lacks only perfect spacing and progression, and is off on true values as to tone and color.

Much pruning and considerable speeding would make "The Shame Woman" a great play, even with its faults. There is too much worship of atmosphere and bare truth by both author and director now; too much about mountaineers, those saccharine prudes who ostracise their own Jezebels and kill revenue agents and one another. That snatch of life isn't important enough to write a play about. But the woman here depicted may be. There should be more of the romances and less of the intermediate radiations of the aftermaths before the high points of the tragedies.

Ibsen is the master of that sort of writing. He has the same fault; so maybe it isn't a vital one and only annoys a neurasthenic critic who lives a high-peak existence of impatience and petulance. But on the average native theatre audience it must have a somewhat similar reaction. The matter should be compromised, anyway.

The acting ranged from great performances by Florence Rittenhouse as the shame woman and Minnie Dupree as her mother (she is without competition as the sad mother of the American stage), to a gosh-awful villain such as never lived by Edward Pawley and a gummy ingenue by Thelma Paige. Florence Gerald as the hard-boiled midwife was pointed and effective.

"The Shame Woman" is not at present in form for the commercial theatre. Stripped of some overmatter and made a bit more staccato, it might be. It has heavy wallops, situations that would put a blush on the Grand Guignol, and a central appeal that is penetrating even if old fashioned. A shrewd collaborator could have made Miss Vollmer rich, but it is too late now, probably. As it is, she will get a good deal of attention with her second play, and will some day write an American classic. *Lait.*

FOR ALL OF US

The billing reads "Lee Shubert presents William Hodge in 'For All of Us,' a new play in three acts by William Hodge." The three acts are in two scenes, the same setting serving for the second and third acts, a fairly well done library. There are 11 people in the cast, all but three or four minor players. The play was also staged by Mr. Hodge. At the 49th Street, Oct. 15.

Frederic Warren....Frank Losee
Walter Fisher....Echlin Gayer
Joey....Florence Mason
Mrs. Warren....Marion Abbott
Dr. Shipman....Frank Burbeck
Ethel Warren....Belle Murry
Tom Griswald....William Hodge
A Detective....Robert Middlemass
Frederic Warren, Jr....Frederick Howard
Mr. Dysart, a detective....Philip Dunning
A Maid....Rita Sherman

William Hodge may not have received his inspiration for his new play from Channing Pollock's "The Fool." Production dates leave that in the air. But certainly his thoughts ran in parallel grooves. The new play is a preachment, almost a monolog, by Hodge, on Christian Science.

As a play it is talky and at times is startlingly crude, but the genuine human touch is there, and there is every prospect that it will duplicate its performance of a whole season at the Apollo, Chicago, last year.

"For All of Us" is as clean and wholesome as "The Fool," and must make a powerful appeal to the best theatregoer element, just as that play does. Its crudities are sunk and lost in what is probably the best role of Hodge's distinguished career. Here is a true actor with a matchless gift for spiritual appeal interwoven with deep and human comedy, the two worked into a design of supreme beauty.

The rest of the cast are mere puppets moving hither and yon to build up the character of Hodge's ditch digger, ex-tank and present religious philosopher. All except Florence Mason, who contributes a figure of stunning beauty, matching in the mind of one who wishes time wouldn't fly so fast, Maxine Elliott when she burst upon us in "When We Were Twenty-one" at the Knickerbocker, at least in loveliness and acting possibilities.

She shared the evening with the star, doing a succession of extremely difficult scenes with even smoothness.

The play itself has an absorbing first act, goes dull in the second and then comes back with an emotional kick in the third act that stands out as probably the best bit of acting of the early season. The joke of it is that the scene consists of the old trick—"Father!" "My child!" But as played by Hodge and Miss Mason it choked off the autumn coughs in the theatre because it is physically impossible to cough through a lump in the throat. Here was an old-fashioned bit of theatrical trickery that had a sophisticated metropolitan audience wiping their eyes unabashed, and if that isn't a tribute to the stage art, let's have more "Artists and Models" by all means.

The great fault of the work is that it delivers its message of Faith by way of conversation. Nothing ever happens except off stage while Tom Griswald delivers his homilies in quaint and forceful terms. Interesting even absorbing sermonizing, but during some of the endless monologs the audience might have felt as

(Continued on page 32)

BILLS NEXT WEEK (OCT. 22)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) 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
Lyna Overman
Don Valerio Co
Harry Carroll Co
Imperios Russian
Tom Burke
*York & Lord
*Margie Clifton
Four Diamonds
*Joe Brown
Keith's Riverside
D D H ?
Harry Green Co
B C Hilliam Co
Miss Patricola
Corrine & Himber
Noni & Partner
Tha Marionettes
(Two to fill)
Keith's Royal
V Lopez & Band
Dugan & Raymond
Healy & Cross
Brown & Sedano
Smith & Barker

1st half
(22-24)
Princess Wahletka
Boyle & Bennett
Milo Vanity
Russ LaVan & Pete
(Two to fill)
2d half
(25-28)
Princess Wahletka
Blue Bird Revue
Lawton
Doyle & Wristen
(Others to fill)
Proctor's 58th St
2d half
(18-21)
Ranee & Florence
Ashley & Lloyd
Wilson & Kelly
Modge Maitland
Four Pereeoffs
Smith & Barker
1st half
(22-24)
Pert Kelton
(Others to fill)

MEDLEY and DUPREY
ORIGINATORS OF
Breakaway Phonograph and Peanut B'l.
Direction: JOHN BENTLEY

Polly Moran
Two Gezzis
Jimmy Savo
(One to fill)
Keith's Alhambra
Rooney & Bent Rev
Tom Smith Co
Gene Morgan
C & F Fisher
Marmein Sisters
Sultan
(Others to fill)
Moss' Broadway
Aunt Jemima Band
Pressler & Klaiss
Bryan & Broderick
(Others to fill)
Moss' Colonial
2d half
(18-21)
Chas Ahearn Co
Frank Mullane
Cloyton
(Others to fill)
1st half
(22-24)
Morris & Shaw
Pepito
(Others to fill)
2d half
(25-28)
V Lopez & Band
Tom Kelly
(Others to fill)
Moss' Coliseum
Irena Franklin
Eddie Ross
Jack LaVier
(Others to fill)
2d half
A & M Havel

2d half
(25-28)
Roatina Barrett Co
(Others to fill)
Proctor's 5th Ave
2d half
(18-21)
*Hughie Clark & B
Inez Courtney Co
Angel & Fuller
The Wrecker
(Others to fill)
1st half
(22-24)
Yarmark
B & J Pearson
Bill Genevieve
Conlin & Glass
Tango Shoes
(Others to fill)
2d half
(25-28)
Murdock Mayo & M
(Others to fill)
Proctor's 23d St
2d half
(18-21)
Manning Hall Co
Rives & Arnold
Joe Darcy
Princess Wahletka
Jean Godfrey
Russ LeVan & P
1st half
(22-24)
Blue Bird Revue
Three Belmonts
Sterling & Gold
(Others to fill)
2d half
(25-28)

WILLIAM MACK
Booking Loew and all independent circuits. Standard acts communicate with me. 1595 Broadway Tel. Bryant 9053.

Dancers from C'w'd
(Others to fill)
Keith's Fordham
E & B Conrad
Gilbert Wells
Russian Symphony
(Others to fill)
Irene Franklin
Eddie Ross
Jack LaVier
(Others to fill)
Moss' Franklin
Fenton & Fields
Dance Creations
Dixie Hamilton
(Others to fill)
2d half
J B Stanley Co
Ilia & Lee
Rasso Co
(Others to fill)
Keith's Hamilton
Lang & O'Neal
Ernie Golden & B
J B Stanley Co
*Laura Nemeth
(Two to fill)
Ernie Golden & B
E & B Conrad
Sheldon Brooks
(Others to fill)
Keith's Jefferson
Yvette Rugel
A & M Havel
Sheldon Brooks
White's Serenaders
Max Arnold Co
(Others to fill)

Gordon & Cates
Chappelle & Carlton
Jarrow
Explorers
Sheiks of Araby
(One to fill)
CONEY ISLAND
Henderson's
Lottie Atherton
Feema's Marionets
(Others to fill)
2d half
Conlin & Glass
Franklin & C Co
Jean Godfrey
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
Russian Symphony
Lew Brice
(Others to fill)
BROOKLYN
Keith's Bushwick
Hugh Herbert Co
Power's Elephants
Gullfoyle & Lang
World of Make B
Heras & Willis
Ross & Edwards
Tableaux Petite
Frankie & Johnnie
(One to fill)
Keith's Orpheum
Eddie Leonard Co
Ed Lowry

EDDIE
BORDEN

2d half
Harry L Cooper Co
Gilbert Wells
Dance Creations
Laug & O'Neal
(Others to fill)
Keith's 81st St
Santos & Hayes Co
Harry Conley Co
McFarlane & Palace
Reynolds Donegan
(Two to fill)
Moss' Regent
1st half
Chas Ahearn Co
Lew Brice
Bessee & Irwin
Rasso Co
(Two to fill)
Proctor's 125th St
2d half
(18-21)
Frank Stafford Co
Rogers & Donnelly
*Clark & Roots
Pedestrianism
Dancing Kennedys
Halan Staples

Holt & Leonard
Howard Kyle Co
*Strobel & Morton
A & F Stedman
Roye & Maye
(Two to fill)
Moss' Flatbush
Santrey & Band
Santrey & Seymour
H & A Seymour
Bernard & Garry
Mack & La Rue
(One to fill)
Keith's Greenpoint
2d half
(18-21)
*Benny Rubin Co
*Haynes & B
*Malenario & Barke
Lawton
(Two to fill)
1st half
(22-24)
Murdock Mayo & M
*Cannas & Lee
*Rolling Stones
Walmsley Keating
(Two to fill)

2d half
(25-28)
J Singor & Dolls
Brady & Mahoney
Barrett & Farnum
Wilbur & Adams
(Two to fill)
Keith's Prospect
2d half
(18-21)
Babcock & Dolly
Harrison Moss
Manning & Class
(Others to fill)
1st half
(22-24)
Margaret Young
*Walter Miller Co
Wilbur & Adams
*Hughie Clark & B
(Two to fill)
2d half
(25-28)
Ruth Roye
Walmsley & Keat'g
(Others to fill)
Moss' Rivera
Dancers from C'w'd
(Others to fill)
2d half
White's Serenaders
Besser & Irwin
Dixie Hamilton
(Others to fill)
ALBANY
Proctor's
Niobe
Zeida Santley
Honey Boys
Steppin's Fools
(One to fill)
2d half
*Jules Fuerest
The Sharrocks
Rule & O'Brien
Charles Irwin
(One to fill)
ALLENTOWN, PA
Orpheum
Gibson Sis & Grady
Shriner & Fitzsim's
Will Armstrong Co
Elkins Fay & Elk's
Fashion Minstrels
2d half
Malinda & Dade
J C Mack Co
Llayde & Christy
Miacahua
(One to fill)

John Regay Co
(Others to fill)
2d half
Lottie Atherton
(Others to fill)
BINGHAMTON
Binghamton
Five Digitanos
Ethel Theodore
Ben Welch
King & Beatty
*Campbell's Orch
2d half
Diero
Hughes & Burke
Jo Jo Dooley
(Two to fill)
BIRMINGHAM
Lyric
(Atlanta split)
1st half
Four McKinley Sis
Stevens & Bruonell
Mack & Velmar
Kitner & Reany
*Golden Visions
BOSTON
Keith's
Monroe Brothers
Murray & Gerrish
Allen Taylor & B
Jim C Williams
Vera Gordon Co
Bruce Bairnsfather
Ibach's Band
Margie Coates
Boston
Carl Green
Force & Williams
Lytell & Fant
Bloom & Sher
May Yohe & Band
Gordon's Olympia
(Scollay Sq)
Camilla's Birds
Hunting & Francis
Savoy & Williams
Dwyer & Orma
Tan Arakis
Ned Norton Co
(One to fill)
Gordon's Olympia
(Washington St.)
Gene & Florette
Favorites of Past
Bud Snyder & B
Carr & Brey
Morrisey & Young

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"THAT OLD GANG OF MINE"

AMSTERDAM
Rialto
Will Morris
Miller Girls
Juggleland
Lydia Barry
2d half
Mme Herman
Inez Courtney Co
Lew Wilson
ASBURY PARK
Main Street
*Freeman & Morton
Four Orleans
2d half
Sunbonnetts
Fisher & Gilmore
ATLANTA
Forsythe
(Birmingham split)
1st half
Ed Hill
Bender & Armstr'g

BROCKTON
Strand
Miller Packer & S
Nixon & Sans
Hyams & Evans
(Two to fill)
2d half
Texas Comedy Four
Rudell & Dunigan
Lola Bravo Co
Tom Holer Co
(One to fill)
BUFFALO
Shea's
Meehan & Newman
Wade Booth
Brennan & Rogers
Walter C Kelly
Gretta Ardine Co
(Two to fill)
CAMBRIDGE
Central Sq
Hoffman & Lambert
Russell & Marconi

TOMMY— —SARA
VAN and VERNON

*Worth Will'g & G
Neal Abel
Marion Vadie D
AUBURN, N. Y.
Jefferson
Juggleland
Ernie & Ernie
Four Miners
2d half
Five Digitanos
Hazel Crosby
(Two to fill)
BALTIMORE
Maryland
Watts & Hawley
China Blue Plate
Billy Glason
O'Donnell & Blair
(Others to fill)
BANGOR
Bijou
Takio
Case & Cavanaugh
Rogers & Tremont
Glasgow Maids
Val Harris
Weyman & Com'ion
2d half
Alero
T & C Breton
Wm Kennedy
Lennie & Dale
Fields & Fink
McRae & Clegg
BATON ROUGE
(Shreveport split)
1st half
Dupree & Dupree

La Vigne & Marie
Sherman & Rose
McDonald & Murray
2d half
Carl Shaw Co
Crystal & Anderson
(Three to fill)
CAMDEN, N. J.
Camden
Lillian Herlein
Hamilton & Barnes
Higgins & Blossom
(Two to fill)
2d half
Davis & Pelle
Nan Travelene Co
Zeck & Randolph
Zelaya
(One to fill)
CANTON, O
Lyceum
Clara Theodore Trio
Toney Gray Co

"SLIP" JAMES
DWYER

Johnson Bros & J
Thos P Jackson Co
Hope Vernon
Eight Mascots
BAYONNE, N. J.
Strand
Jean Godfrey

Marguerite Padula
Juvenile Frolics
Schwartz & Clifford
Goetz & Duffy
CARBONDALE
Irwin
Ferry Corwey

Kesslee & Morgan
The Comebacks
(Two to fill)
2d half
Adams & Thompson
Alf Ripon
Hippodrome Four
(Two to fill)
CHARLESTON
Kearse
Booth & Nina
Loray
Will J Evans

COLUMBUS
B. F. Keith's
Just out of Knickers
Shuea Rulewa Co
Inglis & Winchester
Frada & Anthony
(Others to fill)
DAYTON
B. F. Keith's
Harvard Halt & K
Mason & Shaw
Geo Yeoman

A RARE COMBINATION
A BEWILDERING MUSICAL ACT COMBINED WITH COMEDY AND PRESENTED BY THE MASTER SHOWMAN
MERCEDES
DIRECTION
ALF. T. WILTON

(Two to fill)
2d half
Nora Jane & Carl
Rogers & Gregory
Loray
A Trip to Hitland

Ethel Parker Co
Walsh & Ellis
Burt & Holdsworth
2d half
Palermos Dogs
Markel & Gay

IRVING BERLIN, Inc.
DETROIT, MICH.
FRED KRAMER, Frontenac Hotel, 42 Monroe St.
"THAT OLD GANG OF MINE"

(One to fill)
CHESTER
Edgemont
2d half
Zemater & Smith
Sonia Meroff
Waco Four
Coogan & Casey
Fisley & Hill
Black & White Or
CINCINNATI
B. F. Keith's
Five Petleys
Sylvia Loyal
Jean Schwiller
Hall & Dexter
Moran & Mack
Murray & Allen
Ruth Budd
Palace
Monroe & Grant
Murdock & Kennedy

Eddie Nelson
Elliott & La Tour
Edith Clasper Co
(One to fill)
DETROIT
Temple
Three Blanks
Clintan & Rooney
Hartley & Patters'n
*Sholder Sis
Will Mahoney
Haward & Clark
Olsen & Johnson
Lohse & Sterling
EASTON, PA.
Able O. H.
Malinda & D de
J C Mack Co
Lloyd & Christy
Miacahua
(One to fill)

IRVING BERLIN, Inc.
CINCINNATI, O.
CLIFF BURNS, 507 Lyric Theatre
"THAT OLD GANG OF MINE"

Pierce & Rynn
Arthur DeVoy Co
Kharum
Sampson & Douglas
Five Avalions
CLARKSBURG
Robinson Grand
Norn Jone & Carl
Ragers & Gregory
K & E Keuhn
A Trip to Hitland
(One to fill)
2d half
Booth & Nina
Meridith & Snoozer
Will J Evans
(Two to fill)
CLEVELAND
Palace
McDonald Trio
Willie Sotar
Echoes of Dancel'd
Walters & Walters
George McFarlane
Tempest & Dickson
Breitbart
Victor Moore Co

2d half
Gibson Sis & Grady
Shriner & Fitzsim's
Will Armst'g Co
Elkins Fay & E
(One to fill)
ELMIRA, N. Y.
Majestic
Nippon Duo
Diero
Martinet & Craw
Shone & Dedette
Stafford & Louise
2d half
Ernie & Ernie
Ben Welch
(Others to fill)
ERIE, PA.
Colonial
Grace Ayers Co
Four Entertainers
Lewis & Rogers
Sheila Terry Co
Sybil Vane Co
Werner Amaros T

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Boudini & Bernard

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PHIL JULIUS, Savoy Hotel
"THAT OLD GANG OF MINE"

Little Driftwood
Brooks & Morgan
The Braduas
105th Street
Mroy M'Neece & R
Cosmopolitan Trio
Byron & Haig
Frances Kennedy
Enid Markey Co
Columbia
2d half
Aniac
Hickman Bros
Walter Law Co
Hill Dooley Co
*Donna Darling R

Schafer W'man Co
Farrell Taylor
Jean La Grosse
Dance Carnival
FITCHBURG
Lyric
Laura Lee
Swan & Farrell
Howe & Howe
Clifford & Bailey
Wilbert & Dawson
2d half
Hoffman & Lambert
Russell & Marconi
Lavigne & Marie
The Mitchells
McDonald & Murray

GERMANT'N, PA.
Orpheum
Salty Beers
Middleton & S
Brown & Whittaker
J Pejer & Orch
Howard & Lind
Mooee & Freed
Bernt & Partnee
3 Kitaros
GLOVERSVILLE
Globe
2d half
Rinito & Lamont
Coscia & Verdi
Dan Coleman Co
King & O'Brien
GRAND RAPIDS
Empress
Toto
Jack Wilson Co
Creations
(Others to fill)
VICTORIA
2d half
Smith & Strong
Lamarki 2
Syncopated Seven
Joe Armstrong
(One to fill)
GREENSB'G, PA.
Strand
Peroz & LaFlor
Winifred & Brown
Carlton & Tate
(Two to fill)
2d half
*Haynoffs
Shuffle Along Four
Arthur Millar Girls
(Two to fill)
HAMILTON, CAN.
Lyric
Royal Gaecoynes
*The Remos
Dooley & Sales
Wills & Robbins
Bob Wilton
Batler & Parkee
Maryland Singers
HARRISBURG
Majestic
Lloyde & Goode
Blondes
In Goy Madrid
(One to fill)
2d half
Cronin & Hort
Bensee & Baird
Leon & Leon Co
(One to fill)
HAVERHILL
Colonial
Marvell & Fay
Fox & Miller
Kart Show Co
Fields & Fink
Janca's Hawaiians
2d half
Wilbert & Dawson
C B Lawlor Co
Miller Packee & S

JOE and JIN
LA ROCCA

Four Madcaps
(One to fill)
HAZELTON, PA.
Feeley's
2d half
The Comebacks
3 Arnauts
(Others to fill)
HOLYOKE
Victory
The Tomlins
Groen & Parker
Robt Reilly Co
Claudia Coleman
Ray's Bohemians
2d half
Fox & Miller
Rankin
Kellam & O'Dore
Dainty Marie
(One to fill)
HORNELL
Shattuck O. H.
2d half
*Binder & Ray

CASTLETON & MACK

Stafford & Louise
(Two to fill)
INDIANAPOLIS
B. F. Keith's
The Le Grohs
Three Armis
Sinclair & Gasper

Realm of Fantasy
Ed E Ford
(Two to fill)
Palace
Gautier & Pony Boy
Margaret Ford
Mayo Leslie Co
Mack & Lane
U S Jazz Band
(One to fill)
2d half
Oscar Martin Co
2 Rozellas
Geo Yeoman
Olcott & Ann
Burt & Holdsworth
(One to fill)

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y.

ITHACA
Lyceum
2d half
Nippon Duo
Herrick & Hort
Shone & Dedette
Martinet & Crow

(One to fill)
JACKSONVILLE
Arcade
(Savannah Split)
1st half
Beet Shepherd Co
Harvey Haney & G
Indoor Sports
Bob Hall
Mildred Rogers Co
JAMESTOWN, N.Y.
Opera House
Bobby & Stark
Fred Lindsay Co
Al Shayne
*Along Broadway
2d half
Cook Mortimer & H
(Others to fill)
JERSEY CITY
State
Lawton
Williams & Taylor
Hainas & Beck
Porter J White Co
Ruth Roye
Fr'klyn Charles Co
2d half
Tom Davies 3
Beth Tate
Yes Means No
Rita Owen Co
(Two to fill)
LANCASTER, PA.
Colonial
Willie Hale & Bro
Earl & Mathews
Dillon & Parker
Bensee & Baird
(One to fill)
2d half
Kessler & Morgon
Freed Harrison Co
Lone Star Four
(Two to fill)
LAWRENCE
Empire
Rankin
Marcus & Burr
Four Madcaps
Kay Hamlin & Kay
Lynn & Howland
2d half
Marval & Fay
Bill Robinson
H B Toomer Co
Cambe & Nevins
Schilti's Marion'teo
LEWISTONE, ME.
Music Hall
Alero
T & C Breton
Lennie & Dale
William Kennedy
McRae & Clegg
2d half
Takio
Rogers & Tremont
Sherman & Rose
Case & Cavanaugh
Weyman & Comp'n

LONG BRANCH
Broadway
Sunbonnets
Fisher & Gilmora
2d half
*Freeman & Morton
4 Ortons
LOUISVILLE
Keith's National
Oscar Martin Co
2 Rozellas
Olcott & Ann
Bobby McLean Co
(One to fill)
2d half
Gautier & Pony Boy
Mack & Lane
U S Jazz Band
(Two to fill)
LOWELL
B. F. Keith's
Sager Midgley Co
Tex McLeod
Ford & Price
Mardo & Rome

Albright & Harte
Fleurette Joeffrie
LYNN
Olympia
Barton & Young
Amoros & Obey
Texas Comedy 4
Realm Girl
2d half
Val Harris Co
Jusia Marshall 3
(Three to fill)
MANCHESTER
Palace
Douglas & Clare
Martin & Walters
H B Toomer Co
Combe & Nevins
Schilti's Marion'tes
2d half
Arthur Lloyd
Glasgow Maids
Marcus & Burr
Kay Hamlin & Kay
(One to fill)
McKEESPORT
Hipodrome
2d half
Lloyd Nevada Co
Allen & Canfield
James Kennedy Co
Winifred & Brown
MOBILE
Lyric
(New Orleans Split)
1st half
Frank Shields

Lowe & Stella
Joe Bernard Co
Dave Ferguson Co
*Tad Tieman Orch
MONTREAL
Imperial
(Sunday opening)

Rubevilla
Greenwood Rose Co
Marg'ita & Alvarez
Liddell & Gibson
Dunlavy & Chasl'gh
Matylee Lippard
Princess
(Sunday opening)
Van Cello & Mary
Quixey Four
Five Bolasis
Wilkie Bard
Alyn Mann Co
Ceafla & Haley
(Two to fill)
MORRISTOWN
Lyons
2d half
Rose Seiden & Bro
(Others to fill)
MT. VERNON, N.Y.
Proctor's
2d half (18-21)
Murdock Moyo & M
Roscoe Ails Co
Margaret Young Co
*Friscoe's Seals
Geo Alexondee Co
(One to fill)
1st half (22-24)
Teddy Claire Co
Dovis & Darnell
(Others to fill)
2d half (25-28)
Babcock & Dolly
Campbell Sisters
*Hug Clark & Band
Bill & Genevieve
(Two to fill)
NANTICOKE, PA.
State
Adams & T Sis
Al Ripon
Lone Star Four
(Two to fill)
2d half
Ferry Corwey
Leon & Dawn

Frank Richardson
(Two to fill)
OTTAWA, CAN.
Franklin
Sealo
Walter Fisher Co
Kerr & Ensign
Bryant Stewart
Bohemian Life
Flaherty & Stoning
PASSAIC, N. J.
Playhouse
Rosa Selden & Bro
Rule & Farrell
Harry L Coopee Co
Eddie Noyer Co
Tho Lawbreakers
2d half
Feema's Marion'tes
Ray Ardine
Lincoln H'gh'w'men
John Regol Co
(One to fill)
PATERSON, N. J.
Majestic
2d half (18-21)
Gordon & Gates
Rule & Farrell
Tanga Shoes
Evelyn & Dell
(Two to fill)
1st half (22-24)
Barrett & Farsum
*Roatina Bar'ett Co
(Others to fill)
PAWTUCKET
State
Van Arnam's Mins
2d half
Ergottt & Herman
Buch'an & Browee
McCorm'k & Regay
Jonia's Hawaiians
(One to fill)
PHILADELPHIA
B. F. Keith's
Florence Brady

IRVING BERLIN, Inc.
PHILADELPHIA, PA.
HARRY PEARSON, 1228 Market Street
"THAT OLD GANG OF MINE"

NASHVILLE
Princess
May MacKaye 3
Judson Cole
Jarvis & Harrison
Byal & Turner
Craven R C Rev
2d half
F & T Hayden
Weight & Dietrich
Jack Hanlay
Galletti & Kokin
(One to fill)
NEWARK, N. J.
Proctor's
Hackatt & D Rev
Corbett & Narton
3 Madinia
The Weacker
V & E Stanton
(Others to fill)
NEW BEDFORD
Olympia
Bill Robinson
V Hyde's Follies
La Dora & B'kman
2d half
Nixon & Sans
V Hyde's Follies
Amoras & Obey

(Others to fill)
Mazzie Lunette
Wee Georgie Wood
Yorke & King
Claude & Marion
Florence Walton
Perrone & Oliver
Slatko's Revue
Alhambra
Hanako Japs
Gardner & Aubrey
Anger & Packer
In Transylvania
2d half
L Morlaw & Doran
Eddie Stanley Co
Little Cinderella
Sully & Hall
Allegheny
Sully Rogers & S
Babcock & Dolly
Flietation
Lane & Freeman
London Steppers
Broadway
Gilbert & May
Harry Holman Co
Loney Haskell
Jimmy Carr & Bd
Miss St Louis

MATTY WHITE
Peptimistic Songster

NEW BRITAIN
Capital
Rose & Throne
Frank Richardson
Dainty Marie
Crystal & Anderson
(One to fill)
2d half
Robt. Reilly Co
Tomlins
Howe & Howe
El Rey Sis
(One to fill)
NEW BRUNSWICK
State
Bart Sloan
Arthur Whitelaw
Shaw & Lee
(Two to fill)
2d half
Maxwell Lee Co
McKay & Ardine
Juggling Nelsons
(Two to fill)
NEW LONDON
Capital
Smith & Strong
Full House Melody
Emily Darrell
J & E Mitchell
Van & Tyson
2d half
Banton & Young
Leyland & Shannon
Zenn Moll & C
(Two to fill)
NEW ORLEANS
Lyric
(Mobile Split)
1st half

2d half
Lillian Herlein
Spencer & Williams
Jimmy Carr & Bd
Valentine & Bell
(One to fill)
Cross Keys
Al K Hall Co
Rosa & Roma
Zelaya
Irving's Midgets
2d half
Hanako Japs
Gardner & Aubrey
Nazeltt Lewis Co
Hamilton & Barnes
Irving's Midgets
Globe
Bowers Walters & C
Jack Hughes Duo
Weber & Ridnor
Jack McGowan Co
Dress Rehearsal
Pr'cess Nai Tai Tai
Barrys & Wolfords
Wylie & Hartman
Viola 8 & Boys
Grand O. H.
Davis & Pelle
Muriel & Phyllis
Zeck & Randolph
Spencer & Williams
Vanity Shoppe
2d half
Loney Haskell
Harry Holman Co
Adelphi Melody 4
Higgins & Blossom
(One to fill)
Keystone
Frank Wilson
Earl Cavanaugh Co
The Volunteers

JESSE FRANCINE
BLOCK and DUNLAP
Week Oct. 21, Majestic, Ft. Worth, Tex.

Page Hack & M
Follis & Leroy
Dan Fitch Mins
T & D Healy
Syncopating Toes
NORFOLK
Academy
(Richmond Split)
1st half
The O'Mearas
Billy Hallen
Tuscano Bros
(Two to fill)
NORWICH, CONN.
Leyland & Shannon
Brill Wood
(Two to fill)
2d half
Ryans & Evans

Lorner Girls
Elaine & Marshall
Nixon
Traps
Norris Follies
Sully & Hall
Eddie Stanley Co
Venetian 5
2d half
Wyoming Duo
Tracey & McBride
N & Brazilian Boys
2 Orphans
(One to fill)
Wm. Penn
Nan Travelene Co
Wilton Ross Co
Tracey & McBride
Movie Masque
*Miss Pjita

2d half
Willie Hale & Bro
Venetian Five
Shaw & Lee
Norris Follies
Earl & Matthews

PITTSBURGH
Davis
Borden & Boyer
J & B Morgan
Wilfred Clarke Co
Julius Tannen
Yerke's Flotilla Orc
Fridkin & Rhoda
(Others to fill)
Harris
Clayton & Clayton
Kilch & Wilson
Patrice & Sullivan
Lawr'ce & Burman
Elkins Fay & E
6 Amer Whirlwinds

PITTSFIELD
Palace
Goelet & Hall
Wilson & Kelly
Geslor & Lusby
Kellam & O'Dare
(One to fill)
2d half
Hart & Breen
Cleodia Colemen
Raymond's Bohe'na
(Two to fill)

PORTLAND, ME.
B. F. Keith's
4 Fayre Girls
(Two to fill)

SHENANDOAH
Strand
1st half
Leon & Dawn
N Y Hippodrome 4
3 Arnauts

SO. NORWALK
Palace
2d half
Mabel Harper Co
Rose & Throne
Britt Wood
Current of Fun
(One to fill)

SYRACUSE
B. F. Keith's
Mel Klee
Leah Mystery Girl
Paul Decker Co
Thos Spencer
Clinton & Rooney
(Two to fill)
Temple
Rialto & Lamont
Binder & Ray
Berrick & Hart
Cook Mortimer & H
Hazel Crosby
2d half
Dioz Sisters
Four Miners
Juggleland
*Along Broadway
(One to fill)

JACK
McLALLEN
AND
SARAH
"—A whole Revue in themselves with many laughs and without the aid of blue lines."
—GLOBE DEMOCRAT
Direction: BILLY GRADY
ED. S. KELLER Office

Johnny's New Car
McWaters & Tyson
Eamondo & Grant
Bill Beard
The Hostons

POTTSVILLE
Hippodrome
Paynton & Ward
Sampsel & L'nhart
Briscoe & Rauh
N & Brazilian Boys
*Wyoming Duo
2d half
Gilbert & May
*Wilton Rose Co
Traps
In Transylvania
Peres & Margu'ite

PROVIDENCE
E. F. Albee
Homer Romaine
Griffin Twins
Mme. Beeson Co
Clayton & Edwards
F Farnum & Band
(Others to fill)

READING, PA.
Rajah
Norton & Noble
Walter Gilbert
In Music Land
(Two to fill)
2d half
In Gay Madrid
Jim Felix
Blondes
(Two to fill)

RICHMOND
Lyric
(Norfolk Split)
1st half
Raymond Wilbert
Miss Teria
(Others to fill)

ROANOKE, VA.
Roanoke
(Wins-Salem Split)
1st half
Frank Ladent Co
Scanlon D Bros & S
Jessie Reed
(Two to fill)
2d half
Ben Beyer
Daniels & Walters
Knapp & Cornella
(Two to fill)

ROCHESTER
Temple

TAMPA
Victory
(St Petersb'g Split)
1st half
Hurbert Dyer Co
Laura Ormsbee Co
Rolland & Ray
Victor Graff
Springtime Rev

TOLEDO
B. F. Keith's
Palermo's Dogs
Markel & Gay
Eddie Nelson
Bezazian & White
Elliott & La Tour
Edith Clasper Co
2d half
Collins & Hart
Mason & Shaw
Ethel Parker Co
Margaret Ford
(Two to fill)

TORONTO
Shea's
Russell & Pierce
Thea Alba
Montana
Olga Myra Co
Williams & Wolfus
The Torchbearers
(Others to fill)

TRENTON, N. J.
Capitol
Maxwell Lee Co
Lew Hawkins
McKay & Ardine
Juggling Nelsons
2d half
Bert Sloan
Dillon & Parker
Arthur Whitelaw
Movie Masque

TROY, N. Y.
Proctor's
Jules Fuerest
J J Dooley
Rule & O'Brien
The Sharrocks
Charles Irwin
Carnival of Venice
2d half
Niobe
Burns & Allen
Zelda Santley
Steppin' Fools
7 Honey Boys

UNION HILL, N. J.
Capitol
Phondell Four
Helen Staples
J & M Dove

Acts playing or booked in the vicinity of Montreal can procure further time by communicating with us
HARRY A. LOUIS E.
ROMM & WALTERS
BOOKING EXCHANGE
1493 Broadway New York City
Phone Lackawanna 6574
BOSTON, 238 Tremont Street.

Paul Nolan
Berker's Bears
Claudius & Scarlet
Cartmell & Harris
Young & Wheeler
Raymond Bond Co
Al Wohlman
Mercedes & St'tone

SARATOGA
Congress
2d half
Wilson & Kelly
Miller Girls

SAVANNAH
Bijou
(Jacksonville Split)
1st half
Cassler & Beasley 2
Devitt & Carey
Octavia H'dw'th Co
(Two to fill)

SCHENECTADY
Proctor's
Mme. Herman Co
Lew Wilson
Burns & Allen
Don Coleman Co
Coscia & Verdi
(One to fill)
2d half
Will Morris
Juggleland
Lydia Barry
Carnival of Venice
Rita Owen Co
Gordon & Gates
Sheiks of Araby
2d half
Leach La Quinlan 3
Princess Winona
Florence H'kett Co
Williams & Taylor
B Henshaw Encore
B'wy Kiddie Rev

UTICA
Colonial
Jim & Jack
Rita Gould
Hurst & Vogt
(Others to fill)
2d half
El Cleve
Burke Barton & B
Brazilian Heiress
(Others to fill)

WOONSOCKET
Bijou
Ergotti & Herman
Buch'nan & Brower
McCorm'k & Regay
Current of Fun
2d half
Van Arnam's Mins

YONKERS, N. Y.
Proctor's
2d half (18-21)
B & J Pearson
Tom Smith Co
6 Sheiks of Araby
Polly Moran
Rolling Stones
Moore & Arnold
1st half (22-24)
Henshaw & Encore
Rose Coghlan Co
Brady & Mahoney
(Others to fill)
2d half (25-26)
Teddy Claire Co
Davis & Darnell
(Others to fill)

YORK, PA.
Opera House
Cronin & Hart
Jack Little
Beaumont Sis
Ring Tangle
Franke & Barron
4 Ortons

WATERTOWN
Olympic
El Cleve
Burke Barton & B
Brazilian Heiress
(One to fill)
2d half
Jim & Jack
Rita Gould
Hurst & Vogt

JACK MANNING
SUPREME SPOOFIST
Direction CHAS. FITZPATRICK

Jim Felix
Freed Harrison Co
(Two to fill)
2d half
Norton & Noble
Lloyde & Goode
Walter Gilbert
In Music Land
(One to fill)

YOUNGSTOWN
Hippodrome
Allen & Canfield
Summer & Hunt
(Others to fill)
2d half
Pershing
Carlton & Tate
Al Shayne
(Two to fill)

WASHINGTON
B. F. Keith's
Fleming Sis
Jean Adair
Alba Tiberio
Ros Samuels
(Others to fill)
Cosmos
Wyoming Duo
(One to fill)

WHEELING
Victoria
Merdith & Snoozer
James Kennedy Co
Shuffle Along 4
A Miller & Girls
Peres & LaFlor
2d half
K & E Keuhn
Summers & Hurst
(Others to fill)

WILMINGTON
Aldine
Zemater & Smith
Sonia Meroff
Waco 4
Coogan & Casey
Finley & Hill
Black & White Orc
2d half
Grant & Deyo
Sampsel & L'nhart
Al K Hall Co
Hart & Kerr
Ross & Roma
(One to fill)

POLI CIRCUIT

BRIDGEPORT
Poli
Mellon & Renn
Maleye O'Brien
Miss Teria
Benson Massino Co.
(One to fill)
2d half
Larimer & Hudson
Neapolitan Duo
Bagdad
Hong Kong Follies
Laura Ordway
Palace
Francis & Frank
Flatou & West
Billy Batchelor Rev
Mills Andral Revue
(One to fill)
2d half
Emily Darrell
Maxfield & Golson
The Sheik
(Two to fill)

HARTFORD
Capitol
Larimer & Hudson
Malvreen Englin
Marreen Englin
Singer's Midgets

SCRANTON, PA.
Poli
(Wilkes-Barre split)
1st half
Dancing McDonalds
E. J. Moore
Creedon & Davis
Archer & Belford
Westhold's Wireless

SPRINGFIELD
Palace
Flo Mayo Co
Ed Morton
Wallflower
Lee & Mann
Romance
2d half
Oklahoma Four
Kendall Byton & S
Italian Love
Sully & Thomas
Gordon & Day

KETCH and WILMA
in "VOCAL VARIETY"
Additional feature this season
"JEREMIAH WILMA KETCH"
at the harp

Maxfield & Golson
Vello & Vella
The Sheik
Joe Browning
Al Tucker & Band
2d half
Rich Hayes
Benson Massino Co
Mellon & Renn
Romance
Ring & Irwin
Miss Teria
Carlisle & Laural

MERIDEN
Poli
Adams & Lilyan
Bagdad
Hong Kong Follies
(Two to gill)
2d half
Flatow & West
Simpson & Dean
Vello & Velle
Billy Batchelor Rev
(One to fill)

NEW HAVEN
Palace
J & V Gilbert
Laura Ordway
Carlisle & La Mal
Singer's Midgets
2d half
Francis & Frank
Maleye O'Brien

WATERBURY
Palace
Rich Hayes
Neapolitan Duo
Simpson & Dean
King & Irwin
O'Hanlon & Zamb'i
2d half
J & V Gilbert
Adams & Lillyan
Flo Mayo Co
Joe Browning
Al Tucker & Band

WILKES-BARRE
Poli
(Scranton split)
1st half
Graser & Lawlor
W J Ward
Billy Miller Co
Stan Stanley Co
Kanazawa Japs

WORCESTER
Poli
Oklahoma Four
Kendall Byton & S
Italian Love
Gordon & Dey
Sully & Thomas
2d half
Ed Morton
Wallflower
Lee & Maan
O'Hanlon & Zamb'i
(One to fill)

KEITH'S CHICAGO CIRCUIT

BL'MINGT'N, IND.
Harris
Ruth Davis
Peggy Brennen Co
Bush & Joy
(Two to fill)

DETROIT
LaSalle Gardens
Grace Towns

WILLIAM F. ADER
THE THEATRICAL LAWYER
NOW LOCATED AT
11 So. LaSalle St. CHICAGO

2d half
Maud Fos Conines
(Others to fill)

CLINTON, IND.
Capitol
Hewett Sis
Lamey & Pearson
(One to fill)
2d half
Argo & Virginia
O'Halligan & Levi
Dashington's Dogs

DANVILLE, ILL.
Terrace
O'Halligan & Levi
Albert Horlick Co
(One to fill)
2d half
Clifford & Leslie
Armstr'ng & Phelps
3 Alexa
2d half
Ryan Weber & R
Harvey Holt & K
(Others to fill)

EV'NSVILLE, IND.
Teller
3 Weber Girls
Hugh Johnson
Fred Bowers
Chamb'rlain & Earl
Mystic Revue

FLINT, MICH.
Palace
Marco Twins
Ryan Weber & R
Versatile 5
Browning & R
Vipser Co
2d half
Wurnell
Townsend Bold Co
Manners & Lowery
(Two to fill)

F'T WAYNE, IND.
Palace
Belle Story
Sewell Sis
Geo Lovett Co
2d half
Albert Horlick Co
Boudini Bros
(One to fill)

H'NTINGT'N, IND.
Huntington
Jean Boydell
Byron Girls

KALAMAZOO, M.
Regent
Wurnell
The Valentines
Manners & Lowery
Townsend Bold Co
(One to fill)
2d half
Marco Twins
Grace Towne
Versatile 5
Br'wning & Rob'rts

KOKOMO, IND.
Strand
The Waltons
Thornton Flynn
Clifford & Leslie
Kimiwa Japs
2d half
Frank Merckley
Dore Taylor
Lamey & Pearson
Rosa Renta 3

LEXINGTON, KY.
Ben Ali
Maud Fos Caninea
Brown & Elaine
Odd Chaps
Goldie & Thorne
Bison City 4
2d half
Mayo-Leslie Co
(Others to fill)

LIMA, O.
Faurot
2d half
Brown & Elaine
Jewell Sis
Odd Chaps
3 Aless

PADUCAH, KY.
Orpheum
M'Cathy & Sternard
Ros Reeves
Musical Lunds
(One to fill)
2d half
Hughes & DeBrow
4 Songbirds
(Two to fill)

RICHMOND, IND.
Murray
Frank Marckley
Dorothy Taylor Co
Keene & Williams
Rosa Renta
2d half
The Waltons
Thornton & Flynn
Peggy Brennen Co
(One to fill)

VINCENNES, IND.
Pantheon
Bush & Joy
(Others to fill)
2d half
Clifford & Stanford
Keeno & Williams
(Others to fill)

WINSDOR, CAN.
Capitol
Armstr'ng & Phelps
Melville & Paulson
(Others to fill)

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Bert Lytell
Orpheum
Four Mortons
Dooley & Morton
Wm Edmunds

IRVING BERLIN, Inc.
CHICAGO, ILL.
MILTON WEIL, 119 North Clark Street
"THAT OLD GANG OF MINE"

Bertha Venus
Billy Sharp's Rev
R E Ball
Runaway Four
Casting Stars
Bert Fitzgibbons
Artie Mehlinger
State-Lake
(Sundny opening)
Anatol Friedland
Morris & Campbell
Wilson Bros
Carter & Cornish
Mason & Keeler
Four Aces
Eddie Miller
Crystal Bennett
Regay & Sheehan

CEDAR RAPIDS
Majestic
Margaret Severn Co
F'xw'rth & Francis
Duci De Kerekjarto
Carl Emmy Pets
(One to fill)
2d half
The Saytons
Cahill & Romaine
Stoddard Bond
(Two to fill)

DAVENPORT
Columbia
Jean Borrios
Cahill & Romaino
Stoddard & Band
Les Klicks
(Two to fill)
2d half
3 Melvin Bros
F'xw'rth & Francis
Harry Hayden
Margaret Severn Co
(Two to fill)

DENVER
Orpheum
(Sunday opening)
Theodore Roberts
Laura Pierpont
Bob Albright
Leipzig
3 Lordons
Romo & Gaut
Skatelles

DES MOINES
Orpheum
(Sunday opening)
Clown Seal
Lane & Harper
Hyams & McIntyre
Klein Bros
Hall Ermine & B
Kronas
Grace La Rue
Glenn & Jenkins
Willie Rolls
George Lyons
La Rue & Hamilton
Bob Anderson

MEMPHIS
Orpheum
Olga Petrova
Johnny Burke
Irving Fisher
Arnaut Bros
Trennell Trio
Redmond & Wells

MILWAUKEE
Palace
(Sunday opening)
Nazimova
De Lyle Alda
Le Maire & Hayes
Dolly Connelly
Janet of France
Victoria Dupree

MINNEAPOLIS
Hennepin
(Sunday opening)
Hane Beeta
Sully & Houghton
Bart Baker
Jack Clifford
Ben Bernie
Seed & Austin
Gus Fowler

NEW ORLEANS
Orpheum
(Sunday opening)
Blossom Seeley
Lahr & Mercedes
Bert Hanlon
Burns & Lynn
Anderson & Burt
Jewells Manikins
Van & Belle

OAKLAND, CAL.
Orpheum
Polly & Os
Billy Arlington
Bessie Burriscale
Russell Carr
Harry Moore
Pearl Hickman

OMAHA, NEB.
Orpheum
(Sunday opening)
Berk & Sawn
Three White Kuhns
Thos J Ryan
Sylvia Clark
May Wirth Family
Geo Le Maire

IRVING BERLIN, Inc.
KANSAS CITY, MO.
SAM WORLEY, Room 4, Gayety Bldg.
"THAT OLD GANG OF MINE"

KANSAS CITY
Main Street
(Sunday opening)
De Marcos & Band
Awkward Age
Al Striker
Moss & Frye
8 Blue Demons
Geo Moore
Orpheum
(Sunday opening)
50 Miles Broadway
Dora Ford
Moody & Duncan
Ryan & Lee
Michon Bros
William Courtney
Hawthorne & Cook

LOS ANGELES
Hill Street
Pepita Grenados
Murray & Oakland
Juliet

PORTLAND, ORE.
Orpheum
Demarest & Collette
Hymack
Stanleys
Jack George Duo
Harrison & Dakin
Bi Ba Bo
George Nash Co

SACRAMENTO
Orpheum
(22-24)
Nonette
Flo Lewis
Yip Yip Yaph'k'rs
McGoods & Lenzen
Dixie Four
Maurice Diamond
Avon Comedy Four

IRVING BERLIN, Inc.
LOS ANGELES, CALIF.
CHARLIE MELSON, 417 West 5th Street
"THAT OLD GANG OF MINE"

Powers & Wallace
Carlton & Berlew
Willie Rolls
Stars of Future

SAN FRANCISCO
Golden Gate
(Sunday opening)
Frank Dixon
Sophie Tucker
Stanley & Birnes
J R Johnson
Jean Middleton
Al Herman
Orpheum
(Sunday opening)
U S Leviathan Bd
Van Hoven
Kerr & Weston
Jos K Watson
Lime Trio
Whiting & Burt
Willie Schenck
(One to fill)
Mae Sovereign
W & G Ahearn

SIOUX CITY, IA.
Orpheum
Frasier & Bunce
Connor Sis
Houdini
Deagon & Mack
Armand & Perez
2d half
Basil & Keller
Duci De Kerekjarto
Emilie Lea Co
Francis White

IRVING BERLIN, Inc.
SAN FRANCISCO, CALIF.
HARRY HUME, 800 Pantages Bldg.
"THAT OLD GANG OF MINE"

ST. LOUIS
Orpheum
(Sunday opening)
Marion Murray
Chief Caupolican
Harry Kahne
Anderson & Yvel
Lewis & Dody
Eva Shirley
Charles Withers Co
Rialto
Wanka
Harry Breen
Edwards & Beasley
Mary Haynes
Lady Alice's Pets
Ten Eyck & Wiley

ST. PAUL
Orpheum
(Sunday opening)
Zeiglers
Sweeney & Walters
Hegedus Sisters
Harry Watson
Harry Hines
Guiran & Margu'ite

SEATTLE
Orpheum
Roger Imhoff Co
Wm Seabury
Joe Towle
Clown Revue
Kenny & Hollis
Carl Emmy's Pets

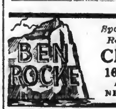
SIOUX FALLS, S.D.
Orpheum
Frank Sidney
Dameral & Vail
Basil & Keller
(One to fill)
2d half
Marvelous Kirks
Allegro
Frazier & Bunce
Revue Classique

VANCOUVER
Orpheum
Trixie Friganza
Hughes & Pam
Owen McGivney
Dotson
Ted Lorraine
Tower De'Hortes
Miller & Mack
The Wager

WINNIPEG
Orpheum
Hortwells
Lydell & Macy
Rene Roberts
Wenk Spot
Harry Jolson
Young Wang Co
Venita Gould

LOEW CIRCUIT

NEW YORK CITY
State
Redford & Madden
Raymond & Scram
Cordo & Noll
Wilkens & Wilkens
Theatre Comique R
(One to fill)
American
Jeanette & Dam'an
Burns & Foran
Royal Pekin Troupe
Clark & Storey
Hal Johnson Co
Harry Mayo
Yetta & Manell
Vardon & Perry
2d half
Richard Wally
Starling & Gold
M'Devitt Kelly & Q
Campbell & Carpe
Fay & Donnelly
Morgan & Moran
Geraldine Miller 3
Bob LaSalle Co
Chas T. Aldrich
Orpheum
Toney & George
Stateroom 19
Adler & Dunbar
Byron Bros & Co
(One to fill)
2d half
Yetta & Manell
Furman & Evans
Reilly & Rogers
Bert Walton
Five Jolly Jesters
Boulevard
Three Reddingtons
Helene Davis Co
Harry Fox
Gordon & Stewart
(One to fill)
2d half
How'd Winif'd & B
Clark & Storey
Murray Kissen Co
Mammy & Boys



Specially Designed
Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Mason & Gwynne
Victoria
Three LaPearls
Bert Grant & Fealy
M'Devitt Kelly & Q
Thornton & Carlet'n
Everybody Step
2d half
L & D Nelson
Stilwell & Fraser
Chas Rogers Co
Adler & Dunbar
Singer & Dresden
Lincoln Sq.
Kane Morey & M
Furman & Evans
Bosley & Porter
Bert Walton
Singer & Dresden
2d half
Turner Bros
Northlane & Ward
Stateroom 19
Thornton & Carlet'n
Road to Vaudeville
Greeley Sq.
Stilwell & Frazer
G & E Parks
Jack Goldie
Chas T. Aldrich Co
Hap Hazard Co
Mason Gwynne
2d half
Ardelle Cleaves
Casper & Morrissey
Harry Fox
Three Reddingtons
Carletta & Lewis
(One to fill)
Delancey St.
*Nancy Decker
Medolia Quartet
(One to fill)
Avenue B
*Emilie Gerard
Ward & Wilson
Alex Hyde's Orch
(Two to fill)
2d half
Hori Japs
Fenwick Sisters
*Sam Sidman Co
Bobby Heath Co
Denno Sis & Thi't
(One to fill)

BROOKLYN
Metropolitan
Howard's Ponies
Frank Ward
Carlisle & LaMal
Bob Murphy
Cun'ham & B Rev
Fulton
L & D Nelson
*Ardell Cleaves
Chas Rogers Co
Bob LaSalle Co
Mammy & Boys
2d half
Hardy Bros
*Grant & Fealy
Hal Johnson Co
Jack Goldie
Gordon & Stewart
Gates
Pantzer Bros
Jim Reynolds
Reilly & Rogers
Heath & Sperling
Dancing Shoes
2d half
Helene Davis Co
Basley & Porter

CHESTER FREDERICKS
THE CLEVER JUVENILE
Third Season with GUS EDWARDS
Now being featured with Gus Edwards' production, "SUN BONNET SUE"

Casper & Morrissey
Murray Kissen Co
Turner Bros
(One to fill)
2d half
Jim Reynolds
Byron Bros & Co
Ward & Bohlman
Three LaPearls
(Two to fill)
National
Hardy Bros
Cortes & Ryan
Fay & Donnelly
Morgan & Moran
Road to Vaudeville
2d half
Toney & George
Nancy Decker
G & E Parks
Harry Mayo
Royal Pekin Troupe
(One to fill)
Palace
Hori Japs
Campbell & Carp
Mayo & Nevins
Lander Bros
Denno Sis & Thi't
2d half
G & L Garden
Ward & Wilson
Dancing Shoes
(Two to fill)
Warwick
G & L Garden
Gilbert & Lee
Douglas Flint Co
Driscoll Long & H
(One to fill)
2d half
Emilie Gerard
Cortes & Ryan
Leighton & Duball
(One to fill)

ATLANTA
Grand
Donals Sisters
Kennedy & Kramer
Berto & Clark
Monte & Lyons
Strickland's Enter

BALTIMORE
Hippodrome
Aronty Bros
Newport Stirk & P
Little Sylvia
Friend & Sparling

BOSTON
Orpheum
Jean & Jacques
Lowry & Lacey
Bond & Adams
Fred Swarts Co
Meyers & Hanford
Stars Record

BIRMINGHAM
Bijou
Hazel Moran
*O'Connor & Clif'd
Glenn & Richards
Barry & Lancaster
Dr Paulino

BUFFALO
State
Four Ylerons
Shelly & Holt Rev
Norvelle Bros

MILWAUKEE
Miller
Worden Bros
C & M Huber
Let Public Decide
Anna Chandler
Five Chapins

NEWARK
State
Wolgast & Girlie
Sherman Van & H
Master Gabriel Co
Carl McCullough
Phina Co

NEW ORLEANS
Crescent
Three Masellos
Merritt & Coughlin
D & A Lester
Trovato
Dinus & Belmont R

OSHKOSH, WIS
Grand
(25-27)
Selma Baats Co
N & G Verga
Leona LaMarr
Fisher & Sheppard
Evelyn Phillips Co

OTTAWA, CAN
Loew
LaMont Trio
Clark & Crosby
McNally Kelly & D

BOB MURPHY and—
Still Progressing
Irving Yates, a breeze from the West, proves to be cyclone in the East.

Corinne Arbuckle
Hoyes & Lloyd
Lackie & Harris
Court Old King C

LONDON, CAN
Loew
Rex Comedy Circus
*D'Albert Quintette
*Mack & Gordi
2d half
Flying Henrys
Maxon & Brown
Ladd & Morgan Co

DAYTON
Loew
Kitamura Japs
B & B Stanley
Morgan & Gray
Van Bros
6 Pirates & Maid

CHICAGO
Rialto
Arco Bros
Eaton Trio
Philbrick & DeV
Foa & Burns
Game of Heart's

MEMPHIS
State
Breakaway B'lowes
Phil Davis
Jas C Morton & F
Bernard & Townes
Homer Girls & Co

MONTREAL
Loew
Kirkwood Trio
Lillian Morton
Alla Axiom
Gates & Finley
Jennings & Mack
Billy Gerber Revue

PROVIDENCE
Emery
Dailey Bros
Racine & Ray
Jack Conway Co
Alton & Allen
Versatile Steppers
2d half
Rugs & Rose
Frisch & Sadler
Sweethearts
Ketch & Wilma
(One to fill)

SPRINGFIELD
Broadway
Rugs & Rose
Frisch & Sadler
Sweethearts
Ketch & Wilma
(One to fill)
2d half
Dailey Bros
Racine & Ray
Jack Conway Co
Alton & Allen
Versatile Steppers

TORONTO
Yonge St
Dupeate
Criterion Four
Day at the Races
*Rohey & Gold
Aileen Stanley
Newkirk & Moyer

WASHINGTON
Strand
Brosius & Brown
Hafter & Paul
Great Maorlee
Stella Mayhew
Musical Avolloe

GUS SUN CIRCUIT

BRAZIL, IND.
Sour Wine
Jack Polk
Farrell & Reed
Ceplin & Wells
2d half
DeLacey & Will'ms
Fayotte Co
(One to fill)

BUFFALO
Lafayette
Mascot
*Gulliani Trio
Mila Andre Co
DeHaven Trio

SO. CHICAGO
Calumet
Duffy & Clark
Hagen & Marsh
Casitta Rydell Rev
Lew Wells
Jack Gregory Co
2d half
Wright & Gayman
Davin & Duckett
Lonesome Town
Bobbie Nash
Dance Flashes

Can Use Specialty People
FOR VAUDEVILLE PRODUCTIONS
DAVID R. SABLOSKY
221 STRAND THEATRE BUILDING
NEW YORK
Bryant 1905-6
ALSO GOOD ACTS

Murray & Maddox
Platov & Natalie

CHICAGO
Empress
LaVines
Sullivan & Mack
Five Petrowas
Brooklyn 4
(One to fill)
Midway
Barth & Barth
Robbins Duo
Dance Flashes
Kenny Mason & S
(One to fill)
2d half
LaPetite Jennie
Casetta Rydell Rev
LaRose & O'Brien
Jack Gregory Co
(One to fill)
Star
LaPetite Jennie Co
Townsend W Co
Ada Weber
Pot Pourri
(One to fill)
2d half
Fox & Mack
Carmen Ercelle
Kenny Mason & S
(Two to fill)
State Congress
Harry Duffy
Bernard & Bitte

CORTLAND, N. Y.
Cortland
2d half
Paul Howard
Johnson & Crane
Reed & Mayo
4 Queens of Harm'y

DETROIT
Columbia
LaVelle & Fisher
Keefe & Lillian
Jimmy Van
Gormley B & R
Kennelly & Nelson
Lloyd & Avis
4 Cranes
(One to fill)

FULTON, N. Y.
Quirk
Demant & Gracie
Shelvey Boys
Wanda Ludlow Co

GENEVA
Temple
Paul Howard
Johnson & Crane
Wanda Ludlow Co
2d half
Bedell
Leonard & St John
Kat Knaps

JAMESTOWN
Palace
The Renatlas

Sam Lee
*Moreland T & K
Eddie Cassidy
Hamel Sis & S
Mahoney & Cecil
Girton Girls

LONDON, CAN.
Patricia
1st half
Grece Edler & Girls

LINTON, IND.
Grand
2d half
Caplan & Wells
Farrell & Reed
Jack Polk

MOLINE, ILL.
New Palace
Sunshine Co

C Sinclair Co
(Two to fill)
2d half
4 Terrace Girls
Dancing Dorans
(Two to fill)

NEW CAS'LE, IND.
Grand
2d half
Art Nimz
Gibson & Betty
(One to fill)

ROCHESTER
Family
*Shelvey Boys
Hamel Sis & S
2d half
*G Edler & Girls
(One to fill)

WESTERN VAUDEVILLE

CHICAGO
American
(21)
Armstrong & Phelps
7 Solis Bros
*The Saytons
(Three to fill)
American
Strad & Legate
Johnes & Johnson
H Walman & Debs
(Two to fill)
2d half
Kelly & Kitty
Oliver 3
Temple 4
Reveries
(Two to fill)
Englewood
Faber & King
Reveries
(Others to fill)
2d half
*Two Powers
(Others to fill)
Kedzie
Curtiss' Friends
Carol & L Dore
Tilyou & Rogers
F Benton Players
4 Byron Girls
(One to fill)
2d half
Strad & Legate
Boreo
(Four to fill)
Lincoln Hipp.
Kennedy & Davis
Edwin George
*Out of Knickers
(Three to fill)
2d half
Right or Wrong
*Harry Walman Co
(Others to fill)
Majestic
Swains Animals
John Geiger
Young America
Alex & Elmore
Alexander & Fields
House David Band
(Four to fill)

BL'MINGTON, ILL.
Majestic
The Seebacks
Jimmy Lucas Co
Primr'se Minstrels
2d half
H Margo & Beth
Callahan & Bliss
Blossom Heath En

CHAMPAIGN, ILL.
Orpheum
Geo Stanley & Sis
Out of Knickers
Marino & Martin
Kuma Co
(Two to fill)

DECATUR, ILL.
Empress
Melroy Sisters
Callahan & Bliss
Blossom Heath En
2d half
A & L Davids
George Morton
Harry Faber Co

DUBUQUE, IA.
Majestic
The Saytons
Medley & Duprey
LaCosta & Bonawe
(Three to fill)

GALESBURG, ILL.
Orpheum
H Margo & Beth
Stone & Itayea
(One to fill)
2d half
Johnson & Baker
Signor Friscoe
El Roy Sisters Co

JOPLIN, MO.
Electric
M'rietta Marionettes
(One to fill)
2d half
Rose Revue
Warden & Burtt

K'NS'S CITY, KAN.
Electric
Three Senators
Cotton Pickers
2d half
Stratford Comedy 4
Cook & Vernon

K'NSAS CITY, MO.
Globe
Harry Rappl
Belmont's Can Op
Warden & Burtt
Petit Troupe
(One to fill)
2d half
Wonder Seal
Evans & Dean
Fein & Tennyson
Stanley & McNabb
(One to fill)

LINCOLN, NEB.
Liberty
Fred Lewis
Stratford Comedy 4
Foe & Allyn
Raffles
(One to fill)
2d half
Armand & Perea
B Van Alstyne Co
Great Lester
(Two to fill)

MADISON, WIS.
Orpheum
Cavana Trio
Sargent & Marvin
Blue Cloud Band
Johnny Murphy
4 Camerons
Weston's Models
2d half
Two Sternards
Harry Bewley Co
Mollie Fuller Co

Dave Roth
Margaret Severn Co
(One to fill)

MILWAUKEE
Majestic
Remsey's Canaries
Dave & Tressie B'd
Milt Collins
Wheeler 3
(Four to fill)

MINNEAPOLIS
7th Street
Ridiculous Recco
Dolly Wilson Co
Clayton & Lennie
Doubt
Lambert & Fish
4 Bellhops
(One to fill)

PEORIA, ILL.
Palace
Johnson & Baker
Coley & Jaxon
ElRoy Sisters Co
Signor Friscoe
3 Malvin Bros
2d half
Maxine & Bobby
Lola & Senia Co
Bob Willis
Primrose Minstrels
(One to fill)

QUINCY, ILL.
Orpheum
Carson & Willard
The Lelands
(One to fill)
2d half
Espe & Dutton
Melody Land
(One to fill)

RACINE, WIS.
Rialto
Curtiss' Friends
Carol & L Dore
Herron-Gaylord Co
(Two to fill)

ROCKFORD, ILL.
Palace
Two Sternards
Harry Bowley Co
Mollie Fuller Co
Dave Roth
Margaret Severn Co
(One to fill)
2d half
Cavana 3
Sargent & Marvin
Blue Cloud Band
Johnny Murphy
4 Camerons
Weston's Models

ROSELAND, ILL.
State
Tabor & Green
Bob Penler Troupe
(One to fill)
2d half
Gordon's Dogs
George Lovett Co
(One to fill)

ST. JOE, MO.
Electric
B Van Alystine Co
Cook & Vernon
Eckert & Francis
Dsoleys Sis Co
2d half
R & B Brill
Cotton Pickers
Fox & Allen
Marlotte's Manikins

ST. LOUIS
Columbia
Fivek & Claret
Silvers & Ross
Leonard & Barnett
Tommy Toner Co
Austin & Delaney
5 Dancing Girls
Grand
*The McCraes
Watts & Ringgold
Billy House Co
Harry Faber Co
Klass & Brilliant
Herbert's Dogs
(Three to fill)

SO. BEND, IND.
Palace
Two Daveys
Emil Boreo
Now and Then
Stuart's Rev
(One to fill)
2d half
Margaret & Morrell
Clifford Wayne Co
Jimmy Lucas Co
Sherwoods Band
(One to fill)

SPR'GFIELD, ILL.
Majestic
Maxine & Bobby
Herron & Gaylord
Compil of Season
Frank DeVoe Co
Barr Twins
(One to fill)
2d half
Lee Kicks
Regan & Curliss
In Wrong
Mansfield Dancers
(Two to fill)

SPR'GFIELD, MO.
Electric
Rose Revue
Mack & Stanton
2d half
Belmont's Can Op
(One to fill)

TERRE HAUTE
Hippodrome
In Wrong
Clifford Wayne Co
A Neilson & Boys
(Three to fill)
2d half
Two Daveys
Now and Then
Compil of Season

Stuarts Rev
(Two to fill)

TOPEKA, KAN.
Novelty
Wonder Seal
Evans & Dean

Fein & Tennyson
Stanley McNabb
(One to fill)
2d half
Desley Sis Co
Eckert & Francis
(Three to fill)

PANTAGES CIRCUIT

TORONTO
Pantages
(20-25)
P & E Hanan
Louis Winsel
Alba DeRoss Co
Herbert Lloyd Co
Burt & Rosedale
4 Errottes

HAMILTON, CAN.
Pantages
(20-25)
Gibson & Price
Bernard & DePace
Jed Dooley Co
Holland Romance
Al Golem Co

CHICAGO
Chateau
Joe Reichen
Harmon & Sands
Valeska Suratt
(Others to fill)
2d half
Ulis & Clark
Martson & Manley
Olga Mishka
Casson & Klem
Youth

MINNEAPOLIS
Pantages
(Saturday opening)
Clifford & Gray
Julia Curtis
Baraban & Grohs
Milo
N Chick Haines Co

WINNIPEG
Pantages
Paul Sydell
Farrell & Hatch
Lucille & Cockie
Bernerdi Co
Watson Sisters
Stanley Tripp & M

REGINA, CAN.
Pantages
(22-24)
(Same bill plays Saskatoon 25-27)
Mary Blank Co
Harris & Dolly
Ed Blondell Co
Jewell & Rita
Recollections
Libonati

EDMONTON, CAN.
Pantages
Bill & Blondy
Margaret Hesler Co
Ross Wyse Co
M Montgomery Co
A Robins
Rafayette's Dogs

CALGARY, CAN.
Pantages
(22-24)
Plantation Days

SPOKANE
Pantages
J & H Shields
Julia Edwards
Evans & Wilson
Saxton & Farrell
Eddie Borden Co
Elsie & Paulsen

SEATTLE
Pantages
Dias & Powers
Geo Lashay
Ward & Raymond
Midnight Marriage
Baker & Rogers
Prosper & Maret

VANCOUVER,
Pantages
Trella Co
Taylor Howard & T
Grey & Byron
Lonnie Nace
The Parkers

BELLINGHAM
Vaudeville
Nestor & Vincent
P & G Halt
Billy S Hall
Nancy Fair
Sarafan

TACOMA
Pantages
Ritter & Knapp
Holland & O'Den
Shadowland
Joe Roberts
Kate & Wiley
Poster Girl

PORTLAND, ORE.
Pantages
Johnny Clark
L Burkehardt Co
Rhoda & Broshell
Rucker & Perrin
Hedja Alt
Travel
(Open Week)
Carleton Sis & S
Chas Morati Co
Eileen
Stanley Chapman
Halt & Shapiro
30 Pink Toes

SAN FRANCISCO
Pantages
(Sunday opening)
Olga Nicholas
Kelly & Wise
Billy Weston
Vine & Temple
Lomas Troupe
Corroll & Gorman

LOS ANGELES
Pantages
Samaroff & Sonia

Monroe & Gratton
Krylton Sis & Mack
Wells & E Twins
Robinson & Pierce
Land of Tango

SAN DIEGO
Pantages
Noel Lester Co
Sullivan & Myers
Cervo & Cervo
Irving & Elwood
Grant Gardner
Carson Revue

LG. BEACH, CAL.
Hoyt
Robbie Gordone
Conroy & O'Donnell
Hubbell's Band
Ruloff & Elton
Hampton & Blake
Hill's Circus
4 Queens Syncop't'n

SALT LAKE
Pantages
Rudinoff
LaPettit Revue
Murray Livingston
Gordon & Healy
Davis & McCoy
Gintaro

OGDEN, UTAH
Pantages
Gen Pisano Co
Beck & Stone
Ruth Stonehouse
Mikado Opera Co
Quinn & Caverly

DENVER
Pantages
Wilfred DuBois
Weber & Elliott
El Cota
Spectacular 7
Gellie Trio
Tommy Gibbons

COLO SPRINGS
Burns
(22-24)
(Same bill plays Pueblo 25-27)
Passing Parade

OMAHA, NEB.
World
(Saturday opening)
Renzetti & Gray
Dobbs Clark & D
Rinaldo
Juliet Dika
Jack Hedley 3
Barton Revue

DES MOINES
Pantages
Clinton Sisters
Herman & Briscoe
Dorothy Nielson Co
Ed Redmond Co
Clark & O'Neil
Romeo & Dolls

KANSAS CITY
Pantages
Winton Bros
Cornell Leona & Z
LaTell & Vokes
Foley & LaTour
Roy & Arthur
Alexander Opera Co

MEMPHIS
Pantages
Corradini's Animals
Cuba Crutchfield
Dalton & Craig
Jack Strouse
Yvette

TERRE HAUTE
Pantages
1st half
Ulis & Clark
Martson & Manley
Olga Mishka
Casson & Klem
Youth

TOLEDO
Rivoli
Petrams
Nada Norraine
Fulton & Burt
LaFrance & Byron
Myron Pearl Co
Dow'ng & O'Rourke
Willie Bros

INDIANAPOLIS
Lyric
Lee Gladdons
S & L Burns
Tom Davies Co
O'Meara & Landis
Night in Spain
Caites Bros
LaVerre Pingree Co

COLUMBUS
James
3 Falcons
Purcela & Ramsey
Harry Downing Co
Dave Mauley Co
Cloy Crouch Co
Kranz & White
Platov & Natalie

DETROIT
Regent
McBanns
Major Rhoads
Gallarini Sis
Warren & O'Brien
Gautier's Toy Shop
Miles
Leon & Mitzie
Ziska
Connelly & Francis
Dance Evolutions

INTERSTATE CIRCUIT

DALLAS
Majestic
Three Whirlwinds
The Dohertys
Danny Dugan
Fries & Wilson
Lew Seymour Co
Billie McDermott
Vincent Lopez Band

FORT SMITH
Joie
2d half
Royal Sidneys
Three Senators
North & Halliday
B & J Creighton
Petit Troupe

FORT WORTH
Majestic
The Faynes
Block & Dunlop
Valda
Debell & Waters
Four Rubini Sisters
Harry Rose
Son Dodger

HOUSTON
Majestic
Garcinetti Bros
Barrett & Cuneen
Gordon & Itica
Ethel McDonough
Morton & Glass
Swor & Conroy

Gattison Jones Co

LITTLE ROCK
Majestic
Lee Splendide
Newhoff & Phelps
Mlle Ivy Co
North & Halliday
Six Nosses
2d half
Alex Bros & Evelyn
Jane & Whalen
Mlle Codee
Louise Bowers B'd
(One to fill)

SAN ANTONIO
Majestic
L & B Dreyer
Bayes & Speck
Burke Walsh & N
Ernest Hiatt
Macart & Bradford
Weaver Bros
Making the Movies

OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Ward & Dooley
Browne & La Velle
The Showoff
Horwood & Hall
Bert Levy

TULSA, OLKA
Orpheum
(Okla. City split)
1st half
Little Pipfax Co
Orvin & Drew
Arthur Jarrett Co
McLallen & Sarah
Billie Shaw Revue

WICHITA
Orpheum
R & W Roberts
Miller & Fears
Rogers & Allen
Barber & Jackson
Pinto & Boyle
2d half
Harry Rappl
Gray & Harvey
Kent & Allen
Holmes & Lavere
Gardell & Pryor Co

FOR ALL OF U. S.

(Continued from page 29)

though they were being taken advantage of, even as the dying banker was held helpless by Tom's rough eloquence. Things happened in "The Fool." Here they only talk about them—all the difference between good and slipshod structure.

Banker Warren lies dying by inches in his luxurious New York home. He has dismissed the doctors and determined to die alone, attended only by his office secretary, Joey, who serves as nurse, and with whom the audience is left to suspect he has had a stenographer-business man affair, to the great anguish of his intensely religious wife.

Warren hears men working in the street below, particularly one who swings a hammer all night and whistles, and in a whim orders him up as an interesting specimen. Thus enters Tom (Hodges), and with his human philosophy, based on the theory that disease comes to the body through hate, greed or some other devising of the devil. Disease has its roots in sin, argues Tom in a rich brogue, and to cure disease you cast out sin from the mind. Tom's particular sin came to him "all dolled up as a thirst" that ultimately led him to prison, the death of his wife and the loss of his daughter.

With shrewd inquiry Tom gets a grip on the Warren household situation, and from that plants seeds of thought in the mind of the dying banker, until he is made to think, and thinking, thought banishes disease, in his renunciation of Joey and return to his wife, thus clarifying his mind to the degree that he is restored. Which being accomplished, it turns out that Joey is none other than Tom's long-lost daughter.

In Tom's unctuous Irish speech it is made to seem much more plausible than here appears, although there are some coincidences that go down hard and a lot of fearfully artificial drama, having to do with a theft of jewels in the house; the apparent identification of the thief as Tom, and how it all came about. In the end Joey makes it plain that there was nothing by way of statutory offense in her affair with the banker, so she and his son, long lovers, embrace, with father's blessing, and by this sacrifice the banker is made strong enough to walk and stand through the long concluding passage.

You couldn't expect a banker dying in an invalid's chair to be very dramatic, so Frank Losee was out of luck for opportunity. Frank Burbeck did a capital bit as the family doctor. The others were wooden, particularly a boisterous juvenile, Frederick Howard by name.

Rush.

GINGER

Two-act musical comedy by Harold Orlob and H. I. Phillips. Staged by Walter Brooks. Leon Rosebrooke's orchestra featured also. Opened at Daly's 63d St., New York, Oct. 16.

Ruth Warewell — Nellie Breen
Mrs. Warewell — Olive May
Willie Fall — Joe Mack
Marjorie Frayne — Sibylla Bowhan
A Buyer — Virginia Andersen
Dick Warewell — Walter Douglas
Clix Young — Norman Sweetser
Virginia Warewell—"Ginger" — Leeta Corder
Joe Bagley — Thos. F. Swift
Joe Bagley, Sr. — Chas. J. Stine
Ginger's Friends—Violet Larrus, Stella Bolton, Guerida Crawford, Mabelle Swor, Marie Gaylord, Mazie White, Rhea Irving, Sophie Howard, Ona Vaughn, Paulette Winston, Katheryn O'Dell, Nerone Swinton, Florence Guenther, Ruth Waddell, Rose Le Roy.
Paramount Four Quartet—Jack Gill, Jasper Stroup, Chas Lanien, Arnold Ferrotta.

Harold Orlob has done a few good things in recent years. If memory serves he contributed a couple or three successful musical scores for John Cort's sponsorship. With Orlob risking some of his own money, the advice was not as painstaking seemingly. The feature billing over the title heralding this as "Harold Orlob's Galloping Musical Comedy" leads to that conclusion, although several others are reported "in," including Thomas Bodkin, Harry Cort and George Keim, a victim of a Brooklyn fire disaster early this week.

"Ginger" is a misnomer as applied to the prima and faintly suggests the production in its entirety. Walter Brooks tried hard to stir things up with his staging and his efforts were not altogether in vain, particularly towards the getaway. But mob psychology was entirely against it by that time. The first half progressed its dreary course so passively and uninterestingly that the audience's conviction was too dead-set against it. Nothing could rouse them thereafter.

Whoever is responsible for the libretto need never boast of it. It will probably see its way to vaudeville or the tab field as the plot of a miniature musical comedy. Elaborated it doesn't belong. The main theme is that of a trial honeymoon between a couple to test their chances for future connubial bliss. Its development is too transparent. The girl does not love her co-experimenter, being in love with the poor chap, and it is obvious what the end will be. It takes two acts and four scenes to tell that.

Leeta Corder as Virginia Warewell ("Ginger") could have been improved upon and Joe Mack's Jackdonahueishness never excited anybody. Nellie Breen, the ingenue, was an altogether pleasing surprise and should be lamped by other managers for future attention. There is also one chorus gal in the troupe who will probably be annexed by a revue producer. She was never made out for a formation stepper but she sure can strut her "front" wicked.

A chorus girl specialty number towards the finish was one of the best things in the show and that's an idea employed by practically every other burlesque show.

The orchestra, under Leon Rosebrooke's direction, enjoys a little calcium attention during intermission, each instrumentalist soloing a chorus of "Don't Forget," "plugged" as the feature number but in vain.

The opening night was marked by many empty seats in the last few orchestra rows as well as on the sides. These were increased by premature walking out from intermission on.

The show's stay is very limited.

Abel.

CONTESTS STOCK PURCHASE

(Continued from page 11)

to pay back $300,000 to the company after he had netted $1,000,000 from its sale.

From then the Morosco deal became a tangled skein, says Ellis, in behalf of investors.

These developments came, he charges in his answer to the note suit:

1—Morosco entered a contract to sell his personal stock given him in the transaction, through Ben Leven of New York City, who formed the Morosco Sales Company, thus, charges Ellis, "to perpetrate a tremendous fraud on the public."

2—It was discovered that theatre leaseholds turned over to the corporation by Morosco were burdened by liens totaling $300,000, that other enterprises were in debt and that Morosco was practically bankrupt.

3—That Leven's sales company started a gigantic stock selling campaign to unload practically worthless stock on Central New York and up-state investors.

4—That literature containing "atrocious misrepresentations" that the assets of the corporation were free and clear, and that stock was paying huge dividends, was circulated. The literature gave impression that the Morosco Holding Corporation, and not the sales company, were the stock sellers, is the claim.

Inveigled by the literature and talks with salesmen for the stock, Ellis claims that, in common with other prominent investors in this vicinity, he sunk $2,100 in the enterprise, buying one share of preferred and four shares of common stock.

Ellis said he paid $500 down and gave a $1,600 note "to myself" at the Third National Bank here. No stock was given him then or later, he says.

Ellis, still in the dark as to the affairs of the company, paid $500 on the $1,600 note at its maturity Feb. 11, 1923, and made a new note for $1,000, on which he paid $500 May 11. Then he signed a new note for $600, which is the source of litigation.

Meanwhile, he says, he became aware, along with other New York investors, something was wrong.

He charges that, to trick makers of notes to the company, a conspiracy was formed between Leven, the sales company and Nikolai Miller of New York, who now claims to be the holder of the $600 note and who is suing Ellis here. Ellis claims:

1—That Leven knew that thousands of dollars paid in by investors were going to pay Morosco's debts.

2—That profits of motion pictures assigned to the holding company were paid upon liens.

3—That Leven, knowing notes and contracts were uncollectable by himself or the Morosco Sales Company, brought in a third party, Miller, ostensibly innocent of fraud, to collect the notes.

4—That Leven indorsed the notes to Miller without the knowledge of Ellis, who says he thought the Morosco Sales Company held the notes. He made payments to the company, he says.

6—That the Morosco Holding Corporation was on the verge of collapse when the last note was signed, and that Leven and Miller both knew it.

PHILLY BUSINESS

(Continued from page 20)

terest. "Ashes of Vengeance" opened Monday. (Capacity, 1,700; scale 35 and 50 cents, matinees; 50 and 75 cents, evenings.)

Karlton—"To the Last Man" (Paramount). This Zane Grey western yarn considered out of place in this house, but business was brisker than of late, gross going to $3,500. (Capacity, 1,100; 50 cent scale.)

SMALL K. C. ROYAL DOES $12,000, SEATS 890

"Six Days" the Attraction Held for Second Week—"Birth" Also Scores

Kansas City, Oct. 17.

"Six Days" proved such a good draw at the Royal last week that it was held for another seven days, and the prospect is business will hold up. The picture got away Sunday to a big start, despite the fact it got the worst of the locations in the Sunday papers, and the advance notices, written from preview runs, jollied it a little.

The Royal, while one of the leading downtown houses, is small, only seating 890, and the management boosted the prices from 35-50 to 50-75 for the engagement, with the result it clicked at $12,000, and will go three-fourths of that for the second week.

The Newman, with Constance Talmadge in "Dulcy"; the Kelly Dancers in an interpretative ballet, Aileen Stanley, vaudeville feature, and numerous units of entertainment, failed to make as big a splash in the week's amusement puddle as anticipated, but held up to near normal. Star and picture were both well liked by patrons and critics, but there was too much going on elsewhere to give the house any record-breaking days.

"A Chapter in Her Life" was the Liberty's offering. It failed to attract much notice. The picture was well received, but the count-up was disappointing.

The Twelfth Street, now under the management of Jack Roth, who has several of the leading residential houses in his string, put in an orchestra, featured "Birth of a Nation," and boosted the prices from a quarter to 50 cents. The house is next door to the Pantages, and the circus billing for the "Birth" almost hid the Pan's entrance. There are many visitors in town, especially from Kansas, where the picture is barred, and business jumped to around $3,000, not bad for this house, which has been hitting around $1,500. The picture has been held over.

Just around the corner from both the Pan and the 12th Street the Empress is opening today with musical tabs and pictures, which will add another house to the already crowded 12th street district.

Last week's estimates:

Newman—"Dulcy" (First National), seats 1,980; prices, 40-55 mats., 55-75 nights. Constance Talmadge starred. Completed pictures of the Fall Festival film tests were shown as an added feature, and Aileen Stanley, "the Phonograph Girl," was the special feature. An interpretative ballet "Dance of the Hours," by the Kelley dancers, completed an unusually interesting entertainment bill. Grossed around $12,000.

Royal—"Six Days" (Goldwyn), seats 890; prices raised to 50-75. Picture strongly advertised, the notices calling attention that it would not be shown at any other house for 60 days after this engagement. Went to $12,000. Held for the second week's showing.

Liberty—"A Chapter in Her Life" (Universal), capacity 1,000, prices 40-50. Jane Mercer featured. Picture failed to cause much talk, there seemingly being a lack of appeal. Grossed around $5,500.

Twelfth Street—"Birth of a Nation" (seats 1,100), prices raised from 25 cents to 50 cents. Picture has been seen here many times, but has a certain draw on account of its extensive advertising. Probably received considerable patronage this time from visitors from Kansas, where the "Birth" is banned. About $3,000.

Opposition first runs: "East Side, West Side," Pantages; "Quo Vadis," Empress; "Dollar Devils," Globe; and "Noise in Newboro," Mainstreet.

Three Men Hurt in Auto Crash

Los Angeles, Oct. 17.

Reginald Denny, Ben Hendricks and Check Goodrich were badly injured in an auto crash near Beverly

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

It is to be regretted that the big acts being produced for vaudeville this season and last tend to replace the flash and charm of pretty girls with men, either as jazz musicians or dancers. This tendency brings to the Palace bill this week two acts of seven and eight people respectively—DeLyle Alda and company and Alma Neilsen and company—which are fine offerings, but both of them have men surrounding girl stars, and with William Courtenay headlined this makes 22 men on the bill against eight women. It happens that DeLyle Alda, Alma Neilsen and Harriet Lee are three particularly fortunate choices for girls for the bill. And Leona Yvel and Jeanne Renard do their full share to make the program entertaining. Still the show is lacking in respect to girls and this same condition has been noticed frequently of late.

Anderson and Yvel open in a set which is a strange looking affair, but when they get down to their rolling skating stunts, score decidedly and finished a big applause bit. Emil Boreo, who had previously been seen at the State-Lake, offers a bit of French vaudeville which is novel and compelled an encore—a part of the act. The encore number resembled a previous one enough to make the final closing a little tame.

Alma Neilsen, with Dan B. Ely and Dave Rice, dancers, and the Frivolity Five, a quintette of jazz banders who can make themselves useful in almost any capacity, almost stopped the show. Miss Neilsen is a remarkably clever dancer, and her jazz steps on her toes is notable accomplishment. The disguising of the musicians as chorus men at the start of the act is a novel idea and the efforts of musicians with their instruments to plead with her for attention is clever. Chief Caupolicon was in bad voice at this performance, suffering with a cold and announced that he was only trying to fill the time necessary for the stage to be set. He graciously urged Jeanne Renard to play a piano solo, and she acquiesced with by-play which seemed to be interpolated.

William Courtenay and company (New Acts) follow and after this Charles Wilson and his assistant provided nut comedy which forces laughter from those most deeply prejudiced against this style of entertainment. DeLyle Alda in "Sadie—One of Those Girls," presents what is billed as a satire on the season's stage successes and its cleverness lies in a sort of kidding of shows generally. It gives opportunity for Miss Alda to sing several songs leading up to them and is actually a single act worked up in connection with elaborate vaudeville presentation. Ben Ryan and Harriet Lee indicated by their hit that though they had not been here for a long time they were still remembered. Harry Kahne was at a disadvantage closing a show which ran late, but he held most of the crowd and his performance is undoubtedly the last word in mental display.

The New Apollo theatre at Crawford and North avenue opened for the season last Saturday, playing five acts of vaudeville on Saturdays and Sundays and four acts for a jazz show on another week night, and using new acts on still another night which is billed as a "Discovery Night." The house is managed by Walter Downie, who was formerly booker of small time houses in the W. V. M. A.

The opening show consisted of Jenny and Botteman, who opened the bill with a first-rate roller skating display, Wolfe and Ward, a pleasing team; Color and Music, a new Henry Margo revue, which is good enough for any house as it stands; Joe Brennan, whose comedy is made to order for such a neighborhood, and Schepp's Comedy Circus, which brought the show to an enthusiastic conclusion. The house is booked by Willie Berger under the general direction of Boyle Woolfolk, of the W. V. M. A.

The Saytons opened the second show of the week at the Majestic and offer contortion and posing admirably. Jean Marrios followed and proved the hit of the bill with his female impersonation. Milton and Lehman have something a little different in a Jew comedian who pretends to be the least bit sissified.

Stuart's Scotch Revue provides a big flash number, which is highly satisfactory entertainment. Burnet and Downs, while an act similar in construction to that of Milton and Lehman, register through the efforts of the comedian. He brings out a rocking chair and seats himself for a song number, showing a disposition to travesty and gossiping woman and later gets down on the floor and springs some low comedy in that position. "The Blondes," a sketch, introduces Bruce Kent and a supporting company of three in a vehicle which would be stronger in the hands of more capable players. Milt Collins, with his familiar routine, revived one of the old Cliff Gordon standbys in imagining a strike of wives with scabs taking their places and this got the biggest laugh though most of this material went home. Herbert's Dogs closed with a splendid canine display.

The arrangement of shows having eight acts with 10 engaged often works a hardship and the first show had Milton and Lehman, mostly talk, Rawls and Von Kaufman, all talk Burnet and Downs, mostly talk, "The Blondes," all talk, and Milt Collins, all talk, in a string relieved only by the Seven Soli Brothers who play the marimbaphone splendidly offering one heavy number and a lot of popular stuff. Rawls and Von Kaufman received big applause at this show although the act opens a little slow, which is necessary for his character delineation.

There have been numerous reports of late that the new Crocker theatre at Elgin had been declared "opposition" by the Orpheum booking interests, but investigation is said to show that there is no real foundation to the rumors. The matter, however, is a leading topic of conversation among vaudevillians here.

Billy Diamond, who has the Chicago office of Gus Sun, books for the Crocker, which is owned by Ralph W. Crocker. The Thielen circuit has the Rialto, the Junior Orpheum and Orpheum circuit have forbidden Sam Tishman, booking representative for Thielen, to use either Pantages or Loew acts, with the result that Diamond has not only full swing at these acts but the advantage over Tishman of being able to give an act three or four days instead of one, the Rialto playing vaudeville Saturdays and Sundays.

Tishman has complained to the Assn. and Orpheum that it is unfair for Diamond to be able to book material into Elgin that he is not permitted to secure.

Gene Greene is the biggest hit which the Rialto has had in some time. He received a big reception Monday night, and after six or eight encores, had to break off the stage. He has a genteel way of using blue without giving offense, too. Murray Bloom is at piano in his act. He is strongly billed and is to be credited with the big business encountered.

Kitamura Japs open the show with juggling and contortion, practically a combination of two singles. Betty and Bert Stanley, two girls, specialize in popular songs; it is hardly an act. Van Brothers have a little new talk but most of it pertains to insurance as in the past. It is chatter easy to understand and for this reason especially valuable for small time.

Boris Petroff's Review Russe, four girls and one man, is an entertaining revue of Russian dances, but not suitable for big time. The man does his best stepping in the Russian peasant number.

Harry Gilbert has not much of a singing voice but he has good stories and a splendid personality, which made him a hit.

Morgan and Gray are liked in a comedy sketch along usual lines. Geno Green, next to closing, a big hit. Six Jolly Pirates and a Maid is a good flash with the girl dancing and the sextet of men singing, though everything in the offering is ordinary.

Ticket brokers here had the worst Sunday's business they have had in several years. Indications from business last week turned toward a record-breaking Sunday. The boys got out and dug and loaded themselves with tickets. There were three openings, "Secrets" at the Harris, "Molly Darling" at the Colonial, and "I'll Say She Is" at the Studebaker.

The boys managed to get what was left in the racks earlier in the day in these houses. In addition they bought for the hit attractions without gauging just what the output might be. Early in the day, which was pleasant and warm, the boys found customers scarce. This fact they attributed to the City baseball series, as the Sox-Cubs game was being played.

As the evening came along customers were still shy, and when theatre time approached they were practically invisible. The boys then got cold feet, dispatched youths to the vicinity of theatres with instructions to unload at any price. The demand did not meet the supply, and when the combined speculators had counted returns they found that the evening cost them in the neighborhood of $5,000.

Abe Cohen operates a theatre at 63rd and Cottage Grove, the Midway, playing vaudeville most every night, winter and summer. The first show on Thursday night of last week had capacity business. The bill played there Thursday and Friday.

Master Johnny Burns, an xylophonist, opened and pleased with his numbers. Farrell and Reed follow, with the man doing some good dancing and the girl essaying a single song and joining in the dancing at start and close of act.

Bud Loraine, a ventriloquist, has a western drop and makes up as a cowboy, with his figure costumed

CORRESPONDENCE

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IDA MAY CHADWICK

KEITH'S PALACE, NEW YORK, NEXT WEEK (OCT. 22)

Featured with HARRY CARROLL

in the same way. Most of his jests have been heard before. There is a point in his favor in that it is impossible to notice his lips moving.

Broaklyn Comedy Four, with a comedian who appears to have discarded comedy whiskers from his work, pleased with songs and had comedy talk between numbers.

Chic and Tina Harvey presented a skit which is interrupted just as it begins to get unbearable by Lida Gardner, who comes out of the audience and does a peppy dance. Occasion presents in the dialog for her to say that she is 73 years old and to give her name. The act makes the stronger here, since the names are not displayed in front of the house nor while the show is going on.

"Indian Revelries," a singing and dancing revue, has scenic effects which are notable. There is a cloud effect which covers scenes representative of different countries and then moves, showing a new scene. The Indian chief sleeps and sees singing and dancing as it is done in Spain and Russia. The dancers are poor. There are two Indians. The chief sings well and the Indian girls sing satisfactorily.

The Halperin-Shapiro Agency is extending operations. Max Halperin this week opened offices in the Arcade building, St. Louis, where the firm will book exclusively with the Western Vaudeville Managers' Association.

Sold, the Jefferson Theatre building at Sullivan, Ind., to James and B. Ritchey, of Centralia, Ill., formerly engaged in show business in Kansas. Amount involved said to be $20,000. The Ritcheys are musicians.

Mortimer Singer, Jr., son of Mort H. Singer, vice-president of the Orpheum Circuit, won a main prize in a big contest being carried on by the Chicago "Tribune" in seeking cartoon ideas.

The Palace, Moline, Ill., inaugurates its new policy Oct. 21. It will play three acts, split week policy. Billy Diamond of the Gus Sun office is booking.

Robert Roy Saunders, alias Duffy, who describes himself as a theatrical man, was arrested by Detective Sergeants Egan and Carroll while acting in a suspicious manner in front of a loop theatre. He told the police he is heir to a $250,000 estate in Youngstown, O.; that he is a bigamist, and that he committed perjury when securing his last marriage license. He said that rumors were current that his second wife, Lillian Lacey, was murdered, but that they are untrue. The police have communicated with the Miami, Fla., police regarding the murder story, as this was the place where he said the supposed crime was committed. Duffy is unknown in the theatrical business here.

Dave Manley has combined with Mort Infield to write and produce acts here. Manley will attend to the producing and Infield to the booking.

R. Wescott King, connected for the past three years with the Eugene Cox studio, has entered in business for himself.

Larry Richardson, of Richardson Brothers and Cherie, managing the Lyric and Avenue theatres in East St. Louis, Ill., for six months for Phil Cohn, has resigned. The act will resume.

"The Hunchback of Notre Dame," which has been widely press-agented as coming to the Garrick, will not be seen at that theatre. It may go to the Great Northern.

Sig Dubin, after a long drawn out effort to become a producer of vaudeville acts, has notified the theatrical press that he has "retired" as a producer. It is the first time in theatrical history that a producer felt compelled to call attention to his retirement from a field of theatrical endeavor.

Arthur J. Horwitz, who suddenly left New York after legal entanglements with his wife and to avoid contempt proceedings in the Supreme Court there, has established himself here as a small time agent.

The annual benefit for Joe Kelvin will be held at Turner Hall Oct. 29 and will be in the form of a vaudeville show and a dance. There is hope held out for Kelvin's recovery if he continues to be supplied with medical attention as in the past. He was formerly with Guy Bates Post in "The Tentmaker."

Bernivici Brothers deny the report that they have split their vaudeville connections. They still continue to do their act.

LONDON GAIETY GIRLS

(Continued from page 8)

suing of a three weeks' "fix-up" order by the Mutual.

Several changes had been made when the show was caught Tuesday night, with others to follow during the week. No use talking about the production end of a Mutual show. There ain't. Mutual furnishes the show operators with production and operators have to take what they get and like it.

The cast is up to the show operator. He can get all the talent he wants to buy providing he keeps within a salary limit of $1,100 gross. And that isn't as easy as it looks. Some of the shows get a good cast together by some sort of magic, and others just get a cast.

What the "London Gaiety Girls" principally lacks is talent and material. Three women principals and one has a voice good enough to get away with a jazz number and keep on the key all the way. Tuneful, too, if not remarkable. The other two principal women shouldn't sing at all.

The four male principals include Bob Nugent as the chief comic, James Davis, second comic; Fred Reese, straight, and Billy Bendon, characters. Nugent and Davis do stage tramps after the conventional pattern, with Nugent showing real possibilities as a comedian with mugging and the easy method of working he employs. Davis is a good dancer, and comedes as well as the material permits.

There's one thing the show can challenge the world at. It's probably the wiggliest troupe that's hit the Olympic this season. The women principals are all champ wigglers, and Anna Grant combines her wiggle with a near cooch movement that's sinuous and graceful. Gertie De Fay, the soubret, is also there very forty on the shimmy movement. And the chorus—they shake it up for keeps.

The show has plenty of spice. Sometimes it's a little stronger than that, with Nugent as the main spice merchant.

With hundreds of comedy scenes to pick from, and all the old afterpieces available, there shouldn't be any difficulty in digging up much better comedy stuff than most of the bits the show is using. Not so much old stuff, but mostly too lengthy. A couple of the scenes lack a finish. One, a table bit, had James Davis going into an eccentric soft shoe dance that failed to get anything because Davis had done another soft shoe eccentric previously. Another bit had some one shooting off a gun that meant nothing for a finish

Another scene had one of the men spitting a mouthful of water within a half inch of the Nugent's nose across the latter's face, and that wasn't so terribly funny either.

There are laughs in the show, though. Tuesday night the Olympic bunch found plenty to laugh at, outside of the dirty stuff, and some of that was funny enough, but not quite dirty enough for an "Artists and Models" or some of the other Broadway revue-burlesque shows.

Clare Grey supplies the nearest the show has to a prima. A fine looking blonde of statuesque proportions with a likeable method of putting a song over. Anna Grant shines in the bits allotted her, playing with an experienced touch that makes 'em land as far as her contributions are concerned. The choristers were energetic, and several show ability in a "pick out" number.

The "Gaiety Girls" as it stands is less than an average show on the Mutual, but the changes already made are a move in the right direction. It will take quite a few more to pull it up to what it should be. Mlle. Cleora and Vincent Bono, house attractions, held over from last week.

Tuesday night the Olympic was a few seats under capacity, "Amateur Night" drawing on somewhat less than its usual clientele. *Bell.*

PROF. MNGRS. CALLED BEFORE M. P. P. A.

"Undue Influence on Acts" Alleged—Beilin Unjustly Accused

A meeting of the professional managers of the various music publishing firms in New York city was called Tuesday by E. C. Mills, executive chairman of the Music Publishers Protective Association. Alleged violations of the rules and regulations against "salving" or paying acts for using certain songs was reported as the basis for the meeting.

Several professional managers were reported having exerted undue influence to land plug ballads. Al Beilin, Witmarks' new professional manager, was one cited but it developed to be an unjust accusation.

It is a natural trend that when a man makes a new connection, his professional following flocks to his support as a temporary flash for their friend. It so happened with Beilin who landed a number of Witmark songs in acts replacing other ballads.

Instances of the Chicago professional managers "salving" acts with various things other than actual cash, also came up. It was charged one New York firm through the medium of a couple of its writers had even gone so far as to make payments.

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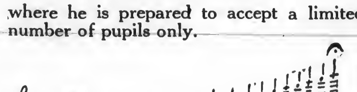

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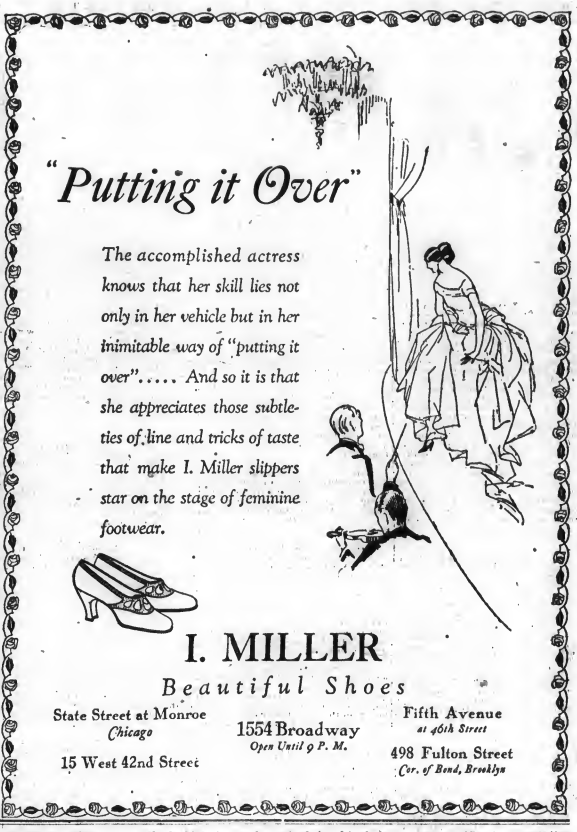

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Chauncey Olcott in "Paddy Whack."
GRAND—"Bringing Up Father."
SHUBERT-MISSOURI—"Six Cylinder Love," stock.
AUDITORIUM—"Fair and Warmer," stock.
GAYETY—"Bon Tons."
GARDEN—De Wolf Hopper in "The Mikado."
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.
EMPRESS—"Love Time Follies," tab and pictures.
NEWMAN—"The Spanish Dancer," picture.
LIBERTY—"Red Lights," picture.
ROYAL—"Six Days."

Business was of the spotted variety at all houses last week; big on the Sunday openings, dropping for a couple of nights and then building back slowly the latter half. At the Shubert the "Passing Show" on its second week went but a trifle over its first week's receipts, but in spite of the drop the business was on a par with that done by the attraction in the northern cities out of Chicago. The show was run in here for the two weeks at the solicitation of the Fall Festival committee which wanted a "girl" show with a New York flavor as one of the committee's offerings. The drop was especially noticeable last Sunday night as compared with the opening Sunday when the house sold out.

The Orpheum, with its $1.50 top, and Kronas, the heavily advertised novelty, also felt the slump, business failing to come up to the expected, while the Pantages and big picture houses also had a dose of the same. The Mainstreet's phenomenal business held right up to the normal mark, with the Gayety also going strong, while the Shubert-Missouri with its National Players stock in "Little Old New York," did better than on the preceding week, business gradually building up as the company becomes better acquainted.

The current week with its Priests of Pallas electrical pageants, masque balls and other events, is quite likely to prove stiff opposition for the amusement houses, as it's hard to get 'em in with all kinds of music, parades and excitement on the streets.

For the first time in many seasons this week sees every theatre in Kansas City open. The Grand has "Bringing Up Father" and the Empress a musical tab "Lovetime Follies." Monday the Garden got DeWolf Hopper in "Mikado," the first of a repertoire of comic operas to be presented there this season. The classification of the 11 theatres for the week are two legitimate, four vaudeville, one burlesque, two stock, one comic opera repertoire and one musical tab.

A feature of the productions of comic opera at the Garden is an orchestra of 22 pieces, which is about twice the size of the orchestras in any of the other houses. Arthur Nordberg is the director.

A change in policy of the Star should prove beneficial to the theatres, and is appreciated by the managers. Starting Thursday the paper ran its column of "Next-Week at the Theatres" in its regular evening edition, instead of waiting until Saturday on which date the column has been run for years.

The Yellow Cab company, which for a number of years has handled all of the theatrical hauling, has sold that part of its business to the Israel Transfer company. The latter company takes care of all the theatres in the city.

Both the Orpheum and Mainstreet are now flashing the names of their headliners from electric signs built around and over the entrances. Departure for both.

The "Quo Vadis" picture at the Empress proved the worst flop ever seen here and the engagement did not last the week out.

Willie and Eugene Howard, John Quinlan and Coletta Ryan, of the "Passing Show," were featured on the Star's midnight radio program one night this week.

The burlesque managers are kicking about the booking arrangements for St. Joseph, Mo. All the shows playing the Columbia circuit are routed into St. Joe for Sunday and Monday following Kansas City. The managers had rather not play it at all and especially the Monday date, they claiming that it is a case of being absolutely impossible to get expenses.

The Grand, which plays independent bookings when there are any, has "Bringing Up Father," and will follow next week with Neil O'Brien's Minstrels.

Mrs. Mary Tupper Jones, actress, wife of the Rev. John William Jones, who took his own life here, was unable to come to this city for the funeral, according to a message received from New York. According to word received by friends, Mrs. Jones is ill in New York and was forbidden by her physicians to make the trip. Her sons, Paul, 4, and Theodore, 8, are working for a picture company, and Isobel, 17, and John, 19, are playing in vaudeville in Philadelphia. Walter, 16, is with his mother in New York.

The National Players stock, in presenting "Little Old New York" at the Shubert-Missouri this week, beat the picture into the city. It is understood the film was due for an early showing.

Suits against three picture theatre managers were filed in the United States court, charging them with infringing upon copyrights by allowing certain popular songs to be used in their theatres.

More legal complications were added to the already mixed up affairs of the Elliott Theatre Enterprise corporation, lessee of the Grand. W. W. Graves, Jr., an attorney, was appointed by the Missouri Supreme Court as custodian of income due the Scarritt Estate company, from the Elliott corporation. The theatre is owned by the Scarritt company. The Enterprise company is in the hands of a receiver appointed by the Circuit Court on petition of the stockholders. The Scarritt company filed an intervening petition claiming the Enterprise Corporation was behind in its rent and insurance and had made default in its lease. The petition asked that the property be surrendered to the estate company.

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NATHANO BROTHERS

Direction EDW. S. KELLER

LEW GOLDBERG, West

ARTHUR ANGEL AND VIOLET FULLER

ARE PRESENTING A TIMELY COMEDY OFFERING CONSISTING OF LAUGHS WITH A CAPITAL "L"

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MANAGERS, LOOK US OVER! Direction ROSE & CURTIS

SAN FRANCISCO

The California has installed an immense electric sign in front of the building running from the marquee almost to the top of the structure. The new sign makes a great flash and can be seen for many blocks up and down Market street.

Frank ("Whitey") Whitbeck has been appointed publicity director of the Warfield. He succeeds W. Harold Wilson. Whitbeck formerly was connected with theatres in Brooklyn anda New York.

A new theatre to seat 2,000 and to house Orpheum vaudeville as well as road shows and pictures is to be built shortly in Stockton, Cal., according to announcement by Frank Parker, manager of a picture theatre in that city.

Plans practically have been completed for the 23d annual benefit of San Francisco Lodge No. 21, Theatrical Mutual Association, which is scheduled to take place in the Alcazar Oct. 23.

The T and D Jr. Circuit, operating picture houses throughout California have added another, Lincoln, Oakland. The house was built four years ago by Allen E. King.

Although Marjorie Rambeau filed suit for divorce against Hugh McGaughey several months ago, her husband is reported to have consistently evaded service.

Superior Judge Thomas Graham, of this city has made special ruling in Miss Rambeau's case and agreed to take her testimony this week in order that she might return east to fulfill theatrical contracts. This testimony will be held and used when service upon McGaughey is finally accomplished and the case called to trial. Walter McGovern represents Miss Rambeau in the action.

ST. LOUIS

By JOHN ROSS

AMERICAN—"Sally."
SHUBERT JEFFERSON—"Passing Show of 1922."
ORPHEUM—Vaudeville.
GRAND—Vaudeville.
RIALTO—Vaudeville.
COLUMBIA—Vaudeville.
GAYETY—"Queens of Paris" (Columbia burlesque).
GARRICK—"Sassy Bits" (Mutual burlesque).
MISSOURI—Gloria Swanson in "Zaza" (film).
DELMONTE and KINGS—"The Green Goddess."
LIBERTY—"If Winter Comes," second week.
RIVOLI—"Merry-Go-Round."
GRAND CENTRAL, WEST LYRIC and CAPITOL—"Fighting Blade."

Frieda Bohnn, of this city, was married to Robert J. Horner, a legless movie director, of Los Angeles, Sept. 17. News articles of the marriage give Miss Bohnn's address as Chicago. That is because she was visiting friends in Chicago at the time she became acquainted with Horner, who lived there until two years ago. The bride's mother lives in St. Louis and is owner of Longwood Wine Garden in Carondelet.

Helen Grossman's re-appearance in Yiddish stock was enthusiastically received by an audience that filled the Odeon to capacity. Miss Grossman and Elias Rothstein co-starred in "Eyes of Love," presented for the first time in this city.

"Peppery" George Gambrill, who for past six months has been stationed in Oklahoma City as exploitation representative for Famous Players-Lasky, has been assigned to St. Louis territory for F. P. L. Gambrill was motion picture critic on "Globe-Democrat," for several years, also Variety's St. Louis representative.

The Delmonte made its monthly change in managers when H. H. Niemeyer succeeded Andy Wright last week. Niemeyer formerly was press agent, first for Missouri during Goldman's management, then Paramount exchange, Kings theatre and Delmonte. Wright left city last night to take charge of large road show.

Delmonte and Kings have combined their bookings running day and date one week a Goldwyn next a Metro. Delmonte has first run on Metro, while Kings have a few more Goldwyn dates.

VARIETY-CLIPPER BUREAU WASHINGTON, D. C.

Evans Bldg., New York Ave.

Some few weeks ago through error it was stated that T. Arthur Smith was associated with Henry Duffy in the presentation of the President Players last season. It was Mr. Smith's son, Arthur Leslie Smith, that went 50-50 with Duffy in that venture, while T. Arthur was piling up healthy grosses through the appearances of concert stars here under his management.

The Wagnerian Opera Company opened Monday for three days at Poli's under the direction of Mrs. Wilson-Greene. The last half of the week is to be given over to a local attraction, "Name It," for the benefit of the Woman's Universal Alliance.

The National opened Sunday with Cohan's "Little Nelly Kelly," headed by Charles King and Elizabeth Hines.

The work on the new Cosmopolitan to house the vaudeville bills of the Bryiawskis now in the Cosmos, has hit a snag. Due to foundation troubles, all building has stopped after discoveries of river, mud and sand. An entirely new kind of foundation will have to be put in, with legal entanglements on now with the contractor originally on the work having slapped a builder's attachment on the ground. It is now being fought out. It is reported that a new start will be made within the next 30 days, when, it is thought, all difficulties will be adjusted.

The Garrick offers the new Frank McGlynn starring vehicle, "Steadfast," opening Monday.

The Belasco has the Theatre Guild.

The closing of the President Players leaves Washington without a stock company.

Picture houses—Loew's Columbia, "Ruggles of Red Gap"; Moore's Rialto, "Slaves of Desire"; Loew's Palace, "Strangers of the Night"; Crandall's Metropolitan, Colleen Moore in "The Huntress," with Larry Semon in a comedy equally featured.

Harry M. Crandall is sojourning in French Lick Springs, Ind., attending the get-together meeting of the holders of First National franchises.

The Marie Clarke act, "Maggie," was in town last week.

The wife of L. S. Leavitt, manager of Poli's, is confined to her apartment at the Arlington, due to illness.

John B. Upperman, manager of one of Crandall's neighborhood houses, the Apollo, has acquired an automobile—a new one, too, it is!

George Henry Turner, who directed the ill-fated Garry McGarry stock some few seasons ago at the Garrick, is here with the "Steadfast" company opening to-night (Monday) at the Garrick.

NEW ACTS

"The Fou. Horsemen," quartet.

Alice Turner and Earl Mosaman (Mossman and Vance), two-act.

Roscoe Alls opened yesterday with a new act by himself and James Madison which he is breaking in on intermediate time around New York City. The act is supposed to be a new idea in c sonc and dance presentation. K.s Pullman and Alls' regular band assist.

Janet Velie and her brother, Jay Velie, will open in a vaudeville act Oct. 23. Muriel Pollock will be at the piano.

Guy Weadick and company, in a wild west turn, booked out of Chicago.

Anna Held, Jr., and company (?), in a production act by Jack Lait.

Sam Hearn (former Shubert act), single.

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Direction ALF. T. WILTON

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THE REAL SONG HIT OF THEM ALL IS OUR SENSATIONAL, SMASHING, SHOW STOPPING HIT

MAMMA GOES WHERE PAPA GOES

LYRICS BY JACK YELLEN

MUSIC BY MILTON AGER

Or Papa Don't Go Out To-Night

THIS IS THE SONG THAT IS STOPPING SHOWS

COMPARE THIS LYRIC WITH THE OTHERS.

VERSE

"How come, Henry dear?" said Mrs. Henry Brown,
"You always disappear when the evenin' sun goes down?
You eat my meat, and drink my chicken soup,
Then I notice that you fly the coop;
You can't pass thru that door
Without your mama any more.

CHORUS

'Cause Mama goes where Papa goes,
Or Papa don't go out tonight.
Mama goes 'cause Mama knows
You can't be trusted out of her sight.
Mama's got a feelin' that she must be near,
Just to help her Papa keep his conscience clear;
So Mama goes where Papa goes
Or Papa don't go out tonight;
No, Papa don't go out tonight.

PATTER

Here's your bedroom slippers and your fav'rite pipe,
Here's your yellow bathrobe with the purple stripe;
Here's your armchair and the paper that you read,
And here's a lovin' Mama who's got everything you need.

There's your struttin' slippers and your evenin' clothes,
There's your spats and gloves—you know who paid for those;
You can go and step, but listen, Papa dear,
There ain't a thing out there you cannot get in here.

I've had plenty daddies and you ain't the worst,
But your Mama here believes in Safety First;
Any married woman will admit I'm right—
A husband in your home is worth a dozen out of sight.

CATCH LINES

You've been meow-in' 'round just like an old Tom-cat—
From now on, do all your meow-in' in my flat.

A husband's like a hound until you get him trained—
Only way to keep him is to keep him chained.

Teacher used to tell me when I went to school—
Any gal who trusts a man's a dog-gone fool.

I don't mean to say you've been behavin' bad;
You ain't yet been gotten, but you can be had.

Don't believe the man who said that Love was blind;
I could get you hung for what is on your mind.

Good Book says to love your neighbor all your life,
But it don't say nothin' 'bout your neighbor's wife.

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2D WEEK (OCT. 8)
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3RD WEEK
NOW (OCT. 15) PALACE, NEW YORK, MOVED FROM 4TH TO 7TH POSITION AND COMPELLED TO MAKE A SPEECH

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LOS ANGELES
VARIETY'S OFFICE
Metropolitan Theatre Bldg., Suite 261, Hill St. Entrance

The Orpheum, bill this week leans strongly toward comedy. Grace La Rue has the top billing. Her song offering has beautiful gowns as the most important factor.

Jack Rose, with Jimmy Steiger at the piano, won the show's hit next-to-closing. Rose is not depending upon nuttiness alone, but has acquired good material and more showmanship since last seen here.

"Senator" Murphy was a big laughing success, fourth, hitting on timely topics for wows. "Stars of the Future" closed the show. The neat arrangement of presenting the girls showed them to excellent advantage. With good material and neat specialties they not only held the house but scored nicely. The personnel includes Jesse Fordyce, Pearl Hamilton, Violet Hamilton, Arnette Creighton, Jean Page and Helen Schroeder.

The Minstrel Monarchs, comprising John Gorman, Billy Golden, Charles Udell, James Bradley and Billy Tate, the last announcing, did very well second. The old-timers worked hard to get appreciation. Powers and Wallace received big laughs for some good talking bits. Their wedding number was surefire.

The Reuters opened. The woman's case in handling her much larger male partner in the handlifts was particularly appreciated.

Pantages has a varied bill and the entertainment most enjoyed. Juanita Hansen headlined and proved a big card, despite film people do not usually go big here. Miss Hansen talked 17 minutes and ended by telling of her arrest and vindication in New York last January. She told how she increased the dose from 20 to 30 grains of morphine and from 50 to 60 of cocaine. Miss Hansen looked fine and has taken on considerable weight. The audience seemed much interested and accorded her heavy applause. She also received several floral pieces Monday night.

George Carson's Revue, seven people in songs, instrumental work and dancing in pretentious style, closed the show to good appreciation. Cervo and Moro, with accordion, violin and comedy, were an applause hit. Jimmy Clemons, with Don Grant at the piano, scored heavily with some clever soft shoe dancing.

Grant Gardner had an easy time with his blackface talk and kidding. The audience went into howls. Noel Lester and Co. opened with magic, mostly of a comedy nature. His final stunt, balancing on the wire and juggling while talking with a ventriloquist figure, is clever and a dandy applause winner.

The Hill Street bill holds four acts at the other house last week. Lucas and Inez made a fine impression opening. Wm. Ebbs and Co. followed and scored heavily. Louise Lovely was next, with the movie making stunts. Dolly Kay landed her usual hit. O'Neill and Plunket stopped the show next-to-closing. Princess Rajah, reported ill, was replaced by Bothewell Browne's Dancing Revue with five people.

Josephs.

Monte Carter had practically completed arrangements with Alexander Pantages to install a musical comedy stock show in the Pantages Broadway, now operated by the Dalton Brothers with a similar policy.

The Dalton Brothers exercised their option and will continue to operate with their musical comedy show.

Pantages holds the lease on this house. It is understood that after a contract has been signed with Carter, the optional clause in the Dalton Brothers sub-lease was discovered which blocked the Carter deal and resulted in the latter receiving a consideration of a few thousand dollars to cancel his contract with Pantages.

Ackerman and Harris in conjunction with Charles Brown, associated in a couple of their theatres, made another roulty investment last week to the extent of $250,000 for property located on Hill street between Third and Fourth streets.

A. & H. announced that they would build bungalow courts on their holding in Hollywood located three blocks from the Hollywood hotel.

Kenneth Dailey has succeeded Ed Browder as booking manager for the Bert Levey circuit in the Los Angeles office.

Max Dolin has closed with the Weilly and Ten Eyck act to accept the leadership of the California theatre orchestra in San Francisco. Dolin is a violinist.

It is possible that "If Winter Comes" will run two or three more weeks at Tally's.

The Mission staged a unique matinee last week. Everybody presenting a can of tomatoes at the door was admitted free.

The Forum, Mr. Breckwedel's new neighborhood house (seat 2,000) is nearing completion at Pico & Norton. The Forum's policy will be first run pictures.

Larry Lund, lessee of Clune Broadway has put the theatre through a series of renovating stunts. The house looks better.

George Clark is with the "Baby Dolls" at the Burbank.

NEW ORLEANS
By O. M. SAMUEL

TULANE—Leo Carrillo in "Magnolia."
ST. CHARLES—Saenger Players.
ORPHEUM—Vaudeville.
PALACE—Vaudeville.
CRESCENT—Vaudeville.
STRAND—Richard Barthelmess in "The Fighting Blade."
LIBERTY—"Little Church Around the Corner."

"The Clinging Vine" at Tulane next week.

The cooling plant at the Orpheum has been completed. It is possible to regulate the atmosphere within the theatre to any degree desired.

Shreveport is to have a $750,000 picture palace. The Saenger Amusement Company will erect it. Work on the theatre will be begun next month.

The former Oriental restaurant is now know as the Coconut Grove and announces a gala opening Oct. 18. Parenti's orchestra is to furnish music for the dancers. The Little Club, with Max Fink wielding the baton, flares forth Oct. 22.

Mary Reilly, she of the booming vocalisms, is surging along at Kolb's. Mary picks her dancing partners.

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B. F. KEITH'S BUSHWICK, BROOKLYN, THIS WEEK (Oct. 15)
A Sensational Hit in Our Eastern Reappearance
HARRIET NAWROT AND BOYS in "THRILLS AND SPILLS"
Direction MORRIS & FEIL

You'll See Stars!

WHEN YOU SEE

HENRY SANTREY

AND HIS SYMPHONIC ORCHESTRA

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A word to the gentlemen who guide the destinies of America's finest show places:

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Regards and 5 Per Cent to
ROSE & CURTIS

FAMOUS PROSPERS; DROPS

(Continued from page 3)

but most of the market talk that is coming out is worthless. The real moves are hidden behind their smoke screen.

Bears in Command

On the week's showing it looked as though the bears had the better of the argument. Yesterday's low was 67¼, a new low for the movement and close to the extreme low of the year, 65, established during the midsummer break. The bear syndicate doubtless was aided yesterday by the generally weak and listless market during which Steel got below 86 for a time and everything else was off, including Baldwin to 114 and a fraction.

It has been noted right along that the long clique is giving blow for blow. At low levels they consistently come through with support and stage a rally. It has been common for trades to come ⅝ of a point apart especially on the way up, representing probably refusal of the pool to foster covering by a wavering short, or perhaps it's a bull clique bluff. In all sessions the bulls have been able to make a fairly good demonstration at the close. But the fact does stand out that the opposing syndicate has hammered prices down from a top of better than 77 to around 67, a difference of 10 points.

Famous Players moved on its own account during the week and without special reference to the other issues in the amusement group, which were extremely dull and featureless at about established levels, Loew between 16 and 17, Orpheum improving to better than 18 on its excellent statement of last week and Goldwyn soft at close to 12, its bottom for all time, representing at 12 only 3 of the old stock before the conversion into 1 share for 4.

A sample of the kind of gossip set afoot is the following item published in the financial columns yesterday:

The Famous Players-Lasky Corporation, it was learned today, has written off $1,886,851 on account of its German investments, an amount equivalent to over 70 per cent of its profits for the first six months this year, which amounted to $1,891,048, or $6.62 a share, on the common stock. This writeoff brought profit and loss surplus as of June 30 last to $8,645,304, or $704,809 below the figure showing at the beginning of the year. Basing conclusions on the figures, it is apparent that the company will not be able to show earnings of $12 a share for the common stock, as predicted earlier in the year.

It is all doubtless true, but Famous insiders would have known of it long ago, and the discounting process would have been accomplished before it came out. It bears the stamp of an inspired report, and certainly the bull group would not pick this moment to broadcast it.

Yesterday's prices:

Issue	Sales	High	Low	Last	Net Chg.
Fam. Pl....	2,700	69⅝	67¼	69⅝	+ ⅛
Do., pfd...	None	..	..	..	..
Goldwyn ...	300	12¼	12	12	— ⅛
Loew	300	16⅞	16⅝	16¾	— ⅛
Orpheum ...	None	..	..	..	...

Donald Calthrop will shortly open the Kingsway for a series of Shakespearean revivals.

Billie Reeves is back after his South African tour which he will repeat in 1925.

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BURLESQUE ROUTES

(Oct. 22-Oct. 29)

COLUMBIA CIRCUIT

"All Aboard" 22 Orpheum Paterson 29 Empire Newark.

"All in Fun" 22 Hudson Union Hill 29 Casino Philadelphia.

"Bathing Beauties" 22 Gayety Pittsburgh 29-31 Court Wheeling 1-3 Grand O H Canton.

"Bon Tons" 22 L O 29 Gayety Omaha.

"Bostonians" 22 Gayety St Louis 29 Gayety Kansas City.

"Breezy Times" 22 Columbia Cleveland 29 Empire Toledo.

"Brevities of 1923" 22 Gayety Detroit 29-31 Grand O H London 1-3 Grand O H Hamilton.

"Bubble Bubble" 22 Empire Toledo 29 New Gayety Dayton.

"Chuckles of 1923" 22-24 Poli's Waterbury 25-27 Stone O H Binghamton 29 Hurtig & Seamon's New York.

Cooper Jimmy 22 Empire Toronto 29 Gayety Buffalo.

"Dancing Around" 22-24 Grand O H London 25-27 Grand O H Hamilton 29 Empire Toronto.

"Follies of Day" 22 Gayety Rochester 1-3 Colonial Utica.

"Gigolos" 22 Gayety Washington 29 Gayety Pittsburgh.

"Happy Days" 22 Empire Providence 29 Gayety Boston.

"Happy Go Lucky" 22 Empire Newark 29 Miner's Bronx New York.

"Hippity Hop" 22 New Gayety Dayton 29 Olympic Cincinnati.

"Hollywood Follies" 22 Yorkville New York 29 Empire Providence.

"Jig Time" 22 Empire Brooklyn 29 Hudson Union Hill.

"Let's Go" 22 Olympic Chicago 29 Star and Garter Chicago.

Marion Dave 22 Gayety Montreal 23-31 Van Curler Schenectady 1-3 Harmanus Bleeker Hall Albany.

"Monkey Shines" 22 Casino Philadelphia 29 Palace Baltimore.

"Nifties of 1924" 22 Hyperion New Haven 29-31 Poli's Waterbury 1-3 Stone O H Binghamton.

"Queen of Paris" 22 Gayety Kansas City 29 L O.

"Radio Girls" 22 Casino Brooklyn 29 Orpheum Paterson.

"Record Breakers" 22 Capitol Indianapolis 29 Gayety St Louis.

"Runnin' Wild" 23 Star and Garter Chicago 29 Gayety Detroit.

"Silk Stocking Revue" 22 Miner's Bronx New York 29 Casino Brooklyn.

"Step On It" 22 Hurtig & Seamon's New York 29 Yorkville New York.

"Talk of Town" 22 Casino Boston 29 Hyperion New Haven.

"Temptations of 1923" 22-24 Van Curler Schenectady 25-27 Harmanus Bleeker Hall Albany 29 Casino Boston.

"Town Scandals" 22 Gayety Boston 29 Columbia New York.

"Vanities" 22 Gayety Buffalo 29 Gayety Rochester.

Watson Billy 22 Palace Baltimore 29 Gayety Washington.

Watson Sliding Billy 22-27 Colonial Utica 29 Gayety Montreal.

"Whirl of Girls" 22 Gayety Omaha 29 Olympic Chicago.

Williams Mollie 22 Columbia New York 29 Empire Brooklyn.

"Wine Woman and Song" 22 Olympic Cincinnati 29 Capitol Indianapolis.

"Youthful Follies" 22-24 Court Wheeling 25-27 Grand O H Canton 29 Columbia Cleveland.

MUTUAL CIRCUIT

"Band Box Revue" 22 Garden Buffalo 29 Majestic Scranton.

"Bits of Bits" 23 Empire Hoboken 29 Gayety Brooklyn.

"Broadway Belles" 22 Howard Boston 29 Olympic New York.

"Dancing Fool" 22 Gayety Brooklyn 29 Howard Boston.

"Fads and Follies" 22 L O 29 Allentown 30 Reading 31-1 Williamsport 2 Columbia 3 Bethlehem.

"Flirts and Skirts" 22-24 Park Youngstown 29 Empire Milwaukee.

"Folly Town" 22 Allentown 23 Reading 24-25 Williamsport 26 Columbia 27 Bethlehem 29 Folly Baltimore.

"French Models" 22 Empire Milwaukee 28 Meyers Janesville 30-31 Majestic Dubuque 1 Clinton Clinton 2 Columbia Fort Madison 3 Empire Quincy.

"Georgia Peaches" 22 Nesbit Wilkes-Barre 29 Empire Hoboken.

"Hello Jake" 22 Lyric Newark 29 Bijou Philadelphia.

"Helter Skelter" 21 Meyers Janesville 22-24 Majestic Dubuque 25 Clinton Clinton 26 Columbia Fort Madison 27 Empire Milwaukee 29 Gayety St Louis.

"Joy Riders" 22 Empire Cleveland 29 Elyria 30 Freemont 31 Sandusky 1-3 Cataract Niagara Falls.

"Laffin Thru" 22 Elyria 23 Freemont 24 Sandusky 25-27 Cataract Niagara Falls 29 Garden Buffalo.

"London Gayety Girls" 22 Star Brooklyn 29 Lyric Newark.

"Make It Peppy" 22 Gayety St Louis 29 L O.

"Miss Venus Co" 22 Academy Pittsburgh 29 Park Youngstown.

"Moonlight Maids" 22 Folly Baltimore 29 York 30 Cumberland 31 Altoona 1 Lewiston 2 Uniontown 3 New Castle.

"Oh Joy" 22 Bijou Philadelphia 29 L O.

"Round the Town" 22 Empress Cincinnati 29 Empire Cleveland.

"Sauck Bits" 22 L O 29 Gayety St Louis.

"Smiles and Kisses" 22 Majestic Scranton 29 Nesbit Wilkes-Barre.

"Snappy Snapps" 22 Olympic New York 29 Star Brooklyn.

"Step Along" 22 Gayety Louisville 29 Empress Cincinnati.

"Step Lively" 22 York 23 Cumberland 24 Altoona 26 Lewiston 26 Uniontown 27 New Castle 29 Academy Pittsburgh.

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MAE DALE

Variety, New York.

ATLANTA, GA.

By HUNTER BELL

HOWARD—"Ruggles of Red Gap," film.

METROPOLITAN—"Green Goddess," film.

RIALTO—"French Doll," film.

ATLANTA—"The Fool," road show.

LYRIC—"Doddies," stock.

FORSYTH—Keith vaudeville.

LOEW'S GRAND—Pop vaudeville and "Little Johnny Jones," film.

BONITA—Tab.

Despite the Southeastern Fair, open all week at Lakewood Park, local movie houses report exceptional business, although it looked pretty rocky the first part of the week.

Irene Castle and her band of troupers were given a lukewarm reception at the Auditorium on their appearance Friday. The stage crew worked li o a bunch of high school kids and gummed the works more than once. Th show lacked punch, although it might have done better under more favorable circumstances. The Castle show played only one night.

The Atlanta Symphony orchestra, backed by the city's most influential citizens, give the second concert of its fall series Sunday at the Howard theatre and played to a packed house. The Sunday before, at the opening, about 3,000 people were turned away at the door, there being as many outside as there were in.

Keen showmen in the city are of the opinion the Sunday concerts are going to create a demand for Sabbath entertainment and give them a chance to put across their supply. It is reported quietly that machinery is in motion to put before the city council a measure to let the picture houses run Sundays here.

The Howard, one of the finest theatres in the south, has been made much more attractive by the addition of a $10,000 marquee.

A canvass of managers draws the comment that never in Atlanta's history has the theatrical outlook been as bright as at present. Many of the houses are playing to capacity and the others are doing acceptable business.

There is a whisper here and there that at least one of Atlanta's leading movie houses is going to adopt a two-a-day policy, cutting away from the old continuous performance stuff. Nothing definite has yet hit Peachtree.

Added attractions booked direct from New York will be offered each week at the Howard as features, under a plan announced by Howard Kingsmore, manager. Paris and Peru, eccentric dancers and concertina players, are booked for this week. Next week by the Harper Sisters, harmony singers and entertainers.

Loew's Grand is in its fourth week of the all-week booking for vaudeville acts. The 30-cent top in the afternoon and the 50-cent top at night is packing the big playhouse.

Walter Baldwin, returning last week as director of the Forsyth Players, was given a warm welcome from the company and from non-professional friends. It was Baldwin who did the elemental work in making the Forsyth Players one of the leading stock companies in the country. The players are now in their eighty-third week.

Howard Kingsmore, manager of the Howard, is having trouble finding a "model cop" to direct traffic at the "bottle neck" in front of his theatre.

FLORENCE DARLEY
JOE and HARRY KELSO
DELMAR'S FIGHTING LIONS
BILLY DeLISLE
with "HAPPY GO LUCKY"
Watch for the Combination!

BILLY DE LISLE
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DELMAR'S FIGHTING LIONS
FLORENCE DARLEY
with "HAPPY GO LUCKY"
Watch for the Combination!

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Lionel Barrymore in "Laugh, Clown, Laugh," four nights, beginning 17.

FAY'S—Arthur Alexander and Co., "Day at the Seashore"; Loring and Lessig, Eddie Reed, Daum and Scott, Ruth Belmont, "Daytime Wives," film feature.

PICTURES—"The Gold Diggers," Piccadilly; "Little Johnny Jones," Regent; "The Abysmal Brute" and "Trifling With Honor," Victoria.

Albert A. Pennyvessey, who operates the Family, Strand and Rialto, has purchased the building in which Fay's is housed. It is understood that Fay's will continue for the time being.

Vladimir Rosing, director of the operatic department of the Eastman School, is en route to England, where he will sing 12 recitals in two weeks' time.

JOE and HARRY KELSO
DELMAR'S FIGHTING LIONS
BILLY DeLISLE
FLORENCE DARLEY
with "HAPPY GO LUCKY"
Watch for the Combination!

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BILLY DeLISLE
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COLUMBIA, NEW YORK, WEEK (OCT. 15) — CASINO, BROOKLYN, WEEK (OCT 22)

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HELEN of TROY, NEW YORK
"THE PERFECT MUSICAL COMEDY." —Herald.
Music and Lyrics by Bert Kalmer and Harry Ruby
Moves Monday to Times Sq. Theatre

Vanderbilt Theatre, W. 48th St. Eves. 8:15. Mats. Wednesday and Saturday.
GEORGE M. COHAN Presents
AMERICAN SWEETHEART PLAY
"TWO FELLOWS and A GIRL"

THE LAUGHING SUCCESS of the YEAR
CYRIL MAUDE
IN
"Aren't We All?"
By FREDERICK LONSDALE
THE GAIETY THEATRE
Is Again Headquarters for Laughter

ELTINGE THEATRE, W. 42nd St. Eves. 8:15. Mats. Wed. & Sat.
MARY RYAN
in "RED LIGHT ANNIE"
A Melodrama by Norman Houston & Sam Forrest

KNICKERBOCKER B'way, 38 St Eve 8:20 Mts. Wed. & Sat. 2:20
"A DRAMATIC TRIUMPH"
FLORENCE REED
in "THE LULLABY"

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"It Is a Revue That Has No Equal." —Sun-Globe.
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By LEE WILSON DODD
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"Will hold you spellbound." —R. G. Welsh, Telegram
"BY FAR THE SQUAREST OF THIS SEASON'S AMERICAN PLAYS" —Percy Hammond, Tribune

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"THE PLAY THAT PUTS 'U' IN HUMOR"

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THE SPEED SONG SHOW

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"The Greatest Success in the Theatre."
DAVID BELASCO presents
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A Comedy by ST. JOHN ERVINE

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MITZI
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A New Fantastic Comedy—With Music.
Book and Lyrics by Zelda Sears.
Music by Harold Levey.

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GLORIFYING CLEAN AMERICAN HUMOR

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LOWELL SHERMAN
IN THE ROLE OF THE ARCH-ROGUE
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EMPIRE Thea., B'way, 40th St. Eves. at 8:20. Mats. Wednesday & Saturday 2:20.

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"CHICKEN FEED"
With ROBERTA ARNOLD
By GUY BOLTON.
STAGED BY WINCHELL SMITH.
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Matinees Wednesday and Saturday at 2.30.

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MADGE KENNEDY in
"POPPY"
with W. C. FIELDS
and the greatest comedy cast in town, including Robert Woolsey — Luella Gear — Jimmie Barry
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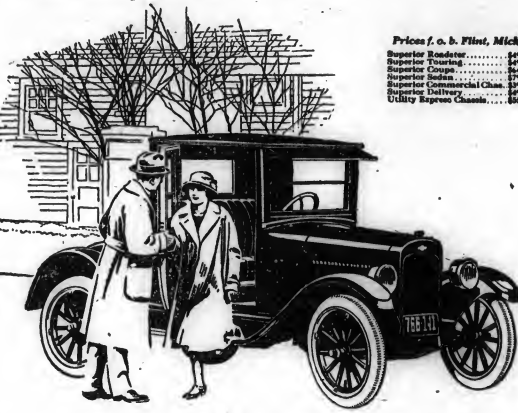

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B. S. Moss CAMEO 42nd Street East of B'way
A Hodkinson Picture

BOSTON
By LEN LIBBEY

The real headliner on the local Keith house bill Monday didn't cost the management a dime. It was the score by innings from the final Yankee-Giants game at New York, and the audience showed more enthusiasm and interest in the turns as they were flashed on the screen than they did in anything else. When the Yankees came from behind and headed the Giants the house burst into applause of a sort that would gladden the heart of any headliner.

To be truthful, the returns were about the only things on the bill that called for much enthusiasm.

Julia Sanderson, last here in "Tangerine," was billed as the headliner, and she did not come up to expectations at all from the standpoint of a follower of vaudeville. There is a wide, wide gap between starring in a musical comedy, where everything is all set from the start, to coming out before a vaudeville audience with only part stage used and doing your stuff. Julia should be positive on this point by now.

She is also the victim of a bad mistake on the part of the person who arranged her act. Whatever the truth of the matter is, a vaudeville act should be arranged to please the taste of the person sitting out front. It is of little interest to the ordinary vaudeville fan whether Julia jumped into that end or was pushed and pulled into it by the desperate entreaties of bookers. The [illegible] opening number is of the introductory sort that gives the house the impression that appearing on th vaudeville stage was the last thing she wished to do, and her act which follows also gives the same impression.

The vaudeville stage, which boasts of surefire hit singles like Patricola, Belle Baker, Rae Samuels and several others, sets a standard for Julia Sanderson which she hasn't reached yet by a long shot.

From the start of the show the audience was working under a handicap. A stupid film, "Is Conan Doyle Right?" which runs for several minutes, and which boiled down is nothing but a piece of propaganda against Spiritualism as practiced by the professional bunco man, failed completely to get over its point and was received in an apathetic mood.

Then came La Dora and Beckman, and nothing they had served to wake up the house. This act depends for its appeal on the work of the girl on a rope suspended from the upper structure of the stage. It is similar to that done so very well by Miss Leitzel. But in an attempt to give it a new twist the pair indulge in some dancing steps which they continue by contortions on the rope and finish up again on the stage. It lacks the startling in either department and accordingly misses fire all through.

Soon after, Tex McLeod, on next, started his work with the ropes, a la Will Rogers, somebody in the house started to hiss. The hiss was just audible and was most surprising, for it is a safe bet that not once in a year would such a thing occur at the Keith house here. McLeod paid considerably more attention to the hissing person than he should have. Undoubtedly he was very much concerned over this breach of theatrical ethics, but it wasn't necessary for him to dilate on it so and his comment on the occurrence interfered with his regular performance. As a matter of actual fact, McLeod is good, very good, and working right must be a hit.

The Griffin Twins proved to be a very cute, youthful dancing act. While through their youth and size deprived of being attractive physically, both are excellent dancers, and their act, if it had nothing more than the Egyptian dance, would be well worth while.

Ray Fern and Maree had changed their act only in the slightest degree since they appeared here before and still depend on their burlesque of the Spanish comedy bit for their success. It still works.

"The House at the Crossroads" is a splendid sermon. Only the most calloused person, morally, could 't through this act, or sketch, and fail to be impressed with the dreadful consequences of straying from the straight and narrow path of virtue. It would be a splendid thing if some church would purchase the entire skit and have it performed on a Sunday instead of the regular services. The moral effect is there. But whether a person feels justified in giving up anywhere from $1.10 up to be preached to when the best break the churches can hope for is a quarter contribution once a week is something else again.

Lou Clayton and Cliff Edwards were on next to closing with their "Please Stop" act. This act is well arranged with both boys doing what is required of them in the best possible way. They played to a house that was rather fagged, but which to do it justice gave them full credit for their efforts.

The "Sheik," the novelty booking of a trained Arabian horse, closed.

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BROOKLYN, N. Y.

By ARTHUR J. BUSCH

One of the most unusual steps taken by any of the Brooklyn houses for some time was the institution Monday night for an indefinite run of A. H. Woods' "The Good Old Days," at a top price of $1.50, at the Shubert-Crescent, which has for some time been under the influence of a jinx.

"Mary the Third" opened Monday at the Montauk. Warfield next week.

The two weeks of "The Fool's" engagement at the Majestic broke all box office records for that house. Standing room was the rule for the two weeks. It goes over to Teller's Shubert at the end of this week, where "The Lady in Ermine" is now playing.

A big show which will include musical, dramatic, comedy and burlesque features is scheduled to open the social season of the Fellowcraft Club of Joppa Lodge, No. 201, F. and A. M., on October 19 and 20 at the Brooklyn Masonic Temple.

An old grouch here in Brooklyn with a bad liver but a discerning eye in talking about the success of Channing Pollock's dramatic preachment said: "The Fool is a clever combination of melodrama draped around the neck of an idea as old as the Bible and launched on the shoulders of an elephantine publicity budget. Channing Pollock is a pretty good playwright, but he's a better press agent."

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DETROIT

By JACOB SMITH

SHUBERT-DETROIT—"Passing Show." Two weeks.

NEW DETROIT—"Heart of Cellini," with Lionel Atwill, presented by Bert C. Whitney. Next, Otis Skinner.

MAJESTIC—Stock. "Broken Wing." Next, "Seven Chances."

GARRICK—Jane Cowl. Next, "Whispering Wires."

The Temple (Keith's) has raised prices all over the house, with a slight increase for Saturday nights, Sundays and holidays.

Photoplays — "Spanish Dancer," Madison; "Fighting Blade," Capitol; "White Rose," Adams; "If Winter Comes," Washington; "You Are Guilty," Colonial; "Country Kid," Broadway-Strand.

While in New York last week Phil Gleichman booked "Little Old New York" for an indefinite run at his Broadway-Strand, starting in November.

Arnold Johnson and his orchestra opened Oriole Terrace, Oct. 16.

GROPPER'S

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HOTEL NORMANDIE BLDG., S. E. cor. 38th & B'way, N. Y. C.

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MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Basil Rathbone and Eva LeGallienne in "The Swan." Next week, Norman Trevor and Edith Taliaferro in "A Love Scandal."

PRINCESS—Keith vaudeville.

ORPHEUM—French stock, "Alain, Son Mere et Son Amie."

IMPERIAL—Bohemian Life, Four Miners, Bryant and Stewart, Kerr and Enaign, Sedo, Russell and Burke. Feature picture, "The Sporting Earl."

GAYETY — Burlesque, "Temptations of 1923."

ST. DENIS—This week, dark. Next week, Pavlowa and ballet.

PICTURE HOUSES—Allen, "Potash & Perlmutter;" Electra, "Rouged Lips;" Plaza, "Missing Millions;" Regent, "Children of Jazz;" Corona, "Circus Days;" Strand, "Cordelia the Magnificent;" Capitol, "Why Worry?;" Maisonneuve, "Three Wise Fools;" Lord Nelson, "The Sunshine Trail;" Passe Temps, "Circus Days;" Alhambra, "Tess of the Storm Country;" Dominion, "Three Wise Fools;" Crystal Palace, "Merry Go Round;" Belmont, "The Face on the Barroom Floor;" Mount Royal, "The Hero;" "Aliens (Westmt), "A Royal Divorce;" "Papineau, "The French Doll;" Lowe's, Pop vaudeville; Theatre Francais, Pop vaudeville.

A cable despatch from London states that Sir John Martin Harvey, the English actor-manager, has sailed for Canada. He will open his American engagement in New York, Oct. 20, and his repertoire will include "Oedipus Rex," "Via Crucis," "Hamlet," "The Taming of the Shrew," "The Burgomaster of Stilemonde." From New York, the company will go to Boston, remaining there for a month and thence to this city.

The famous Sistine will give a concert here in Notre Dame Cathedral on Nov. 2. This is the first time that the great Vatican choir has been permitted to go on tour for six centuries.

Montreal music lovers have a busy season ahead. What with dePachmann, Gigli, Jeritza, Jacques Thibaud, Casals, Kriesler and a host of other artists booked to appear here in concert.

The Grand Guignol "horror" players did record business at His Majesty's last week and a return engagement is possible later in the season.

OMAHA

No more shall the classics emerge from the pit of the local Orpheum. W. A. Hartung, the new manager, has ordered Arno Hunter, the orchestra leader, to jazz up the overtures.

Ralph Hayward, freight agent for the Burlington and for 25 years a doorman with Omaha theatres, has signed to take tickets another year at the Brandeis, the local legitimate house.

The Billy Maine show will open Oct. 21 at the Empress for four weeks.

Grace Abbott, Omaha dancing teacher, went to California on a six weeks' vacation. Returning, she reported that combining business with pleasure, she signed a contract to stage her "Kidnite Follies" in a Los Angeles theatre. The "Kidnite Follies" is an annual event staged by Miss Abbott and is a full-length revue performance given by youngsters ranging from six to ten years old.

A. W. Nicolls, formerly with the Hoatettler Amusement Company in Omaha, has been made manager of the district of Nebraska, Minnesota, South Dakota and Iowa for Famous Players, with headquarters in Minneapolis. He succeeds Phil Reisman, promoted to Canadian manager for the same firm.

Several Omaha juvenile prodigies have signed for a short tour of West Coast vaudeville and picture houses. They include Martha Doty and Loretta Dennison, Eileen Walsh and Dorothy and Blaine Wahl.

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PITTSBURGH

By GEORGE R. MILLER

NIXON—"Music Box Revue."

ALVIN—"Right Is Might."

PITT—"Hunchback of Notre Dame" (film).

ALDINE—"Robin Hood" (film).

ACADEMY—"Flirts and Skirts" (burlesque).

GRAND—"Meanest Man in World" (film).

OLYMPIC — "Spanish Dancer" (film).

Pittsburgh business since the season opened has been very good, every house going over expectations. With the "Music Box Revue" in town this week there may be some box office records broken, judging by the advance sale.

Picture houses have held up, with the new Loew-Aldine topping them all in gross and in presentations. Louis K. Sidney, as managing director, has given the people of Pittsburgh shows that they are not forgetting and are coming back to see.

"The Hunchback" is holding up very good, with special matinee Saturday, and grossed around $11,000 last week. "Uncle Tom's Cabin" took a flop at the Lyceum and only did $4,000, so small that the colored show, "Liza," was afraid to take a chance and canceled for this week at the last minute.

Marigold Gardens, Pittsburgh's largest cabaret, will open Nov. 1 with seating capacity of 800, orchestra of 15, and eight acts of vaudeville. Frank Bonglovonnie is said to be interested, although not actively in management.

Nat Lewis

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NEXT WEEK (Oct. 22) KEITH'S PALACE, NEW YORK

Direction and Management H. B. Marinelli

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"The Old Soak."
FORD'S—"The Last Warning."
NEW LYCEUM—"The Potters," reopening next week.
PALACE—"Giggles."
GAYETY—"Lisa," second week.
CENTURY—"Zaza."
NEW—"Why Worry."
ACADEMY OF MUSIC—"Scaramouche," fourth and last week.
RIVOLI—"The Bad Man."
METROPOLITAN—"The Gold Diggers."

Norman Clark, for many years dramatic editor and critic on the Baltimore "News," has been made dramatic editor of "The American." Robert Garland, it's critic, will continue in the same capacity. Clark has taken over his new job because of the recent Hearst acquisition of the two sheets. This means now that Norman Clark controls 50 per cent of the theatrical publicity in Baltimore, having the last word in anything to go in either "The News" or "The American." As these two papers are splurging themselves on theatrical stuff, it makes him quite a personage as far as the advance men are concerned.

"Lisa," which has been playing at the Gayety for the past week and which is held over for the current week, broke the house record there last week by more than $2,000. The Gayety is a burlesque house on East Baltimore street, and got about $8,000 with Jack Dempsey there several years ago. But "Lisa" got $10,300 there last week and started its second week off with a packed house for a Sunday midnight performance and a big Monday night house. From the present outlook, the show will come close to $7,500 this week. It is said that considerably less than that will give it a real break, so it is coining money down here in Baltimore. Its top is $1.50.

"The Potters," which Richard G. Herndon will open at the New Lyceum Monday, is booked in to stay four weeks at a $2 night top, with a $1 matinee Thursday and a $1.50 matinee Saturday. This will mark the reopening of the Lyceum as a legitimate house and if "The Potters" really goes four weeks to any degree of business, it will mark an era in legitimate theatricals, so far as this town is concerned. "The Bat" went three weeks strong at the same theatre two years ago, but "The Bat" came in here on the strength of a New York reputation and as the forerunner of the mystery plays. Incidentally, "The Baltimore Sun," although it carries "The Potters" as comic material in its Sunday edition, will in no way stand sponsor to the show. This was stated this week by one of its editors.

Robert Padgett became Sunday editor of "The Baltimore Sun" last Monday. Mr. Padgett will have the supervision of the theatrical Sunday pages, which should be of interest to the advance agents.

A negro house here, the Douglass, broke into the theatrical advertising columns here a week ago with ads of "Follow Me." This is the first time a darky show playing in a darky house has advertised in the regular dailies, as they have heretofore confined their ads to the race papers.

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SAN DIEGO, CAL.

By LOU J. SMITH

SPRECKELS—"The Girl I Loved" with Charles Ray (in person).
SAVOY—Pantages vaudeville.
BROADWAY—"The Third Degree" (stock).
CABRILLO—"Zaza."
COLONIAL—Frits Fields and Beauty Review in "College Days," and "Experimental Marriage" (film).
SUPERBA—"Drifting" (film).
PICKWICK—"The Eagle's Feather" (film).
PLAZA—"Her Reputation" (film).
RIALTO—"The Bright Shawl" (film), second week.
KINEMA—"Enemies of Women" (film).

"So This Is London," a comedy, will be presented at the Spreckels with Mr. and Mrs. Coburn. The production will be followed by "The Cat and the Canary," which is booked for a four-day engagement.

Charles Ray packed them in at the Spreckels the first three nights of this week with "The Girl I Loved." Seats were at a premium throughout his engagement here.

Amateur night, held weekly at the Colonial, has proved to be a good proposition as far as box office receipts are concerned.

Eddie Marshall, who formerly did a "hallology" act in vaudeville, played the Spreckels recently with his own company, billed as "The Shadow World Revue of 1923," in which he exposed tricks and seances of alleged mediums, magicians and so-called second-sight readers. Business was fair.

Alexander Pantages is expected to arrive in San Diego to inspect the work being done on the new Pantages theatre in the Commonwealth building. Acts for the opening still Thanksgiving Day, have not yet been selected.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "Merton of the Movies"; last half, "Whispering Wires." All next week, "The Fool."
B. F. KEITH'S—Vaudeville.
STRAND—First half, "Sally Irene and Mary"; last half, "Reluctant."
ROBBINS-ECKEL—First half, "Three Ages"; last half, "Temptation."
EMPIRE—All the week, "The Green Goddess."
FAVOY—"Human Wreckage."
REGENT—"Mothers-in-Law."

"Merton of the Movies," which held forth at the Wieting the first half of this week, drew some adverse criticism for the show's advertising tieups. The Gashwiler store set in the first act had cards of a local clothier prominently displayed as well as signs of a "near beer" concern. The latter used advertising space in the papers to call attention to the fact that its product was used in the show.

Channing Pollock is expected here next Monday for the opening of "The Fool" at the Wieting.

The Wieting here won't be dark the week of the 29th after all, in spite of a scratching of "The Hunchback of Notre Dame" booking. Thurston, the magician, after an absence from this city of several years, will play the Shubert playhouse.

Fighting with the Syracuse Musicians' Protective Association over the question whether the same sized orchestra shall be used for a dramatic production as a musical show, the Wieting has dropped the use of an orchestra for non-musical pieces entirely.

Mrs. Lulu Jane Sewell, former head usher at the Burtis Grand Opera House, Auburn, has won a divorce decree from Louis B. Sewell, who interposed no defense.

The forthcoming marriage of Mary Milburn, musical comedy actress, to Harold Shattuck of this city and New York will see the bride retiring from the stage, it is said here. Shattuck once before had been engaged to wed a stage favorite, it is said here, the young woman being Naomi Childers.

Stockings are becoming passe in vaudeville if the current show at the Temple is any criterion. In four of the five acts in which the fair sex figure, stockings are minus.

The Moravia Opera House has been sold by Leo Gerst to Thomas Ang of Cortland, who will remodel the theatre and then open it with a picture policy.

Samuel B. Robbins, brother of Nathan A. Robbins, upstate movie operator, died Friday night in a Jamestown hospital.

Carroll C. Smythe, former impresario, responsible for many concerts here in the past, is stone blind and, according to physicians who are attending him, can hope for no recovery of sight.

All local movie houses will cooperate next week in a campaign to raise $600,000 for a new St. Joseph's hospital here. John M. Griswold, manager of the Savoy, is in charge.

Frederick E. Bellinger of Watertown, former member of the Leviathan orchestra, has signed a Keith contract.

The Binghamton theatre, Binghamton, has revived the old "two for one" plan in a new form. Through a tieup with the Binghamton Press a coupon is published daily which is accepted for one admission to a matinee when another ticket is purchased.

Mrs. Samuel Hopkins Adams, wife of the author and former actress, is coaching the cast of "Milestones," which is to be produced in Auburn on Nov. 17 by the Auburn Dramatic Club.

Thomas Spencer, Syracuse baritone, has signed a 40-week Keith contract and will open his tour here on Oct. 22. He was in the "Follies" last season and was previously reported to have signed with William Morris for a concert tour.

LYLE and VIRGINIA
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NEWS OF DAILIES

Katherine Crawford, vaudeville actress, is to start suit against Arthur Pearson, producer, her husband, for separation on the grounds of abandonment and non-support.

The University of California has been chosen the winner of the Laemmle scholarship contest, held under the auspices of the Universal Pictures Corporation. W. E. Oliver, a student at that institution, won $1,000 for his scholarship and $500 for his prize-winning script, "The Throwback." In addition the U. of C. receives $1,000 for its endowment fund. Charlotte P. Kunzig of Temple University, Philadelphia, won second prize, and Clee Woods, University of Denver, third. Honorable mention was given students, men and women, of the following universities and colleges: Johns Hopkins, Pittsburgh, Coe, Pomona, Columbia, Dartmouth, Trinity, Louisiana, Temple and Washington.

Seven separate actions amounting to $85,000 have been instituted in the Brooklyn Supreme Court by four members of one family seeking to recover the amount for damages and personal injuries as a result of the collapse of the American theatre in Brooklyn on Nov. 19, 1921. Seven persons were killed and scores injured. The plaintiffs are Edward Fuge; his wife, Josephine; his brother, Edward, and the latter's wife, Catherine.

Madeleine Marshall, American actress, seen until recently in "Ambush" at the Garrick, London, is the central figure in a stage scrap that has given the London amusement world something to talk about. During an emotional scene in the play she was supposed to deliver a wallop to the jaw of George Elton, another member of the cast. It is claimed that one night she landed so hard one of his teeth became dislodged and his temper flared up wickedly. Then, according to witnesses, he retaliated with a pretty comeback blow and the battle was on. Miss Marshall has announced that she intends to sue because of the allegation she had an antipathy against the actor.

Six actresses playing in Broadway productions will aid the Girl Scouts' drive for a new home next week. They are Madge Kennedy, Frieda Inescort, Phyllis Povah, Fania Marinoff, June Walker and Grace Moore.

Despite denials from May McAvoy's family, friends of the young screen actress and Glenn Hunter believe that they are soon to wed. They have been working together for two months at the Famous Players-Lasky studios in Long Island, filming Homer Croy's "West of the Water Tower."

Francis Ford, film actor and director, has filed suit for divorce from Elsie Ford, scenario writer, in Los Angeles. He charges desertion. They were married in 1917, and Ford alleges that his wife left him last year.

Helene Freeda, formerly a dancer in the "Follies," was sent to the workhouse for four months last week on a charge of being a drug addict. She was married three times, the first to the son of United States Senator Fernald of Maine.

L. Lawrence Weber, producer, is reported to have made an offer to "Babe" Ruth to play the part of William J. Pierce, the bill collector in "Little Jessie James," in a special company he is organizing for Chicago presentation.

Sue Miller, 23, suffered a fracture of the skull last week when she hurled herself from a taxi in Central Park. Miss Miller, cigar girl in a West 49th street cabaret, was driving with John Marr, singer in the same cabaret, when she jumped through the door. Marr offered no explanation except to say that the girl seemed nervous and unstrung. She was taken to the Reconstruction hospital.

Reginald Denny, film actor, was seriously hurt Oct 15 in an automobile accident near Los Angeles. Ben Hendricks and Jack Goodrich, directors, were also injured, but not seriously. Hendricks, who was driving, took a false turn and the machine rolled over twice and hit a telegraph pole.

Max Rosen, violin virtuoso signed with John Jay Scholl to collaborate with Eugene Salzer for the score of John E. Young's new musical comedy, "Dinkin."

A thick brick wall protected the Audubon, New York, from material damage when the Audubon theatre building suffered fire damage in excess of $100,000.

Lillian Harnach, missing beauty contest winner and former chorus girl, has written her mother that she is well, but gave no address.

Frank Allen, playwright and author, has applied to the Brooklyn Supreme Court for a temporary injunction restraining the Goldwyn Pictures Corporation and Henning Berger, Swedish author, from producing a picture called "The Sin Flood," he alleges that his American rights to the English translation of a book by Berger had been violated.

Mrs. Vera Lewis, 22, was held in $1,000 bail last week on a charge of stealing a $600 ring from Dorothy Dean, who claims she had befriended the alleged thief. Both women are actresses.

Max Scheid, 42, has been held in $15,000 bail on a charge of forging a check for $1,450. Detectives recovered two fur coats and a diamond ring which Scheid admitted giving to two unnamed chorus girls. "All I got out of it was one kiss," was his wail when arrested.

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JUDGMENTS

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Tyler Brooke; A. L. Libman; $209.08.

Morris Shiller and **Ross C. Cropper**; A. J. Kline et. al.; $10,946.40.

Ross C. Cropper; same; same.

Lucius P. Tools Motion Picture Chair Co., Inc., ano.; Argus Enterprises, Inc.; $775.73.

Acme Producing Co., Inc., City of N. Y.; $48.52.

Avenue C Amusement Co., Inc.; same; same.

Cameo Producing Co., Inc.; same; same.

Path of Folly Co., Inc.; same; same.

Broadway Booking Office, Inc.; same; same.

Cortelyou Picture & Show Co., Inc.; same; same.

Queen Pictures; same; same.

Vail Amusement Co., Inc.; same; same.

S. J. S. Amusement Corp.; same; same.

Twin Am. Film Co., Walter S. Forsyth and Charles H. Robinson; C. H. Martindale; $1,084.59.

Green's Feature Photo Plays, Inc.; City of New York; $48.52.

Garden Producing Co., Inc.; same; same.

Goldman & Sachs Enterprise, Inc.; same; same.

Newark Film Corp.; same; same.

New Plaza Theatre, Inc.; same; same.

Nonpareil Feature Film Corp.; same; same.

Orella Producing Co., Inc.; same; same.

INCORPORATIONS

Hearst Music Publishers, Ltd., Manitoba; music; $25,000; New York office, 1658 Broadway; John W. Wilton, 308 Electric Railway Chambers, Winnipeg, Manitoba, attorney.

Woodhouse & Corbett, Inc., Chittenden & Madison County, N. Y.; manage hotels, theatres, pictures, etc.; $15,000; Clinton C. Woodhouse, John H. Corbett, Hazel G. Woodhouse. (Attorney, Leonard G. Martin, 923 University Block, Syracuse, N. Y.)

Morelite Intensified Corp., Manhattan; capital, $100,000; begins with $1,000; lamps for picture industry; Lester Neuberger, Irving Kobat, Joseph Tryoler. Attorney, Max Greenberg, 112 Madison avenue.

Standard Cinema Corp., Manhattan; 100 shares non par value; $500; L. J. Darmour, Joseph W. Schleff, Mark Hyman. Attorneys, Rabenold & Scribner, 61 Broadway.

Ronsley Corp., Manhattan, theatre business; $500; J. J. Doolin, Irvin Waldman, Sophie Lewis. Attorneys, Dooling & Waldman, 36 West 44th street.

Ernest Mattson, Inc., Manhattan; $1,000; Ernest Mattson, H. G. Kosch, A. Thompson. Attorney, H. G. Kosch, 1540 Broadway.

Morris County Theatre Co., Inc., Manhattan, pictures; $1,000; Maurice Sutta, Nathan Frankel, Dorothy Cohen. Attorney, J. A. Adler, 353 Fifth avenue.

Charlie Abot Producing Co., Inc., Manhattan, produce plays; $1,000; Charlie Abot, Louis Levin, Edward H. Cohn. Attorney, Samuel Lewittes, 1328 Broadway.

Finis Fox, Inc., Manhattan, pictures; $500; Finis Fox, Pearl Cohen, Isabel Kaplan. Attorney, A. S. Friend, 366 Madison avenue.

Parkersead Features, Inc., Manhattan, pictures, $5,000; Isabel Kaplan, Pearl Cohen, J. P. Read. (Attorney, M. L. Lesser, 366 Madison avenue.)

R. K. Bartlett, Inc., New York city; motion pictures; 200 shares non par value; $500; D. R. Dills, F. H. Towsley, William J. Bold. (Attorneys, Dills & Towsley, 244 Madison avenue.)

Tangier Studios, Inc., Manhattan Borough, New York city; motion pictures; 5,000 shares non par value; $500; Ralph Ince, John E. Williamson, John E. D. Meador. (Attorneys, Vause & Vause, 15 Broad street.)

Rapthai Amusement Corp., Brooklyn; operate and control theatres, motion pictures, etc.; $500; Max Levinthal, Joseph T. Higgins, Sol H. Eisler. (Attorney, Sol H. Eisler, 26 Broadway, New York city.)

Harfan Amusement Co., Inc., Brooklyn; theatres, motion pictures; $1,000; B. H. Livingston, Fanny Livingston, Jacob Friedman. (Attorney, David Lisnow, 166 Broadway, New York city.)

Woodwise Gardens, Inc., Manhattan Borough, New York city; realty, theatrical construction; $1,000; C. S. Rogers, Charles Planick, A. E. Hartcorn. (Attorney, A. E. Hartcorn, 52 Vanderbilt avenue.)

Dissolution

Friedlander & Brandt Amusement Co., Inc., Brooklyn, N. Y. (Attorney, Samuel Kahan, 61 Park Row, New York City.)

Merger

Robbins Amusement Company, Inc., Syracuse, N. Y.; Robbins Amusement Company, Inc., Watertown, N. Y.; Lafayette Theatres Corporation, Utica, N. Y., all merged with Robbins Enterprises, Inc., Utica, N. Y.

MASSACHUSETTS

Princess Amusement Co., Boston; capital, 600 shares without par value; incorporators, Ernest H. Horntman, Marblehead; Charles W. Hedgdon, Wakefield; Nathan W. Gordon, Boston.

Copley Motion Picture Service, Inc., Boston; capital $50,000; incorporators, Eugene V. Cornell, Wallaby Hills; Joseph A. DiPesa, Boston; Albert M. Kanrich, Boston.

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DUSE AT MET

(Continued from page 1)

the record price following the announcement that Flo Ziegfeld would charge $22 top for the new "Follies," but Gest denies that.

"Cosi Sia" ("Thy Will Be Done") will be the drama for the Metropolitan, which will be the only evening performance. The piece will be repeated with other plays at the Century at afternoon appearances, when the scale will be $5.50 top. The Italian star's season here will consist of nine matinees in addition to the single night performance.

There will be no orchestra at the Metropolitan for Duse. A platform will be placed in the pit and will hold 161 seats That will give the lower floor a capacity of 1,066. With slightly more than 100 press tickets the gross from that section of the house will be over $9,500. The house is scaled down to $3.30 in the gallery. The gross at $11 top would bring about $24,000 total and the boxes at $200 each will add about $4,000 more, although the latter money will not apply on the Duse gross.

When Gest opened the Moscow Art Theatre at Jolson's 59th street last winter the first night's takings were about $13,000 at the same scale. Prior to that Gest worked a $23,000 start for "Aphrodite" at the Century.

THIRD CIRCUIT TALK

(Continued from page 1)

York. Though he stated it could be started at any time with his money, he will join his theatro to it when a present contract expires with one of the "Syndicates."

Even the larger independent producers are grumbling. One of the biggest is said to have had a route taken away from him only the other day and without permission or previous consultation.

Broadway producers, experienced, and believing they are smart enough to cope with an ordinary booking situation, say they are suffering from gypping tactics, with sharing terms changed, routes shifted, preferences shown, and everything conceivable attempted or done to discourage the outside producer.

The legit producer who has grown accustomed to follow his trade for small town supply has about thrown up his hands; he says there isn't a chance for him to live under the present systems.

Meanwhile there has sprung up a new class of houses throughout the country, but without legit "franchises." From accounts, applications for shows and reports they are rapidly increasing and of a better grade in construction than some of the houses in the one, two and three nighters that somehow get hold of "franchises."

In every instance reported where there has been a house available for legit attractions the franchise-holding theatre is the poorest one in the town.

A concerted attempt may be made shortly to form up a circuit of the independent class, taking in those houses built within the past five years in overtheatred towns that now find themselves without attractions unless going up against the strongly established opposition in every city.

On the other hand, some of the independent producers express considerable doubt if a third circuit would be of actual value to them. They assert that nothing draws "on the road" unless it is a big musical production or a "big name." The big city time they say and for a pronounced success is all they want or expect.

Other showmen, however, just as well versed in big city and one-night road conditions, dispute that estimate of the condition.

Two well-known Broadway managers are now said to be working out a plan for the third independent circuit to submit to the wealthy theatrical manager who has offered to support it.

U. S. PICTURE SURVEY

(Continued from page 1)

being the second ranking industry of the country.

When finally undertaken it will be done through the Employment Service of the Department of Labor, which service is adequately formed to make the survey with the least expense.

Director Francis I. Jones, of the Employment Service, stated that the survey will be made by grouping those employed under three heads, namely, producing, distribution and exhibiting.

When completed the reports on the industry will be included along with the other 14 basic ones as carried for years by the Census Bureau and upon which the Employment Service is now working, a monthly bulletin being issued covering the entire country.

Due to the drastic cuts in all departments being made by the administration, who have instructed the director of the budget to slice over $26,000,000 from the last year's appropriations, this survey may call for special legislation from Congress for its undertaking.

As to just what means would be employed to raise the money necessary for the launching of this move, Director Jones could not as yet state, adding, however, that same would be started the moment funds were available. That he was going to go right after the money was evident as he stated that the longer it was put off the more expensive it would be, due to the rapid growth of the motion picture industry.

Oscar Mauvet's cabaret, Jardin de ma Soeur, has reopened after repainting, with Ben Davis' orchestra from London for the dancing. The Spanish dancer Argentina, now at the Concert Mayol, will be a feature here next month.

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The shirt business, in which one of the fellows pulled the other's shirt partially out in front, the shirt apparently unaided returning to normalcy, was a scream.

As a kid, the girl did "I'm Nothing But a Big Wax Doll" and an ensemble dance was used for a finish, sending them over very well indeed.

The act is clean, clever, humorous and sure-fire. A very good turn for the medium houses and could get by nicely in an early spot on the big time. M. H.

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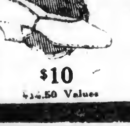

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LONDON BUSINESS

(Continued from page 3)

but not likely to enjoy an indefinite run, and the prediction is made the bottom will fall out of it when the limited number of "smart" people have seen it. Before permission was given by the censor to produce the piece here, the Lord Chamberlain insisted the discovery of a liaison should be made by one of the male characters instead of the ingenue. The wise people about town argue that if a man had encountered such a situation, he would have kept it to himself instead of denouncing it, but, according to the story, the Lord Chamberlain was obdurate and the change was made.

Haymarket, "The Prisoner of Zenda," enjoying excellent business, but the indications are the receipts will drop materially when Fay Compton withdraws from the cast in a few weeks to take up the role of Lady Babbie in the revival of "The Little Minister."

Hippodrome, "Brighter London," still going strong, despite the withdrawal of Paul Whiteman's band and the substitution of London's Band. Doing so well the management is seriously considering the advisability of abandoning the plan of putting on a pantomime at holiday time, and letting the show run into next year.

His Majesty's, "Hassan," estimated receipts around $17,500 with running expense of $15,000. Production cost $80,000, and it would therefore take two months of this business to get back the cost. The "wise" show folks predict a limited run.

Kingsway, "Magic," company on "commonwealth," doing about $2,000 a week, and it is reported the players are receiving 30 shillings each for their share.

St. James, "The Green Goddess," every indication it will run a year.

St. Martins, "The Likes of 'Er," doing well, despite indifferent press criticisms. Basil Dean, the producer, thinks it will run two or three months longer.

Savoy, "Polly," successful run, and comes off at end of week.

Shaftesbury, "Katinka," good business, but not crowded. Making a little money and seems to be building.

Strand, "The Eye of Siva," attracting popular price audiences and doing fairly well. Will probably run another month.

Vaudeville, "Yes!" Every Charlot revue is certain of paying business for a couple of months and as there are no stars in the cast, it is generally believed the show will not continue much beyond that period.

Winter Garden, "The Beauty Prize," did about $16,000 last week and seems to be in for an extended run.

Lyceum, "What Money Can Buy," usual popular price success.

Lyric, "Lilac Time," still doing well and around $9,500 in spite of the defection from the cast of A. W. Baskcomb, who left to join "Yes!" It has enjoyed a very long run. The management has made a handsome profit, and would withdraw it on short notice if the business fell below the paying point.

Oxford, "Little Nellie Kelly," largely boomed reduction, in prices resulted in bigger business, and the show is running nicely.

Playhouse, "Enter Kiki," in spite of unsatisfactory press comments, is drawing large crowds due to the Gladys Cooper admirers, who do not yet seem to be exhausted.

Prince of Wales, "So This Is London," moves to the Savoy Monday to make way for the "Co-Optimists," which rented the house last year. Gives every indication of being in for an extended run.

Queens, "Stop Flirting," opened rather purely at the Shaftesbury several months ago, but picked up wonderfully. Later moved to the Queens where it is enjoying a very profitable run. The fact that the Prince of Wales and other members of the royal household saw the piece several times has undoubtedly aided materially in its success.

Royalty, "At Mrs. Beams," doing fairly well. There is a gallery queue every evening, but the downstairs business not so good.

Wyndhams, "The Dancers," probably biggest success Sir Gerald du Maurier ever enjoyed, and he has had a number of hits. Practically capacity at every performance.

Hammersmith, Lyric, "The Beggars Opera," now in its third year, and the marvel of the present generation. West End theatregoers have journeyed the half dozen miles to Hammersmith over and over again to see this 200 year old opera, and profess to enjoy it better each time they go.

Little Theatre, "Little Revue," opened this week and the 250 seat house is doing capacity. It is bound to have a vogue with the smart set because the show starts at nine o'clock and therefore draws the late diners. They are charging 14 shillings and sixpence a seat, which yields a good profit.

As will be observed from a survey of this summary, there are no actual failures on the boards at the present time, so that London may be said to be enjoying its most successful period since the close of the war.

IN LONDON

(Continued from page 3)

the production of a musical show. The very first week there was no money for salaries and it was then found there was no tour. Wittaker will be certain of board and lodging for the next six weeks.

For some months past various devotees to spiritualism have been announcing Oscar Wilde is communicating with them from the spirit world. A Mrs. Travers-Smith goes one better than her fellows however by informing us Wilde is writing a new play which she will have the privilege of giving to the world.

Anthony Prinsep has acquired a new play by Alfred Sutro entitled "Far Above Rubies."

The autumn program of the Phoenix Society includes Marlowe's "Edward II," a play which is over 300 years old, "King Lear," Crosgrove's "The Way of the World," and Wycherley's "The Country Wife." It seems much too respectable for the class of audience these semi-professional subscription shows generally attract.

Charles Gulliver will produce an American "thriller" at the Comedy in about three weeks time. It is called "The Last Warning" and is being stared by R. H. Robbins. The cast includes Thurston Hall, Bremer Willis, Franklyn Bellamy, Frances Carson and Edyth Olive. Edward H. Robbins will produce.

Rehearsals are on for the next Playbox production at the St. Martins. This will be adaptation by Mrs. Alec Hay of Paul Gerardy's "Les Noces d'Argent" entitled "Fledgelings." The cast includes Mary Jerrold, Marguerite Scintlet, Gwen Whitby, Gilbert Ritchie, Austin Trevor, Beatrix Thompson and Cicely Oates. The season will last for eight matinees.

Sybil Thorndyke's next production at the New will be Henry Arthur Jones' "The Lie" produced in New York in 1914. The cast includes Sybil Thorndyke, Mary Merrall, O. B. Clarence, Robert Horton and Frank Bertram.

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LONDON IMPROVES
(Continued from page 2)

the Lyric Hammersmith and finishes Oct. 6. The Hammersmith piece holds the present record for long runs and has now registered 1,376 performances. The weird pantomime-like version of "Omar Khayyam" at the Court has succeeded in reaching 50 shows and may continue to live.

At the Winter Garden "The Beauty Prize" is breaking the records set up by "The Cabaret Girl." "Stop Flirting" continued its success on its transference from the Shaftesbury to the Queens, "Little Nelly Kelly" has settled down for the autumn at the New Oxford, and "Head Over Heels" is pulling at the Adelphi. Revue remains a feature of London life and there are many examples of it in the West End headed by the Hippodrome production "Brighter London." Other revues all going strong are "London Calling" at the Duke of York's, "Tra" at the Vaudeville and Edward Laurillard produces an intimate revue entitled "The Little Revue" at the Little, Oct. 2. George M. Cohan's satire "So This is London" is attracting large audiences to the Prince of Wales. "Enter Kiki" (the London name for Delasco's Kiki") despite a bad press on production is managing to keep its head up at the Playhouse.

At the Kingsway Donald Calthrop will shortly inaugurate a season of Shakespearean revivals.

Vaudeville has also pulled up considerably with the only three houses in the West End playing it, Collseum, Alhambra and Palladium doing well. The competition between these places has resulted in some remarkably attractive programs, the Palladium vieing with the Collseum in the search for novelties.

Throughout the London entertainment world the prospects are rosy and everyone is cheerful with the exception of the Wardour street film magnates. With them acute pessimism appears to have become a habit.

Barry Jackson, the wealthy backer of the Birmingham Repertory Co., has once more taken the Regent King's Cross, commencing Nov. 14, for 12 weeks, with an option of 10 years. He will start the season off with a revival of "The Immortal Hour" for five weeks. There is a likelihood Broughton will take the lease of a West End theatre in the near future.

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CRITICS' STANDING ON PLAYS

PERCENTAGES OF CRITICS

Based on judgment in determining successful or poor plays of this season's new crop, developed to date through the new shows ending their runs in the Broadway houses or reported to shortly close. The tabulation below is upon the 20 "flops" so far recorded, scheduled as accurately as possible despite the recent pressmen's strike which interrupted the flow of first night opinions.

Key to the table is SR (Shows Reviewed); R (Right); W (Wrong); O (No definite opinion expressed); Per (Percentage of Right times).

	SR	R	W	O	Per
CRAIG ("Mail")	13	7	4	2	.536
BROUN ("World")	13	6	6	1	.462
CORBIN ("Times")	11	5	5	1	.455
DALE ("American")	18	8	10		.444
WOOLCOTT ("Herald")	15	5	8	2	.333
MANTLE ("News")	15	5	9	1	.333
RATHBURN ("Sun")	11	3	8		.272
HAMMOND ("Tribune")	12	2	6	4	.166

Variety's score is not included with the dailies as Variety's is trade paper reviewing. Lait's is apart although his reviews were published in Variety, Lait having had a sufficient number to enter individually.

Of Variety's 13 remaining legitimate reviews of the failures since the season opened, four are by Green *(Abel)* who has the high percentage 1,000, not having missed one of his four; Pulaski *(Dee)* also with four, missed one, getting .750.

Variety's total average percentage is .752.

VARIETY'S OWN SCORE

	SR	R	W	O	Per
Variety	13	10	2	1	.777
LAIT ("Variety")	7	4	3		.571

PERCENTAGES ON FAILURES UP TO DATE

49 Plays Produced Since Season Opened—20 Already Conceded Failures—Craig of "Mail" Leads in Percentage — Hammond of "Tribune" Lowest — Failure to Give Postive Opinion Counts Against Some—Dale of "American" Largest Number of Rights and Wrongs

FIRST TAB OF ITS KIND

Variety's first box score for the metropolitan dramatic critics reveals curious angles in percentages with Craig of the "Evening Mail" leading at .538, reduced somewhat in his total of 13 shows reviewed through failure to give a positive opinion on two.

The most direful loss is passed up expression is for Hammond of the "Tribune," brought down to the bottom of the box at .166 on account of four naughts against him.

Until last Saturday there had been 49 new plays produced in Broadway houses since the season started. Of that number 20 already are accounted failures. Variety's score is based upon the failures and the percentage is secured through the calculation being based upon the 20 as against the number of Rights regis-

(Continued on page 38)

DRAMATIC "BAD BOY" PLAYS ARE FLOPPING AT BOX OFFICES

"Dirty Shows" Fail to Draw—Police Wary of Supplying Publicity—"Voluntary Stage Censorship by 'Jury'" Noticeably Missing

Broadway's collection of lurid language dramas and those with vulgar situations appear to have "come a cropper" so far as the box offices are concerned.

Any which figured possible police interference to provoke profitable publicity have thus far been disappointed. While one is reported making its big situation "stronger" to attract notice, another is said to have modified its "dirty" part. That attraction is the most fortunate of the new crop in that it is pulling exceptionally good business.

Sumner the head of the Suppression of Vice society had definitely entered objections to several Broadway attractions, but has as yet not specified the shows. It was stated Sumner was waiting for a decision anent the voluntary jury system. The weakness of the system is that

(Continued on page 4)

Would Increase Penalty For Indecent Plays

Los Angeles, Oct. 24.

City Prosecutor Friedlander has drafted an ordinance and recommended its passage by the city council to increase the fine to $500, or six months in jail, for any participation in presentation of an indecent play.

This is probably the result of the recent case against "Getting Gertie's Garter" and the attitude of some of the smaller daily papers in their grandstand play for uplifting the stage.

FANNIE WARD CAN'T SMILE; UPLIFT EFFECT

Last Operation and Taking No Chances—Keeping Sober Though Feeling Funny

Paris, Oct. 24.

Fannie Ward smiles no more.

The American is conserving her plastic uplift, having gone the limit she says in facial operations.

While Miss Ward has reduced her appearance in looks by many years, she lately informed a friend who complained against her serious countenance that it might be ruinous for her to smile no matter how funny she feels.

Miss Ward has had several beautifying seances and each time came through them with a rejuvenated phiz.

DAD'S FIRST LOOK

Ida May Chadwick is at the Palace, New York, this week with the Harry Carroll act. Last week the turn played Proctor's, Newark, and for the first time in 24 years Ida's father, Dad Chadwick, saw his daughter from the front of the house.

Previously they had appeared together on the stage at all times, or with the Chadwick Trio, of which Mrs. Chadwick was the other member.

Dad says he thinks Ida's pretty good.

EQUITY FAVORS FAY ON ARBITRATION

Shuberts Failed to Issue Contract—Fay Could Walk at Will

A Producing Managers' Association—Equity arbitration session last week over the contention of Frank Fay that he had the right to walk out of "Artists and Models" at the Shubert was counted important for the Shuberts who lost the case.

It is an open secret that Fay asked

(Continued on page 4)

$77,000 IN EIGHT SHOWS

Pavlowa and her Russian ballet grossed $77,000 for the two weeks closing Saturday at the Manhattan Opera House, New York. Only eight performances a week were given to a $5 top.

The Manhattan management has booked the danseuse for four weeks in October, 1924, with renewal options.

8TH AVENUE'S 1,000-SEATER

A 1,000-seat house, an apartment hotel and a roof garden are being currently financed for erection on the southeast corner of 44th street and Eighth avenue, New York.

The property owning interests, through a third party, are keeping their identity secret for the time being.

The present plans for the theatre call for a legit policy.

SUNDAY NIGHT SHOW BY SEMI-AMATEURS

Circle Players Designed to Uncover Talent and Help Charities

The Circle Players, a semi-amateur association of actors fostered by Murray Phillips with idealistic yet practical ideas, have engaged the Earl Carroll for next Sunday night (Oct. 28).

"Publicity," a new American play by a new American author (Joseph Michaels) is the announced attraction.

Mr. Phillips' idea is to bring undiscovered talent in the various branches of the theatre to the notice

(Continued from page 3)

HAP WARD MAY SUE ZIEGFELD FOR $150,000

Declared Out of "Follies" With Skit Contract for $1,000 Weekly.

Hap Ward says he is going to sue Flo Ziegfeld for $150,000, alleging breach of contract, according to an early week report. The story stated that Ward decided upon the action following his dismissal from the "Follies" after Saturday night's "rehearsal."

It is understood that Ward was forced into the production against his better judgment with a comedy skit entitled "Percy and Harold" under a verbal agreement calling for $1,000 weekly.

Amplifiers as Space Reducers

The acoustics of the Hippodrome is an important problem now being experimented with by the Keith interests.

The Westinghouse amplifying system, as successfully installed at Loew's State, is being experimented with at the Hip on a large scale. The understanding is satisfaction guaranteed by the Westinghouse company, or no remuneration.

The Clipper is 10 cents—the cheapest buy in newspapers—out weekly.

4 HAMLETS CARDED ON B'WAY NEXT MONTH

A deluge of four "Hamlets" are carded for Broadway already this season and three will look for the ghost during November.

John Barrymore will appear as the Dane for at least three weeks at the Manhattan, Sir John Martin Harvey has it listed in his repertory at the Century, and E. H. Sothern similarly at Jolson's. Walter Hampden who revives "Cyrano de Bergerac" this week will later present "Hamlet" at the National.

Sothen's will be the first "Hamlet" and is due next week. It was listed for the week of Nov. 12 but we

(Continued on page 4)

MUSICIANS' $186 WAGE

Washington, Oct. 24.

The Wagnerian Opera Festival last week held a number of extra rehearsals.

Including the overtime, each musician netted $186 salary for the week.

COSTUMES

Who will make your next ones? Those who have bought from us say—

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ROTHERMERE VERBALLY ASSAULTED FOR USING HIS PAPERS PERSONALLY

Hennen Swaffer Spoke Before Players' Club in London—Touched Upon "The Scandals of the London Theatre"—Rothermere Controls 12,000,000 English Circulation

London, Oct. 24.

In speaking before the Players' Club, at its monthly debate, and while addressing the gathering in a rambling fashion, Hennen Swaffer, the dramatic critic, with no particular motive in view, touched upon the scandals of the London theatre.

It brought to light an acute situation that has lately arisen here and has to do with Lord Rothermere as regards his connection with the theatre through his tremendous publishing interests.

Swaffer said London managers openly stated Lord Rothermere had money in "Polly," which was boosted in his many journals, while instructions were given to his various staffs to play up certain shows and artists.

This, according to Swaffer, is a matter of comment everywhere theatre managers meet.

Now head of the Daily Mail trust, which asked the English public to subscribe $40,000,000, as Lord Rothermere might control its opinion, the publisher had in his employ at least a dozen critics whose opinions he could dictate if the whim pleased him.

Besides which, said Swaffer, since Sir Edward Hulton, who has sold his important group of London and Manchester papers to Rothermere, the latter had "held out" the "Co-Optimists" for 18 months because of an action brought by a syndicate of which Laddie Cliff was a partner.

Swaffer declared that during his 17 years' association with Northcliffe the latter had only boomed two plays, "The Miracle," because of the vast sums of money it was losing, and "The Man in Dress Clothes," which he saw because Seymour Hicks was the only actor who had never asked him for a favor.

However, Swaffer went on to say, it seems Lord Rothermere is interesting himself in all sorts of plays, and managers were finding it difficult to get photographs in the Rothermere papers because of his own staffs saying they were already full up with the pictures they had been told to use.

Rothermere now controls a 12,000,000 daily and Sunday newspaper circulation, besides 100 magazines and periodicals, with the result the managers are indignant, but afraid to protest.

"GO GO'S" $15,000

John Cort Denies Closing Report—Texas Guinan Out

John Cort denies "Go Go" closing in Philadelphia. Business has been profitable, the gross at the Forrest last week having reached $15,408.34 as per the box office statement. At $3 top the Saturday night takings were $4,156 and the total on the day nearly $5,000.

The only withdrawal from the cast was Texas Guinan, whom the manager explains was unsuited to the role and she has been replaced by Muriel Hudson.

The others in the cast are May Boley, Don Barclay, Paul Burns, Frank Doane, Nitza Vernille and Josephine Stevens.

Bonal Acquitted of Murder

Paris, Oct. 24.

Roger Bonal, manager of the Trianon, at Bordeaux, and who shot Robert Cahen, financial secretary of the theatre, last spring, was tried and acquitted by a jury last Friday. Crowds outside the court cheered the verdict.

The defense alleged Bonal was driven to despair and unjustly persecuted by Cahen because he refused to sell his shares in the Trianon company to the secretary.

GOLDWYN FILM WELL LIKED

London, Oct. 24.

"Six Days," the Goldwyn film which opened at the Empire Sunday, had a successful premiere and was cordially received.

DUEL OVER TAX

Cora LaParcerie's Husband Wounds Duke Camastra in Sword Conflict

Paris, Oct. 24.

The obligation of paying an entertainment tax on a complimentary ticket, trivial as it may seem, precipitated a duel between Duke Camastra and Jacques Richepin, husband of Cora LaParcerie, manageress of the Mogador.

The Duke was wounded on the wrist and his seconds stopped the fracas, declaring him unfit to continue.

The argument is said to have originated Monday night when the Duke, attending the theatre on a complimentary ticket, refused to pay the tax burst in a tirade of insulting remarks. Richepin slapped the Duke's face. The latter demanded the duel.

Richepin issued a statement to the above effect about the cause, but the Duke would say nothing.

STRIKEBREAKERS HELD BY PARIS MANAGERS

Stagehands Return to Work Under Erroneous Impression

Paris, Oct. 24.

The stagehands have been ordered to return to work under the former conditions by their syndicate through the managers having flatly refused to negotiate with them.

Many of the stagehands upon returning discovered the managers declined to discharge the strike breakers.

It is anticipated the strike will be officially continued.

THEATRE'S EFFECTS TAKEN

Silvestre Neglected Judgment for 25,000 Francs

Paris, Oct. 24.

Bailiffs seized the office furniture and certain scenery from the Theatre Vaudeville last Friday in executing a judgment rendered last December against manager Silvestre which condemned him to pay 20,000 francs in damages to Suzanne Despres in lieu of salary and trial costs.

Silvestre ignored the judgment, although it was confirmed in July, therefore the actress caused the seizure.

LEHAR'S OPERETTA IN FRANCE

Paris, Oct. 24.

"La Danse des Libellules" (Dance of the Dragon flies), as the musical comedy of Franz Lehar is to be locally entitled, is being adapted by Rip and Max Eddy, and will be produced at the Ba-Ta-Clan in December or January, probably with Mme. Koutznezoff.

"BEN HUR" SCENES IN FRANCE

Paris, Oct. 24.

Previous to sailing for Italy Charles Brabin, who is to direct the making of "Ben Hur," arranged to "shoot" some of the scenes in this country with French supers and 30 film players from the States.

SHAW'S "JOAN OF ARC"

London, Oct. 24.

Sybil Thorndike will produce Shaw's "Jean of Arc" to follow "The Lie," which is doing excellent business.

Petrova Contracts for London

London, Oct. 22.

Petrova has contracted to appear at the Savoy next autumn, in two plays in which she has played in the States, "White Peacock" and "Hurricane."

LITTLE TICH BACK IN PARIS AFTER 18 YEARS

Tremendous Reception at Alhambra, Paris—Playing to Capacity Nightly

Paris, Oct. 24.

Possibly the most enthusiastic reception ever tendered to Little Tich greeted him upon his opening at the Alhambra last Friday after an absence of 18 years from Paris. And this despite he eliminated his big boot dance. He is appearing as a French society lady and also as a feminine Spanish dancer which he created some years ago.

The theatre has been playing to capacity nightly with the remainder of the bill comprising Edith Kelly Gould, Kiotas and Liszt, Cornalla and Eddie and Georgel.

SUPERFLUOUS SCENES

Carlyle Blackwell Did Nothing Too Much in "Vagabond"

London, Oct. 24.

The screen adaptation of "The Beloved Vagabond," which opened at the Palace Monday, starring Carlyle Blackwell, will undoubtedly make an excellent feature providing there is a fluent amount of deletion made. And the prediction is made despite the obviousness of poor direction.

Initially the film ran three hours, with half that time taken up by the posing of Blackwell. These scenes will have to be eliminated in order for the picture to secure just results.

POOR "IDIOT"

Five-act Drama As Author's Own Version

Paris, Oct. 24.

Irenee Mauget made a poor production of his own version of Dostoiewskis Russian novel when giving it as a five-act drama entitled "Idiot" at the Theatre Albert Friday.

MME. DHELBE AFTER MONEY

Paris, Oct. 24.

Madame Dhelbe, actress, obtained a judgment against Lombard & Schauten, managers of a Montreal theatre, for 18,000 francs, alleged due on a breach of contract. During Schauten's recent visit to Paris the actress sued "The Mortal Kiss," at the Folies Dramatiques, she impounded the receipts.

The manager appealed, but failed to appear at the trial, and was again condemned.

Mme. Tessandier Dies at 73

Mme. Tessandier, popular French stage idol of yesteryear, passed away in her 73rd year Sunday.

The actress won considerable fame some years ago in Dudet's "Arlesienne."

She had been in distressed circumstances for the past few years.

'EMPEROR JONES' AS BENEFIT

Paris, Oct. 24.

Eugene O'Neil's "Emperor Jones" due to premier Oct. 31 at the Odeon, will have a gala opening due to the performance being a benefit to raise funds for French sportsmen, killed in the war.

BASIL DEAN'S PLAY

London, Oct. 24.

Basil Dean will produce the dramatization of Vincent Brown's novel, "A Magdalene's Husband."

Edward Percy is adapting it and it probably will be the next to enter the Playhouse.

Bex, Secretary of Opera Comique

Paris, Oct. 24.

Maurice Bex has been appointed secretary of the Opera Comique, replacing Henry Malherbe, who resigned.

CLIPPER'S MUSICAL CRITICS

Clipper's reviewers of popular music playing bands are the most expert of the trade. They are Abel, Skig and Bell.

I have learned of late that lots of us forget and, as I look around and realize how quickly some forget, it dawns on me that a very lot of the forgetting is due to a little too much remembering of ourselves, brought on, in most cases, by some sudden wealth or a temporary run of good luck. To me it's annoying at first; but when I get alone and go over it all, it's most amusing.

FRANK VAN HOVEN
Direction EDW. S. KELLER

PRINCE JEAN' AND HIT REOPENS RENAISSANCE

Louis Verneuil's Direction—Story of Profligate Young Belgian

Paris, Oct. 24.

"Le Prince Jean," a four-act melodrama by Charles Mere, served to reopen the Theatre de la Renaissance under the direction of Louis Verneuil. It probably will be classified as a hit.

The story tells of a young Belgian nobleman designated as Prince Jean, who joins the French Foreign Legion under the assumed name of Lucien after ruining himself and dishonoring his family through gambling. Six years later and while with his regiment in Africa, he hears his former fiance, Claire, has married unworthily, whereupon he returns to Brussels. He there regains her love despite the opposition of his brother, sister and Baron Arnheim with the latter threatening to disclose Lucien's comprising old love letters to Claire unless he relents.

The soldier regains the epistles at the point of a gun but his brother turns about and reveals Lucien's illegitimate birth. Although legally entitled to bear the family name the boy prefers to disappear and quit Brussels while the girl arranges to join him abroad after securing her divorce.

Andre Brule and Mlle. Madeleine Lely are convincing in their roles of Lucien and Claire, respectively. G. Severin is the villain and Cande plays a Belgian aristocrat.

MOSCOW'S "LOCANDIERA"

Five-act Comedy Splendidly Received

Paris, Oct. 24.

The Moscow Art Players presented "Locandiera" a five-act comedy at the Theatre Champs Elysees Saturday, receiving a splendid reception with the press abundant in its praise.

The famous critic, Antoine, regretfully confessed that the French were unable to realize similar results.

ENDING RUN OF FOUR YEARS

London, Oct. 24.

"Beggars Opera" will close the next month after a run of nearly four years.

STOLL FILM FOR HAYAKAWA

London, Oct. 24.

Oswald Stoll has secured the film rights to Oppenheim's "The Great Prince Shan" for Sessue Hayakawa.

LEBARGY VERY ILL

Paris, Oct. 24.

Lebargy, famous Comedie Francaise actor, is seriously ill.

"Trust Emily" Ending

London, Oct. 24.

"Trust Emily" will close at the Criterion this Saturday.

PUCCINI AFTER RICORDI FOR INFRINGEMENT

"Avalon" and "Cho Cho San" Mentioned—Ricordi Blames New York Branch

Paris, Oct. 24

A report from Milan states that Puccini is suing Ricordi, music publisher, upon the grounds of infringing on his melodies from "Tosca" and "Madame Butterfly" for popular dance numbers while specifying "Avalon" and "Cho Cho San" as his particular grievances.

Ricordi acknowledges the similarity of the melodies but declares an independent New York branch responsible.

Puccini demands a payment of the sums received by the New York office for the fox trots and also an indemnity for the artistic damages suffered. A decision from the Italian courts is expected next month.

SOLLY JOEL, BACKER

Reported Financier for "Beloved Vagabond"—No Seats for "Wagon."

London, Oct. 24.

"Solly Joel is reported to have financially backed "The Beloved Vagabond" film for Carlyle Blackwell. It is stated $10,000 was spent upon the advance publicity for the Palace engagement of the picture.

Business dropped last week for "The Covered Wagon," but the Paramount special went to capacity Sunday and a renewed boom looks to be on through the inability to secure seats at the Prince of Wales.

VAUDEVILLE IN CINEMAS

Paris, Oct. 24.

An arrangement is being reached between Pathe Consortium and the picture halls controlled by M. Fournier (one of the most important exhibiting concerns here), for the formation of a circuit enabling engagement of music hall artists for 26 weeks (mainly vocal) in the various establishments of the combine.

DEATHS ABROAD

Paris, Oct. 16.

Jean Signoret, French comedian, died Oct. 10 in a Paris hospital of fever, aged 36. He was a brother of the well-known actor Gabriel Signoret.

Jacques Bruly, French provincial vaudeville agent and formerly a well-known performer, has died.

SAILINGS

Oct. 23 (New York to London) Betty Blythe, Mahlon Hamilton, Basil Jarvis, Steve Donaghue (Cassania).

Oct. 20 (London to New York) Ivy Shillings, Flora Lebreton (Mauretania).

Oct. 20 (London to New York) Flora Le Breton, Mlle. Novello Davies (Mauretania).

Oct. 20 (New York to London) J. D. Williams, William M. Vogel, Arthur Levy, Gustav Brenner, Harry J. Cohen, John S. Adler (Leviathan).

Oct. 20 (New York to Italy) Dorothy Gish, Mrs. Mary Gish (Conte Verde).

Oct. 16 (New York to London) Irene Riano (Berengaria).

Nov. 15 (New York to Monte Carlo) Vicente Blasco Ibanez (Franconia).

Apparently the way to make money in the theatrical world is to run a repertory theatre. High-salaried stars are unnecessary, but authors of the "uplift" type are. Among the preliminary subscribers to J. B. Fagan's Oxford repertory house are Mr. Asquith, Lord Hugh Cecil, John Galsworthy, Professor Gilbert Murray, Sir Gerald du Maurier, Sir Oswald Stoll and Lady Wyndham. If only the townsfolk and the colleagues will roll up to the pay box all the profits are to be utilized for the endowment of the scheme.

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DREAR BROADWAY SEASON FOR FOREIGN ATTRACTIONS

Two Flops in Row—Grand Guignol in Doubt—Others Due This Month—Harvey This Week—Eleanora Duse Next Week

It has been a tough season on Broadway for imported attractions thus far this season. Three brought over "on the hoof" have failed in succession; at least two have been complete flops, while the third is in doubt, and conceded only an outside chance of profit.

The brace of flivs happened to be parked in roof theatres. First to stop was the Italian Marionettes, sponsored here by Charles Dillingham and quitting after two weeks of no business in the Frolic, atop the New Amsterdam. The manager will likely regain some of the loss through the attraction being placed in vaudeville, as there was comparatively little expense entailed.

The "9 O'Clock Revue," which attracted American visitors in London, was an expensive experiment for Arthur Hammerstein, who is reported having lost $65,000 in the venture which lasted a week and three days at the Century Roof.

The latest importation is the noted Grand Guignol, but the fame of the Parisian manufacturers of "shockers" has not yet developed anything like the draw expected by the Selwyns. The advance of the Guignol was skilfully handled and a heavy subscription list was secured. The first (last) week at the Frolic hardly topped $5,000.

Of the amount less than half were subscribers, indicating a fair window sale. It was claimed immediately after the premiere evoked tepid comment from the reviewers, the Frenchmen had lost their nerve in framing the opening bill.

In the middle of the first week there was a force substitution. For the second (current) week something genuinely shocking was carded but failed to attract the critics for a second peek.

A supposed representative of the French government is said to have advised the Guignol what plays to present and it is also said letters were sent the company while in Montreal "warning" it police interference might attend daringbilis.

Next week with the premiere list comparatively bare the Guignol will likely receive fresh attention from the reviewers and by that time production details lacking at the opening will have been attended to. Present indications are for a moderate profit if any or an even break may be counted fortunate.

This week another foreign attraction opens, with Sir Gerald Du Maurier, a noted English actor, and his organization offering "Oedipus Rex" as the first of a repertory at the Century Thursday (tonight).

Next Monday Eleanora Duse will make her second debut in America after 20 years. She will be greeted at the Metropolitan with a capacity house judged from the present advance sale.

The second American tour of the Moscow Art Theatre will follow Sothern and Marlowe at Jolson's 59th Street Nov. 19, billed a month in advance. Last winter the Russians were "Barnumed" into sensational business by Morris Gest and now Broadway is interestingly waiting to see if he can repeat.

AMERICANS IN EUROPE

Paris, Oct. 16.

In Paris last week: Evelyn Duke, en route to New York; Rubye de Remer, with her mother, Mrs. Charles Burkhardt; Denison Cliff, passing through on way to Orient prior to returning to California; Jack Cavin with his dancing partner, June Day; Mauriel Spring, Charles C. Latus, journalist of Pittsburgh, with his family; F. Kiemberger (N. Y. picture publicist); Allan Muir, secretary of American section of the 1924 Olympic games.

SANTREY'S ADVANCE MAN

George Pinizer (Pantzer Bros.) has retired from active work on the stage to act as publicity promoter and advance man for Henry Santrey and his Band and Harry and Anna Seymour. He is now in advance arranging for a concert at the leading hotel in each city, the aggregation plays, the proceeds of which Santrey donates to charity.

"POLLY" HAS NOISY CLOSING IN LONDON

"Hassan" Ahead of "Chow" Record—St. John Ervine to Become Playwright

London, Oct. 12.

Scenes of great enthusiasm marked the end of "Polly," the run of which terminated at the Savoy, Oct. 6, after 257 performances. One number had to be repeated six times and three encores to each song were general throughout the evening. At curtail-fall the stage was crowded with bouquets and other floral offerings.

Wilfred Fentiman, otherwise Harold Ray Milner, a provincial manager of undoubtedly bogus tendencies, has had fame thrust upon him and is now getting much publicity. Fentiman took a share in a village theatre, ordered motor-cars, married a local girl, gave an elaborate wedding feast, took his bride to London for a night, and vanished, leaving the lady in the lurch. A day or two afterwards he surrendered to the police, but as no charge was preferred against him he was released.

Fentiman began his career by touring "East Lynne," after which a judge and jury gave him a "rest" of three years' penal servitude at Parkhurst. Coming out and still full of the divine afflatus, he ran numerous concert parties, filling in his spare time in different prisons. He is now looking out for an engagement and has already had one with one of his theatrical partners, whom he defrauded. Fentiman's share of the engagement was to receive a hiding, after which he complained to the police, who were, however, inclined to be unsympathetic.

The box-office returns for "Hassan" at His Majesty's have beaten the "Chu Chin Chow" records up to now.

Under the new order by which wireless pirates must pay up by Oct. 15 or become outlaws with the hand of the postmaster-general against them, 3,350 malefactors have obeyed and taken out licenses, while 191,750 still defy authority. It is hoped most of these will come in before the fatal day on which the spies will be set free to hunt and prosecute.

Owing to the success of "Mary, Mary, Quite Contrary," St. John Ervine has decided to retire from his position of critic and settle down in Finland, there to write more plays. As a critic he occasionally got up against the managers, although as a playwright he frequently did them good service.

Casting is still going on for the revival of Barrie's "Little Minister" at the Queens. Joy-rides by theatrical producers and their assistants are becoming as frequent as those of film producers and their assistants—only the latter are out for locations, while the legitimate producers call their endeavors "looking for local color." To help in the revival of the Barrie play, Basil Dean has been around Kirriemuir, which is the "Thrums" of Barrie's books. He has also been interviewing Scottish actors in Edinburgh. Scottish actors in London have also been interviewed, but some of them say the worst help to an engagement in this show is the fact that you are a recognized Scottish actor.

The leading people in the essentially Scottish play are Owen Nares, as the Rev. Gavin Dishart; Fay Compton, as Lady Babbie, and Nor-

(Continued on page 8)

AMATEUR SUNDAY

(Continued from page 1)

of the public and managers for their mutual benefit.

Actors and actresses, dramatic writers, even scenic artists with ideas, will have their chance if the Philips idea goes through.

The Circle Players have hitherto given but one show a year. This season they plan to give four plays, Oct. 28, Dec. 9, Feb. 17 and Mar. 24.

Any profits of each performance will be devoted to charity.

The Oct. 28 production is for the benefit of the Junior Auxiliary of the Council of Jewish Women, an organization which meets immigrants, sees to their physical and moral welfare, teaches trades and American customs, etc.

Some of those taking part in the show Sunday are Edward Weaver, Walton Butterfield and Martha Madison.

The cast and directors work without remuneration, their ultimate aim being to establish a permanent charity theatre in New York which can be used during week days for the purpose of raising funds for any worthy cause.

Plans now they are restricted to Sunday nights, all available theatres being occupied during the week.

There is a good advance sale for Sunday night.

On the advisory board of the Players are such well known theatrical names as Alla Nazimova, Eva Le Gallienne, Frank Reicher and Louis K. Anspacher.

The production last year took place at the Selwyn, where "A Successful Calamity" proved to be anything but a calamity in a financial respect.

OUTDOOR AMUSEMENTS

The Clipper is the only paper in the world solely devoted to outdoor amusements. News of every kind and character.

FORMER OFFICERS IN RESERVE CORPS

Variety-Clipper Bureau, Evans Building, Washington, Oct. 24.

Uncle Sam is making his last call for former officers to become members of the reserve corps. Many came from the theatres and the army wants these men to retain their connection with the fighting forces.

Nov. 11 has been set as the last day that commissions will be issued in the reserve force without special examination.

All former officers are eligible on their records for appointment, and in entering the reserve corps, no obligation is assumed other than to stand in readiness for future national emergencies. Attendance at the summer training camps is optional.

"CLIPPER'S" LIQUOR PRICES

Commissioner Haynes Orders Legal Department to Take Action Against Weekly

Washington, Oct. 24.

Prohibition Director Haynes has ordered the legal department to suppress publication of liquor price quotations, appearing as a weekly feature of the prohibition pages of the "Clipper."

Haynes says the publication of the alleged bootleg quotations is a violation of the section of the National Prohibition act, which specifically states liquor prices shall not be published to other than those licensed or otherwise lawfully permitted to purchase liquor.

The penalty fixed for violation as a first offense is a fine of $500.

$25,000 FROM SHOW BUSINESS FOR DEMOCRATIC CONVENTION

Congressman Sol Bloom Requested by General Committee to Approach Showmen—Takes in Stage and Screen—Refund if Not in New York

The movement to bring the Democratic National convention to New York next July has been placed under the direction of a general committee of citizens headed by Morgan J. O'Brien.

A fund is to be immediately subscribed as a basis of invitation for the convention in New York. Subcommittees have been appointed for the various industries with the work of obtaining pledges assigned to one individual representing his trade.

For theatricals Congressman Sol Bloom has been requested by the general committee to secure $25,000 from the show business. That quota covers all of the theatricals, including speaking stage and pictures.

Indirectly it is the first semi-official recognition that Congressman Bloom is representative of theatricals and denotes the Congressman as the show business' initial and outstanding figure in the Congressional halls of Washington.

It is the understanding that goes with the subscription if the Democratic convention is not held in New York city, the money will be refunded.

The show business has not been highly assessed in view of the quota of $250,000 placed upon the New York daily papers, with the papers represented by Ralph Pulitzer of "The World."

A total subscription of $250,000 is to be obtained. For each $100 subscribed a set of tickets for all the convention sessions will be awarded the subscriber.

It is likely the heads of the various branches of the theatre will be reached by Congressman Bloom for a subscription by mail or in person, taking the heads of branches as Will H. Hays for pictures and Augustus Thomas for the legit.

The move to bring the convention to New York was first proposed by "The World" and joined in by the other dailies. The objective is to secure the convention for 1928 as well as 1924.

TAX DODGERS IN CHI.

Loop Theatres Named in Filed Complaint

Chicago, Oct 24.

Many loop theatres are named in a complaint filed with the Board of Review by Corporation Counsel Hornstein.

The counsel charges that assessors have under-valued the properties.

No names will be made public until the board has passed upon the complaint.

COURT DECISION IN FAVOR OF WILLIAMSON

"O'Brien Girl" a Sensation—Gertrude Elliott Scores—General Prosperity—Notes

Sydney, Sept. 26.

A decision was recently given against the commissioners in the Supreme Court, Melbourne, in the case of Federal Income Tax Commissioners and J. C. Williamson, Ltd.

The commissioners claimed tax on the booking fee charged by the Williamsons for booked seats at music stores and hotels. The verdict was rendered against the official body and the booking fee of one shilling (25 cents) still remains free of tax.

The various branches of the theatricals continue to hold up in this city, although the present sensation is "The O'Brien Girl," which opened at the Grand Sept. 15. After a record breaking season at Melbourne this production now gives every indication of repeating the accomplishment here.

Hugh J. Ward slaked his all upon this show, besides taking over a theatre which had previously played nothing but cheap dramas, making it into one of the finest houses in Australia. The cast includes Mark Daly, Mamie Watson, June Roberts, May Beatty, Leyland Hodgson, Ireland Cutler, Dorothy Roberts, Hazel Harris and Wesley Pierce.

"Quarantine," although a loosely constructed piece, looks good to remain at the Royal for quite some time, where it premiered early this month. It is a Williamson-Tait presentation.

At Her Majesty's "The Cabaret Girl" continues to good business and the "Beggar's Opera" has just concluded an excellent season at the Palace.

The picture houses are showing "The Pilgrim" at the Crystal Palace; "The Trail of the Lonesome Pine" at the Strand and "The Sin Flood" at the Globe.

"A Bill of Divorcement," a special British film, will open its season in Sydney early in November. J. B. Howe will present the feature.

Effie Hartwell of Potter and Hartwell will return to America shortly to claim a legacy left her by a relative in Pittsburgh recently. Her husband will remain in Australia until her return. The act has been a success with the Fullers.

"Tons of Money" will open at Princess, Melbourne, in a few weeks' time. Dorothy Brunton will play lead. Hugh Ward will present the show.

"The Covered Wagon" was screened simultaneously to the Parliaments in Sydney and Melbourne recently. A splendid reception was given the feature in both cities.

Fullers, Ltd., instituted an action against Everest of Everest's Monkey Hippodrome, recently on their circuit, for alleged breach of agreement. By agreement dated January, 1922, Fullers, Ltd., engaged the act for a season. The agreement was terminated by the Fullers in accordance with the agreement, but it is alleged that Everest broke the contract by appearing elsewhere with his monkeys.

After a short hearing an adjournment was granted to enable further inquiries to be made so that the case may be satisfactorily proceeded with.

"Yes, We Have No Bananas" introduced here by Bailey and Cowan, is proving a record seller in this country.

Irene Vanbrugh and Dion Boucicault are producing "Miss Nell of New Orleans" at King's, Melbourne, under Williamson-Tait direction.

"Robin Hood" is in its fourth week at the Princess, Melbourne. Hugh J. Ward is making the presentation.

Kate Howards produced "The Limit," an Australian comedy, at the Palace, this city, Sept. 29. Miss Howards is the only woman producer in Australia. She wrote and produced "Possum Paddock" some time ago to big business.

Ada Reeve is proving a very big success at the Tivoli, Melbourne. Nora Reeve is doing her song specialty.

Long Tack Sam and his troupe scored a very big hit on their opening at Tivoli, Sydney. L. T. Sam

(Continued on page 8)

The best obtainable instruction at
NED WAYBURN STUDIOS OF STAGE DANCING
1841 Broadway N. W. Cor. 58 St.
Suite "F"
Telephone Columbus 2590

FAMOUS PLAYERS AT 63¾ AT BRAND NEW LOW LEVEL FOR YEAR

Drops Straight from Tuesday's Limits—Turnover for Day Near 20,000 Shares—Federal Trade Discloses High Officials Have Disposed of Holdings

If the downtown bear pool wanted to stage a complete demonstration of their control over Famous Players their opportunity cams yesterday. They hammered the issue down to a new bottom for 1923 at 63¾, a full point and a half from its previous low mark of 65¼ established in the smash of prices in May and June last.

Outside Selling

It is probable that the bear clique was aided in yesterday's staggering recession by the liquidation of discouraged holders outside the bull syndicate, and it may have been that stop loss orders were uncovered on the way down, especially after the May resistance point was reached. It frequently happens that a former point of resistance is set as a mark both for buying and selling, the theory being that if the operators aro strong enough to force the issue past its former resistance point they probably have enough power to force it further.

Holders of Famous have had a trying time of it ever since it broke through 90 and there are heavy amounts of the stock still held abovs that figure. Bear talk and rumors have their effect upon these longs and the pressure to sell has been increasing as the price receded. A considerable total of holdings are placed out of town also in the hands of people who are not especially well informed as to actual conditions, and they are even moro violently swayed by bear talk than holders in trade circles.

German Loss

Such announcements as the writing off of losses on the German venture and the unsatisfactory situation in England and India where the company also operates plants have their effect, an effect which cannot be offset by the knowledge that the company is maintaining its carnings. As a matter of fact, the German losses have been over-discounted already as factor. It stands to reason that such losses will come up in the operations of a company of such a wide scope, but they lose importance when it is realized that the company is still making money at home.

Stock Issue a Factor

Probably the most crushing blow to Famous Players was the testimony before the Federal Trade Commission that officers of the company have been reducing their holdings of stock. It was brought out at the inquiry that at the present time the president of the company has no common stock recorded in his name, though three years ago he recognized as one of the ten largest stockholders, having held at that time some 15,163 shares. Another prominent member of the management now holds only 300 shares of the issue contrasted with 3,350 shares in 1920, and the holdings of the secretary of the corporation now total only 860 shares against 3,785 shares several years ago. It developed that brokers are now the largest holders of the issue. This condition caused further heavy selling of both classes of stocks, making them for n time the weakest features of tho list, the common losing some 3 points and the preferred about 4 points.

The mere closing up of a losing experiment is actually one kind of progress, but the announcement came at a most unfortunate time. The additional issue and listing of the new 15,000 of common stock on top of the issue for the Lynch properties also comes out at a bad time, when the bull pool is being hard pressed. It is likely that the stock paid in purchase of the Gorman and other coast theatres may turn out to be a wise policy, but it does disturb the market position of the issue.

It will be remembered that Loew broke badly when it put out a heavy new issue because the trading community began to wonder if the company could not go on putting out new stock up to its authorized capital. The result, as usual, was a loss of confidence.

Another detail against Famous Players is that it has no substantial investment following. Bankers who furnish a vast quantity of investment advice to clients are against the amusement stocks as being outside the charmed circle of substantial investment securities and the accumulated warning of investors away from the amusement business has cut off an element of market support in Famous.

Market Steady

Yesterday's break in Famous Players could not be attributed to general weakness in the list for Baldwin, Steel and Central as well as Studebaker made a good showing, advancing in somo cases 2 points. Some of the rails were off, St. Paul establishing a new bottom for the year. Kennecott copper did likewise, selling at 30⅝.

Orpheum held its own at 18 even while Loew gave way a fraction to 15⅝, both on minor sales. Goldwyn came out at 12, repeating its bottom of several days ago.

Issue.	Sales.	High	Low	Last.	Net chge.
Famous Pl.-L.	19,900	65⅝	63¾	64¼	—2¼
Do pref.	800	88	84½	85	—3½
Goldwyn	400	12	12	12	—⅛
Loew	250	16	15⅝	15⅝	—1
Orpheum	2,300	18	18	18	

SHUBERT UNIT ACTRESS RECOVERS BIG SALARY

Elsie Laurie Attached Show—National Surety Bonded

The National Surety Co. is another sufferer of Shubert Unit vaudeville. Elsie Laurie who was a member of Jack Singer's "Hello New York" Shubert unit, took judgment for $5,199 against the surety company in Newark last week.

The details date back to Miss Laurie's attachment of the show for breach of contract through unjust discharge from service. Jack Singer bonded the attachment through the surety company. Singer went into bankruptcy and automatically got rid of Miss Laurie's liability.

Miss Laurie instead took action against the National Surety Co. and was given a judgment.

BOSTON'S STAGE SCALE

Feeling Between Union and Local Shubert Man

Boston, Oct. 24.

A Shubert representative was here last week conferring with Fred Dempsey, head of the local stage hands' union following fresh difficulties between Arthur Sheldon, the local Shubert general manager and the union.

It is said Dempsey gave notice that next season heads of departments would ask $60 per week scale and $5 a performance for the crew. That the scale for next season was subject to discussion Dempsey allowed, but he refused to consider the matter with Sheldon, the men being violently opposed to each other.

This season's scale is the same as last, when a two-year agreement was signed.

LAUGHLIN'S STOLEN CAR

James Mortner, 21 years old, a clerk living at 1726 Union Street, Brooklyn, was arraigned before Magistrate Max S. Levine in the West Side Court yesterday on a charge of grand larceny. The complainant Harry Laughlin, a vaudeville actor of 1394 Putnam avenue, Brooklyn, accuses Mortner of stealing his sedan automobile valued at $850 on Sept. 11 from in front of Rosen's costume shop on 46th street. Mortner asked for an adjournment until Friday and was released in $1,000 bail.

MIRELEZ ORDERED TO PAY

Wife Wants $10 Weekly, but Isn't Certain Where Husband Is

Chicago, Oct. 24.

Upon the petition of Leon Berezniak, attorney for Gunda Rodriguez Mirelez, that her husband, Joe Mirelez, had failed to comply with an order of the Domestic Relations Court which instructed him to pay her $10 a week, Judge Sabath in the Circuit Court issued an order for the latter's arrest. The order specifies that Mirelez remain in the County Jail until he has paid up his arrears and post a bond insuring further payments.

Mrs. Mirelez stated in court that she was the youngest member of the Rodriguez family of 16 children, of whom six, besides herself, appeared in the vaudeville act, the Nino Blue Devils. Her husband was also a mmber of the act. She says that on April 15, 1923, when less than 16, Mirelez forced her to go to Crown Point, Ind., where they were married. Since that time she has been in a delicate condition, which prevented her working. She said her husband refused to support her and told her that he would go to Mexico, his home, if she started proceedings. This is what she believes he did after he was instructed to make payments in the Court of Domestic Relations.

4 HAMLETS READY

(Continued from page 1)

shifted ahead two weeks, it be stated the settings could not be readied for next week for "Romeo and Juliet" which Sothern and Marlows and scheduled. Sir Martin's "Hamlet" is listed for Nov. 10. The Sothern change may have been decided on to bent in the Barrymore "Hamlet" which was a sensational draw on Broadway last season.

An interesting angle to the presentations of Sothern, Sir Martin Harvey and Barrymore is all that three will be presented in exceptionally big theatres. The play itself is rated a philosophical drama calling for something akin to intimate surroundings.

In the past six "Hamlets" are known to have been on tour at the same time and to have visited the same stands, although the performance was usually but one of a repertory. Playing it concurrently then were Edwin Booth, Lawrence Barratt, John McCoullough, Charles Fechter (a Dane), Edwin Adams and Barry Sullivan. The list of "Hamlets" was later increased by Frederick Ward and Louis James who were in support of the others while two actresses played the role also, they being Anne Dickinson and Adele Belgrade.

Most of the "Hamlets" of other days however did not carry companies but were visiting stars.

EQUITY FOR FAY

(Continued from page 1)

for more salary. He was able to make the demand because there was no contract between the actor and the Shuberts. That was in violation of the basic agreement between Equity and the P. M. A. Although Equity members are ordered to insist on such contracts, in this case it appears to have been omitted by the Shuberts.

Similar violations of the basic contract which settled the 1919 actors strike is said to be one reason why the Shuberts signed an amazing additional agreement with Equity which permitted Equity or its representatives many privileges in Shubert theatres at all times.

The old party of the Fay incident is that a settlement on the salary matter was not made.

Fay is reported having handed in his two weeks' notice. He is said to still be in the cast this week.

LENZBERG LEADING AT HIP

Julius Lenzberg, for many years director of the orchestra at Keith's Riverside, New York, will be the leader of the pit orchestra at the New York hippodrome when that house opens with Keith vaudeville.

Clipper's Green Cover

Know the Clipper by its green cover.

"The outdoor paper."

NEW PROVIDENCE HOUSE

Work Starts on Theatre—Will Accommodate 1,200

Work upon a new theatre at Park and Pontiac avenues, in the city of Cranston, R. I., will be started at once, according to an announcement made Saturday. The building is to accommodate 1,200 persons, and will be a two-story brick structure.

The plans are now being drawn by William R. Walker & Son, architects, of Providence. The incorporators of "Playhouses, Inc.," are George O. Hadfield, Martin H. Kaufer, Eden H. Bigney and Ronald S. Longley.

TEETH DIDN'T HOLD

Kronos "Bloomer" on Omaha Streets

Omaha, Oct. 24.

Kronos, the Orpheum circuit's imported strong man, pulled a "bloomer" in a street publicity stunt arranged by the local Orpheum theatre.

While a noon hour crowd of 4,000 or 5,000 looked on Kronos attempted to hold in his teeth the traces of a wagon carrying 40 men while a horse pulled the wagon through the streets at a brisk trot.

Kronos' teeth held out for half a block on a down grade, but when he reached a level thoroughfare, he slipped. He lost his tooth hold and the wagon came to an abrupt halt. Kronos tried it a second time and again he lost his hold. Whereupon the strong man climbed down from the wagon and retired from the scene with all possible haste, while the crowd hooted.

SALACIOUS SHOWS FLOP

(Continued from page 1)

it was agreed for a year as an experiment and the time has expired.

It is likely that Sumner will hold off until the movement to reaffirm the voluntary jury idea is acted on. The panel was never called last season but selections then made will probably remain the same. This week it was reported three juries would be selected to act on as many plays in question.

In "Artists and Models," one of the known attractions with "situations," there has been a modification of the skits. The red light bit has been removed, also references to Sumner.

"Rain's" smashing hit last season and its undiminished pace this season may have inspired the several "narrow edge" productions of the early fall. "Rain," however, was also rated a skillfully produced drama and was never mentioned as a candidate for censorship. "The Lullaby" is the only one of three "dirty" plays recently arrived that has gotten across. "The Shame Woman," in the Village, is doing but fairly, and "White Desert," at the Princess, no better.

The Grand Guignol's "naughty" farces, supposed to supply a change of pace for the shock playlets, have aroused little interest at the Frolic, probably because of the attraction's slow start and the presentation in French.

The dramas have nothing to do with the nude bits in at least two musicals, "Artists and Models" and "Vanities." The latter revue inserted the undress views after the Shubert attraction got away with it.

Another "off" drama ready, but not given a house as yet, is "White Cargo," taken over by Earl Carroll, who produced "Vanities."

The formation of a voluntary stage censorship system was noted last season following the furore over "The God of Vengeance," after that slice of delicatessen was brought to Broadway from the Village. A jury panel of 400 is supposed to exist, from which a jury of 12 may be drawn to judge the demerits of any production complained of.

Without undue publicity at least of the "bad boys," they are likely to expire from lack of public patronage.

BIRTHS

Mr. and Mrs. Al Curtis, Oct. 19 at Howard Beach, L. I., son. The mother was formerly Marion "Slivers" Dunn of Curtis and the Dunn Sisters.

Mr. and Mrs. Walter Barusch, at their home in San Francisco, daughter. The father is with the publicity department of the Rothschild Enterprises.

Mr. and Mrs. John Hennings, at their home in St. Joseph, Mo., Oct. 19, daughter. The parents are professionally known as John and Winnie Hennings.

THELMA THELMARE ON CONCERT STAGE

Nicely Received Sunday Night—Graduate from Small Time

Thelma Thelmare, American soprano, who has sung in Italy and recently appeared as a single turn in vaudeville, made her New York concert debut Sunday night at Aeolian Hall. The dailies, while not considering her an important artists as yet gave her a very fair notice Monday. She sang operatic airs from "Madame Butterfly" and "Tosca" as well as Tosti's "Goodbye" and other classical concert pieces.

When reviewed at the 81st St. two weeks ago, Variety's reviewer advised Miss Thelmare to try the concert field as her act was a bit heavy for vaudeville. She is probably the soprano who appeared about four years ago on the small time in the act billed as Thelma and Thelmare. If so she is one of the few artists on record who have climbed from the three-a-day to the concert platform.

Emil J. Rolak assisted her as accompanist at her concert.

"MAN-WOMAN'S" OFFER

Court Didn't Care to See Thompson Perform

Freddie Thompson, the man-woman, recently acquitted of murder, who was denied the privilege of appearing at the Rialto subsequent to the trial by Chief of Police Collins, has his future held in abeyance, so far as his stage career is concerned, by Judge Denis Sullivan in the Superior Court.

Thompson brought injunction proceedings before Judge Sullivan to restrain the police from interfering with his appearance in local vaudeville theatres. Thompson's attorney informed the court that his client was eager to demonstrate his abilities as an "entertainer and artist of talent" by singing or dancing for the court.

Judge Sullivan retorted that he was not inclined to have the court-room turned into a demonstrating parlor and instructed the attorney to prepare an amended bill of complaint, in which he is to set forth what Thompson's performance will consist of.

At this point the attorney said it was not necessary to do this, as Thompson would give a demonstration.

Gazing at Thompson, who was modishly gowned in a sport costume and close fitting toque, Judge Sullivan replied: "I'm afraid I'm not a good judge of that sort of thing. I would rather have a written description."

BERNARD'S CHECKS N. G.

Warrant Issued for Style Revue Producer

Chicago, Oct. 24.

Charging operation of a confidence game, a warrant has been issued by Judge La Buy for the arrest of John Bernard, of the Sheridan Plaza hotel, organizer of style revues.

Marion Smith, who made the complaint, informed the court that she and 13 other girls under assumed names had joined a fashion revue in answer to an advertisement of Bernard. She said that they worked one week at the Stratford, for which they were to get $25. They also were to get 12 weeks' work in addition. They were given checks for their salary and, after the checks had been cashed, they came back marked "N. S. F."

The police of the Town Hall station are now searching for Bernard.

REMARRYING—MAYBE

Katherine Henry, scenario writer, and Eugene West, popular ballad composer, are reported about to remarry.

Miss Henry was West's first wife. She divorced the songsmith in Chicago. West was recently divorced by his second wife.

CASTEEL'S IMPROPER LETTERS

San Francisco, Oct. 24.

Charges that her husband had been receiving improper letters and telegrams from other women were made by Mrs. Marguerite Casteel in her suit for divorce against Casteel, a vaudeville actor and stunt performer.

'BACK STAGE KRITIK' GOING BACK; HOPS ON HOTEL REGULATING IDEA

Walter C. Percival Pays $1.40 to Spell Right—Wants to Line Up One Hotel Per Town That Will Give Professionals Square Deal

New Orleans, Oct. 14.

Editor Variety:

In view of fact i covered this bill the mrs and me are playin on on acct this is the 2nd wk thes acts hav ben with us and on acct of the mrs and me havin had two live in a certin hotel cupel wks ago wear enyone cud get a room without no bagge by payin ahead of going two room an as this was onli hotel we cud get intwo at eny price on acct it bein fair wk an ali the a-1 hotels was full up an as this is a regular hapinin with lots of hotels wen town is full up due two divers causes an as i rote you of my plan two overcom this abuse by the proff. am in reccit of yur anser in witch you say i am bugs two try an rectifie this condishion.

Yet i notice old fox that you offer two torn over certain pages in Variety an two allow me two giv spesh'al cheap rate twe hotels luckie enoff two be picked out as per copy of letter i am goin two send witch is inclosed herewith.

So evin a hardboiled egg like yourself must see cents in my ideah. Enyway i am as i sed inclosin copy of letter witch i rootcened two a publik stenograffer witch accts four its good spellin and sed letter is goin two be meens of me bein the christian Moses who will leed fellow proffessionals out of darkness of badlie lited hotels an this will all com about by my sendin copy of inclosed letter two everie 1—i no askin them two help me make a simp out of you four you callin me bugs.

Lots of thos i am rittin will be onli two glad two get a crack at you four the things you hav printed bout them in the past an i get my crack at you four this remark of yourn by askin you two print the inclosed letter just as tippist hear in hotel witch i paid $1 and 40 cts two two spell rite my routeenin of the ideah an four witch you are under a contract two pay me space rate four the printin of it—hence i kill 2 birds with 1 rock—tell my 1000,000 redders of my ideah two help them and get $$$ out of you four space rate.

Hopin two show you he woh laffs best laffs last—i sighn

Yur Back Stage Kritik,
WALTER C. PERCIVAL.
(of Noel and Percival)

The Kid's Letter

Dear So and So:

Having as you have, many a time, landed in a town at some unholy hour of the morning, after jumps where no sleepers could be had, due to all sorts of reasons, also having as you have many a time landed in a town and gone to some hotel where previously we had been well taken care of and greeted with "Sorry, but the races are on," or "a Methodist Convention," or "Bootleggers Union 46" has the entire hotel—or worse still, have even been asked to leave a room in a first class hotel where I was paying $3.50 per day on account of (alleged first class hotel) being able to get $5 a day from some member of the aforesaid once-a-year visitors.

Anyway, I've often thought, what a wonderful thing it would be for you and I, if we could overcome this "Bugbear" of ours and know which first class hotel in the next week's town would be glad to have us any week regardless of local conditions.

Wouldn't you appreciate such a hotel list? You can just bet you would, same as I will, if I succeed in this "Brainstorm" as the editor of Variety called this idea when I explained it to him.

He said, and I know he is right, lots of us won't go near a lot of hotels just because they do cater to actors. But in my plan, I've overcome that, as I am asking only regulars like yourself who I know can and do stop at the best a town has in the way of hotels to help me. That don't necessarily mean the Ritz or Plaza, New York, as you know and so do I, that in 99 out of 100 towns we can be just as comfortable at $2 or $2.50 to say $4.50 a day as we would be at the Ritz or Plaza at double.

So I want to ask you to do yourself and the rest of the regulars in show business the biggest favor we could possibly do for ourselves, I want you to recommend to me the hotel you feel is the best bet in the town you are now playing, from a standpoint of rate and comfort for us.

Then I am going to ask Variety to go after the one you recommend and exact from them the promise that they will take care of a wired or written reservation from one of us, **any week of the 52, regardless of their chance to make a dollar or two more on the rooms these weeks that they can do without our business.**

Due to your recommendation you are going to make it possible for yourself and the rest of us to have a comfortable week in that town when we play there, and as a consequence we will all be happier, do better work and stay healthier.

I am going to write this same letter at my own expense to every regular I know personally or by name in America, and ask them, as I am asking you, to answer telling me which is the hotel of the town they are playing we ought to make our home.

So won't you please go to the manager of the hotel you are going to recommend and explain our idea to him, and then I will turn over your recommendation to Variety and they will write him that you have given him the recommendation.

Then of course its up to him to take advantage of your recommendation by inserting his hotel and rate card on a recommended hotel page in Variety which its editor says I can have if I get away with it and Variety as its part of helping to help ourselves is making a cheap rate to hotels for this recommended hotel page $3 per inch single insertion, and $11.50 for four times with longer time and space pro-rata.

So it's a cinch when you explain to a hotel manager and he realizes that his card on this page will get nothing but real women and men artists whom he will be glad to have as his guests and all we ask of him is to be treated fairly, and to be taken care of on busy weeks same as when they are only too happy to have us.

I'm sorry I had to go into this in manuscript form but this Variety guy said I was bugs to try it. I can prove I'm not by you entering into this scheme to make our none too easy life a bit more livable for all of us and I am sure you will be glad to help me to help you to keep from being robbed on the full weeks in the hotels we want to live in. That is my only interest in this idea outside of a selfish desire to know I will save plenty and live in the best every week if I get away with this, and I am foolish enough to want to be the instigator of something I know we will all get a real benefit from—**a real recommended hotel list.**

So thanking you for your patience in wading through this plea of mine which I am confident is the beginning of the end as far as you and I are concerned in being made a "Patsy" by a lot of hotels, as once it gets set and the hotel of the town we play don't give us a fair deal, it will be a pipe to find one in that town that will only be too glad to take the unfair one's place.

Again thanking you for your answer and please as you are the only one I have written in that town, don't fail me and in return you'll save many a dollar and have many a comfortable week due to this "brainstorm" of mine, and with best wishes for a real season,

Sincerely yours,
(signed) *WALTER C. PERCIVAL*

ERNIE CARR
is telling the story of his travel with
CAPT. IRVING O'HAY
for 3,000 miles in a motor truck.
Read it this week in the
CLIPPER

SIR BEN FULLER IN N. Y.

Australian Showman Making Another World's Trip

Sir Ben Fuller reached New York this week on his fifth trip around the world in the past 15 years. He will be away from home for two years on this tour. Sir Ben is making his headquarters in the Sam H. Harris office, where he may be reached by mail for an appointment. His partner in the legitimate producing end of the Fuller Circuit in Australia, Hugh J. Ward, will be in New York in February.

By the time Sir Ben returns to Sydney their new theatre in that city will have been completed. It will seat 2,200 downstairs. There is also to be a roof theatre. Above will be six stories for offices, with the building reaching the height limit for the country, 150 feet. Standing on an eminence it will be the highest building in Sydney. The cost of land and construction will be $1,750,000.

Sir Ben and his family, who are traveling with him, leave New York Nov. 3 on the "Majestic" for London.

REMARRIED AFTER 2d COURTSHIP; HAVE SON

Lillian Belle and Joe Brown in St. Louis—"Propinquity" Once More

St. Louis, Oct. 24.

After a brief courtship lasting but two months, Lillian Belle, cabaret singer, was married to her former husband, Joe Brown, treasurer of Oscar Dane Entertainment Studio, last week.

Miss Bello and Brown were married about 19 years ago. They have a son 18 years old, who is a member of the U. S. M. C. Brown and his wife had a difference and separated in April. In June Mrs. Brown was granted a divorce.

She continued to accept booking through the Entertainment Studio and occasionally met Brown there.

In this way the second courtship began. After courting his former wife for two months Mr. Brown proposed. They were re-married last Thursday and a banquet given in their honor at a local hotel was attended by 70 actors and actresses.

ALICE OWENS HAS DIVORCE

Said Husband Threatened Suicide to Worry Her

Los Angeles, Oct. 24.

Alice Owens, of vaudeville, was granted a divorce here from Harry Orville Owens in Judge Summerfield's court on a charge of cruelty and non-support. Mrs. Owens, represented by Attorney Isidor Morris, said her husband was very abusive on various occasions and threatened suicide to worry her.

The Owens were married in 1917 and separated in 1920. The actress was given $42.50 a month for the support of their son, five years old.

MIND-READER AWES SAILOR; PRESS STUNT GETS FRONT PAGES

Ingward Ryndingen, Norwegian Sailor, Sole Survivor of Rum-Running Boat, Taken Before Leona La Mar—Grills Him and Forces Confession

New Orleans, Oct. 24.

The best press stunt of years in this section came through when Larry Kuqua, press agent for the local Loew's Crescent, induced the Marine Officers Association, through its representatives, to take Ingward Rydningen, a Norwegian sailor before Leona La Mar, the mental telepathist, a Loew attraction.

Local dailies ran from page stories of the stunts to stories that amounted to columns. It was the first time a similar attempt had ever been put over to secure evidence, as the sailor was a prisoner when going before the mind-reader.

While admittedly brilliant press work and so generally recognised, it was good stuff for the press and for the authorities, since Miss La Mar secured a confession from the Norwegian, the officers had been unable to obtain.

The rum running yacht, "Fidget" was sunken with Rydningen the sole survivor. He would not corroborate the opinion held by the Marine officers the crew had met with foul play.

Kuqua suggested the man be taken before Miss La Mar and a try be made to secure the facts of the sinking.

After Miss La Mar had grilled the sailor for an hour, he confessed there had been many fights aboard, something he had previously denied when continuously questioned by the authorities.

BEATING AND DESERTION BEHIND TWO DIVORCES

Almena Marsh's Grievance—Ivy Carter Walked Out on Her Man

Chicago, Oct. 24.

Two actions for divorce, with all persons involved in the theatrical profession, were filed in the Circuit Court of Cook County.

Almena Marsh Strizek (Almena Marsh) with Weston's Models, vaudeville, charges Sam Strizek, professionally known as Samuel Miller, a dancer with Blossom Seeley, vaudeville, with cruelty. The complaint states the couple were married at Terre Haute, Ind., Jan. 9, 1922, while playing on the same bill there and separated in Minneapolis Jan. 26, 1922. Mrs. Strizek charges that her husband had beat her in the hotel where they were stopping on that date, also in the Hennipen, Minneapolis.

Martin Raymond Kennedy, of Kennedy and Kennedy, in his action charges that his wife professionally known as Ivy Carty, vaudeville single, suddenly left him in the Niagara hotel, Peoria, Ill., Jan. 15, 1919, telling him that she had no further use for him.

The couple were married in Knoxville, Tenn., Nov. 24, 1918. Kennedy says he has not seen his wife since that time. Both actions come to trial at the December term of the Circuit Court.

MARRIAGES

John Sperzul, formerly of the Minneapolis Symphony Orchestra, to Florence Anderson, non-professional of Minneapolis, Oct. 10, in New York City. Sperzul is now with Ernie Golden's Orchestra in vaudeville.

Robert William Bremon and Jean Maria Otto, of "Blossom Time" at Syracuse, N. Y., by County Judge William Farmer. Bremon gave his age as 32 and the bride stated she was 25.

Gladys Ethel Bettelheim and Eugene du Treil, steamship executive, Oct. 21 at the Hotel Pennsylvania, New York. The bride is the daughter of Edwin S. Bettelheim, publisher of the former "Dramatic News."

MARGETSON WINS FROM AGENT

Albert Margetson, English actor now with the "Dancing Girl" in Boston, won the breach of contract case David Sterling brought against him. Sterling is an assignee of A. E. Johnson of the H. Blumenfeld & Co. office. Johnson claimed $550 due him on a contract as personal representative and manager.

In the Ninth District Municipal Court, Lyman Hess, for Margetson, showed the inequity of such contract and had the complaint dismissed.

NAN HALPERIN LEAVING

Nan Halperin will step out of the stellar role of "Little Jessie James," at the Longacre, New York, Saturday. Louise Allen will step in on Monday.

Miss Halperin's withdrawal came as a complete surprise, especially since being the show's feature. Rumors that she would return to vaudeville have been scouted by a statement from Miss Halperin that she will remain in the legit field.

DANCERS STRUCK BY AUTO

Binghamton, N. Y., Oct. 24.

Cedric Lindsay and Hazel Mason, dancers with "Little Nellie Kelly," were struck by an auto Monday night here while crossing the street to reach the Stone opera house, where the show was playing.

Lindsay's right ankle was badly hurt and Miss Mason suffered bruises of the leg. Both refused to go to a hospital and gave a curtailed dance in the performance.

IN AND OUT

Radjah, who was out of the bill at the Hillstreet, Los Angeles, for the first three days last week on account of illness returned to the show Thursday matinee. Bothwell Browne's revue substituting retired from the bill when Radjah came in.

Bert Grant and Maude Fealy out of Loew's Victoria, New York, after the first performance Monday due to Miss Fealy's throat trouble. Rainbow and Mohawk substituted.

Rechristened the Illini theatre, the show house known for years as the Chatterton, Bloomington, Ill. opened Oct. 9 with Jane Cowl in "Romeo and Juliet."

A. E. DeMange is the owner and Clarence Irvin manager for the lessees.

MLLE. MARGUERITE and FRANK GILL

A sensation on Broadway for two seasons. The "Music Box" (1922) and "Honey Dew" (1921). Return to vaudeville with the most elaborate, lavish and magnificent offering.

"A LITTLE MUSIC BOX OF THEIR OWN"

Assisted by FRANK JOHNSON and LESLIE HALL

Mlle. MARGUERITE, as dainty as she is beautiful, the toast of two continents, is as chic as a Parisienne, as gorgeous as a peacock and as vivacious as an American.

MARYLAND, BALTIMORE, NEXT WEEK (OCT. 29)

VAUDE IS OVER-SUPPLIED NOW; SHIFTED AROUND IN 2 MONTHS

Next-to-Closing Comedy Turns on Big and Small Time Only Type of Act Not Overflooding Market—"Spots" Diminished as Supply Increased

The vaudeville market, always shifting, has veered around from a condition existent two months ago, when a decided scarcity of acts of all grades were worrying the bookers, to the present, that denotes an oversupply, excepting "next to closing comedy turns."

Usually by Oct. 15 the big-time agents have their lists of "available acts for next week" pretty well cleaned up by Tuesday afternoon. For the last couple of weeks the lists of availables have been growing bigger daily, and "spots" open for acts correspondingly smaller.

Dancing acts appear more plentiful than any other kind at present. Almost any chorus girl who can do "off to Buffalo," or one or two other simple steps, has dug up a silk drape, a partner, and the result is another dancing act.

The small time also reports plenty of material of all kinds, with comedy acts that can hold down the next to closing spot and get away with it satisfactorily about the only type the agents haven't their books overburdened with.

A casual survey of conditions throughout the country indicates there are less houses playing vaudeville at present than at the same time last year. A number of pop houses in the East that formerly had pictures and acts are now playing pictures and tab shows. The same condition is duplicated in the Middle and Far West to a certain extent.

DIDN"T ALIENATE AFFECTIONS

L. Bovette Toohey, who is asking $50,000 damages from Jean Schwartz, composer, for alleged alienation of the affections of Mrs. Toohey (Sallie Long, professionally) had his suit dismissed on the alienation charge. The cause for action on alleged criminal conversation and debauchery charges stands.

Sallie Long was a former "Scandals" chorister, and is currently in pictures. The court ruled that Toohey's affections could not technically be alienated, since they have been living apart since 1920.

Schwartz and Miss Long first met in 1923.

ANNUAL GUILD MEETING

The annual meeting of the Catholic Actors' Guild of America is scheduled for next Sunday, Oct. 28, at 8 p. m. at the 48th St.. Wilton Lackaye, Rev. Martin E. Fahy, Guild chaplain; Murray Hulbert acting mayor of New York, and Joseph E. Rinn, producer and author of "Zeno," are included among the speakers.

The Oct. 28 meeting marks the tenth anniversary of the organization of the Guild.

HUBBY SLEPT IN BATHTUB

Somerville, Mass., Oct. 24.

Mrs. Anna B. Brown, vaudevillian, testifying at her divorce hearing in the Suffolk County divorce court, stated that her husband, Eugene L. Brown, also in vaudeville, one night went to sleep in a bathtub full of water and fully clothed.

Decision was reserved.

ORPHEUM, JR., AT SAN DIEGO

San Diego, Oct. 24.

Orpheum Junior bills will be booked into the Savoy the latter part of next month.

The house had been booked through Pantages. The latter is opening his own house in the Commonwealth building which will hereafter house the Pantages shows

OVERMAN IN COHAN PLAY

"The Dress Suit Man" will be the George M. Cohan piece Lynn Overman starts rehearsing next week.

Through the engagement Overman will conclude his vaudeville tour this week at the Palace, New York.

AGENTS OFFERING ACTS THEY CAN'T DELIVER

Chicago Agents Trying to Secure Booking in Picture Houses

Chicago, Oct. 24.

In their zealousness to supply picture houses here with presentation features from vaudeville several of the local agents have stepped out of bounds and offered the services of performers at present working and booked for a long time to come.

These agents visit the bookers of the picture houses and spin off of a long sheet the names of a score or more sure fire bets. The bookers pick up the names of two or three and suggest that the agent confirm the date.

Not having the acts under contract the age t wires to them and asks if they will take an engagement at a certain house for a specified price. When the act is working they generally decline the figure.

ENGAGEMENTS

Lillian Ross for Chic Sale's play, "The Wrong Way."

Jacob Ben Ami, Winifred Lenihan, "Les Rates."

Leona Hogarth, Billie Pearce, George Henry Trader, Lulu May Hubbard, "Steadfast."

Annette Margulies, "White Cargo."

Carroll McComas, "Cyrano de Bergerac."

Sam Critcherson, "Adrienne" (replacign Harry Fender).

Edward Keenan, "The Circus Lady."

Abbie Mitchell Players (complete), Edna Lewis Thomas, Lillian Gillian, Ophelia Muse, G. Edward Brown, Jack Carter, Solomon Bruce, Altson Burleigh.

Virginia Sales, sister of Chic, for his play, "Common Sense."

Lotus Robb, "Out of the Seven Seas."

Grace Filkins, Marion Barney, James Dyrenforth, "Katy Didn't."

Margaret Petit, Josephine MacNichol, "Hearts and Flowers."

Conway Wingfield, "White Cargo."

Alice Hegeman, Worthington Romaine, "Katy Didn't."

Helen Hayes, "Lonely Lee."

Edward Colebrook, "The Circus Lady."

For "The Courtesan" (complete), Delysia, Herbert Cothell, Barnett Parker, Fay Marbe, Nat Nazarro, Jr.; Davy Jones, Delano Dell, Frank Green, Eugene Berton, Alexander Demidoff, Gertrude Purcell, Harry McNaughton, Paisley Noon, Quinn Boys, Nancy Carroll, Paul Doucet, Irene Lee, Blanche Barfield, C. Clay Inman, Flora Lea, Cecil and Kaye, Mary Corday, Marcel Rousseau, Alcta and Dolores.

Alfred Lunt, Burr McIntosh, James Durkin, David Landau, "Robert E. Lee."

Harry Bannister, "Katy Didn't."

Ray Raymond, "Little Jessie James."

Hilda Spong, "The Swan."

Charles Meakins, "The Magic Ring."

Chic Sale, Betty Weston, Lillian Ross, Florence Earle, Milton Nobles, Jr., "Common Sense."

Noel Tearle, "Virginia Runs Away."

"Skeets" Gallagher, Helen Bolton, "Plain Jane."

Lavinia Shannon, "Whole Town's Talking."

George Thorpe, for Equity Players' first production, "Queen Victoria."

George Thompson, Ray Walburn, Marcus Rogati, David Belbridge, Rose Winter, Katherine Hayden, Edward Cienelli, Dorothy Mackeye and Robert Warwick for Hurtig & Seamon's "Come Across Mary."

Thomas Heenan and Clarence Bellaire for Hammerstein's "Mary Jane McCane."

Marie Hassell, Carol Benezet and Jane Wheatley for Brady's "Widow Shannon" (with Grace George).

Jane Marbury for the Casey Players, New Bedford, Mass.

Alexander Onslow for Freedley and Aaron's "Rainbow Girl."

John H. Boswell, formerly assistant manager of the State-Lake, Chicago, has been appointed manager of Keith's State, Dayton, O.

TERRE HAUTE'S WAIL; TOO MUCH VAUDEVILLE

32 Acts Weekly—Needs $35,000 a Week at Box Offices—Compared to Larger Cities

Terre Haute, Ind., Oct. 24.

The Indiana closed last May as a picture house. Came the report of its sale to the Consolidated Realty and Theatres Corporation of Chicago, followed by columns in the local press predicting the house's future.

It reopened in September as a combination film and Pantage six-act vaudeville house.

That brought theatre managers to the realization that this city, with a population estimated at not over 70,000 had 32 acts of vaudeville a week to support.

The Indiana is operated by a company also controlling the American and Orpheum, film houses. The Liberty (Consolidated string) runs three acts from Keith's. The Orpheum Circuit's Hippodrome plays six acts. All three houses employ the split-week policy.

Evansville, with a population close to 100,000, cannot support one vaudeville enterprise; Indianapolis, the capital city, of over 250,000 people, only boasts of three variety theatres.

It is upon these facts that local theatrical men and dramatic critics are estimating how long such a policy can be maintained with profit.

A theatre authority's statement is that this city must spend at least $35,000 a week to support its amusement enterprises.

CABARET SINGER COMMITS SUICIDE

Susan Brown, 25, Takes Poison in Chicago

Chicago, Oct. 24.

Susan Brown, 25 years old, cabaret singer, committed suicide in a rooming house here Saturday by taking poison. She was a native of Wisconsin, coming here last winter.

Difficulty in meeting expenses was given as the cause for the act.

Sam Steinberger has opened his new dinner-dance season in Washington with the Versatile Melody as host and the Versatile Melody Boys furnishing the dance music. The orchestra is composed of Wilbur Smith, violin; Paul Donaldson, piano-leader; Ben Levine, banjo; Harold Nackman, saxophone, and Tony Geraci, drums. Levine, with the banjo put over a couple of numbers assisted by Geraci.

Steinberger, the owner of the hotel, which is a popular place with professionals playing Washington, has been very ill throughout the summer, but is now recovered.

Ernie Young's second production of the season at the Century Roof, Baltimore, went on Monday night under the title of "Ernie Young's Vanities" and while it left something to be desired in that the costumes weren't up to scratch, it was a 100 per cent. improvement over his first try of the season. His principals are good, with one exception, that being an Oriental dancer, Dorothy Lang, whose work is fair but weak in many spots. Her routine was mild, including a few pirouttes and a few hops, a little back bending and a few weak arm movements. When someone in the front row of tables commented on her work aloud Monday night she snapped back at them, "Well, what do you think I am" and then continued with the work.

Wells and Winthrop, two male dancers, are featured and rightly so, for their work is classy all the way through and the numbers which they lead are put over with a snap that makes them stand out. The closing number of the show, "Steamboat Sal" is staged with overall costumes of silk and makes

(Continued on page 46)

ANITA STEWART'S PLAYLET

Anita Stewart, picture star, is to play vaudeville shortly. Miss Stewart will be in a playlet with 11 people in support. The cast will include Miss Stewart's brother, George.

The title is "Fine Feathers" and it was written by John Patton Russell.

OBITUARY

ARTHUR GOLDSMITH

Arthur Goldsmith, 35, well known to vaudeville people as a member of the M. S. Bentham booking staff for upwards of 18 years, committed suicide Oct. 18 by hanging himself in the washroom of his place of employment, the Bronx Chevrolet Sales Corporation, 38 Westchester Square, New York.

Mr. Goldsmith's reason for taking his life was ascribed to mental depression, he having suffered from that for several months prior to his death.

He left the M. S. Bentham office last August on an indefinite leave of absence to recuperate his health in a sanatorium, with the understanding that he was to return to his position if he so desired, and if not caring to take up the booking business again his wife had the privilege of filling Mr. Goldsmith's post with Bentham.

Goldsmith entered the auto business around Sept. 15 with his brother-in-law, having convinced himself he was hot cut out for the theatrical booking business. The mental depression continued to trouble him, however, and culminated in his determination to kill himself.

Three notes were left by Mr. Goldsmith, one of which was addressed to his wife, Bess, which stated he felt he had been created lazy and unambitious and was a failure.

The other two notes were to "whom it may concern" and informed of the deceased name and address.

Goldsmith left a wife and a child two years old. His father committed suicide several years ago.

Burial was in Union Field Cemetrey, Brooklyn, New York, Oct. 19.

FRANK DE VERNON

Frank de Vernon, veteran actor, died Oct. 19 in Bellevue Hospital, New York, aged 78. His death followed a sudden heart attack. Mr. De Vernon had been on the stage or in pictures for over 50 years. Playing Shakespearean roles he became a favorite with frequenters of the Windsor, Bowery, Wallach and the Standard theatres over a generation ago.

At this time he was known as the Beau Brummel of Broadway, due to his habit of changing his clothes as often as six times a day. Recently he had been appearing in the films, until overcome by illness. He played in "Cain and Mabel," "Under the Red Robe" and most recently in "Yolande," the new Marion Davies picture.

VICTOR MAUREL

Victor Maurel, French baritone, and one of the most famous singers of his day, died Oct. 22 at his New York home, aged 75. At the beginning of the twentieth century and for 25 years preceding he was one of the brightest stars of the operatic world. He was for many years a member of the Metropolitan Opera Company, achieving fame for his interpretation of Verdi roles. He was known as a great actor as well as singer and his histrionic portrayals of operatic roles were widely acclaimed. M. Maurel moved to New York in 1909, and made his farewell appearance at a benefit a year later. His wife, a playwright, Mme. De Griessac, survives.

IN SPIRIT
SINCE OCTOBER 24th, 1922
MAUD MULLER
During this long year she has sent us so many messages of help and comfort. From them and for this day I select this one:
"Give my love to all who knew me, and say that I am much more alive than ever I was in the flesh; I am far happier than ever I was in the flesh."
EDWIN STANLEY

KENNETH DOUGLAS

Kenneth Douglas, an English actor, rated among the best on this side, died of alcoholic poisoning Oct. 17 at Mrs. Alston's sanitarium, New York. Douglas was appearing at the Adelphi, Chicago, in "Spring Cleaning," Frederick Lonsdale's comedy (first known as "But for the Grace of God"). A. H. Woods noticed the actor's condition and advised him to return to New York. He was under treatment but a few days. Douglas first drew attention in "A Pair of Silk Stockings," later appearing in "Too Many Husbands," "Mr. Pim Passes By" and "The Demi-Virgin."

MRS. MABEL C. SHOREY

Mrs. Mabel C. Shorey, age 61, of the Ethel May Shorey Players and mother of Miss Shorey, was suddenly stricken with apoplexy while playing in Mexico, Me., recently, and died shortly after in Dixfield, Me. She had been a member of the company for the past ten years. The company had been playing week stands throughout New England and was booked solid up to Thanksgiving Day, but these were cancelled.

Besides her daughter Mrs. Shorey is survived by her husband, Charles R. Shorey, the business manager of the company. Burial was in Pine Grove Cemetery, Lynn, Mass.

IN LOVING REMEMBRANCE OF
MAUD MULLER
Whose Faith Was and Is a Constant Inspiration
EMMETT O'MARA

DAVID MITCHELL MURRAY

David Mitchell Murray, screen and stage actor, died Oct. 20 in the Long Island College Hospital, Brooklyn. Mr. Murray, who was 70 years old, was on the legitimate stage for many years under the management of A. M. Palmer and Lester Wallack. He was leading man for Margaret Mather, James A. Hearn and others. His last appearance was made in "Nice People" two years ago. Since then he had been seen only in the films. Burial services were held Tuesday in Evergreen Cemetery under the auspices of the Actors' Fund.

A. CURTIS BOND

A. Curtis Bond, British newspaper man and playwright, died Oct. 22 in Knickerbocker hospital, New York, after a sudden attack of heart disease. He was the author of several plays. One, "Mrs. Kent of Paris," ran successfully in London. At the time of his death he was New York correspondent for the "Pall Mall Gazette" and "Evening Standard" of London. He is survived by his wife, who appeared on the New York stage and is professionally known as Lillian Beresford.

IN MEMORIAM
My beloved wife
DOROTHY VOX
Passed away October 15th, 1923.
May her soul rest in peace
VALENTINE VOX

HENRY M. CRAVEN

Henry M. Craven, baritone soloist, died Oct. 23 at his Brooklyn home after a brief illness. He was well known for many years on the concert stage in New York and New Jersey and in various musical organizations.

Robert Dempster, 41, actor, author and playwright, who died on a Southern railway train last week, was buried in Buffalo Oct. 18. Dempster was born and raised in Buffalo, his father being president of one of the largest manufacturing concerns in this vicinity.

The father of A. W. Jones, booker in Chicago for the Keith and Consolidated theatres, died Oct. 21 at Springfield, Mo.

The mother of Angela Jacobs and Elsa Lorraine died Oct. 15 at the home of her daughters in New York City.

The mother of George Browning (Earl-Rial Revue) passed away at her home in Louisville, Oct. 15, at the age of 78.

The mother of James Oliver Curwood died Oct. 17 at her home in Owosso, Mich., aged 69.

The mother of Vera Gordon died Oct. 21 at the home of her daughter in New York City.

CLIPPER'S REVIEWS

Reviews on outdoor acts, bands and orchestras, shows, parks and fairs.

"STEP ON IT" AT NEWARK $10,368, BUT ST. LOUIS FIRST AGAIN

Empire, Newark, Doing Consistently Good Business —Columbia, New York, Went Back to $8,800 Last Week—Other Grosses on Columbia Wheel

The feature of last week's Columbia business was the gross of $10,368.54 totaled at the Empire, Newark, N. J., by "Step On It," with an added attraction. The Empire gives 14 performances. Last Sunday (Oct. 21) "Happy Go Lucky" broke the house record for two Sunday shows at Newark Empire with something around $2,400 on the day.

The Gayety, St. Louis, with "Queens of Paris," topped the circuit again for the eighth consecutive week with about $11,500 (14 shows). The Columbia, New York, last week did $8,800 with Williams' "Radio Girls" on 12 performances. It was a drop of about $1,900 below the business of the previous week with "All Aboard."

The Gayety, Boston, with "Nifties," last week did $9,300; and the Casino, Boston, with Mollie Williams, got $7,890.

The Yorkville, New York, with "Happy Days," did $4,700, a couple of hundred less than last week. Hurtig & Seamon's, New York, with "Jig Time," did $7,100; Miner's Bronx, with "Hollywood Follies," $6,000; Empire, Brooklyn, with "All Aboard," $6,350; Casino, Brooklyn, with "All in Fun," $7,525.

The Gayety, Detroit, with "Dancing Around, did $7,200; Toledo, with "Hippity Hop," $6,850; and Empire, Providence, with "Talk of the Town, $7,410.

EMPRESS STOCK STILL OFF

Playing to $4,200 Not Enough

Chicago, Oct. 24.

The Empress, on the southwest side, reigned as the leading pop vaudeville house in the vicinity until a year ago, when it decided to make a change. It engaged the Columbia burlesque circuit to furnish attractions which played to losing weeks during the entrie season.

This year the Yankee Amusement Co., which operates and controls the State-Congress where stock burlesque and three acts of vaudeville furnish the program, decided to take over the Empress and install the same policy.

This was done with the house being remodelled and the front brightened up. The opening week the show grossed $2,400, but has been increasing. Last week's receipts jumped to $4,200. Even at this figure the house had a losing week. It is estimated in order to break even the show must do around $5,000.

At the State-Congress, where the rent is not so steep the show seldom runs below $7,500 and as high as $9,000. The companies alternate one week in each house.

20 ALL RIGHT

Scribner Returns from Inspection Trip

Sam Scribner saw 20 shows during his trip over the Columbia circuit which he completed Monday. None inspected was found seriously below standard or needing much in the way of alterations.

Several of the 20 had been inspected before by the Columbia censors and alterations ordered.

Scribner's trip was partly in the way of a check-up on the shows' ordered repaired to see if the repairs had been made.

CONTRACT CLAIM—AND OTHER

Joseph Dick is suing Brandell & Felix, Inc., producers of the Columbia Wheel burlesque show, "All Aboard" for a total of $1,540.76 on four different causes for action. Dick asks $1,500 on a 37 week contract as business manager and advance agent for the show, alleging dismissal Sept. 25 last.

Another cause for action is $8.53 alleged due for expenses; a third claim is for $25 salary from Aug. 23-25; a fourth for $7.23 for a railroad ticket. The total is $1,540.76.

Kendler & Goldstein for the defense generally deny.

READJUSTING MUTUAL; GUARANTEE TO $1,200

Stock Issue—Other Corrections Made—Wheel's People Agree

At a meeting of the board of directors Tuesday, the Mutual Burlesque Circuit raised the terms of the producers $100 weekly, voted a preferred stock issue of $25,000, par value $100, at 7 per cent, redeemable at any time within three years at $110, and notified all shows that they would be given two weeks to meet the requirements of the circuit.

The increase of the terms means the producers will receive $1,200 weekly instead of the $1,100 limit before the circuit was taken over by I. H. Herk. The increase will enable many of the shows to replace principals who were unsatisfactory but couldn't be supplanted while the $1,100 top was in vogue.

All of the houses of the Mutual Circuit agreed to the new terms proposed by Herk.

The stock issue will be secured by the Mutual Burlesque Association and has been subscribed to by producers, house owners and others connected with the circuit. The advent of Herk and Dave Krause will go a long way toward restoring confidence in the circuit.

The circuit was losing about $2,000 a week due to the long jumps in the Middle West and light business. Houses dropped out that made it increasingly difficult for the shows to rotate on account of the jumps. The new arrangement calls for the houses and shows to pro rata the railroad fares until the open time has been filled.

The long jumps now are between Milwaukee, St. Louis and Louisville, a matter of some $1,200 in railroad fares, most of which the shows had to stand. The houses paid $110 each on the jumps. With the producer limited to a $900 weekly overhead and a $200 profit, this condition alone would have spelled the end of the Mutual.

Under the new regulation the producer will receive $1,200 weekly for his attraction and is not restricted as to weekly overhead, provided his attraction meets the requirements of the Mutual.

A censorship committee will be appointed next week, and all shows jacked up in an effort to improve the quality of the entertainment.

Read tho Wet and Dry News of the whole country in Clipper.

BURLESQUE REVIEWS

MOLLIE WILLIAMS' SHOW (COLUMBIA WHEEL)

Cast: Mollie Williams, Phil Adams, Jack Walsh, Pliny Rutledge, Klara Hendrix, Wally Jackson, Al Lewis, Bebe Almond, Ella Corbett.

Mollie Williams is an institution in burlesque. Starting as a chorus girl—a fact Miss Williams proudly tells the world through the media of her advance press work—she gradually worked her way up the ladder from the obscurity of the line to featured principal and finally—star.

And that's not so bad nor as easy as it may look, for there's but one Columbia show of the 38 whirling around the circuit that carries a woman's name in the title and that's the Mollie Williams Show.

This season's Williams opera classes as a good average Columbia show. The first party is draggy. A lot of spots need speeding up and several call for comedy where comedy isn't. The scene which has the two comics taking pills and turning into dames and the two women principals reversing the process and becoming males carries a bunch of laughs but could stand cutting in half.

The hanging scene in which a bootlegger is to be strung up for selling booze that has no kick holds a great idea, but that also is too long and needs more comedy business. Another scene near the opening with the company supposedly looking at a picture show also lacks laughs.

Miss Williams' newest melodramatic playlet, "Fate's Fire," closes the first half. Although she has the star billing no one can accuse Miss Williams of hogging the show. She doesn't appear until around 9 o'clock. The "Fate's Fire" meller has a fire scenic effect that furnishes a good climax and the dialog and business are interesting to the point of holding the Columbia audience Tuesday night to absolute quiet. Frank Fanning wrote it and does the heavy in it. Capable actor who understands meller technic thoroughly. A fine set backs up the action.

So much for the comedy scenes and melodrama of the first part. Average stuff on the whole and some of it not that.

But the second part makes up for the first stanza's deficiencies and then some, the tempo picking up like a Packard negotiating a minor hill.

The laughs that never got beyond snickers in the first half developed into full fledged belly laughs after the intermission had passed. Phil Adams and Jack Walsh, the two comics, who get capital letters on the program, get into their stride here and whoop it up for real results. Incidentally the slowness of the first part cannot be charged to the comics alone. The book is about 95 per cent. at fault.

A bedroom scene that resembles a good deal one played in vaudeville several seasons ago had Miss Williams concealing several lovers about a boudoir set that was a fine piece of stagecraft for burlesque. The idea belongs to any one now, apparently, there's so many shows doing variations of it. It wowed 'em at the Columbia.

And anything thal could get heavy laughs from the Columbia bunch Tuesday night had to be funny, for there weren't more than a half house full of 'em who sat there and dared the actors to please 'em, with a torrential rainstorm having driven them in.

Adams and Walsh have a singing specialty well along toward the end of the show that registered a solid hit. With a house full it would probably stop the show. Both have voices and they harmonize well, Walsh playing uke accompaniments handily.

An audience number with Miss Williams and the choristers going into the house with the girls handing out picture postcards, offered a touch of novelty through the audience thing not having been done for several years. The Columbia had a ban on it for five years, but lifted it three years ago.

A pick-out number with Miss Williams kidding teams of choristers for effective comedy returns and a "Mary Wise" number with Miss Williams leading both scored. This could be built up for numerous encores with a series of comedy verses.

One of the cutest and best dancing soubrets that has hit burlesque in several seasons is Bebe Almond. She does acrobatic dancing that includes some excellent ground tumbling. Also leads numbers with ability.

Wally Jackson and Miss Almond have a double dancing specialty that clicks also in the first part of the show. Jackson is there as an acrobatic and eccentric stepper.

Ella Corbett, a shapely girl who radiates class, leads a Hawaiian costumed number that focuses attention on her, and there's a magazine cover number that holds some good comedy business and has eight of the girls out in an artistic costuming scene.

The chorus is modern, youthful, full of pep and holds a high average on looks. Nothing burlesquy about any of 'em. The costuming is high class throughout and away from usual burlesque standards.

Scenically the show carries a lot of stuff, all or most of it new this season apparently.

Klara Hendrix, who does a nifty male impersonation, also puts over a singing specialty in one that demonstrates her ability in delivering jazzy stuff. She landed individually.

The two comics, Adams and Walsh, work hard all the way. Both do eccentrics. Adams besides singing tunefully is a good eccentric and legmania dancer and Walsh also dances capably.

In addition to the principals mentioned Pliny Rutledge does characters, one a rube postmaster in a clean-cut, legitimate way that lifts a bit out of the rut of conventional characterization.

A couple of other scenes like the bedroom scene and a general speeding up of the first half and the show will be set.

Bell.

SNAPPY SNAPS (MUTUAL CIRCUIT)

Rex	Rex Weber
Billie	Billie Young
Vivian	Vivian Lavardo
Sylvia	Sylvia Pearl
Mona	Mona Mayo
A. Bum	Charlie Cole
Higgie	Ray Read

Fred Strauss presents "Snappy Snaps," a real old-fashioned burlesque show, at the Olympic, New York, this week. The show features Ray Read, an experienced comic of long years' standing. What Read doesn't know about handling a crowd like the 14th street bunch isn't in the book of knowledge.

The show entertains all the time despite the lightness of the women members of the cast, none standing out and none getting anywhere leading numbers unless they erupted into the shimmiest of shims. The chorus bailed the principals out for many an encore with peppy wiggling that held up the numbers.

The chorus of 14 were young, attractive and well dressed in short costumes running to bare legs. A white Scotch set were the best looking of the night.

Read predominates in his semi-Irish eccentric character. He is a graduate of the old school but knows his burlesque audiences. He gets solid laughs in sure-fire veteran burlesque scenes that he has played over and over for years.

Ed Lee Wrothe's "Janitor Higgins" east side tenement hit is one of the funniest in the show, also "Irish Justice" with Read as the judge. Read barring one or two lapses gave a clean performance. The laughter that followed the business when he exits as the rear end of a prop bull didn't excuse that one, however, which would offend many an audience.

The dialog inclines a bit to the double entendre in act one, due to the lack of strong comedy bits in that portion as compared to the second act, which contained most of the strength.

Billie Young was an acceptable straight man, Charley Cole a corking second comic and really funny as a tramp when he had material. Rex Weber in a minor role clicked with a jazz dance specialty. The Bronx Comedy Four, composed of the male principals, was another acceptable specialty.

Of the women Mona Mayo, the prima donna, is the strongest. She read her lines acceptably and gave an intelligent performance. Sylvia Pearl, the ingenue soubret, led numbers so so, depending upon jazz movements and shim to get her over. Vivian Lavardo, the youthful soubret, brought nothing to the task but a comely appearance and figure.

The scenery is bright and in good taste, also the costuming of all concerned. Six full stage sets with the house drop as the "one" scenes were above the average.

A flash back in "Irish Justice" similar to an idea used in a Broadway dramatic attraction of a few seasons back blacked out on the courtroom and showed the principals enacting the tragedy being tried. Monna Vanna, as the wife surprised by her husband in an amour with her chauffeur, was the only convincing one in the scene.

Read hoked it up as the judge in the courtroom scene, Sylvia Pearl as the female district attorney registering lightly, with Charley Cole as the tramp cop sharing the honors with Read. Cole's work here and wherever he had an opportunity was high class.

A couple of sure-fire comedy bits in act one and one or two woman principals who can do something will place "Snappy Snaps" in the first flight of Mutual attractions.

It's good entertainment otherwise.

Con.

EMPRESS, CHICAGO (STOCK BURLESQUE)

Chicago, Oct. 24.

The stock burlesque company, which gives an hour performance three times daily, matinee and twice nightly at the Empress this season, in connection with five acts of vaudeville booked by Billy Diamond, is doing business.

Thursday night the vaudeville was given, starting a little after seven, to a few people, but by the time the first show was over the house was well filled and those in to see the vaudeville got their money's worth, as it proved an all-around good bill.

Leo Stevens presents the stock players, who alternate between the State-Congress, downtown, and the Empress, at 63rd and Halsted.

The performance ran 58 minutes. It consisted of five scenes, opening in a garden; comedy scene in "one," Chinese number with a big setting, another scene in "one," and finally "The Burning of Rome."

Francis Cornell, Chubby Drisdale and Marie Hilton are the women principals, with Manny Koler, Jew comedian; Charles Fritcher, eccentric comedian; Robert Sandberg, straight, and Harry Cornell, juvenile.

Twenty girls are the chorus, and a pair of acrobats—Roy Sam Brothers—worked in the show proper, putting over the Roman scene. The comedians would do credit to any burlesque show.

The women principals are satis-

(Continued on page 8)

WESTERN ONE-NIGHTERS

The one-nighters through Wisconsin including Janesville, Dubuque, Clinton, Quincey, Fort Madison played by the Mutual shows, have been dropped out of the route.

Another change is the dropping off of the Academy, Pittsburgh, next week from the Mutual route, the house coming back again week of Nov. 5.

A booking made several weeks ago before I. H. Herk took over the Mutual reins, will fill in at the Academy, Pittsburgh, week of Oct. 29.

MUTUAL REGAINS PITTSBURGH

Pittsburgh, Oct. 24.

The Academy, recently withdrawn from the Mutual Burlesque Circuit, will return to that wheel Nov. 5.

The decision to return followed the advent of I. H. Herk as the president of the Mutual.

FIXING "BREEZY TIMES"

Arthur Pearson has left New York to join J. Herbert Mack's "Breezy Times" on the Columbia wheel, which piece he will restage and insert the new principals.

Also with Pearson went Jimmy Coughlin and Fred Hall.

JERMON'S HOTEL

Tho Princeton hotel, a theatrical hostelry on West 45th street, New York, changed hands last week. John G. Jermon (Jacob & Jermon, burlesque producers) is the new owner.

BURLESQUE CHANGES

The Stevens Sisters, for "Brevities of 1923," opening at the Star and Garter, Chicago.

Three One Nighters Off Columbia

The Columbia wheel shows stopped playing the Trent, Trenton (three days), Stamford, Stamford, and Majestic, Perth Amboy (day each) last week.

The placing of the Hudson, Union Hill, in the circuit as a week stand filled in the time played by the three houses dropped.

BURLESQUE ROUTES
WILL BE FOUND ON PAGE Forty-one in this issue

ORPHEUM, MEMPHIS, IN FLAMES

Snapshot taken of the burning of the Memphis Orpheum at midnight October 16

SUBSCRIBERS TO JEWISH THEATRE 30% GENTILES

Would Interest Financiers in Jewish Art Theatre—Season of 36 Weeks

Efforts are being made by members of the Jewish faith and those interested in the advancement of the Yiddish theatre to interest the prominent financial leaders of that faith in the Jewish Art Theatre Company now playing at the former Garden theatre, 27th street and Madison avenue, New York.

According to one of the directors of the Art theatre, it is a peculiar reflection upon the big money men of the faith that 30 per cent. of the subscribere to the Jewish Art theatre are Gentiles who do not understand Yiddish, but who appreciate the efforte that are being made toward the elevation of art. Such men as Otto Kahn, Jacob Schiff, Nathan Strause and others have contributed liberally to bringing over the Moscow Art players and other foreign or domestic art companies, but have eo far turned a deaf ear to all efforts to interest them in what is etyled as an entirely meritorioue and praiseworthy movement by members of their own faith.

Th Jewish Art theatre hae a season of 36 weeks during which 10 playe are presented. The eubecription plan calls for the eubscriber to sign for eeats for at least four. The pricee range from $1.50 to $2.50. Average running expenses are in the neighborhood of $7,200 a week. Average business runs to about 9,000 people a week, with the grose being materially reduced because of cut ratee and benefit sellouts.

YIDDISH B'WAY PLAY IN ENGLISH ON B'WAY

Thomashefsky Wants to Realize on Film Rights

Boree Thomashefsky propoees producing his "Three Little Business Men," current at the Thomashefsky Yiddish theatre on Broadway, in English, aleo on Broadway. The theme is to be re-worked and reconstructed for the English production by Oscar M. Carter, author of the original in Yiddish.

The purpose thereof is to realize on the film rights which are not valuable in the Yiddish.

TRYING TO UNIONIZE

Yiddish Company Said to Be Playing in Newark

The Hebrew Actors' Union, through R. Guskin, its business manager, this week is taking steps to unionize a Yiddish company said to be playing several nights a week at the Orpheum, Newark, N. J.

According to the union officials, the company is composed for the large part of eemi-professional actors who work at their respective tradee all day long, and attempt to be performers at night.

The Orpheum seats about 1,400. It is claimed by the management the house fully union and they know nothing of the standing of the members of the companies playing there.

For next week the theatre has been engaged by Morris Krauss, who will show Friday, Saturday and Sunday nights and Sunday matinee. It could not be learned whether or not the members of Krauss' company were union.

The Metropolitan, with a seating capacity of 1,100, is the union Yiddish house in Newark.

RUSSIAN COMPANY IN CHICAGO

Chicago, Oct. 24.

A Russian dramatic company is being formed here by William Brenner and his wife, Anna Swiet. The company is in rehearsal and will open next month. Three performancee will be given here weekly, with Milwaukee, Kenosha and Gary filling in the balance of the week.

YIDDISH SUNDAY MATINEES

Maurice Schwarz, director of the Jewieh Art Theatre, has made arrangements for Sunday matinee performances at which professionals of the English epeaking stage will be accommodated for half price upon presentation of their cards.

YIDDISH SHOW IN JERSEY

Literary Dramatic Troupe in Newark Would Build

Newark, Oct. 24.

The A. R. Literary Dramatic Group will offer its first production next Saturday at the Inetitute, Newark, N. J. The first play will be "The Flumes," by S. Lhevine, which will be given in Yiddish. The Literary Dramatic Group hopes to be able to build a small art theatre in Newark for the production of Yiddish drama, and in preparation for the theatre will continue producing one or two plays a month in Newark and the State.

The director will be A. Provatiner, who for 14 years has been with the Dramatic Art Theatre in Vilna, Ruesia. H. Leven is the secretary.

LITTMAN LOSES ONE, MAYBE TWO, IN TORONTO

H. A. U. and Guskin Responsible—Called Meeting of Labor Leaders

One of the theatres at which A. Littman was presenting hie non-union company in Yiddish repertoire hae already been closed to him and another is said to be on the verge of closing through lack of patronage. These resulte have been brought about through the efforte of R. Guekin, business manager of the Hebrew Actors' Union, who has just returned from a two weeks' etay in the territory where Littman was working.

After Littman had refueed to unionize, Guskin called a metting of labor leadere in Toronto at which repreeentativee from the International Ladies' Garment Workers Amalgamated, the Furriers and Cap Makers' Unions, and the Jewish Working Men'e Circle were preeent, aeking them to refuee their patronage to the Littman house, the National. The Jewish "Journal" of Toronto carried an account of the meeting, the action taken and the effect at the National was immediately evident. The majority of the membere of theee unions are Hebraic, and make up the bulk of the audiencee at Yiddieh plays.

At Detroit the eituation was explained by Guskin to I. Brodie, proprietor of the Labor Temple where Littman's companies had been playing. Brodie immediately withdrew the use of hie house from Littman.

Yiddieh theatre patrone at Toronto will not be without playe, as the Standard theatre there hae a fully unionized Yiddish company.

$1,400 LOSS

Jewish Art Played to $3,000 in Four Shows

Chicago, Oct. 24.

The Jewish Literary and Dramatic Art Society gave four performances last week at Glickman'e Palace, playing to a loss. The show grossed $3,000, taking a loes of $1,400. The society will give another performance Thureday.

A rival organization is to be formed under another name.

EMPRESS, CHICAGO

(Continued from page 7)

factory, with Chubby Drisdale ehowing up best. The chorus girls look all right, although they do not sing much nor danee, with the exception of two who did specialties in the Roman scene at the close of the ehow. None of the chorus girls appeared to be youthful. Some gave the impression of middle age.

Considering the talent and that productione cannot be used more than two weeks, the show in ite entirety is a creditable one. There is nothing the least bit objectionable in the performanee seen on Thursday night of last week. There were quite a number of women in the audience.

It ie quite an undertaking to attempt a epectacular finish like "The Burning of Rome" with a stock show of this kind, especially as the girle must march on in formations of five or six without being able to do anything notable. But there was a picture (posing) following the fire scene, and then royalty took ite place and the Roy Sam Brothers as gladiators performed hand-to-hand stunts.

The comedians made a little fun—Manny Koler, costumed ae an Egyptian daneer, and Charles Fritchar burlesquing as a gladiator. The Chinese eeene was entitled "Idle Dreams" and was led by Harry Cornell, with the girle in Chinese costume. The comedy bits were selected from those familiar to burlesque fans.

ILL AND INJURED

William H. Stanley, manager of Loew's Victoria, 125th street, hae been confined to his home eince Oct. 15 with pneumonia. The crisis is paet and he ie now improving. Stanley ie an old time actor himeeif being a feature act some 35 years ago in the comedy team of Stanley and Gibbons.

Billy Morgan (Morgan and Ray) was operated on Wednesday in Chicago for ulcere of the stomach.

Hyman Schallman, a Chicago agent, is confined in the Washington Boulevard hospital where he is being treated for stomach trouble.

Margaret Davlee, the dancer with "Vanities," who injured her foot while doing a barefoot specialty is back in the cast.

Last Thursday at the Regent, New York, while the White Brothers were on the stage, one took his usual fall into the orchestra pit. Somebody had forgotten to remove a chair and White fell upon it, hurting himself, and could not finieh the engagement. The act was paid in full for the last half.

Marie Pollitt ("Molly Darling"), knocked down by an automobile in Cleveland, Oct. 7, is atill in the St. Vincent hospital there but is convalescing nicely with the likelihood of complete recovery by the end of the month.

JUDGMENTS

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

Mat Productions Corp.; same; same.

Classic Theatre Corp.; Thomas Cusack Co.; $113.95.

Plymouth Producing Co., Inc.; City of N. Y.; $112.87.

Chatham Producing Co., Inc.; same; $80.70.

Pan-American Theatrical Co., Inc.; same; same.

Times Square Theatre Ticket Agency, Inc.; same; $48.52.

United World Photo Play Corp.; same; $112.87.

Hamilton Hotel Operating Co., Inc.; Dorothy Dalton; $5,127.50.

Glenn Hunter; A. L. Libman; $2,079.20.

David Kraus; Chase National Bank of N. Y.; $10,257.64.

Eustace Hale Ball; G. Ethridge; $48.70.

Max R. Wilner and Stella Wilner; Bowery Bank of N. Y.; $1,458.78.

Albany Grand Theatre Co., Inc.; City of N. Y.; $80.70.

All American Theatrical Co., Inc.; same; same.

Caws Comedy Corp; same; same.

C. M. Film Corp.; same; same.

Newfields Production Corp.; City of N. Y.; $80.70.

Ravilo Amusement Co., Inc.; same; same.

Vario Film, Inc.; same; same.

Wilson Amusement Co., Inc.; same; same.

Bankruptcy Petition

Triangle Film Corp., 1457 Broadway, New York (Involuntary). Percival Walters appointed receiver.

IN LONDON

(Continued from page 3)

man McKinnel, as the Chief Elder. Owen Nares follows Cyril Maure and Fay Compton, Winifred Emery, the original, Marie Lohr, and Grace Lane. The cast will have a great deal to live up to.

Bobby Hind, the champion drummer of the Coliseum, and his London Sonora Band returned to the Alhambra Oct. 15. Later they proceed to Paris.

The engagement le announced of Edward Laurillard to Adrah Fair, oneof several actress-eisters, daughtere of Mre. D. H. Brunner, of Boston, U. S. A. Laurillard, who wae divorced some little time back, gave hie prospective bride her first engagement in New York. She appeared in "Theodore and Co." and "Arlette." At the moment ehe is playing in the provincee.

Sax Rohmer nas written another mysterious Oriental melodrama, and those who produced his "Eye of Siva" are now looking for a Weet End house.

Charles Gulliver and J. E. Vedrenne produce "The Last Warning" at the Comedy Oct. 24.

The date of the revival of "The Immortal Hour" at the Regent has been fixed for Nov. 14.

Gilbert Miller's English activities are rapidly taking on the appearance associated with the late Charles Frohman. In London he hae the picture, "The Covered Wagon," at the Pavilion; "The Green Goddess," at the St. James, in association with Winthrop Ames, and "Enter Kiki," in association with Gladys Cooper and Frank Curzon, at the Playhouse. In the country he has several touring companies of "The Bat," "Daddy-Long-Legs," "The Naughty Wife" and "Nothing but the Truth."

The Play Actors will produce "Thistle-down," a new play by George Woden, on Nov. 25, and in January a new play by Githa Sowerby, author of "Rutherford and Son."

"Magic," at the Kingeway, and "Bluebeard's Eighth Wife" both finish Oct. 20.

The British Broadcasting Co. has arranged to broadcast "Macbeth" Oct. 11, with Norman V. Norman as Macbeth, Beatrice Wilson as Lady Macbeth, Ben Webster as Macduff, J. H. Barnes as Banquo and Bremher Wills as Ross. The play has been arranged for broadcasting by Cathleen Nesbitt.

J. B. Fagin'e Oxford Theatre Guild opens Oct. 17. The plays to be preeented are "Heartbreak House," "The Importance of Being Earnest," Goldoni's "Mirondolina," "The Return of the Prodigal," "The Master Builder," "Trifling with Love" and "The Rivals." Each play will run a week. Reginald Denham will produce and eeveral members of the Oxford Union Dramatic Society will be in the caet.

Jack Goodson, variety agent, was prosecuted at the Clerkenwell police court for traveling London, Midland and Scottish railways without paying his fare and aleo for using Music Hall Artists' Railway Association membership carde, to which he was not entitled. He was fined $5 with about $79 coste. Leave to appeal was granted. Counsel for the railway company said this was the first case of the kind, and in the future culprits would be prosecuted for conepiracy to defraud.

The Interlude Playere are to revive Tom Taylor's famous melodrama, "The Ticket of Leave Man," at the Kings Hall, Covent Garden, on Nov. 4. This drama made the late Henry Nevill famous when he produced it at the Olympic in 1863.

"The Eye of Siva" finishee at the Strand Oct. 20 and will be followed by "Stop Flirting" from the Queens, which has to make way for the "Little Minister."

"So This Is London" moved from the Prince of Wales' to the Savoy Oct. 8. Following the rule of the house, matineee are being given on Mondays.

Nora Johnston will again revive Maeterlinck's "The Blue Bird" in the West End ae a Christmas attraction.

George Bernard Shaw'e "Back to Methusalah," the longest play ever written in the Englieh language, began its career Oct. 9 at the Repertory, Birmingham, when the first eection, "In the Beginning," was received with enthusiaem. The author attired in a loud check euit and soft collar sat in the stalls throughout the production, but bolted from the house when the audience called him at curtain fall. Thie first ie laid in the Garden of Eden in the year B. C. 4004, and has three charactere—Adam, Eve and the Serpent. The apple epieode ie out, and the Censor has insisted on adequate clothing for the characters. The secret of Birth and Death ie taught them by the Serpent and they swear to love each other for 1,000 years. A few centuries elapee and Cain comee to visit hie parents, who now reeide in Mesopotamia. He boaets he is the first murderer. Eve is played by Frankson Davis, Adam by Colin Keith-Johnson, the Serpent by Edith Evane, and Cain by Scott Sunderland. The producer is H. K. Ayliff.

Walter Payne has been elected to the presidency of the Society of Weet End Managers for the coming year, eucceeding J. E. Vedreme, who retires because of ill health.

That very clumsily titled revue, "The Little Revue Starts at Nine," has solved the difficulty of getting a beautifully dressed beauty show at little expense. Instead of engaging show-women and spending big sums on dressing or undressing them, the management has invited the leading dressmaking firme to send along their most seductive mannequine with the latest gear.

The Stock Exchange Dramatic and Operatic Society is producing "The Rebel Maid" at the King's, Hammersmith, Dec. 10 for a week's run. This is the City's big dramatic event of the year.

All the female parts and chorus are provided by the wives, daughters, sisters and ewcethearte of the millionaires (would-be or have-been) of the business world. About 75 per cent of the applicants are turned down every year.

Baron Rolf Cederstrom, the former husband of Madame Patti, who died four years ago, is to marry Lady Esmo Gordon-Lennox, a daughter of Lord de Ramsey. She has been previously married to Brigadier-General Lord Esme Charles Gordon-Lennox, second son of the Duke of Richmond, whom she divorced in May, 1922. Baron Cederstrom is 53 years of age.

Herbert Mundin, one of the comedians in "Yes" at the Vaudeville, badly sprained his ankle after the matinee, Oct. 6. His understudy was ill so the stage manager went on for the first half of the evening show, getting through with aid of the manuscript. Mundin managed to get through the second half, although he could scarcely put his foot to the ground.

Shakespeare's little played tragedy, "Titue Andronicue," is the next production at the Old Vic. It has not been done in London for cloee on 70 yeare.

Another actress who is out to uplift the massee le Sibyl Ward, who runs about the outer euburbs giving the populace what they probably don't want. Her repertory consists of 14 Shakespearean playe, and to cut down expenses ehe plays all the parte herself.

IN AUSTRALIA

(Continued from page 3)

will pay a visit to China after his Australian eeaeon.

Oscar Asche ie to produce a series of modern plays for Williamson-Tait towarde the latter part of this year. "Irie" will probably be the first.

Herschel Henlere, pianist, after a record season at Tivoli, will leave for South Africa, where he will play a season. After Africa Henlere returns to London, where he ie booked for two years. A short vieit to Paris will follow the London engagement.

Captain Adams and Odiva's Seals are doing very big in New Zealand. This is the act's second tour of that country. Since his arrival in Australia some yeare ago Adams has made a emall fortune.

Sir Harry and Lady Lauder return to America this week.

The Four Tully Sisters, American jazz act, are appearing at the Haymarket, Sydney, this week and meeting with euccees.

Daisy Jerome, lately a flop on the Fuller circuit, sued her maid for theft of jewels. At the trial the maid stated that Jerome told her to pawn the jewels as she wae short of money. After a short retirement the jury brought in a verdict of not guilty, and accused wae discharged.

Frank Rego will produce grand opera at the Playhouee, Melbourne, this month. Rego has been connected with grand opera companies for many yeare and introduced eome notable etars to this country.

Anew McMasters will produce "Ghoste" at the Palace, Sydney, matinees only, this month. A epecial cast, including Rosemary Rees, Pamela Travers, Herbert Millard, Field Fisher and Anew McMasters.

"The Pilgrim" is still doing good business at Crystal Palace, Sydney, under Union Theatres direction.

Melbourne

HER MAJESTY'S — "Ma Mie Rosette."

ROYAL—"Sally."

KING'S—"Mis' Nell o' New Orleans."

TIVOLI—Ada Reeve, Morris and Kumming, Big Four, St. Leons, Danny D'Alma, Preston and Jeanette, Seven Franchettis, Steppin and Scea, Herschel Henlere.

PALACE—"Rockets."

PRINCESS—"Robin Hood."

BIJOU—Jim Gerald, Keeley and Aldoue, Will Kenny, Thome, Marvel and Daring.

TOWN HALL—Jean Gerady.

AUDITORIUM — "The Covered Wagon."

Adelaide

ROYAL—"The Beggar's Opera."

MAJESTIC—Ward and Sherman, Marie Le Varre, Dorothy Waters, Kearns and Hunt, Amy Rochelle.

KING'S—Stock.

PRINCE OF WALES—Dawson and Daleigh, Hope Wallace, Maureen, G. P. Hanna.

Brisbane

EMPIRE—Lin Smith's Jazz Band, Two Meurs, Charles Lawrence, Rosina Gordon, George Storey, Brennan and Newton.

TIVOLI — "The Ne'er-do-well," Ruby Norton.

BOHEMIA—Stock.

NEW ZEALAND

Auckland

KING'S—Pantomime.

OPERA HOUSE—Hurl Evans Grand Opera Singers, Fredo Boys, Pat and Paula Hansen, Dale and Barling.

TIVOLI—"Java Head."

PRINCESS—"Adam's Rib."

Wellington

HIS MAJESTY'S—Stiffy and Mo, Colleano, Winnie Trevail, Billy Bovis, Nat Hanley, Billy Elliott.

KING'S—"When Knighthood Was in Flower."

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LONDON
8 St. Mertin's Pl., Trafalgar Sq.

Mrs. Violet Stewart professionally known as Lillian (Billy) Bennett, vaudeville mimic was injured in an automobile accident on a highway near Hull, Canada. Two men in the party were killed and the driver of the car held for manslaughter, it is reported. Miss Bennett is a vaudeville "single" formerly doing impersonations of male singing comedians.

Eddie Foy's new show opening this week is fitted out for one-night travel. It will, however, play three nights and week-stands, longer on occasion such as the two weeks it will spend at Pittsburgh, commencing next Monday. This week opening at Patchoque and playing into Pennsylvania. one-nighters, it has been guaranteed in every stand. Jack Mason put on the show.

The "amateur critic" contests, tried as an experiment by Manager Golding of Proctor's, Newark, N. J., will be expanded to all theatres of the Keith, Proctor and Moss circuits this week. Patrons of the theatre are invited to submit criticisms of the Monday matinee or night performance at the various theatres, with the best in each house getting an award of $25.

Frank Tinney has begun to think that his lot in the current "Music Box Revue" is just one cut after another. The management has deleted a bit in "Hunting Wild Game" for which picture slides are used. Tinney mentioned the first picture would be Jerusalem, the cue for a slide marked Far Rockaway. Residents of the resort protested.

H. Robert Law has filed suit for an accounting against the Arman Producing Co., producers of "Spice of 1922." Law has been collecting royalties for several effects in the show but claims a share of the profits as well having been in on the original organization for a 25 per cent interest.

The Lyric, Hoboken (Loew) is playing five vaudeville acts and a feature split week policy booked by Ernie Williams of the Loew Exchange. The house played stock until last week when the switch was made. It will be used as a "showing" house for the Loew Circuit.

No more than $100 was left by George Willis Kroh, husband of Olive Tell, the actress, according to her application for letters of administration, granted by the Surrogate's Court last week. Kroh, who died at Biltmore, N. C., on Aug. 17, left no will. He was a broker of Kansas City, and was 29 years old.

Fred Sylvester and his troupe of four midgets are scheduled to arrive in this country shortly. They are currently appearing at the Alhambra, Paris, and have been signed here, by A. E. Johnson for production.

Wills Holt Wakefield, who recently returned from the Orient, will return to vaudeville on the Orpheum Circuit.

PRODUCERS AND SALARIES

Speaking of salaries for actors in productions Flo Ziegfeld raised his voice through one paper the other day. Said the salaries were ruining him; what he paid little for 15 years ago was charging him more now, meaning actors.

Fifteen years ago Mr. Ziegfeld was charging $2.50 for "The Follies" on the New York Roof playing to a limited capacity. Now he is charging $5.50 and playing at the Amsterdam where if he doesn't get $36,000 this week, you will hear about it for 20 blocks either side.

This is not pointed however at Mr. Ziegfeld or what he said. Ziegy says a lot of stuff and gets a lot of press stuff out of what he says.

Yet the present salary of actors in productions is entirely the fault of the producer. And for this reason; that the Broadway producer of musical shows doesn't want any one nowadays unless somebody else has made him or her first. That having been accomplished they pay the price, even outbid each other and raise the price.

Vaudeville, burlesque or the cabarets groom a performer, bring them to attention and after they have unequivocally attested that they can enter a production, the production people go after them. They get the talent and the reputation and they must pay for both because they waited so long before buying it.

Seldom have you heard of a Broadway man in recent years developing new talent himself. He doesn't want to take a chance; he wants his actors guaranteed to him—and he shouldn't mind paying under those conditions as he takes away something from other fields that other people did gamble with.

The producers cry though as they pay the salary; charge other producers with running up the salary although each and every one of them does that self-same thing. If it's a bad condition, if it is sending the overhead overboard, it's the fault of the producers, not the actors that they tempt, and some of them, even the largest employers of actors, with false promises.

When the producer thinks he has milked everything out of an actor foolish enough to remain with him too long, does the producer pension him, find another job for him or keep him working? He does not. He throws him out.

The producer is smart enough in his own field, smarter than the actor for the actor is lured under wrongful security, a contract so full of holes it's a wonder it can hold the ink.

What we said last week goes again for the actor the producer is after. Be careful of the producer when he smiles at you. Calculate the billing value elsewhere, find out where you are to play and what you are to play—and after that make 'em pay and make 'em pay good.

The actor always has this edge when a producer approaches him; if the producer didn't badly want the actor, the actor would never be approached.

THE EASIEST WAY

This page, reflecting the sentiments of a trade paper, has found occasion several times of late to protest against pornographic plays and lewd shows. This paper lives entirely through the prosperity of the theatrical industry. It has no personal likes and dislikes in its capacity of serving that industry. Therefore, when it lifts its voice against theatrical presentations, it does so because in its opinion such presentations are directly perilous to all of the show business.

For months this paper, being the concentration point for the news of the entire world affecting the trade it reports, has been pelted with items revealing beyond conjecture the gradual and certain closing in of reformers, purists, public authorities, censors, critics and the public at large against the current fashion in sending physical, verbal and psychological immorality across American footlights.

It is certain that this nation-wide movement must, and soon, will have a disastrous climax that will cause concrete action, not alone against the palpable offenders, but against all the others guilty only of complacent assent, who look to the theatre for a livelihood. Strict censorship, police action, notorious scandal and a general attack against the freedom of the stage are imminent.

And what is it all about? Since the war there has been a trend to sights and words on the stage that for centuries had been barred. Here and there a truly artistic show has become a success despite rather than because of such transgressions. The myopic competitors have at once concluded that it was because of such shocking phrases and displays that these ventures were accepted. And they at once said: "If so-and-so can get away with that rough stuff and clean up, why shouldn't I?"

The result has been deliberate dirtiness, inartistic, crude, hurried filth thrown on the market by authors and producers who have no respect for their own good names, no reverence for the institution of which they are parts, no fear of the certain penalties against themselves and all others in their calling.

One after another has failed, but that seems to have discouraged few. The last week brought forth another crop featured by profanity, obscenity, blasphemy, situations that make a normal man blush and a decent woman shudder.

The New York police have held off mainly because they have no license authority and because they fear they will only advertise the dirt by a resultless attack. But the City Hall is at the moment planning steps to curb not only the present offenders, but to gain power to restrict and restrain and censor all theatrical offerings just as they virtually have the picture business by the throat through censorship.

In this the authorities here and elsewhere will be sustained by legislatures, municipal governments, the clergy and professional antis, armed with evidence of a situation which, though it has tainted only a minority of stages, has swept across the nation as a hue and cry against them all.

This paper speaks here only for the actual specific safety of the American box office, leaving out all considerations of ethics, morals, good taste and common decency, regarding which its readers are perhaps as qualified to judge as itself. And, purely for the box office, this paper again sounds the alarm: the country is mobilizing its legislative, judicial and executive forces against the theatrical business because of offensive stage material.

If the men with millions at stake, clean names to protect, substantial futures to jeopardize, sit quiescent while a few misguided money-mad snipers and a handful of abnormal freaks bring the vengeance of the law and the indignation of the public upon the whole institution, they will pay heavily. When men and women take "the easiest way" and depart from respectable, reasonable conventions for quick money, if the neighbors don't interfere the police will.

If the show [illegible]

HEYWOOD BROUN DISCUSSES CRITICS

In his column, "It Seems to Me" in "The World" Saturday, Heywood Broun, taking an editorial in last week's Variety as his topic, said:

We see that Variety, one of the best known trade papers of the theatre, is preparing to keep the standing of the New York critics. When a play leaves town, Variety will look back at the files and see what each critic wrote in his first review. If the play has had a long run and the critic spoke ill of it, a time at bat and no hit will be recorded against him. If the play has been a success and the critic praised it at its opening, his average will be augmented.

This seems to us interesting research, but we are not content to accept the deductions which Variety is prepared to draw from the statistics.

"If," says the magazine, "a critic is unable successfully to gauge at first sight th public's opinion of the piece, to be indicated by its more or less successful stay in a Broadway theatre, it might be said that critic's opinion of a player's work is no more certain."

But there is only one certainty for which a critic should strive and that is a certainty in corectly ascertaining and reporting his own reactions. The success or failure of the play is none of his business. He tells whether or not he likes the play and why. If a paying number of other people do not share his views the play will fail, but the critic should not be charged with an error.

If the art of criticism lies in being able "to gauge at first sight the public's opinion of the piece," it is foolish for folk to mourn the departure of William Winter when McBride and Tyson are still with us.

Incidently, we learn from Variety that "Able's Irish Rose" broke the house record at the Republic last week. "Able's Irish Rose" is now in its second year, while "Tweedies" is soon to move on after a comparatively brief run. And yet at the risk of having two strike-outs scored against us in the standing of the critics, we repeat our opinion that "Tweedies" is a good comedy and "Able's Irish Rose" a very bad one.

The function of criticism and its difficulties is a theme which has engaged many a profound essayist, but nevertheless Variety managed to approach the problem from a new angle.

"There are fourteen or fifteen people catching shows nightly for Variety," we read. "Four are capable of passing a critical opinion upon any kind of indoor attraction (excepting burlesque with one), six are believed to be capable of properly reviewing a legit show; eight are expert vaudeville reviewers; five are expert picture reviewers and three (only) are competent to review a burlesque show (although over a dozen have been tried at reviewing burlesque). Of the six who can review a legit attraction, five are skilled on musical productions, yet two of the five when trying to criticize a burlesque show (also musical) fell down at every attempt. It may or may not follow that burlesque in the trade way is the most difficult to understand and the most difficult to review from the trade angle. It is entirely beyond the New York lay reviewer."

Still, even the lay reviewer should be allowed his dreams and his hopes.

INSIDE STUFF

ON VAUDEVILLE

Jan Rubini and Mlle. Diane opened at the Palladium, London, on a Monday. At the rehearsal Monday morning, Rubini explained to the conductor he would step into the pit and conduct a special number for Mlle. Diane. The house conductor, Horace Sheldon, gave Rubini to understand it was a reflection on his (Sheldon's) ability as a leader, and that he (Sheldon) would not conduct any portion of the act, leaving it to his assistant. The American artist acquiesced in this arrangement, which was being carried out throughout the engagement of two weeks. It might be advisable to interview Charles Gulliver, now in New York, about it.

Inquiry about London elicited the information Sheldon has a tendency to be "snarky" at rehearsals—especially toward the smaller turns that cannot afford to hit back.

American acts going over there are unfamiliar with the practice of taking their final curtains through the "tabs" and the stage managers of the English halls never acquaint foreign turns with that procedure. Foreign acts appearing in the States are waited upon at rehearsal and given all such information, which is as it should be. American turns opening in England should receive the same consideration.

The Palladium is a Gulliver hall.

A stranger walked into the office of James Madison, vaudeville writer, one day last week, and announced that he wished to buy some issues of "Madison's Budget" dating back over ten years. The author, slightly astonished, told him that he had left only a few file copies of those early numbers and that he would not care to part with them.

The joke-seeker declared that he must have the "Budgets" at all costs and told Madison to name his own price. The latter figured a moment and then said $75 was the minimum he would accept for six copies dating back to 1910. Without any bickering the stranger closed the deal and the volumes of humor belonged to him.

Madison believes that the buyer wanted the "Budgets" for the entertainments in a number of large camps which he is said to own. Just why he was willing to pay such a high price may only be guessed, but Madison is willing to prove it to the doubting, who will probably number a great many.

It was thought the Keith office took over the Italian Marionettes to work out the Charles Dillingham contract with the foreign troupe. Dillingham brought it over under a four weeks' guarantee with an option. The show played two weeks on the Amsterdam roof, then became a vaudeville act for last week at the Palace. It seemed unlikely the Keith people would take up the option however. The Palace shifted the act to almost every position on the bill last week. It didn't help it any.

An incident has been reported within the week concerning an interpolated attraction into a Broadway musical show. To hold up the attraction that nearly disrupted the company of principals when the engagement was made, it is said that a claque has been employed to make certain the applause. To offset this it is reported another claque was engaged not to applaud. Besides which a chill makes itself manifest at all times back stage.

The action of Max Hart against Ernest Edelstein in London for unpaid commissions has reached the point through judicial decision over there where Hart has but to prove the amount of his claim against Edelstein to be awarded judgment. Edelstein may appeal from the latest decision ordering that course taken against him.

Nora Bayes, Cissie Loftus, Charles Gulliver and Harry Foster reached New York together Monday on the "Leviathan." Miss Bayes is said to have arranged with Miss Loftus that she shall be Nora's guest while in New York. It's not altogether certain what Gulliver came over for. He owns an English circuit of vaudeville houses and Miss Bayes played in them while abroad. Mr. Foster is reported to have come over strictly on business.

REMARKABLE CHILDREN PERFORM CHOSEN FROM 10,000 CONTESTANTS

Special Revue Called "Cheer Up America" Given Sunday at Apollo, New York—Gov. Smith Presents Scholarships—Hit of Show Made by Smallest Member of It

Owing to the character of this performance by children, one of the younger members of Variety's staff—Herbert Marks—was assigned, and he wrote the following:

CHEER UP, AMERICA

Presented by the National Children's Association at the Apollo, New York, Oct. 21. Directed by Harry A. Schulman and staged by Leo Morrison of the Ned Wayburn office, assisted by Mme. Arriza Aurora, Florence Doughty, Frieda Lippell, Mrs. Carlisle Mason and Kathryn Westcott.

If the performancee of these remarkable kiddies last Sunday night are to be accepted as any criterion, the American stage has no cause to worry over the sources of its entertainment. Without the condescention usually granted to the very young in any line of endeavor, it may be reported the performance was entirely professional and up to the standard set by the best of grown-up dancers and singers.

There were times, of course, when the antics of some of the very tiny tots sent everyone into gales of laughter, but those moments were even more enjoyable than those when the naive charm of childhood was not so apparent.

The 150 children in the show were the winners in a nation-wide stage contest in which over 10,000 ambitious youngsters had competed. They were undoubtedly the most talented group of juvenile artists ever assembled under one roof. Nearly all seemed to have had considerable footlight training, little self-conseiousnees or stage fright being apparent. Several demonstrated remarkable control and presence of mind. One little toe dancer whose slipper opened kept right on dancing without winking an eyelash; another continued dancing after the music had stopped in the wrong place, meanwhile giving the leader the glass-eye in most superb fashion, and two or three small singers gave this same hard-working leader certain explicit directions as to bow their accompaniments should be played.

The program consisted mostly of dancing of every description, but there was quite a bit of singing and some excellent impersonations and recitations.

A Pavlowa toe ballet, directed by Mrs. Frances Doughty, with dances arranged by Constantin Kobeloff, proved to be the best of the ensemble numbers. In lovely, simple draperies of pink, green and blue, 12 of the larger girls presented as artistic and graceful a classic dance as has been seen in many months. Four specialty dancers, including a remarkable acrobatic couple of some eight or ten years, appeared in this scene.

The feature number, from the audience,s point of view, however, was one in which a stage-door Johnnie and a chorus of 16 ponies attired in most abbreviated and cunning costumes, sang the "Gold-Digger," song. No one in this was older than five, and the average age was surely not over four. It's safe to venture there is no more side-splitting scene in any of the Broadway revues.

When one endeavors to select the individual children deserving special notice, all sorts of difficulties are encountered. As Governor Al Smith said, in presenting scholarships to the winners at the close of the performance, everyone deserved the honor. Several dancers stopped the show completely, including Dorothy Herbert, Pearl Blier and Dorothea Dunton, all of New York City, Ruth Mayon, Springfield, Mass., and Betty Jaeger, Bayside, N. Y.

Not many boys were entered, but five or six won the coveted scholarships. Among them was Jackie Logan, the most adept dancer of the evening, who has appeared in several Broadway shows. Seymour Reichtag displayed a fine tenor, and Harold Polk gave a good impersonation of John Steele.

The applause hit of the performance went to Sylvia Sims for her sterling bit as an Italian mother, who dramatically recites the death of her beloved Rosa.

It remained for a Newark youngster named Herbert Colton to cause genuine bedlam in the house. Herbert was half as big as anyone else on the bill, and that means pretty small. About the tiniest thing that anyone in the audience ever saw walking, he strolled out, imitated Eddie Cantor singing "Two-time Dan," did an eccentric dance and gravely bowed with delightful assurance. Not a Singer midget, but the real thing in infant prodigies.

A packed house, with standing room at a premium, remained to the finish, long after midnight. Several prominent people, theatrically and socially, were present. Governor Smith awarded about 30 scholarships to those children voted the best, by a committee composed of himself, Florenz Ziegfeld, Ned Wayburn, Anna Pavlowa and J. P. Nevilis.

REST ROOMS OPENED FOR SHOW PEOPLE

Established Out of Funds Originally Raised for Hospital Project

The funds raised recently to be devoted to a theatrical hospital have been employed in founding New York Theatrical Rest Rooms as a meeting place for members of the profession who do not belong to any of the clubs. It is situated at 64 West 47th street.

Any member of the profession is eligible and may receive a card on application. A nurse will be in charge to apply emergency aid, and physicians will be on call where such service is demanded.

A number of theatre folk sought funds for a hospital recently, but a division of opinion arose over the project and the rest room idea was substituted.

"ABIE" IN COLUMBUS

Trying $2 Scale in Former 2nd Wheel Burlesque House

Columbus, Oct. 24.

Shades of bygone burlesque prima donnas had a bad night Sunday. Dress suits made their appearance at the Lyceum, for 10 years a burlesque house and lately retired from the Mutual wheel.

The occasion was the premier of "Abie's Irish Rose" which began an indefinite engagement with the hope of bringing $2 audiences to a house that has never had a scale higher than $1.

The Pittsburgh "Abie" company is trying the stunt. Sunday's opening was not a sell out but there was only a small scattering of empty seats in the house.

Columbus critics were ' ·clined favorably to the piece and it will probably enjoy a better business. The "Abie" company has bought the theatre outright for six weeks.

IMPERSONATING LEE

St. Johns, N. B., Oct. 24.

An individual posing as Lee Shubert victimized eeveral theatrical men in eastern Canada and northern New England among others. The man, attired in breeches, leather leggings and a sweater, with a cap perched jauntily on his sky piece, has been touring in a motor car in company with another man. They claim they are hunting, but judging from their behavior and their tendencies toward mashing they are hunting dears and not deer. Their quest of the bull moose seems limited to the bull and minus the moose.

The individual who has been claiming to be Lee Shubert has been extended the courtesy of free admission at a number of theatres In addition he has been the guest of honor at a number of meals that cost him nothing, but nicked the amusement men.

"MARY JANE McKANE" STARTS

"Mary Jane McKane," the new Arthur Hammerstein musical, opens to-day (Thursday) at Wilkes-Barre, Pa.

Mary Hay is featured, the cast including Hal Skelly, Kitty Kelly, Dallas Welford, Stanley Ridges, Louis Morrell, James Heenan, Walter Tenney, Keen Twins and Lionel Macklyn.

"GLORIFYING THE GIRL" FOR PICTURE MEN

Ziegfeld's New Chorister's Contract—Chopped New Show for Two Days

Flo Ziegfeld was one of the busiest persons on Broadway from Saturday until Tuesday, during which time he succeeded in chopping down the new "Follies" nearly two and half hours. But Ziggy stopped to explain a new stunt he has to "protect his chorus girls."

He claims to have the choristers under Equity run-of-the-play contracts, with a stipulation denying any the right to do picture work without express permiseion. Ziggy said the idea wae that: "I am tired of glorifying the American girl for those picture guys."

The "public rehearsal" of the "Follies" started Saturday evening and stopped Sunday morning at 2 a. m. Monday night Ziegfeld thought he had cut down the show aplenty, but guessed badly, the regular premiere performance existing at 12.30. Tuesday night the finale curtain was down at 11.39, and Ziegfeld is still cutting. On one point the manager wae right in alibiing the $22 price for the opening, as the first-nighters saw so much show they said it wasn't there. Monday night's performance was considerably better, and Tuesday's audiences rated it a real revue. For both first-night prices and first-night running time Ziggy copped two "records."

Both the "name" skits written by George M. Cohan and Frederick Lonsdale are among the deleted sections. The Cohan act was "The Farrell Case" and not especially written for the show. It is an old playlet, the use of which was given Hap Ward, who is out of the cast. Florienne and Revel are also out.

LIBEL SUIT DISM'SSED

Ruth Miller, Opera Singer, Not Damaged, Court Decides

Ruth Miller, opera singer, has had her $25,000 libel suit against the Press Publishing Co., publishers of the New York "World" dismissed. Miss Miller, 17 years of age and technically a minor, sued through her guardian, Mildred Miller, that the "Sunday World" magazine section of May 20, 1923, printed a story about Miss Miller, labeling it something to the effect that a mysterious influence compelled a distinguished singer to abandon a Metropolitan opera house career and marry Mario Chamlee, opera tenor. At least so Miss Miller interpeted the story, which also mentioned something about a child.

The alleged libel is the fact that they are not married and have no children. The court ruled that a libel is only disparaging when the facts, even if they were true, would hold the person or persons up to ridicule and contempt.

FRISCO'S GUILD

Opening Bill Nov. 7.—Mrs. Colbert Directing

San Francisco, Oct. 24.

The San Francisco Stage Guild, which controls the Plaza here under direction of Mrs. Jessica Colbert, will offer as the opening bill of its season "The Romantic Age" by A. A. Milne. Irving Pichel is the director. "The Romantic Age" will open Nov. 7. The Guild's second play will be St. John Ervine's "Jane Clegg."

Some of the players on the Guild roster are: Keith Wakeman, Eugenia Gray, Laura Straub, Mme. Dolores Rubio, Jane Frasier, Lester Leib, W. W. Rooney, Lawrence White and Master Douglas Crane.

TOOK ROLES TOO SERIOUSLY

Oakland, Oct. 24.

George Rand, stage director and "heavy," was accused by his wife, Olive, of taking his stage roles too seriously last night when she called the police to have him arrested on a charge of assault. The altercation took place in the Darien apartments, a place built by Frank Darien, now with the Joe Gaites organization.

Rand has engaged counsel to fight the charge in the police courts and will start suit for divorce according to statements. Rand was formerly stage director of the Fulton here and Mrs Rand is a singer.

"THIRD CIRCUIT" SEEMS CERTAIN BUT OF INDEFINITE DATE

Often Discussed Nowadays—Independents Forming Third Faction of Great Strength, but Not Employing It—Theatres Consistent Money Makers

That the third legitimate circuit or booking organization, predicted as a certainty, though of indefinite date, is getting much consideration among Broadway managers, is well known to insiders.

It is an important matter, and because of that frequently bobs up with some managers intimating the creation of the third office is liable to come suddenly.

Producers, including those who control or own their own theatres, are consistently and persistently complaining the conditions forced by the combination of the booking "syndicates"—at least the agreement between those offices in the matter of uniform sharing contracts—is making it so increasingly difficult that pressure along will force a new regime.

At present the theatre ownere not participating in the production end and naturally taking in the out of town houses, are getting the breaks.

In recent seasons there has not been a theatre on Broadway which has had a losing season, but any number of managers have gone broke or nearly so.

The men who make shows say that cannot go on indefinitely.

There are three factions in the managerial field, according to the analysis of a shrewd Broadway showman and manager. Two of the factions are the Erlanger group of producers and the Shuberts, while the third is the so-called independent group.

The Shuberts and Erlanger are working together in the matter of bookings. Yet there are more than a few showmen who believe it is merely a business arrangement of no great strength of bond. The booking combination, therefore, is rated an economic device to eliminate opposed attractions on the road and the bolster sharing terms forthe theatres.

Whether the Erlanger-Shubert booking deal continues indefinitely or not and whether there is feeling one way or the other between the principals, it is certain there are a big block of producers who would never swing to the Shuberts regardless of developments. That is the independent crowd, which includes some supposed to be tied up under long term contracts with either the Shuberts or Erlanger.

Yet it has been said before and is insisted on now that that group could bring the managerial moguls to their knees if they tried. That would be a matter of nerve, but more a matter of sticking together. Meantime they individually continue to squawk and individually blame each other for not standing in a body for what they think is right.

"JACK AND JILL" STOPS; OWING PEOPLE SALARIES

Closed in Cincinnati — Attached by Costumers—Loss of $130,000 Claimed

Cincinnati, Oct. 24.

"Jack and Jill" stopped at the Grand opera house Saturday, as intimated last week in Variety.

No notice was given the company by John Murray Anderson or his representative. Saturday night the players were told the show was through, that there was no money in the box office, and that salaries would not be paid, although a party ticket would take the company back to New York.

The costumes had been attached in the morning by a representative of Brooks-Mahieu, of New York, but permission to use them for the matinee and night performances was given. The costumer's bill amounted to $4,666. Some $5,000 had been paid on the original bill since the show opened in New York last spring.

Many in the company were without funds. Lew Fields and Lulu McConnell, the featured players, and the Brooks-Mahieu man advanced various sums to fellow-players.

An attorney representing the costumers assured the hotels wherein the players were stopping that the bills would be taken care of by Equity. It is said later a telegram was received from Equity verifying it.

Lester O'Keefe, Equity deputy with "Jack and Jill," wired Equity it was likely the show would stop, and it is said Frank Gillmore replied no trouble was expected.

The box office statement showed that the show grossed $5,300 for the week, although the company management reported later the gross was $8,000. When the attachment for the costumes was made on the box office the house claimed no part of the money was due the show, as the house was guaranteed the first $5,500 taken in.

There was a chattel mortgage on the costumes, but the Ohio State law requires such instruments must be registered. That was not done, and the costumes passed to possession of the Brooks-Mahieu company.

"Jack and Jill" was produced by the Chelsea Producing Corporation, of which Anderson was the managing director. A number of persons were named as interested, including Otto Kahn and John and William McBride, but it is said they withdrew from the company shortly after it opened at the Globe, New York.

In New York early this week it was stated the show had lost $130,000; that the assets would be sold and the proceeds devoted to paying the company's salaries, due for the final week. John Murray Anderson's brother, Hugh, is said to have advanced the transportation to New York and other sums.

Before sending the show on tour Anderson was advised not to attempt touring unless he was financed. He staged the "Greenwich Village Follies" this season as formerly, and from that show borrowed Sammy White and Eva Puck, who handled the roles originally played by Ann Pennington and Brooke Johns. The team is under contract with the Village "Follies," and will rejoin that show at the Winter Garden next week.

DOCTOR PADDED WEALTH

San Francisco, Oct. 24.

Mrs. Bernice Spencer, an interpretative dancer, was granted an annulment of her marriage to Dr. Wendel J Spencer, non-professional, upon the grounds that he misrepresented having vast estates in Mexico and Nicaragua.

The couple were married in Arizona.

THEATRE SEX TALKS

U. S. Health Service Seeking Dates for Lectures

Several Broadway agents have been approached to go ahead of a lecturer making theatre dates for a series of talks on sex hygiene subjects, addressed to women only. The men approached were given to understand the project was sponsored by the United States Health Service, which is engaged in a wide range of public welfare work.

The plan is to have a regular advance man in the field to conduct a campaign among small town managers, closing dates and keeping the outfit moving. So far there has been some difficulty in making the house managers see the project.

HOPPER IN K. C.

Kansas City, Oct. 24.

Not until after the opening performance of the De Wolf Hopper opera company at the Garden Monday night was it known that J. Irwin Johnson, leading tenor, was out of the cast, and that his part "Nanki-Poo" in "The Mikado" had been sung by Harry Kelly. Mr. Johnson lost his voice while in Ann Harbor, Mich., and the company arrived without him. The performance ran smoothly.

BOOKINGS TIGHTEN UPPER B'WAY; GUARANTEES ARE AGAIN OFFERED

Drop Last Week from Big Takings of Week Before, but Money Getters Held Up Well—"Follies" at $5.50 Scale Can Do $44,400

Experts at spotting or booking showe on Broadway regarded last week as the "crucial" period of the fall season, that particularly applying to some of the holdover attractions which have been fluctuating in ratio to holiday crowds.

Business naturally declined from the enormous takings of world's series week which included extra matinees (Columbus Day) yet the takings were better than expected.

Bookings have become tight and offers to guarantee to secure houses are being offered.

There are 52 attractions on the list, the largest number since the opening of the season. Included are several which are outside the theatre zone, but there were three houses on Broadway dark and four or five devoted to special picture showings.

Broadway is looking with favor on the staging of intercollegiate football games in New York each Saturday. Such contests means extra box office pressure Friday and Saturday nights by the college crowds. Last week football enthusiasts mixed with the fans attracted by the match race, helped push almost every attraction to capacity week-end trade.

Several musicals prospering fairly well but without agency buys because of the length of their stay, explain business fluctuation on the "over-buys" of other shews. That has been more or less true always. It is patent the brokers have to "sell" their allotments for "Nifties" which takes away the call for other musicals not rated smashes. The brokers took "Nifties" on an eight-week basis and indications are the revue cannot remain at a profit longer than that. "Kisses" which has the basis of "La Tabouche," will likely be the successor at the Fulton.

The third musical priced at $5.50 top entered Broadway with the arrival of the "Follies" at the New Amsterdam (the other same scale attractions are "Music Box Revue" and "Nifties"). The opening Saturday, scheduled as a "public rehearsal" and with $22 charged for the lower floor, grossed $19,600. Ziegfeld lost the big takings of world's series week through the house being closed, and he may have figured on getting some of it back. The "Follies" top heretofore has been $4.40 top. With a dollar added it is possible to get a gross of $44,000 into the New Amsterdam and the "Follies" figures to obtain that record price for a revue this week.

Three new non-musical hits are touted in "The Nervous Wreck" at the Sam H. Harris, "The Dancers" at the Broadhurst and "The Swan" at the Cort. "Nervous Wreck" played to standing room for a gross quoted at over $17,500. The English comedy-drama "The Dancers" started with a rush, doing over $11,000 in five performances, including a $3,000 Saturday night, which broke the house record. "The Swan" is the violent reverse of "Launzi," also a Molnar play. It debuted Tuesday night and was acclaimed a sure bit.

Top money was again credited to "The Lullaby" at the Knickerbocker, quoted at better than $19,000. "The Changelings" was a little under $15,000, but "Rain" and "Seventh Heaven," the champ holdovers, held up to capacity, getting $15,300 and $13,700 respectively. Capacity also was the rule for "Aren't We All" and "Abie's Irish Rose," which got $14,500. "Casanova" slipped off to a gross of $12,500; "Little Miss Bluebeard" stood up to about $12,500.

Three musicals approximated $30,000 again with the "Music Box Revue" and "Greenwich Village Follies" over the mark and "Artists and Models" nearly up to it. "Scandals" was off about $3,000 for a gross of $23,000. "Vanities" dropped $2,000 or more, getting something like $19,000; "Wildflower" drew virtually the same smash trade at $23,500; "Poppy" kept its pace with a gross of $21,000; "Nifties" was off several thousand for a total of $16,500; "Battling Butler" was fair at $10,300, with "Helen of Troy" a little less; "Adrienne" also went off a little but made money at $17,000.

This Week's Openings

This week's openings started with "Nobody's Business," which is in doubt. "The Swan" centered interest Tuesday, but much more is being given Sir John Martin Harvey's debut tonight (Thursday) at the Century in "Oedipus Rex." "Scaramouche" opened last night at the Morosco and Walter Hampden will revive "Cyrano de Bergerac" at the National Saturday.

"Launzi" could do nothing at the Plymouth and was taken off Saturday, the house going dark until Ethel Barrymore opens in "The Royal Fandango" Nov. 12. Next week two new attractions will enter, "Runnin' Wild," a colored show, going into the Colonial, and "Steadfast" at the Ambassador. Sothern and Marlowe will present "Hamlet" at Jolson's and the Grand Guignol will try its third bill at the Frolic.

For the week of Nov. 5 Fred Stone and his daughter Dorothy will open at the Globe in "The Stepping Stones," "Scandals" leaving the house after another week; "Deep Tangled Wildwood" will succeed "Tweedles" at the Frazee on the same date and "Queen Victoria" will start Equity Players' season at the 48th Street, "Zeno," the current attraction there, looking for another house.

"The Fool" again topped the subway circuit with $15,000 grossed for its second week at the Majestic, Brooklyn, giving the Selwyn hit over $30,000 for the two-week engagement. "The Awful Truth" got $11,000 at the Riveria; Warfield was quoted weak at the Shubert, Newark, with under $7,000; "Up She Goes" got $8,700 at the Bronx opera house; "Good Old Days," about $7,000 at the Crescent, Brooklyn, where it is attempting a run at $1.50 top.

KAUFMAN-CONNOLLY'S 2

One is "The Moon" for Tyler, With Leslie Howard

George Kaufman and Marc Connolly are at work on two new plays for two managers. Their newest work is tentatively called "The Moon," to be produced by Winthrop Ames about Christmas. A German play supplied the idea, but the collaborators have not made an adaptation.

They have practically rewritten "The Deep Tangled Wildwood" since George Tyler produced it in Chicago and a considerably changed play will be presented when it enters the Frazee, New York, Nov. 5.

Leslie Howard, considered one of the leading English juveniles, will play the lead in "The Moon." Howard is at present in "Aren't We All" at the Gaiety, but was placed under contract by Ames six months ago.

STAGE LIGHTING SUIT

Patent infringement of a certain stage footlights invention is the basis of an injunction and accounting suit by Frederick S. and Walter Murray, doing business as the New York Calcium Light Co. against Anton J. Kliegl and John H. Kliegl, operating as the Universal Electric Stage Lighting Co.

The plaintiff sets forth they required the patent rights by assignment to Clarence M. Taylor's invention in 1913 on "Stage Footlights."

CLUB DOING "ADVERTISE"

The Dramatic Club of the Rensselaer (N. Y.) Polytechnic Institute has decided to present "It Pays to Advertise" instead of "In Walked Jimmy," as its annual production. The switch was made after two tentative casts had been chosen, in preliminary rehearsals, for "In Walked Jimmy." Rehearsals of the new play are in progress.

SPORTS IN THE CLIPPER

Several pages devoted weekly to sports of all kinds in Clipper.

550 OUT OF 705

Harris Makes a Ticket Deal in Chicago.

Chicago, Oct. 24.

Sam H. Harris and the Colonial management, where "The Music Box Revue" opens next Monday night, have made a deal with the brokers here to handle 550 out of 705 seats on the lower floor for each performance.

The Couthoui stands will get 350 seats, Waterfall agencies, 100, and the Horwitz agency, also 100.

The house is scaled from Monday to Friday at $3.50 top, and Saturday and Sunday at $4.00 top. The agencies will add at least 50 cents premium for each seat they handle.

VERMONT'S SURPLUS

State Has Abundance of Shows—And Doing Business

Burlington, Vt., Oct. 24.

The flood of shows which began to "come" into this state in August has not abated. In fact it seems to grow larger. There are so many shows in the state at present that it is becoming a common thing to have three or four different shows on consecutive nights. During the past two years this has been most unusual. The cities being lucky if they secured a show once in two weeks.

This week finds at least nine one nighters and a week-stand show within the borders of the state. The productions include "Runnin' Wild," "A Love Scandal," "The Blarney Stone," and one or two others of the later shows. However, old or new, the shows with the exception of a one-night stand musical show, a minstrel and the week-stand company, are playing at $2 and $2.50 top. It is noticeable that the prices vary at different stands. All the productions so far have played to big housee, in most cases capacity.

"PAYS TO ADVERTISE"

Authors Presenting Show Abroad That Was a Hit in 1914

"It Pays to Advertise" is to be produced in London this season. The show was originally presented on Broadway by Cohan & Harris in 1914, the rights later reverting to the authors.

Roi Cooper Megrue, who wrote the comedy with Walter Hackett, arranged for the English presentation during a trip abroad, from which he returned last week.

Jack Waller and Herbert Clayton are the English managers who will do the piece.

WHITESIDE'S REP

Opening in Louisville Nov. 5—Three Plays Weekly

Walker Whiteside arrived in New York Monday from Europe and started rehearsals for a tour in a three-play repertoire, opening in Louisville Nov. 5.

He will do "Mister Wu," "Master of Ballantrae" and "The Hindu," two nights each, in the week stands.

"Wu" has never been seen outside New York, where it opened in 1914, during the most depressed period of the war.

GUGGER DIVORCE, NO ALIMONY

Chicago, Oct. 24.

Helen C. Gugger, former "Follies" girl, was granted a divorce on grounds of cruelty in the Circuit Court here from Paul H. Gugger, president of the Jordan automobile distributing company of New Haven, Conn. The suit was uncontested.

The Guggers were married in New York March 22, 1919, and separated April 2, 1922. They have a three-year-old son, Paul H., Jr., whose custody was invested in the mother.

No alimony was asked.

Trying to Fix "Nobody's Business"

In spite of the less than lukewarm notices extended to Robert McLaughlin's "Nobody's Business," which opened Monday at the Klaw, New York, Guy Bolton and Frank Mandel believe it has a good chance and have set about rewriting a good portion of it.

PRODUCERS "BEATING" EQUITY'S REGULATION

Forming Companies on Commonwealth Basis—Not Salary Bond Required

Numerous independent producers are launching their productions on a commonwealth basis to beat the Equity bond ruling.

This angle makes the bond unnecessary, since none of the actors are contracted for a stipulated sum but rather a percentage. It takes the matter of guaranteeing salaries out of Equity's hands.

"Black Sheep," sponsored by Gerald Horton, and "It Takes a Thief," which Hal Thomson is producing, are the two latest additions to the list operating on this basis.

Both casts are made up of Equity members.

ANNOYING PINK HAT

May Cloy Breaks Friendship and Gets Judgment Against Her for $39

San Francisco, Oct. 24.

May Cloy in private life Mrs. Clarence Klob, must pay Edith Sweeney, modiste, $39.50 for a pink hat that was used in the Kolb and Dill production "Now and Then" last season. The judgment was awarded Mrs. Sweeney by Justice of the Peace Frank Dunn.

According to the testimony Mrs. Sweeney has been making costumes for Kolb and Dill for some years. Their business relations developed into a personal friendship. Then came the pink hat which May Cloy pronounced a "dream." Kolb, however, didn't like its color nor its architecture and expressed his displeasure with the type of kick he used to administer to the anatomy of his stage partner Dill.

Kolb refused to pay for the hat and Mrs. Klob said she would pay the bill herself. Time went by, however, so Mrs. Sweeney declared, and no payment was forthcoming.

Kolb and Dill have begun preparations for the opening of their new season. They have another comedy by Aaron Hoffman which as yet has not been given a title. It is described as a comedy mystery. Rehearsals are scheduled to begin this week and those selected for parts thus far besides Kolb and Dill and Miss Cloy are Allan Connor and George Clark. The show is to open on the road Nov. 19 and come into the Curran here for a six weeks' run starting Dec. 2.

OLD SUIT REVIVED

Mrs. Fendler Claims Authorship of "Bird of Paradise"

Mrs. Grace A. Fendler, claiming authorship of "Bird of Paradise" has been successful in having her suit against Oliver Morosco, Richard Walton Tully, John Cort, et al. restored to the calendar for trial. Mrs. Fendler pleaded she had discovered new evidence with which to press suit.

Mrs. Fendler was denied an injunction in 1912 when seeking to restrain the production of the "Bird." The matter has been dormant for 11 years and will not come up again probably for several months.

RAISED PURSE IN COURT

When Charles Bates, an actor, was arraigned before Magistrate Silberman in New York this week on a charge of soliciting alms, his plaintive story not only won him his freedom but the sympathy of the court as well.

Bates said he had been in one of the Jolson companies and intended working his way back to California on motor transportation trucks.

After giving Bates a suspended sentence the Magistrate also kicked in with $5 to start a purse for the destitute actor. Other brought the amount up to $10. With tears in his eyes Bates left the court room.

"HELEN OF TROY" NO. 2

A second company of "Helen of Troy, New York" will be placed in rehearsal this week by Wilmer & Vincent.

The duplicate company will play short stands with the big city bookings being reserved for the original at the Times square, New York.

The immense carnival field is told of weekly in the Clipper.

ASYLUM IN PROSPECT FOR 'MAKER OF STARS'

Operated in Syracuse Until Police and Red Cross Block Plan

Syracuse, N. Y., Oct. 24.

Dreams of fame and fortune across the footlights faded before the disillusionized eyes of a number of pretty Syracuse girls today when police and Red Cross officials began search for J. Kay Powell, of Phoenix, on whose glittering promises they had built their dreams of stardom.

Powell, a shell-shocked World War veteran, will be returned to Ogdensburg State Hospital to undergo treatment for shattered nerves, at the request of his wife, Mrs. Helen Powell, of Fulton.

Powell's career in the past year has been marked by two brief but spectacular star-building episodes, the first ending in his marriage, more than a year ago, to a Skaneateles girl, although he has a wife and three-year-old son, and the present one being climaxed when the attention of relatives and officials was drawn to his activities through newspaper advertisements for girls "interested in the theatrical line."

With headquarters established at No. 113 Green street, Powell was engaged in recruiting a company of young women for his latest theatrical venture when his activities brought a plea from his wife that he be recommitted to the hospital, from which he had been released on parole.

His advertisements had brought a flock of answers from stage-struck Syracuse misses who answered the requirements set forth, namely, "between seventeen and twenty-five."

"SUNBONNET SUE" OFF

Edwards Closed Show in Chicago

Chicago, Oct. 24.

Gus Edwards' "Sunbonnet Sue" closed Saturday after two weeks at the Illinois. Edwards returned the company to New York, where he expects to reopen.

The show suffered heavy competition from the other musicals here, failing to notch up a winning week. The last week's intake was about $7,300, with $4,400 chalked up as the operating expense.

Edwards settled salaries and other outstanding claims. All players, excepting Vincent O'Donnell and Alice Furness, took a 20 per cent. cut to help Edwards out.

STOPPED "LIZA"

Billy Mills the Auther of Show Attached It

Baltimore, Oct. 24.

A wrangle between Billy Mills, comedian-author of "Liza," the colored musical, and Al Davis, accredited producer, culminated in the closing of the show after a two week's run at the Gayety Sunday.

Mills claimed royalties past due and slapped an attachment on the scenery and costumes compelling it to forego its current Pittsburgh date.

The show got $7,500 here last week.

TWO CHICAGO OPENINGS

Chicago, Oct. 24.

"Merton of the Movies" was gorgeously received upon opening Monday at the Blackstone to a capacity audience and splendid notices Tuesday.

Sunday evening "The Old Soak" started at the Princess. It drew good business then and fair notices Monday, but the company is voted below par other than with three of its principals.

BACK CHECK ARREST

Mrs. Cecyl Kennedy, former wife of a Detroit dentist, and later with the "Music Box Revue," was arrested at a local hotel last week for passing a worthless check of about $300 on a downtown department store.

Yokel, Weber's Agent

Alex Yokel, formerly dramatic editor of the Chicago "Examiner," has been appointed general publicity manager for [illegible]

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

Ziegfeld "Follies"

A vast majority of the critics wrote their opinions that held the reservation of the show being reduced by half. All agreed that the new "Follies" was good entertainment, despite the weird premiere, and predicted an all-season run. Variety is alone in terming the production "not a good show."

"Nobody's Business"

Rather a detrimental reception that had the "Sun" (Rathbun) the most emphatic, stating "Not a worthy vehicle for anyone." "American" (Dale) predicted matinee trade. "Times" (Corbin) said "possibly will be successful, but not deservedly," and "World" (Broun) announced "clumsy and badly acted." Variety (Ibee) believes a certain appeal in it will keep piece going for a while.

"The Swan"

Ranking with the best notices of the season are those allotted to this premiere. Three papers especially "went" for the comedy, and those were the "Herald" (Woollcott), when making the declaration of "one of the best comedies in years"; the "World" (Broun) by uttering "every indication of the most conspicuous success this season," and the "Mail" (Craig) narrating "about the happiest evening in the theatre this season." Variety (Lait) held the only pessimistic point of view to the tune of "a limited success."

The Dancers

"Sun" (Rathburn) heralded this play the most auspiciously when saying, "Should duplicate the success of 'Seventh Heaven,'" while the remainder of the dailies thought well of it, although not to that extent. "Times" (Corbin) believed it "an actor's play, amiable but not coherent," and the "News" (Mantle) contributed, "not particularly holding, but well acted."

The White Desert

The dailies designated a good share of their praise to Brock Pemberton for the manner in which he staged this production, while also giving due credit to the entire cast.

"American" (Dale) was about the only paper to migrate from officially stamping the piece as satisfactory in an attempt by him to be facetious, which concluded in no definite way.

SCALE CUTTING NEW FOR ONE-NIGHTERS

Plan Working Out to Double Satisfaction—Business Spotty So Far

One-night stand business thus far this season has been rather good, but not consistently so. Rain and strong carnival opposition, certain weeks throughout the midwest, has been against it.

A new idea practiced by some of the show managers is a sliding arrangement with the houses they play. If local conditions warrant it, the scale is reduced to draw a capacity attendance, instead of restricting it with a somewhat loftier admish. This method of packing 'em in at extra pop prices has proved attractive to the house managers and show managers alike.

Another thing governing this idea, where conditions are as normal as ever before is the capacity of the theatres. If it is a large seater, the scale is again cut, as long as every one of the seats are filled.

STELLA'S CHARGE

Hales the Producer of "Goats" into Court

The hearing on the libel charges brought by Stella Larrimore (sister of Francine) in "Goats" against A. A. Athenson, producer of the show, was put over until next Monday by mutual consent when the case was called before Magistrate Levine in the West Side Court Monday.

Athenson is charged by Miss Larrimore with violating section 1352 of the Penal Code which pertains to furnishing libelous information.

The case is the aftermath of statements accredited to Athenson which said the actress walked out of the show to minister to James Crane, its leading man, who was said to have been injured in an auto accident. The show missed a performance through it.

AHEAD AND BACK

J. J. Gilmore is ahead of "Up the Ladder," playing the one-nighters in the middle west.

Lester Davis is the agent for "Good Morning Dearie" playing in the middle west.

Charles Washburn, press representative for Wagenhals & Kemper, has resigned and left for Chicago this week to exploit "Abie's Irish Rose," due to open there in November. The Chicago "Abie" is being groomed at Erie, Pa., the cast being made up of players who have contributed to the various runs of the Anne Nichols comedy.

MRS. TONY PASTOR

The Clipper is the only paper in the world solely devoted to outdoor entertainment.

MOROSCO RECEIVERSHIP

Film Contract Raises Question—Holding Company Receiver, Plaintiff

John M. Riehle, receiver of the Morosco Holding Co., Inc., (a Delaware corporation) was also appointed temporary receiver of the Oliver Morosco Productions, Inc. last week in the U. S. District Court, New York. All of the Morosco Productions, Inc., assets are supposed to have been transferred to the holding company but a question has arisen regarding the First National screen contracts on Morosco's "Slippy McGee" and "The Half Breed," which made it imperative for the appointment of a receivership for the defendant corporation which, however, has been inactive for many months.

Riehle asks that the Morosco Productions, Inc be dissolved.

Oliver Morosco and George R. Bentel are the managing heads of the Morosco interests.

EDNA SEIXAS' $20

Court Orders Husband to Pay it Weekly

Edward Seixas must pay Mrs. Edna Seixas $20 a week alimony and $100 counsel, according to a verdict by Justice Vernon M. Davis, in the New York Supreme Court, this week, as a result of the wife's separation suit. Setxas was formerly treasurer at the Academy of Music, Brooklyn, N. Y., and was last manager of the bowling alleys at the Newark Athletic Club, Newark, N. J.

The Seixases were married Feb. 17, 1905. A daughter, Hazel, 16, and a boy, Everett, 13, have been given into Mrs. Seixas' custody.

Desertion and non-support were charged.

WAGNERIAN'S ARRANGEMENT

The Wagnerian Opera Co. has not got a five-year lease on the Manhattan opera house, New York, according to John J. Coleman of the house management. The opera house is controlled by the Scottish Rites and is leased to incoming attractions on a percentage basis basis only. The Wagnerian company comes into the Manhattan Dec. 25 for six weeks with an additional option of two weeks.

The understanding, at the Wagnerian Opera Co.'s request, is that they be given first chance at the house each year. The only definite arrangements are for this year only.

B'WAY MANAGERS SHIFTED

The Shuberts effected a periodic switching around of theatre managers in their Broadway houses last week. David Finestone was sent from the Ambassador to the 39th Street, Lester Segar moving from the latter house to the Lyric, while Harry Wilner was shifted from the Lyric to the Ambassador. Ray Callaghan who has been treasurer of the Astor has succeeded Benny Stein in the box office of the Ambassador.

3 MORE CLOSINGS OF B'WAY SHOWS

"Launzi," "Tweedles," But "Zeno" May Stay—White's "Scandals" Forced Out

The weekly average of one sudden closing on Broadway was maintained last Saturday when Arthur Hopkins withdrew "Launzi" from the Plymouth. The attraction remained one week and four days. Its general reaction was unfavorable, business being under $500 nightly and last week's total less than $3,000.

"Launzi" was a Molnar piece first known as "Heavenly and Earthly Love."

"Launzi"

Except for Rathburn of the Sun who for some reason liked this one, the critics unanimously jumped on it, declaring that it was vague and not at all easy to understand. *Ibee* (Variety) sided with the general verdict and said it didn't have a chance.

This week there are no announced closings, but the chances are one or two known losers will disappear. Next week three shows will leave Broadway.

George White's "Scandals" is moving out of the Globe after a stay of 19 weeks, which is a longer run than the earlier series of the revue enjoyed. On form it should be a real winner on tour. "Scandals" averaged $25,000 weekly.

"Tweedles" will also leave the Frazee after 12 weeks of fair business. It was rated having a good chance through the fall, but the average gross was $7,500 and under. The attraction has been guaranteeing the house $3,500 weekly.

"Tweedles"

***Rush* (Variety) was the only one to turn in an adverse criticism on this show, the first-string critics of all the other papers reporting that they liked it and that it stood a good chance of winning popular favor as a good example of Tarkington's stories of adolescent life and love.**

"Zeno," a sort of mystery drama which was liked in Chicago last spring, will leave the 48th St. next week also. It started here weakly but managed to build to a weekly pace of around $8,000. The show guaranteed the house $4,000 weekly and the management is reported having secured another house on the same basis.

BROWN, LAMBS' SHEPHERD

Third Successive Term—Hurley is Vice-President

A. O. Brown, manager of the Playhouse, was elected Shepard of The Lambs for a third successive term at the annual election last week. Brown went into the race unopposed and after considerable missionary work had been done to get him to consent to remaining in for another term.

A contest between Arthur Hurley and William David for the office of Boy (vice-president) had Hurley winning by five votes. The defeated candidate was partially compensated with the appointment of chairman of the house committee.

GLENDINNING REMAINS IN

Ernest Glendinning did not withdraw from the male lead of "Little Miss Bluebeard," despite his notice of leaving expired last Saturday. He remains in the Irene Bordoni show at the Lyceum, New York, this week.

Report has it that Glendinning is remaining temporarily or permanently at the request of Miss Bordoni.

Walter Gamble had been engaged to succeed Glendinning, who followed Bruce McRae in the part.

"HOME FIRES" REOPENING

Chicago, Oct. 24.

Lester Bryant will reopen the Central Nov. 12 with "Home Fires."

COST OF LIQUOR

What liquor is now costing by the case in New York. The Liquor Market Quotations are a weekly feature in Clipper's Prohibition Department.

BEDSIDE CHATS

By NELLIE REVELL

Somerset Hotel, New York.

One of the reasons I have been unable to acknowledge the letters and wires of congratulations that followed my release from the hospital has been the necessity of writing a new chapter for my forthcoming book, "Right Off the Chest." I am allowed to sit up only a few hours a day until the time comes when my strength shall have returned, and these few hours I have had to employ in shaping this final chapter.

The manuscript long ago went over to the publisher in, what I thought then, was a completed form. But at that time I had no idea I would be moving my voting residence so soon and when the transfer had been completed the book seemed uncompleted. For all its readers might ever know I was to be in the hospital the rest of my natural life and since my idea in penning it was to bring a ray of hope to everyone in ill health, it seemed imperative both to my publisher and myself that a chapter entitled "Victory" be added. I had come through with my flag still at full mast and I wanted to broadcast the message that everyone in this world can do as much if not more, just by dint of a little trying.

But this addition will soon be finished and in type with the rest of the book and then I'm going to swear off work, which is only sometimes a pleasure, and visit with my friends, which is always a pleasure.

More and more these days the papers are full of stories of jammed subways, crowded streets and traffic congestion. And the more I hear of such things the higher surges my gratefulness for the many visits I have received from friends in the last few years. For I realize now what each one of these callers had to go through before they could reach me. Whether they came in the tubes, afoot, in taxicabs or in private motors they had to endure delay and crowding and that they braved these discomfots so often is a tribute, not to me, but to the quality of their friendship.

The conclusion has been forced on me that the only way for me to get my copy in print the way I want it to appear is to follow it from the typewriter to the presses, to look over the shoulder of the copy reader as he goes through it and to grab his pencil whenever he is tempted to render my idiomatic phraseology into textbook English. Another thing I suspect is that the race of compositors who would "follow copy" even if it fell out of the window is as extinct as the dodo and the bustle.

In my writing I very often have occasion to use seven or eight words of rather peculiar spelling and if I am one-seventh or one-eighth successful in getting them into the paper correctly I congratulate myself.

"Short tip" always appears as "short trip."

"Boob my hair" never fails to become "bob my hair."

"Kid top" slips in as "kip top," though what the latter phrase means I have no idea.

"Jenie Jacobs" the copy desk insists is "Jennie Jacobs."

"Girth control" becomes no less serious a thing than "birth control."

"Iron sidewalls" are without hesitation transformed into "iron sidewalks"

"Out of the stenches" is never anything but "out of the trenches."

There's one thing I should be thankful for, I suppose, and that is, that the other day when I said I felt "odd," they didn't make me assert that I felt "old."

Murdock Pemberton was so affected by the story of my bird that wouldn't sing that he sent me a package of a bird confection guaranteed to make a Victrola out of any canary. I did not have my glasses handy so did not read the directions.

The package contained a fine powder of grayish hue, and to one who has spent half of her life in pink soap ingrain carpet, "one hell ice-water," "two bells chambermaid" hotels, I mistook this delicacy for something that applied to our rooms after we have complained to the hotel office. So I was generously powdering the bird fore and aft when Constance Talmadge entered. She informed me it was for internal use only. Irene Franklin was seen to be making a memorandum of the name of the song restorer, so if Irene springs a new note when on her concert tour we will know where she got it. Thank you, Mr. Pemberton, but I can't sing either. What are you going to send me?

Nora Bayes, Cissie Loftus and Charles Gulliver arrived from London the other day and made their first New York call on me. My word, you can jolly well bet we had tea.

For the information of the boy who wanted a saxophone so badly he tried to steal one from a Forty-second street music store, Joe Tierney has one he doesn't use—even for benefits.

Mayor Hylan, so the papers say, is convalescing, for which we are all glad. And I wonder if he is being bothered by the passing of heavy automobiles and trucks and fire engines just outside his window. If not he is missing a hospital experience which is common to all hospital patients and especially the ones that are trying to find their way back to health in the vicinity of Twelfth street and Seventh avenue. All day long and far into the night those who are just recovering from operations or who are encased in plaster casts have their nerves jangled and their already tortured frames jarred by the thud of heavily-loaded wheels and fearful-sounding sirens and horns. Somewhere there is a city ordinance that forbids noise and speed on hospital streets. I wonder if the traffic police are enforcing this in the vicinity of Mayor Hylan's home. And I wonder also if it wouldn't be equally easy to enforce it around hospitals. If not, why not?

Recently a friend sent me a story to illustrate what he meant by the acme of pointless ambition. The fame of monkey glands, it seemed, had reached even the rural communities of New Hampshire and one day the village doctor was surprised by a call from the oldest inhabitant.

"Doc," said the graybeard, "what's all this gland business I read about? Do you think you could do anything to make me live to a hundred years?"

"Well, I don't know," said the doctor, sizing the old chap up, "how are your habits? How have you lived? Do you drink?"

"Never took a drink in my life."

"Use tobacco?"

"Never."

"How is your appetite? Eat much meat?"

"Nope. I'm a vegetarian."

"Married?"

"No, sir. Never have and never will be."

The doctor leaned back and looked at the old man for a moment. Then he burst out: "What the devil do you want to live a hundred years for?"

"MOLLY DARLING" CLOSING

Chicago, Oct. 24.

"Molly Darling" will close here Saturday.

A date for Milwaukee next week has been cancelled.

The show came in here for a return engagement against strong musical competition.

"WASP" STARTING OUT

"The Wasp," which ran at the Morosco last spring, will go on tour, opening at Paterson, N. J., October 29. Galina Kopernak who replaced Helen Ware will again head the cast.

"Lefty" Miller is sending the show out.

STOCKS PROSPEROUS IN EASTERN CANADA

Doing Well, but Decline Plan of Visiting Stars

St. John, N. B., Oct. 24.

Dramatic stock is gaining in eastern Canada. Excellent business is the rule with the stock companies at present in the eastern Canada district.

John Gordon, who was director of the Carroll Players stock organization of St. John, N. B., last season, is again director for this company this season. F. J. Carroll is general manager. He formerly operated dramatic stocks in Asbury Park, N. J., and Yonkers.

The leads of the Carroll Players, which recently opened a season at the Opera house in St. John, are Edna Preston and J. J. Coots. Leslie Adams, who was leading man last season of this organization, recently opened as male lead with the Somerville theatre stock of Somerville, Mass.

O. G. Coll, last season with the Auditorium stock of Malden, Mass., has joined the Carroll Players in St. John. Dorit Kelton, who was last season with the Carroll Players of St. John, is again with that group. Paul Broderick, last season with the Bangor (Me.) stock, is now with the St. John company.

Several traveling stock organizations are mooted for the eastern Canadian and northern New England territory. Dramatic stocks are paying splendidly in most of the centres in this section, and plans are being made to install stocks on a three towns per week basis, with two nights' engagement in each centre and with at least one matinee in each of the towns. The following cities and towns are named as possible links in this stock chain: Fredericton, N. B.; Moncton, N. B.; Charlottetown, P. E. I.; Amherst, N. S.; New Glasgow, N. S.; Truro, N. S.; Sydney, N. S.; Glace Bay, N. S.; St. Stephen, N. B.; Houlton, Me.; Waterville, Me.; Lewiston, Me.; Augusta, Me., and Berlin, N. H.

Producers of stock in eastern Canada do not intend to introduce the visiting star plan this season.

STOCKS

For the first time in Lawrence, Mass., a stock play finished part of its performance in total darkness and the remainder by candle light when a two-hour shut-off of the electricity current Monday night plunged the Colonial into darkness. The entire city was without light.

Charlie Hevia's Colonial players were in the midst of the second act of the "Gold Diggers" when the lights went out. There was not the slightest disturbance on the part of the audience, and, as a matter of fact, many of the patrons gave evidence of enjoying the unusual experience. The show continued in its regular groove for a time in total darkness and later candles were placed at intervals on the stage. Not a minute was lost as the stock players continued with their performance through everything.

Plans were announced this week for the erection of a new theatre in Kansas City, to be used as a stock house, on the Kansas side.

The affair is being promoted by Barry McCormick, manager of the Kansas City Civic Opera company, and it is understood the Co-operative club and Harry Kaelin, commissioner of parks, will assist in putting the thing over. It is the intention to have the house ready for the opening of next season.

Elbert & Getchel will open a stock company at the Princess, Des Moines, Oct. 29. The house has been rebuilt since last year when it was partly destroyed by fire. Charles Pitt will direct the company, which will have John Lytell (who closed at the President, Washington, Saturday) as leading man.

Home talent will be given a chance to show their wares during the presentation of "The Gold Diggers" by Bainbridge Players at the Shubert, Minneapolis. A. G. Bainbridge last week inserted a want in the newspapers calling for pretty girls to play minor roles in the stock presentation. This method of getting on intimate terms with the theatregoers is making a hit.

The stock at the President Washington, closed without notice Saturday, having dropped $15,000 in the last six weeks.

Harry Manners is president and John Litel and Edith King headed the company. The New York backers suddenly withdrew.

FRENCH STOCK

Opens in San Francisco—Andre Ferrier Directing

San Francisco, Oct. 24.

Moliere's "L'Avare," or "The Miser," was the first production of the new season just opened at the Theatre La Gaite Francaise in this city, of which M. Andre Ferrier is the director. Ferrier also plays the leading role.

Ferrier has made many improvements in his house and announces a number of important offerings during the season.

Among the players of Le Gaite Francaise are Suzanne de Lenclos, P. Blanco, Henri Puttaert, Yvonne du Parc, C. Fallon, H. Chateu, E. Baron, I. Bietry and B. Couderc.

PICKETT PLAYERS CLOSE

Abandon Four Shows Weekly Plan at Miami

Miami, Fla., Oct. 24.

The Pickett players, who opened three weeks ago at the Park, have abandoned their plans for continuing on a four-show-weekly basis. "When Men Leave Home" failed to fatten the players' pocketbooks, and coupled with the fact that the Hodge Musical Comedy Co. is soon due to open for the winter it has been decided to close. The third production was to have been "Lombardy Ltd."

A three-city stock series is being considered by Ralph Chambers.

Season Opens Nov. 26

Miami, Fla., Oct. 24.

The musical comedy season opens here Nov. 26 with the Jimmy Hodges Musical Comedy Stock, minus Hodges, at the Park. Weekly bills will be presented. A year ago the company played to capacity houses during the winter season.

The stock at the Broadway, San Diego, closed Saturday after poor business. The company had been in since Sept 2 and had continued from week to week hoping for a break. It has been transferred to the Empress, Kansas City.

Clarke Silvernail Players inaugurated stock in Buffalo last week with "The Great Lover" as the opening bill. The supporting company includes Don Burroughs, Hallett Thompson, Edward Norris, Lisle Leigh, Upson Rose, Charles Lothian.

Paul Gehring, recently of Chicago, has been signed by German theatre stock of St. Louis to play comedy leads. Gehring made initial appearance last Sunday in "Honest Labor." Felix Marx is director and W. P. Mueller is musical director.

Robert Ober, Maude Fulton's husband, will join her to direct and play in "Punchinello" at the Fulton. He will also appear with her during the San Francisco engagement at the Columbia. She plays "Dulcy" and "Punchinello" there.

Henry Shumer, who is attached to the Thomas Wilkes forces, will put in a couple of weeks at the Fulton, Oakland, as character man and stage director.

Jack Holland, who put on the chorus numbers for "Topsy and Eva," has withdrawn for a similar job at the Century, and Jack Russell, comedian, is doing the job.

The Curtis Shankland stock replaces Bentley vaudeville at the Washington, St. Louis, for two weeks starting Nov. 5.

The stock Hurtig and Seamon are playing at Dayton, O., will have Amelia for the first guest star in "The Climbers."

The Treble Clef society, the women's musical organization at the University of California, presented a musical comedy, "Matchmakers, Ltd.," by Janice Clark and Arthurine Thornton, at the Civic Auditorium in Oakland on Friday, Oct. 19. The piece is a comedy of matrimonial errors, with some catchy tunes and was witnessed by a packed house. Miss Clark, who wrote the book and lyrics, has also had accepted an extravaganza for the sophomore class at the college.

LITTLE THEATRES

San Francisco "peninsular" society is going into the show business. Last week it staged a regular show of vaudeville acts and sketches in a theatra located on the estate of George A. Pope at Burlingame near here. Members of society turned out in large numbers for the performance. The society actors rehearsed for weeks under the direction of professional coaches.

Among the acts given were:

"As It Was in the Beginning But Is Not Now" with Helen Crocker in two types of girlhood. Templeton Crocker suggested the sketch written by Thomas Eastland. The plot dealt with love as it existed 100 years ago and compared with love-making of the present day.

Another one-acter was "Fancy Free" played by Mrs. Lawrence McCreery, Mrs. Joseph A. Tobin, Edmunde Lyman and Parmer Fuller.

"Washington Square" a song and dance turn was offered by Helen Crocker and Raymond Welch doing solo numbers. Several other acts of a varied character completed the performance.

Lafayette College students at Easton, Pa., are preparing to present a series of plays in their Little theatre in Brainerd Hall. At the recent trials applicants tried out for positions with the Freshmen players. A committee of the Faculty, consisting of Robert S. Illingworth, director of the Freshmen players; Prof. J. W. Hupper, head of the English department, and Messrs. Quinby, Stemple and Thayers, all of the English department, were the judges.

At the next meeting it is expected that the outline of work for the coming season will be presented by Prof. Illingworth, plays will be named and characters will be cast from the list of eligible men.

Shaw's "Captain Brassbound's Conversion" will be presented as the third play of the season of the Greek Theatre Players at Wheeler Hall on the University of California Campus, Berkeley, on Friday and Saturday. The production will be under the direction of Dan Totheroh, whose "Wild Birds" caused somewhat of a flurry in censorial circles in San Francisco last season.

The Sausalito Players, a group composed of writers, artists and literary folk generally who reside in the literary colony at Sausalito, across the bay from San Francisco, will begin their second season Nov. 9 with a bill of three one-act plays. These plays are yet to be selected by Cyril Quill, chairman of the play-reading committee.

Officers of the organization are: Captain J. C. Cantwell, president; J. P. D. Chadwick, business manager and treasurer; Miss Fannie Shoolert, secretary, and Charles Duncan, director in chief.

The Phillipsburg Lodge of Elks had packed houses at their two minstrel show performances given Monday and Tuesday (Oct. 22 and 23) at the Orpheum, Easton, Pa. The show was a decided success financially and from a production standpoint. It was staged under the management of the Harry Miller Company of New York, with F. M. Gibson in direct charge of the production.

The Highland Community Players of Troy, N. Y., presented "The Bishop's Candlesticks" over the radio from station WHAZ last week. In the cast were Maurice G. Randall, Elmo Oathout, Mrs. Edward M. Oathout, Miss Grace Schermerhorn and John M. Francis. Mr. Oathout directed the performance. Most of the Community Players are also members of the Masque of Troy.

It is announced the board of curators, of the University of Missouri, had refused the request of the student council that dramatic productions of the student body be permitted to show in neighboring cities. The first university play to be given by the dramatic class from the state institution, seen in Kansas City and St. Louis, was "The Dollar Bill" in 1915.

Dramatic classes at the California state college are being organized this week. More than 40 students have enrolled in the two classes which will be under the direction of Alfred Cross, former leading man with the Strand theatre stock company here.

Officers of the Drama League at Indianapolis will be elected at a luncheon, Oct. 27.

INSIDE STUFF

ON LEGIT

Although "Rain" is going as strong as last season and looks sure of two complete seasons, the next play for Jeanne Eagels is being considered. "The Moon and Sixpence," Somerset Maugham's book was nominated but the star rejected it because the male lead is bigger than the leading feminine character. The story has not been playwrighted but Miss Eagels read the story and does not believe the importance of the two characters can be reversed.

Maugham's short story "Miss Thompson" was the basis of "Rain," the play itself not having been written by the noted English author.

The Duse tour under the Gest direction will play two performances weekly, Tuesdays and Fridays. The contract provides the great Italian actress shall have three days' rest between shows.

On those particular days Mme. Duse will be greeted by a large attendance of professionals among her audience. The players and the show business generally want to see Duse. They more appreciate her work.

Among the earliest applicants for tickets for the New York Duse series were said to have been the leading stars of the country now in New York or will be here when the Duse first performances are given.

The Apollo, Chicago, may be sold by A. H. Woods to the McCormick Estate which built it, according to a report. It's a matter of figures. The Woods, Chicago, is another advantageous holding by Woods who lately has sent his transformed Columbia-Adelphi in that city to the forefront of the loop houses through opening it with "Spring Cleaning."

The Chicago Loop is growing as strong in a realty way as any big city centre in the country. Through it space is more valuable for office buildings.

Sam Shipman, playwright, and Ben Holsman, theatrical paragrapher, believe they have hit upon a scheme that will bring additional revenue into the coffers of struggling playwrights and encouraging producers who put their pieces on.

It calls for the publication of plays as presented in New York theatres and to have them sold in the theatre lobbies. Shipman has forwarded an outline of the plan to Augustus Thomas who will take it up at the next meeting of the Producing Managers' Association.

The idea is Shipman's and he has worked out all of its potential features. He sees in it a great plug for the plays as well as a money-maker for the publishing company.

A group of belligerent Lambs wending their way from the Sixty Club dance at the Hotel Ritz last Sunday morning ran amuck when they attempted to invade the dinner party in honor of Willie Collier in the Crystal Room of the same place and substantiate their boast that they were going to "bust up this Friars' affair."

The only busting recorded, after a 30-minute parley, is credited to Joe Schenck (Van and Schenck) who were of the Friars' party. He landed squarely upon the jaw of one of the invaders. The punch had the desired effect and the Lambs departed for pastures anew.

An aftermath of the fracas occurred between Richard Bold and Ward Crane, both of whom were attending the Collier affair. Bold took exception to some remark made by Crane and in an attempt to make him swallow his assertion nearly made him swallow three molars.

The Collier dinner was not a "Friars' party" but a supper dance given in honor of Collier by a few of his friends who called themselves the "48th Street Yacht Club." Among its members are S. J. Kaufman, Bill Halligan, Jay Gould and Benny Piermont.

The only tragedy of the fracas was Bill Halligan's inability to participate in the fisticuffs because of a maimed wing, although he lent his moral support to his clan if nothing else and did much to avoid a general battle.

Richard Bennett and Adrienne Morrison, his wife, decided to "solve the servant question" some weeks ago, or so a story in a daily stated, and took separate apartments. The two daughters were to go with each parent, Barbara to live with Miss Morrison while Constance was supposed to reside with daddy. Last week the family was close together when "The Dancers," which has Bennett starred and Barbara also in the cast, opened at the Broadhurst, the stage entrance of which adjoins the Plymouth, where Miss Morrison was playing in "Launzi." The latter show closed suddenly Saturday, so the reunion of the Bennetts was short lived.

Senator Reed Smoot told a Variety representative in Washington he will oppose any movement for the excision of the amusement tax in the next Congress, thereby quelling any hope of a successful endeavor in this direction. The Senator is the ranking Republican member of the Finance Committee.

Donald Brian's revolt against singing an interpolated number is reported to have been the reason for his leaving "The Courtesan" in its second week.

Lee Shubert may have believed Edward Royce would stage his "Bal Tabarin" show as Shubert staff men repeatedly explained the delay through stating Royce was recovering from an illness. Royce meantime signed to do the Eddie Cantor show for Flo Ziegfeld. The Ziegfeld flock hopes to start on the Cantor show, "Kid Boots" this week, following the opening of the new "Follies."

The Jack Welch-Geo. Nicholai road "Old Soak" with Raymond Hitchcock is cleaning up. A $2,000 night is common. "Musty" Miller went in advance of the show at a small salary and percentage of the gross. "Musty" is pulling down not less than $300 any week. The show is playing at $3 top.

The Hitchcock "Old Soak" came through accidentally. Welch and Nicholai were having lunch. Hitchcock walked by and stopped to talk. They asked him to sit down. During the conversation Hitchcock broached his idea of how "The Old Soak" should be played. The managers immediately got the hunch, asked Hitchcock if he were under engagement and the matter was settled right there on the condition Welch and Nicholai could get the road rights.

Hitchcock refused direction during rehearsal saying he wanted to play it his way. It's the first straight comedy role Hitchcock has assumed in a straight comedy and it's also a fact that although playing "The Old Soak," Hitchy has never tasted liquor

An amusing situation developed in Oakland, Cal., last week when a popular actor had to be restrained from inflicting bodily injury on the wife of another actor. When the smoke of battle cleared away it evolved that the woman after attending a party with her husband at his co-worker's house for no apparent reason notified the prohibition authorities that the place was "a rendezvous for drunken actors." The prohis swooped down on the place but, fortunately the cellar at that particular moment was like Mother Hubbard's cupboard, so no arrest was made. Needless to say, the genial host was quite incensed about the report.

It is understood David Belasco has lost interest in producing "The Man in the Dress Suit" this season and that his option has expired. Plans called for the play to be presented here in association with C. B. Cochran. The piece adapted from the French was a hit in London.

CHICAGO BATTLED AGAINST SLIGHT SLUMP LAST WEEK IN LEGIT HOUSES

Smash Hits Held Up to Form but Slowly—Others Couldn't Recover—Incoming "Music Box Revue" Anxiously Awaited by Other Current Musicals

Chicago, Oct. 24.

Three days of rain, hitting the highest point of disagreeableness Thursday night, bumped hard the box office sales the past week at loop legit theatres.

The usual Sunday night (Oct. 14) throng was also missing, crushing the "specs" who were loaded up with stock to catch the out-of-towners. The rainy weather didn't set in until Tuesday, affording no excuse why the usual Sunday night crowd was elsewhere. Lloyd George's speech, drawing the middle classes, showed its effect on balcony trade Wednesday night. It's a hard town to fathom any time, brethren.

All the smash-hits made the grade to their usual capacity, but the peak was reached slower than on previous weeks. The mediocre shows felt the effects of the slump. Advance sales alone saved the records of the hits from being marred. The loop is now top-heavy with musical bits. With the arrival of the "Music Box Revue" there's big guessing as to which one of the really fast-going musical shows will be struck. If they all keep up the record stride, the town will set up a new mark.

Only those aware that "I'll Say She Is" contained "Chicago stuff" weren't surprised at the quick hold the Studebaker piece grabbed shortly after the premiere. The house management was double-crossed because "paper" galore was sprinkled around town and much of it had to be recalled when the box office demand popped up over night. The big call will be good for four heavy weeks for "I'll Say She Is."

If newspaper reviews count as much for "Secrets" as they did for "Spring Cleaning" the new Harris attraction should improve immediately. The premiere week only developed strength at two performances.

"Molly Darling" was the third premiere. Nothing startling will come of this return engagement other than being a good halt for the attraction prior to picking up its route in middle west territory.

When "Music Box Revue" strikes town, rich will be the competition between the new Colonial attraction, "Rosie O'Reilly," "Greenwich Village Follies," "The Gingham Girl" and "I'll Say She Is." Records show that no such musical play competition has ever stared the playgoer in the face. The town is bent on witnessing the "Music Box Revue," and with the probable $4.40 scale charged for it, there's a belief other musical shows will be affected. Usually the whole town is hit when one attraction arrives and charges the stiff scale. Close check-up will be kept this year to see if there is a switch over previous seasons. Sharp observers claim there will not be.

Increased Dramatic Competition

The arrival this week of "Merton of the Movies" (Blackstone) and "Old Soak" (Princess) will increase the dramatic competition. Here's two shows that are predicted as Chicago winners. If they land as successfully as advance tips have it, "You and I" and "Spring Cleaning" will be watched. This deduction is made from the fact that both the Princess and the Blackstone will force their hotel stock. At present the hotels are over-crowded with stock from both the Playhouse and the Adelphi.

"The Fool" (town's leading dramatic show) continues its box office sale, only 100 tickets going to the hotels, and from 10 to 15 seats per night to each of the independent brokers. "The Fool" has made itself through the box office window. Originally advertised for 10 weeks because of study having been made by Arch Selwyn that 10 weeks would be long enough for a straight box office sale without help from the brokers, "The Fool" will now stick until Dec. 1. Thus far "The Fool" has maintained an average of $19,000 and will probably settle into a $16,000 average for November. If it wasn't for the expensive cast the Selwyns sent to Chicago, "The Fool" could stick for one year on an average business of $12,000 after Dec. 1.

"Polly Preferred" is battling to overcome the fault of the piece failing to attract balcony trade. It's got the management worried. Last week extra space was taken in newspaper advertisements. "Zander the Great" is a good example of the strength of actual capacity hits slipping after the fourth or fifth week and never coming back. Unless a dramatic show is of extraordinary pulling power, four weeks clean up the capacity business in Chicago as conditions here now reckon. Only those who try to compare the Chicago of today with the Chicago of 1912 dispute this.

"The Rainy Day" showed one or two spurts at the Cort, but nothing big is expected. "Sally, Irene and Mary" had a couple of performances down at the Great Northern on the final week that grossed below $200, which tells enough.

"Spring Cleaning" is promised for Broadway as a Thanksgiving attraction. This will only happen after A. H. Woods sanctions such a move for it will be long after Thanksgiving before Lonsdale's piece falls below the stop clause of $10,000.

"You and I" holds steady at the Playhouse with Lester Bryant trying to persuade the owners to keep it there until after New Year's despite the tentative plans already laid out for a new show for the Playhouse Dec. 9.

"Sunbonnet Sue" abruptly closed Saturday at the Illinois, giving Gus Edwards a heavy loss.

As the Variety man made the rounds of the theatres the past week it was surprising to find so many of the company managers wondering what happens to boxoffice sales Monday and Thursday nights, also Saturday matinees. Company managers are here only a short time and don't know the conditions. Therefore, the squawk. Monday and Thursday nights are considered off-nights in any large city but the Saturday matinees are supposedly to be productive of big business. But not in Chicago. The Saturday matinees here are really bad. They have been this way for the last three years. With the football season to add to the big shopping district competition, the next four Saturday matinees will have to be watched.

Loyal Chicagoans tip their bonnets to no town in the country for the business piled up in the given area of theatrical attractions thus far this fall by the legit theatres.

Last week's estimates:

"Secrets" (Harris, 1st week). Opened slowly but improved latter part of week with much promise for higher figures this week. Triumph par excellence for Margaret Lawrence. Figured, $9,500.

"I'll Say She Is" (Studebaker, 1st week). Caught management napping for big spurt came after town was plastered with "paper" to fill what was predicted would be empty seats. High scale enabled $20,000 to be reached.

"Molly Darling" (Colonial, 1st week). Under all conditions 'twill be great if $25,000 is checked on limited two week's engagement. Opened very light but helped by strength of house pull. "Music Box Revue" Monday.

"Greenwich Village Follies" (Apollo, 2d week). Continues big, doing best business organization ever compiled here. Beat premiere week, going close to $27,000.

"The Gingham Girl" (Garrick, 8th week). Holds even average, again around $18,000 despite opposition at Apollo. If attraction can weather arrival of "Music Box Revue" will easily hold at high figure until Thanksgiving.

"Rise of Rosie O'Reilly" (Cohan's Grand, 4th week). Inferences now it will be kept longer than six weeks. Could easily create new town record if capacity allowed. Smashed again for $26,400.

"Deep Tangled Wildwood" (Blackstone, 3d week). Departed for Broadway after three surprisingly low weeks, falling below $5,000 on exit week. "Merton of the Movies" opened Monday for expected long run.

"Spring Cleaning" (Adelphi, 6th week). Increased Sunday night prices somewhat overcame midweek drop due to weather but gross stopped around $12,700, less than previous week. This big hit is due for Broadway as Thanksgiving attraction.

"Whispering Wires" (Princess, 11th and final week). Closing week's trade pulled down attraction's high figures gained at start of engagement. Tabbed $7,000 for getaway gross. "Old Soak" opened Sunday with much promise.

"You and I" (Playhouse, 7th week). Great start on week injured Wednesday and Thursday nights when rain kept away patrons for cheap balcony seats. However, another wallop at $18,500.

"Polly Preferred" (LaSalle, 6th week). Extra advertising attempted to gain business attraction deserves and probably will get if fight is kept up. Little stronger than $10,000 but no encouragement yet from balcony.

"The Rainy Day" (Cort, 2d week). Sport Herrmann made profit on $6,000 week despite thoughts to contrary. Will be great show for house to hold until "break" comes for stronger attraction.

"Zander The Great" (Powers, 7th week). Again skidded, failing to better $8,500. Leaves Saturday with "Laugh, Clown, Laugh" to follow.

"Sally, Irene, Mary" (Great Northern, 4th and final week). One night looked as if there wasn't $150 in house. Just squeezed out $5,000, record low figure for town for musical show. House dark this week.

"Sunbonnet Sue" (Illinois, 2d and final week). After count-up Saturday Gus Edwards decided to close show. Producer lost about $10,000 on fortnight's engagement here. Final gross didn't reach $7,500.

"NELLIE" GETS $20,000 BEHIND "MUSIC BOX"

"Steadfast" Secured But $3,000—Press Plugging for Guild Made Good Week

Washington, Oct. 24.

George M. Cohan's "Little Nellie Kelly" did something during the past week in running up a gross of just over $20,000 after the "Music Box" the preceding week took some $35,000 out of the pockets of Washington's amusement seekers. The show was generally praised by the local scribes from the dancing standpoint, although none of them found much to say for either the story or the music. The piece opened on Sunday with a little over half a house and that composed of a generous supply of paper. Monday night, however, it got into its stride, and in getting $20,000 there should be no complaint.

The company laid over here today.

The Theatre Guild, with all the critics actually pleading with the locals to hie themselves to the theatre, did what could be termed a very good week. "He Who Gets Slapped" was the Monday and Tuesday nights attraction; "The Devil's Disciple" Wednesday, Thursday and Friday, with "Peer Gynt" only shown for the Saturday matinee and night.

Leonard Hall of the "News" and Harold Phillips of the "Times" both attended the first showings of all three bills, and if good notices can attract business much credit is due these two for the gross of the week. Early indications looked toward $15,000, but a final count couldn't have had it much over $11,000.

Another demonstration of the fact that Washington can no longer be termed a good "dog town" is seen in "Steadfast," for the past week at the Garrick. This Frank McGlynn piece, being all McGlynn, didn't get over $3,000 on the week.

What must have hurt the Shuberts and Mr. Poli was the business done at Poli's house here with two rentals. The Wagnerian Opera Co. got $24,000 on four performances, while "Name It," put on by the society folk of the town for the benefit of the Woman's Alliance, got around $8,500 on the last three days of the week.

Keith's had their usual good business, although it might have been just a little under the preceding two on the final count. The Strand, playing headliners who have heretofore always appeared in the big time house, is doing dandy business, while the Cosmos is trailing along about as usual with "satisfactory" about the best term that could be applied to the business.

Current attractions—National, Ina Claire and Bruce McRae in "The Awful Truth"; Belasco, "Mary the Third"; Poli's, "Whispering Wires"; Garrick dark.

RAY'S PLAY MEDIOCRE

"Girl I Loved" Did $6,350 at Denver

Denver, Oct. 24.

"The Girl I Loved" was almost unanimously voted a poor vehicle for Charlie Ray, as a spoken play when it was here last week. The star apparently couldn't forget that he was a picture actor. His pantomime acting was excellent at all times.

His support was but mediocre and the play itself entirely inadequate. Business at the Broadway, where it was shown, was only fair, hardly topping a gross of $6,350.

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 (75th week). The run leader seems to be going stronger than ever. Broadway held up fairly last week, natural drop from great pace of World's Series week being discounted. About $14,500.

"Adrienne," Cohan (22d week). Went into profitable slot marked out in September; business last week being under previous going, but still favorable at around $17,000.

"Artists and Models," Shubert (10th week). Saturday night prices have been lifted to $5.50, and that performance last week grossed $5,000. Signs point to season's run if not interfered with, show being one of the greatest profit makers Shuberts have ever had. Costs $6,000 weekly. Last week's gross, $29,500.

"Aren't We All?" Gaiety (23d week). Getting over $1,000 nightly, which means capacity. Weekly gait for normal weeks between $13,000 and $14,000.

"Battling Butler," Selwyn (3d week). Unfortunate title has hurt piece thus far; also error by management in placing tickets in out rates right after opening. Is fast musical and conceded chance to build. Last week fairly good at under $16,500.

"Casanova," Empire (5th week). Was up with leaders until last week, when pace eased off $3,000 for gross of $12,600. Management expectant of continuance until holidays.

"Chains," Playhouse (6th week). Making money, though not better than mediocre gross getter. Nearly $9,000 World's Series week and around $8,000 last week. One set and small cast.

"Chicken Feed," Little (5th week). Figures to settle down for run and expectation is for business to build. Getting little over $8,000 weekly. House capacity at $2.50 scale not much over $10,000.

"Children of the Moon," Comedy (10th week). Business about average for this house, which has poor location. Play getting around $6,000 weekly, but last week under $5,000. Cast on percentage basis.

"Follies," New Amsterdam (2d week). Record high scale premiere Saturday at $22 top. Also record for long running openings, finale at five minutes to two (a. m.). Ragged performance, but plenty of material from which to cut show down. Two and half hours' cutting necessary.

"For All of Us," 49th St. (2d week). Got good break in notices, but business considerably under expectations. William Hodge starred in piece in Chicago for long run last season. First week about $6,000.

"Ginger," Daly's 63d St. (2d week). Musical that drew panning from reviewers, and like predecessor, seems fated for short stay. House under "four walls rental" to show management under four-week arrangement.

"Grand Guignol," Frolic (2d week). French organization said to have gotten cold feet opening show with some of noted "shockers" not presented. Change in bill made Wednesday last week and plays changed weekly. Smart audiences, but business weak; $8,000.

"Greenwich Village Follies," Winter Garden (6th week). Surprise management injected new players into show, which has been getting excellent call in agencies. Around $30,000 last week.

"Helen of Troy, New York," Times Square (19th week). Since moving from Selwyn close by business much improved and trade held up well last week, takings near $16,000.

"In Love with Love," Ritz (12th week. Last week almost as strong as previous week, and barring extra matinee, takings approximated top money. Around $12,000. Counted with comedy successes.

"Launzi," Plymouth. Withdrawn without notice Saturday. Stayed week and half. Business averaged $500 nightly and $3,000 on week. House dark until Ethel Barrymore is ready in "The Royal Fandango." "Launzi" was Molnar's "Heavenly and Earthly Love."

"Lesson in Love," 39th St. (5th week). Held up last week with gross at $9,000, which betters business prior to World's Series week. Best attraction house has had for some time.

"Little Jessie James," Longacre (11th week). Still making money, though gross moderate. Last week between $10,500 and $11,000 estimated. Short cast musical.

"Little Miss Bluebeard," Lyceum (9th week). Bordini show doing well. Though not capacity draw, quite above run of Broadway and making good profit margin. Around $12,000 last week.

"Lullaby," Knickerbocker (6th week). Leading non-musicals by virtue of heavy demand and large capacity. Gives Dillingham two dramatic winners; also "Aren't We All." Business for "Lullaby" last week again quoted around $20,000.

"Mary, Mary, Quite Contrary," Belasco (7th week). Was to have been final week for Mrs. Fiske; best play she has had in years. Time extended another month. Business around $12,000 now.

"Music Box Revue," Music Box (5th week). Leadership of Music Box unquestioned since opening. New "Follies" may take first rating in weekly gross. Last week Harris-Berlin show beat $30,000, pace it should approximate indefinitely.

"Nifties," Fulton. (5th week.) Agency buy holding this revue up, brokers selling about 500 tickets nightly. Support shown by weakness of matinees. Fewer visitors in town last week sent gross down several thousand for total of about $16,500.

"Nobody's Business," Klaw (1st week). Second Broadway production by Robert McLaughlin. New play stars Francine Larrimore. Opened Monday with most reviews not in its favor.

"Poppy," Apollo (8th week) Easing down of business last week affected lesser attractions mostly, with hits running only little behind normal, as with "Poppy," which hit $21,000.

"Rain," Maxine Elliott (51st week). Regularity with which holdover smash betters $15,000 weekly makes second season's run prediction easy. One of two newer non-musicals topping business only through larger house capacity.

"Red Light Annie," Eltinge (9th week). Moved over from Morosco Monday, that house getting dramatic production of "Scaramouche," "Annie" around $10,000

(Continued on page 16)

$15,000 FOR DUNCAN'S SHOW IN 15TH WEEK IN FRISCO

Business for "Topsy and Eva" Leaps Up Through Publicity—Pictures in Legit Houses Did Well Last Week—"Irene' Got $13,000

San Francisco, Oct. 24.

On top of the publicity breaking out through the controversy between the Duncan Sisters and the Wilkes-Harris management of "Topsy and Eva," that showed last week at the Alcazar, its 15th week on the run, did $15,000. It broke the record of the engagement at the box-office.

At the Curran, "Irene" did $13,000, and the Casino's musical stock in "Ginger" got $4,500.

The local legit houses holding pictures are two, "Covered Wagon," at the Columbia, getting $11,000, and "Hunchback," at the Capitol, $11,200.

Current attractions are hold-overs, excepting at the Curran-Harry Lauder Co.

Jack Norton

and

Jas. J. Corbett

NEW ACT
SO FAR
SO GOOD

KEITH'S PALACE, NEW YORK
NEXT WEEK, (OCTOBER 29)

"We Shall See?"

Direction CHARLES MORRISON, RAY HODGDON OFFICE

"LIGHTNIN'," 6TH WEEK IN PHILLY, LED ENTIRE TOWN WITH $15,000

"Go-Go" Slammed—"Give and Take" Now in Seventh Week—"Chauve-Souris" Up Against It at Opening

Philadelphia, Oct. 24

The strange situation of a non-musical show walking off with the highest gross honors occurred here last week. Incidentally, business fell generally all along the line except with that attraction—"Lightnin'."

"Lightnin's" gross of slightly over $15,000 at the Broad beat the nearest rival by $2,000. So far none of the incoming opposition has been able to dent the business of this Golden show, which, while seldom actually attaining capacity, always comes close to it.

Of last week's openings, three in number, "Loyalties," at the Garrick, did the most satisfactory business, considering the house and the nature of the show. The notices for the Galsworthy play were generally enthusiastic, but it is doubtful if they affected the gross greatly, as the show had a splendid advance sale. It did not, however, come up to the business achieved by "The Awful Truth" in its second week, perhaps because it had to buck the opposition of another straight drama, "The Love Child," at the Walnut.

This Woods production had a splendid opening, much of the money coming into the box office at the last minute and necessitating the shoving of some pass holders into the balcony. This start indicated a high gross, but business for some unknown reason dipped considerably at the end of the week, so that the show failed to top $9,000. There is a great deal of talk about the show and some of the dailies gave it big space in their dramatic columns, so that it is expected that it will hit a better stride this week. Nevertheless its present pace is profit making, and management and house both professed to be well satisfied. It is in for four weeks.

"Go-Go," the Cort musical comedy which opened at the Forrest, was considerably panned in some reviews, and given so-so notices in others, only one critic really liking it. The Saturday and Sunday second thoughts dismissed it briefly. Considering these notices, business was remarkably good most of week, though many unfavorable comments were heard in the lobby and smoking room. It began to droop toward the end of the week, and indications are that its gross this week (its last) will show a whale of a slump. The general opinion is that it is distinctly not up to the average of this house.

"Give and Take" has fallen off from its first pace, but is still getting real money at the Adelphi and seems bound to justify the decision of the management to keep it eight weeks. In fact, there is some talk of switching it to another house on Nov. 12, when "The Fool" comes into the Adelphi, but it is hardly likely that the gross of the Mann-Sidney show will be such at that time as to warrant such a move. Its record last week was around $10,000, which is its present average.

"The Dancing Girl" and "Caroline" did little of anything in their final weeks. The former by no means lived up to the reputation of Winter Garden shows at the Shubert. Its four weeks' engagement started at only a fair clip and dwindled steadily, so that a loss was checked up for the run, which would have been greater had the show carried its original expensive pay roll. "Caroline" stayed only three weeks, and in a smaller house (the Lyric), so that the weak business was not so noticeable, but this operetta was a big disappointment, considering the highly laudatory notices it received.

The feature film, "Hunchback," continued to draw very well at the Chestnut Street opera house, where it is likely to complete a six weeks' or two months' stay. Here again the gross varies but little from week to week.

Two Openings This Week

This week's openings were two in number, and one was the highly heralded "Chauve-Souris" at the Shubert. The breaks were against this Gest importation, with the San Carlo Opera company opening at the Metropolitan with something of a flurry and a Philadelphia Orchestra special concert at the Academy, next door to the Shubert. These two drew many of the society people and the highbrows, such as would naturally be attracted by the Russian affair.

The result was that the vast orchestra of the Shubert was scarcely half filled. Upstairs, however, there were fewer vacant seats, the cheaper sections being entirely sold. This and the fact that the advance sale shows a big gain commencing Wednesday are encouraging signs which would seem to predict better things for "Chauve." The notices were far more enthusiastic as a rule than those given the Moscow Art Players last season, and even with the opposition of the San Carlo people plus DePachman and Schumann-Heink concerts this week Balieff and his crew ought to depart smilingly. The scale is much lower than that used by the Moscow Art, with a $3.30 top except Saturday nights. With this scale the Shubert can do somewhere in the neighborhood of $32,000.

The other opening, "Up She Goes," at the Lyric, was gratifying in the extreme to Brady and the local Shubert officials. Upstairs was big Monday, so that, despite much papering downstairs, the gross must have hit close to $1,300. Here, too, the notices were fine, one critic calling it the best musical comedy so far this season.

Next Monday will see the first-nighters in a stew, indeed, with George M. Cohan himself appearing at the Garrick in "The Song and Dance Man" and the Ziegfeld Follies, first visit here in two years, at the Forrest. Because of the sentiment attached to Cohan's first appearance here in many years, the critics will probably be drawn to that show, though the "Follies" always gets the best of everything here. At any rate, big grosses are expected in both houses, and the "Chauve-Souris" will have to step lively in order to meet such healthy opposition. Both engagements are for two weeks only.

Estimates of the week:

"Lightnin'" (Broad, 6th week). Shares with "Give and Take" season's run record to date, though beating Mann-Sidney show right along. Last week led, with around $15,000.

"Chauve-Souris" (Shubert, 1st week). Opened with breaks all against it (opera and concerts), which meant weak downstairs business, but balcony and gallery were almost filled. Expects to hit full stride Thursday. "Dancing Girl" down around $10,000 last week.

"Go-Go" (Forrest, 2d week). Panned in most of dailies and drooped after encouraging start. Gross fell somewhere short of $13,000. "Follies" open Monday for two weeks.

"Loyalties" (Garrick, 2d week). Fine notices for this, the first real drama of season, with good business, around $12,500. Ought to beat that figure in second week.

"The Love Child" (Walnut, 2d week). Also won some good notices and apparently well liked. Gross not so good as first expected, due to slump at end of week. Cut-rating again being used. Around $9,000.

"The Hunchback of Notre Dame" (Chestnut, 5th week). Continues at fast gait, gross missing $14,000 by very little. This feature film ought to stay two months.

"Up She Goes" (Lyric, 1st week). Got splendid opening Monday, especially upstairs, where weaknesses here generally lie. "Caroline" departed with weak $8,000 figure, despite praise of critics.

"Give and Take" (Adelphi, 6th week). Continues at moderately good rate, around $10,500, and ought to hold that until it leaves on Nov. 10 to make way for "The Fool," which has house for indefinite period.

"OLD SOAK" IN BALTO. DID AROUND $9,500

"Last Warning" Last Week as Much With Half the Publicity

Baltimore, Oct. 24.

"The Old Soak" was a distinct disappointment at the Auditorium and came through last week with about $8,500. Although this was a fair gross, the show really never got started here, and with its reputation and the excellent publicity should have done twice that much. This week "The Lady in Ermine" at the Auditorium is the first musical show of the season for that house and a moderately good week is expected.

"Scaramouche" fell pretty flat at the Academy in its fourth and last week, getting about $5,500 or less. "The Hunchback" follows for three weeks, with option for longer.

"The Last Warning" got a fair break at Ford's and about the same gross as "The Old Soak" with half the publicity.

This week Ford's has "Little Nellie Kelly" and a $20,000 week is looked for.

The Lyceum reopened Monday with "The Potters" to a fair-sized house which contained its share of paper.

SHOWS IN NEW YORK

(Contiued from page 14)

recently. May be sent out when Woods' "Mysterious Way" ready.

"Seventh Heaven," Booth (52nd week). Attains year's run Saturday. "Rain," which is its dramatic running mate, passes same mile-post next week. Both going strong as ever; $13,700 for "Heaven."

"Scandals," Globe (19th week). Will leave for road after one week more. To have stayed until Nov. 10, but "Stepping Stones" will arrive week ahead of schedule. White's show has had best season here since he started producing revues. Dropped $3,000 last week for gross of $23,000.

"Scaramouche," Morosco (1st week). Charles Wagner producer of this dramatic version of story now presented in picture form. Opened last (Wednesday) night, house having been secured under rental.

"Sun Up," Lenox Hill. Small cast show getting some money on upper East Side. Ability to draw business in out-of-way place rates it having chance on Broadway.

"Tarnish," Belmont (4th week). One of new dramatic hits. Spotted in small house, which should keep demand heavy right along; $8,500 or better last week. Scale lifted to $3 this week, which permits gross going to bit over $10,000.

"The Changelings," Henry Miller (6th week). All-star show stood up strongly last week. Ran less than $1,000 under holiday week, with takings estimated not far from $15,000.

"The Crooked Square," Hudson (7th week). Seems to be able to better an even break. Approximate takings claimed to average $8,000 weekly. House and show under same management.

"The Dancers," Broadhurst (2nd week). Opened Wednesday last week, getting favorable press comment. Business for balance of week excellent, and English piece regarded having chance for run.

"The Magic Ring," Liberty (4th week). Mitzi continues to draw strongly, with last week better than initial pace, which indicates attraction remaining through fall. Gross $19,000.

"The Nervous Wreck," Sam H. Harris (3rd week). New comedy leader playing to standee business, and only one non-musical able to beat it last week. Business quoted at $17,500.

"The Swan," Cort (1st week). Another new Molnar adaptation. Produced by a Frohman office. Followed long-staying "Merton" Tuesday. Piece started slowly out of town, but picked up smartly.

"The Shame Woman," Greenwich Village (2nd week). Author same as for "Sun Up." Mixed comment by critics. Takings reported quite ordinary.

"Tweedles," Frazee (11th week). One week more to go. Comedy well regarded by reviewers, but never seemed to be able to rise above groove of around $7,500 weekly. "The Deep Tangled Wildwood" will succed Nov. 5.

"Two Fellows and a Girl," Vanderbilt (15th week). Made good run thus far and figures to remain until Thanksgiving, perhaps first of year. Last week around $10,000.

"Vanities," Earl Carroll (17th week). Looks set here until first of year. Business fluctuates, with last week $2,000 under previous week, but show is steady money-maker. Last week's gross quoted at $19,000, Saturday night scale going to $4.40.

"What a Wife!" Century Roof (4th week). Moved to impossible house for farce last week. Takings at 49th St. not over $4,500, and hardly $3,000 here. Most of business from cut rates.

"Whole Town's Talking," Bijou (9th week). Off about $1,000 from pace of World's Series week, but at $6,500 gross probably satisfactory, and in that slot slated to continue through fall.

"White Desert," Princess (2nd week). Opened Thursday last week, reviewers touching on drama's lurid situations, but business was only mediocre. Failed to get capacity in small house Saturday.

"Wildflower," Casino (38th week). The excellent business since new season set in continues with little variation, and this musical figures to remain through second season. Last week $23,500.

"Windows," Garrick (3rd week). New Galsworthy play pulled within $500 capacity last week, the matinees being off a little. Gross quoted at $7,500, which included subscriptions.

"Zeno," 48th St. (10th week). Another week to go. Mystery piece settled at $8,000 pace and management seeking another house ready to guarantee as here, but will probably go on tour. "Queen Victoria" succeeds Nov. 8.

Sothern and Marlowe, Jolson's, 59th St. (4th week). Three more weeks to go, house then getting Moscow Art Theatre. Shakespearean stars have not fared well this season.

Sir John Martin Harvey, Century (1st week). Distinguished English star opens American tour Thursday (tonight) with "Oedipus Rex."

BOSTON BUSINESS IS BOOMING; "KIKI" LAST WEEK, $22,000

$136,000 in Legit Gross, Best Yet—"Follies" Leaving to Turnaway Trade—Three Openings This Week

Boston, Oct. 24.

The theatres in this town still keep on doing the boom business that has characterized the town since the month of October set in and which has resulted in the box office receipts climbing to exceptionally high points.

One of the few weak spots which had been on the horizon, the Tremont, where "Loyalties" failed to register top, was bolstered up last week when "Kiki" came into the house and, with a gross for the week of $22,000, put this show at the top for the dramatic productions and made it run better than the musicals with the exception of "The Follies" and "Chauve-Souris."

Last week the gross was about $136,000 for the seven houses that now have legitimate attractions. This is better by about $3,000 than the business of the week before, despite the fact that in the previous week there was what is considered the best theatrical holiday of the early season, Columbus Day. The increase was due to the remarkable business of "The Follies," "Chauve-Souris" and "Kiki."

"The Follies" has but one more week to run and it is positive at this writing that the show will go out playing to a turnaway. The $4 top which the house has carried since it came here has scared nobody, it would seem, and with the football season the demand for seats has been on a par if not bigger than has ever been the case before. Customers turned down for seats at the end of the week have been glad to get seats for the performances earlier in the week, the feeling being that one must see the show at any price at any time. The Wednesday and Saturday matinee houses have been capacity every week since the show hit here. This is the sixth week and unless there is a flop, and that is the last thing expected, the show will go out of the city after relieving Bostonians of something like $216,000. This may not be a record, shows which played here during the war-time boom days may have done better with a longer stay, but it is all that was possible for the house to do in a six weeks' period. Capacity is $36,000 and this is the pace the show has hit from the beginning.

The other sensational show which has struck the town this season is "Chauve-Souris" at the Shubert. In the three weeks this show played here it did better than $80,000. The first two weeks it played at $26,000, capacity at the $3 top which prevailed. In the final week the show played an extra matinee and this resulted in a $30,000 house for the week. It was the biggest money-maker the Shuberts have put over this season, based on the length of the stay, and there is nothing in sight from their angle for Boston that is liable to equal it.

"Kiki" at the Tremont is sure to be a big moneymaker. The first week demonstrated this and the house for the second week registered a big advance sale. It is the sort of a show that Bostonians go strong for, just enough pep to make it interesting and far away from the ragged edge of being declasse to allow the best people to put down their coin at the box office. The show has three weeks more to run here and then "Nellie Kelly" will be brought back to give Cohan's show a chance to play a repeat engagement of a limited period.

"The Old Soak" opened strong at the Selwyn Monday of this week. It got the majority of the first-nighters rather than "The Dancing Girl" and "Caroline," which opened at the two Shubert houses, Majestic and Shubert. This was a legitimate play, for the two musical shows step into a town that has had the best of that sort of thing for weeks past when "The Old Soak" comes in here with the reputation of being as good as "Lightnin'" along lines that are a bit more broad on the comedy vein.

It is anounced as the last two weeks of "Thank U" at the Hollis. Ina Claire in "Awful Truth" is booked into that house and for the first time this season it can be said that the house has struck its stride. The Hollis is a peculiar theatre. It appeals to a class of trade that want to be sure in advance they are getting value. Much is expected of Warfield.

Last week's estimates:

"Follies," Colonial (6th week). Going out doing turnaway business with enough customers left unsatisfied to keep the show running for month longer.

"The Old Soak," Selwyn (1st week)—Big opening of town Monday. Final week gross for "Runnin' Wild" $11,000. Never hit stop mark but never came anywhere near success of "Shuffle Along."

"The Cat and Canary," Plymouth (8th week)—Indicating some weakness and may cease pretty soon to be in with moneymakers in town. Credited with gross of $10,500 last week. Better business than this hoped for and result rather disappointing, even though show held on eight weeks here.

"Sally, Irene and Mary," Wilbur (12th week)—Despite long run still keeps going at fine rate of speed, with last week about $16,000.

"Thank U," Hollis (5th week). Grossed $11,000 last week.

"Kiki," Tremont (2d week)—Put gimp into dramatic entries last week with total of $22,000 for opening week. Capacity and about figure musical show would gross at some house playing to limit. Fine pick for Boston and chances are that trade will remain with show.

"Caroline," Majestic (1st week)—Puts house back into ranks of those housing legitimate attractions.

"The Dancing Girl," Shubert (1st week)—Opened fair. "Chauve-Souris" final week hung up gross of $30,000.

LEGIT ITEMS

Adorjan Otvos, a Hungarian composer, who contributed one of the hit interpolations in "Battling Buttler" at the Selwyn, New York (in collaboration with Louis Breau), entitled "Tinkle Tune," says his name was omitted from Variety's review of the show. "Tinkle Tune" and Walter L. Rosement's "Will You Marry Me" are the two outstanding numbers of the show.

The proposed revival of the musical play, "So Long, Letty," has been called off. Inability to secure a principal comedienne is said to have prompted Reilly & Woods' decision not to send it out.

White's "Scandals" will have to leave the Globe, New York, Nov. 3, opening at the Colonial, Boston, Nov. 12. George White is attempting to fill in the week between, with the Manhattan opera house a possibility.

Walter Rosemont and Craig Williams (Friarly known as J. William Lederer) are collaborating on a three-act musical comedy based on a European success. Williams is doing the book and Rosemont the music.

Alex Yokel has been appointed press agent for Lawrence Weber's enterprises. Yokel was with the Chicago "Examiner" as dramatic editor and has handled publicity for pictures and burlesque previously.

The old Harvard prize play, "Believe Me, Xantippe," will be the next production by Boar's Head Dramatic Society of Syracuse University. The play will be given at the Wieting on Jan. 28 during Senior Week.

The scheduled break in of "White Cargo," a new dramatic show set for Thursday, Oct. 25, at Wilkes-barre, Pa., has been called off. The show will continue rehearsing.

Leslie Morosco, brother of Oliver, is planning to invade the legit producing field. His initial effort will be "Crossed Wires," a new comedy by Richard Purdy.

Dayton Stoddard will blaze the trail for Grace George in "All Alone Susie." The piece will get under way in Trenton next Friday night.

Tuneful, sprightly "Springtime," with a cast of nearly 200, was offered at the Union Opera House, New Philadelphia, O., Oct. 11, under auspices of the I. O. O. F. lodge. The cast was directed by Marie C. Richter, and the John Rodgers Production Co. staged the production.

Contracts have been signed with the Edith Miller Producing Co. of Indianapolis, Ind., for the presentation at Alliance, O., of "Professor Pep" at the high school auditorium, Nov. 27, under the auspices of the Alliance Women's Club.

NEW PLAYS PRODUCED OUTSIDE NEW YORK CITY

THE POTTERS

Comedy from the newspaper sketch of the same title by J. P. McEvery, produced by Richard G. Herndon, and staged by Augustin Duncan. Produced Oct. 22 at the Lyceum, Baltimore, in four episodes and twelve scenes.

Ma Potter	Catherine Calvert Doucet
Pa Potter	Donald Meek
Bill Potter	Raymond Guion
Mamie Potter	Mary Carroll
Red Miller	Douglas Hunter
Mr. Rankin	Walker Dennatt
Mr. Eagle	Dean Raymond
Anabelle	Helen Chandler

In addition to the above over 20 minor characters are utilized in the various scenes.

Baltimore, Oct. 24.

In "The Potters" it looks like Richard Herndon has drawn a prize, for although the show at present is still in its formative stage, it is going big with its audiences in Baltimore, and rightly so, for, as a re-creation of the newspaper strip marketed by the Chicago "Tribune," it is full of all the humor written into it, and, what is more, is given a careful and an elaborate presentation.

Played in 14 scenes, the piece utilizes two movable stages. One is set while the other is in use. In this way the continuity of the play is lost, and a really definite plot is impossible. Interest isn't sustained for long at a time.

In place of these elements the author has substituted some very good bantering talk, which continues and does not get tiresome. Consequently "The Potters" is principally a comedy of characterization, the characterization consisting of very authentic delineations of the average American family of moderate means, the nagging wife and the husband who never seems to get anywhere, plus the girl of 20 in love and the boy of 16 getting a big kick out of his first and much more serious love. In this is woven a thin plot of an oil investment which eventually, after many worries and misgivings, turns into real money.

And before the show is over the love-sick girl has eloped and married, the father has forgiven them, and the family eventually becomes rich.

This play is under the difficulty of playing to audiences of at least some intelligence and a great deal of sympathy with the characters and what they signify, otherwise the show is going to be all wet.

On the other hand, it faces a possibility of landing just as heavily as "The First Year," because basically the two are not unlike. Both use the downtrodden husband as the main character. Whereas "The First Year" had a knockout comic relief in the person of the negro maid, "The Potters" is lacking in this respect.

To turn to the other hand, "The First Year" had none of the subtlety which at times creeps into Herndon's latest production, and neither did it have such nicely prepared and novel settings. And it had Frank Craven, whereas the play under discussion has Donald Meek, who, after copping the main honors in "Tweedles," comes into the new show and is at the top of an excellent cast, acting his own particular role in an especially praiseworthy manner.

Philosophy mingles with puppy love in "The Potters," and experience runs against inexperience, graphically shown by episodes in which the girl and her beaus have the disagreeable pleasure of having her father tell them that he'll never consent to their marriage. At this juncture the philosophy is spilled. In a scene preceding this the young couple, sitting in a porch swing on a street, are making up after a quarrel. As the light from a street lamp shines against the walls of the house several characters pass, first another pair of lovers, full of hope and ambition, then a couple who have had several years' experience at the married live, nagging one another and in general raising the deuce; following them comes the kid brother of the Potters and his little sweetheart, the puppy love team, and they steal a kiss or two under the street lights.

All of this is a nice touch, parading before a couple about to be married the three stages of the game of love, first the puppy love, then the love of twenty, and, finally, the love that has somehow gone astray.

In another excellent scene, in the oil fields, Potter is shown listening to several mechanics telling him they've been in the drilling business for years and haven't struck anything yet, and he has his life's savings tied up in this particular field. This setting, incidentally, is portrayed well, a derrick being shown in bold relief on a front scrim drop and inside the drop the pumping machinery in action.

A scene in a street car, with Potter on his way downtown to business, is excellently done, with the shoving, the strap-hanging and the mixed crowd reproduced faithfully, but the effect produced by this is all lost because the effect of a moving street car is lost. The lights are on behind the set, and through the windows one sees a crinkled blue cyc which seems stationary and is never marred by a passing cloud. If the impression were given that the thing was in a subway, the cyc could be dispensed with and the general effect heightened. Of the many scenes this is the only one which seems to have gone wrong.

Summing the piece up, it has many excellent points, and in its present state is a very promising production. Its cast is excellent, with Meek doing the best work of the lot. It is only a question of whether the episodic and jerky method of revealing the multiplicity of scenes will prove trying to the average audience. *Sisk.*

LAUGH, CLOWN, LAUGH!

Titi Beppi	Lional Barrymora
Luigi Ravelli	Ian Keith
Prof. Gambella	Henry Herbert
Signora Calvaro	Vaughan DeLeath
Flik	Sidney Tois
Simonetta	Irena Fenwick
Galcinta	Rose Morison
Father Saverio	Giogio Majeroni

Rochester, N. Y., Oct. 24.

In the glitter of a Belasco first night, Rochester saw the premiere of "Laugh, Clown, Laugh!" last Thursday night. Twice it had been postponed, but this merely served to key the capacity audience to a high state of appreciation. Like all first-nighters it is too long. The piece impresses one as being reasonably compact, emphasizing the strong dramatic power that held an enthusiastic audience until after midnight. When it emerges from a severe pruning, when the players do better team work and with a general speeding up it bids fair to become another Belasco success.

"Laugh, Clown, Laugh!" is from the Italian "Ridi, Pagliacci!" of Fausto Martini, adapted by David Belasco and Tom Cushing. The name is enough to give an idea of the plot, so it cannot be said that it is anything new or novel. In fact, the spirit of the piece was reasonably familiar to the audience that witnessed its premiere. Superb acting, however, served to carry it across the footlights in a manner that early caught the favor of the audience.

The story of the play concerns a clown, a young aristocrat and a girl, the clown's ward. There we have the eternal triangle of two men and a girl. In the manner of Latin drama, a tragic end is inevitable, so the story moves along to such an ending. It is an old world setting. The clown secretly adores his ward, Simonetta, and tries his hand at love-making. She mistakes it for fatherly love and tragedy creeps into the theme when the clown sees his rival, Luigi Ravelli, win the girl's heart. The clown vainly exerts all of his talent against the gallantry of Ravelli. In the first act the clown, Tito Beppi, meets Ravelli in a startling manner. It is in the office of a famous nerve specialist to whom both have come for relief from severe afflictions.

The clown is affected by a weird sadness and the gallant suffers from uncontrollable mirth. It is the business of the clown to laugh and be merry, yet at times he weeps bitterly. On the other hand, Ravelli cannot stop laughing. The second act is in the theatre, where the wits of the two men clash over the girl. Finally, the clown sees himself the loser and bravely assures the girl that he is happy to see her happy, yet in reality he is in hopeless despair. The last act is perhaps the most dramatic, although it lacked the unexpected climax, but there can be no denying that Mr. Barrymore's notably fine work was responsible for it.

Mr. Barrymore was never disappointing. Much was expected of him in a difficult role. He appeared to be slightly affected by hoarseness. Aside from this, in every little detail he gave the impression of living the part, rather then merely acting it. Irene Fenwick (Mrs. Barrymore) played Simonetta. She worked hard and to a great extent effectively, yet the impression remained that this was not the kind of a part best suited for her. It should be remembered that on the stage all of the characters are Italians. Ian Keith was well cast as the successful rival and all of the other members of the cast did well.

Mr. Belasco responded to continued applause and made a short curtain speech.

MYSTERIOUS WAY

Atlantic City, Oct. 24.

You can't keep a good play down, and Friday, at the Apollo, "A Gentleman's Mother" bobbed up again after an absence of almost a year and a half. It has a new name, "The Mysterious Way"; a new producer, Al Woods; a new star, Mary Nash, but the same good story remodelled and rewritten into even better shape than when it called forth approbation from the critics many moons ago.

The story is practically unchanged, but a great deal of action has been added in the portrayal of several scenes that were merely told in the prologue of the play, as it was originally written.

"The Mysterious Way" is the pathetic story of a little English music hall singer who, after a disillusioning marriage with a good-for-nothing social pretender, gives the rest of her life to the hope of one day finding the child whom she gave up —and of finding him a gentleman.

The prolog takes us into the wine-room of a tavern on the sea coast of France. Behind the bar is the mistress of the inn, Polly Pearl, homesick for the England she hasn't seen for 20 years, just because a passing traveller has shown her a picture of an English garden. The chords of memory are touched, and leaning over the bar she tells him of the days when she was young—when she sang—and danced—and—

So we quietly slip back to 1900 and open the play in Polly's dressing room, where we find Polly a joyous, beautiful young creature whom even the fashions of 1900 can't spoil—Polly, up from the slums, as sparkling, as fresh, as radiant a flower as ever bloomed in a ditch. With her music hall slang and her easy familiarity of manner she is, nevertheless, "nice," as she explains to her friend, Fanny, who is less meticulous.

Fanny is a flamboyantly beautiful thing of color and carelessness—the 1900 vintage of gold-digger. She is amusing and wonderfully well done by Elizabeth Risdon, who was a member of the original cast.

And in spite of Fanny's advice on the advisability of using a man merely as a check book, and despite the efforts of kindly Tom Robinson, who adores Polly—and wears atrocious plaid suits—Polly marries what she calls a "top notcher," Leonard St. Aubyns, who swears he'll never be ashamed of her before his "fine friends."

It is the tragic story of disillusion. Polly leaves the husband, who proves to be a cad in every way, and gives up her baby, clinging only to the hope that in some mysterious way her son will grow to be the gentleman she so passionately wants him to be. The wistful longing of a whole life made empty is poured into the characterization of this mother whose dreams come true in an epilogue that shows her a son of whom she may be rightfully proud. Who she is he never knows, but she reaches the heights of happiness in the knowledge that her son is a gentleman.

Taking a part that Jeanne Eagles has done, Mary Nash seems quite as good as her predecessor. Her dramatic ability and emotional power are equal to the demands of the story, and she does splendidly a part that calls for tenderness, pathos and wistfulness, with a background of fiery intensity.

"The Mysterious Way" is artistic, interesting and well acted, and deserves to be mentioned in the same breath with "Rain," "Seventh Heaven" and "Tarnish." *Evan.*

NEW PLAYS PRESENTED WITHIN WEEK ON B'WAY

FOLLIES

Ziegfeld's 18th edition staged by Ned Wayburn with Victor Herbert, Rudolph Frimi and Dave Stamper credited as composers of the score, Gene Buck the lyrics and Joseph Urban the scenary.

Reducing a show from five hours and 10 minutes to two hours and 57 minutes within two days and one performance listens as being considerable deletion—and also is the tax from $22 to $5.50 quite a drop.

But the '23 edition of the Ziegfeld "institution," according to Tuesday night's presentation, leaves much to be desired even at the latter price. For the complaint of almost every new musical show that has hit Broadway this fall is again heard as regards the "Follies," a deplorable lack of comedy.

The boys along "the street" shook their heads the night the J. M. Anderson musical premiered at the Winter Garden because of its distinct void in providing laughter. The same opinion was voiced after the "Music Box" entranced, and there succeeded an outright gasp of wonderment when Bernard and Collier's "Nifties" revealed a dearth of comedy. But the combined first nights of those three openings couldn't equal the wave of outright astonishment that swept through Saturday evening's programed "dress rehearsal" as the hour grew later and the laughs, few up to then, grew fewer. It makes the fourth "production" show to come into New York this autumn that has been emphatically shy of wit. Which goes if Flo hears it and is as true of Tuesday night as of Saturday.

At the initial "cold" performance there were 20 scenes scheduled for the first act and 16 listed as comprising the second half. Tuesday evening 17 episodes made up the initial stanza while 16 various interludes summed up the final portion. That listing including all the bits done in "one." It's still too much show with probably the outstanding high spots, to the lay public, being a shadowgraph effect and the Whiteman Band. There is no book whatsoever and it amounts to simply routine from either Brice, Leedom, the Wheelers, Dixon or Johns filling the waits for the succeeding "set" scenes.

The throwing out of the $27,000 gold mesh bag illusion did away with about the only outstanding lavish display the production possessed. While Ziegfeld yearly states that he is through throwing vast sums of coin into this annual event the general impression is that this year he is adhering to his threat. The costuming, at times, is picturesque, but it was noticeable there was no undue interest displayed by the feminine patrons in that department. An unusual happening at least. Neither do the settings register as being especially elaborate, although the background for a ballet and a glistening first act finale will more than likely be included in remembrances of the show.

Of personalities there are no decided triumphs, either for the new or old members albeit Fanny Brice, both through the amount of work she is doing and upon ability, enfolds the laurels that are donated.

Which reminds that the "Follies" is not an applause show. There is a decided scarcity of that particular ingredient throughout the entire running time outside of the Whiteman medleys, placed in the second half, which force the leader to bows before the curtain and could easily hold up proceedings if permitted.

Edna Leedom is in "one," accompanied by Dave Stamper for a condenced version of their vaudeville offering, which shows this comedienne off to advantage whilst supplying a crossfire conversation interspersed by two songs holding lyrics of more or less ginger. Miss Leedom's other appearances are split between leading the "Little Old New York" number and an "amateur night" travesty. This comedy presentation was heralded as being the "wow" of Saturday night's surplus of dull moments for those who stayed, and the means of bringing the house back to life. Granted, and even so, but at the third performance this bit, by Gene Buck, which has Arthur West in the gallery calling down caustic remarks to the "tryouts" (Brice, etc.) was overly drawn out, and shy of a substantial finish to imbed the necessary kick.

For actual returns as regards securing the number of laughs, it looks like a toss between Bert and Betty Wheeler, on at 9.35, and doing but 10 minutes, and an Eddie Cantor authored scene, titled "Snappy Stories of History," presenting Brice as "Pocahontas" and "Queen Isabella."

Bert, of the Wheeler duo, is getting to 'em quickly. He has to. The crying gag scores all the way, taking the pair off to real returns. The reception handed to the comedian on his finish leaves the idea that both the show and he would have benefited were it found convenient to allow him additional time before the lights.

Harland Dixon is dancing singly, and with Marie Callahan to satisfaction, while Brooke Johns is allotted the assignment of leading the fast numbers. Which is O. K. if you care for Johns' work.

The voice melodies, such as they are, have been given to Olga Steck and Roy Cropper, both handling themselves well and the delivery fair enough.

Inaugurating the phrase, "Glorifying the American Girl," Ziegfeld has secured an ensemble that for appearance and work certainly ranks with any other combination currently playing. Whether they top previous "Follies" girls on looks is probably best left as a matter of opinion, but that they're working, as the meaning of the word is given in the dictionary, is an obvious fact. So the gals aren't getting that "Glorifying" billing for nothing. Eighteen are included in an early spot number, arranged by Gertrude Hoffman, which has them doing gymnastics upon hung webbing, inclining to the belief that sooner or later one of the girls will take a nasty fall—and that'll be that.

The girls, as a whole, open and close the performance by themselves, with 61 being the total counted in the first flash, but that mark jumping to 77 while marching up from beneath the stage during the first act finale.

Divided into two separate combinations are the English Empire Girls, 16 in all, opposed by an equal total of stepping choristers from the Wayburn school. The foreign misses routine prettily with their variations, and the coherence between them by far gives an overshadowing advantage above their American contemporaries. Wayburn has his pupils doing a neat bit of hoofing at the termination of the opening half. Other terpsichorean efforts to stand out were a ballet danced by Alexander Yakovleff, not the least of which was the arrangement that paves the way for the entrance of Whiteman and his musicians immediately out of this number. A corking piece of work. The "Harlequin's Dolls," danced by Robert Quinault and Iris Rowe, drew more than passing notice.

Also is there a young woman included in the line-up, by name of Linda, who, if given sufficient chance, could carry on to make the situation very much of an annoyance for anything or anyone that had to follow. A veritable sensation at the Rainbow Gardens, Chicago, Ziegfeld grabbed this girl, has designated her two abbreviated spots, and she makes 'em look consistently, besides cashing in substantially on her soloing. A marvelous kicker, this girl, possessing an appearance of no mean proportions, and "there."

Musically this year's "Follies" listens as being null and void. Whiteman will undoubtedly plug "Shake Your Feet" into a consistent dance melody, but the score is minus genuine tunefulness. That is, outside of "Lady Fair," whose notes have been sounded by many a dance orchestra for the past year, which makes it something of a puzzle just how it garnered a place in this production. However, it is the predominating melody of the show.

It's impossible to figure that "public rehears..." performance, given Saturday, except as a terrible thing, while the Tuesday evening affair still evidenced dire need of emphatic pruning. Especially a fencing girl number that in age is senior to the reviewer.

The show doesn't appear as if it will be "right" for the next two weeks. *Skig.*

THE DANCERS

Comedy drama by Gerald de Maurier and played by him in London; American production by the Shuberts with Richard Bennett starred; a prolog and three acts, directed by William Devereaux; opened at the Broadhurst Oct. 17.

Mrs. Gabriella Mayne	Daisy Belmore
Miss Phoebe Pringle	Vera Mellish
George Fotharing	H. Langdon Bruce
Una Lowary	Florence Eldridge
Evan Carruthers	Pat Somerset
Nat	Kevitt Manton
Tony	Richard Bennett
Mack	Fuller Mellish, Jr.
Maxine	Kathlene Macdonell
Settler	Monroe Childs
Pierrot	Jean Delvat
"Little Willie"	H. Langdon Bruce
Nellie	Barbara Bennett
Wal	Edwin Hensley
Billie	Almerin Gowing
John Carruthers	Templer Powell
Charlie Paalon	Jack J. Donovan
Silas	Edmund Gurney
Charley, a bartender	Barton Henburn
Indian	John Whiffen
French Joe	Alex Carey
Kid Bendrix	John Ashley
Day	Affia Chippendale
Jeanne	Gisele Piarrard
Duke of Winfield	Wilfred Noy

More than a score of players are used in this latest London importation which had its premiere at the Broadhurst Oct. 17, following the recasting of two feminine leads and general fixing shown to be glaringly needed at the premiere in Albany.

The metropolitan opening fared a great deal better than that upstate in spite of the uneveness of the first portion of the performance. The strain of sentiment rendered quite clear and effective through good acting provided a well-tempered finale that made "The Dancers" line up as .. money draw.

The principal technical change in the American presentation is the placing of the western Canadian barroom and dance hall scene after that of a room in a London apartment house. In Albany the scene progression was the same as in England, and the unfavorable impression resulting was similar to that registered upon not a few Americans who saw the play in London last summer.

The apartment house scene is now a prolog. In it the character of the heroine, Una, who has devoted her evenings to the dance and champagne, is explained. Here, too, the girl confesses to her aunt that in some mad moment she agreed to an affair with a dancing partner and is to become a mother. The boy named is without means and she doesn't love him. Pat Somerset handles the role.

In making the scene change to the play's benefit the producers stepped into other faults. The prolog scene masks the dance hall, which has the cross-section of the bar extending well down the stage. The result is a panel-like opening, permitting that portion of the audience on the left side of the house getting only a sharp angle view. A picture frame upon a stand further obstructs the view. In the dance hall scene itself the bar shuts off the stage to the same side of the house. On top of the bar a lobsterscope to throw colors upon the dancers has some relation to the picture frame, for it helps materially to shut out the picture.

Whoever designed the scenes and failed to discern the errors is doubtless suffering from a left side com-

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"PRESENTATIONS" CONTINUE BANE OF MID-WEST PICTURE HOUSES

Balaban & Katz' Disorganized Production Staff—Will H. Harris' Next Try—Film Places Driven to Open Market

Chicago, Oct. 24.

The presentation in the midwest got a big bump when it developed that all was not going smoothly at the Balaban and Katz Chicago theatre, where imposing offerings have been staged which have played three weeks at three houses in Chicago controlled by that firm.

It seems that with a technical board of 10 members and almost cart blanche on expense there developed a lack of barmony on the part of the actual producing staff which resulted in the retirement of Louis Hooper, who came here from New York with a reputation as a producer, and Harry Gourfains, who displayed much ability as an electrician at Balaban and Katz's Central park in Chicago that the firm sent him west on a salary for a year and a half at Los Angeles and Hollywood to learn all that it was possible for him to obtain about lighting effects.

Frank Cambrio, who enjoyed an authority supreme as far as these associates were concerned, insisted upon following established rules. This was a cause of annoyance to Hooper and Gourfaine, who fretted under restrictions and finally ceased to be connected with the firm.

Hooper and Gourfaine have sent some presentation features on the road, revamps of Balaban and Katz's Chicago successes.

Will H. Harris, a local producer, has been given an opportunity and will shortly present an elaboration of a presentation he put on some time ago at Milwaukee and it is possible that he will be retained on the Balaban and Katz producing staff.

Chicago Staff Interesting

The changes in the producing staff at the Chicago are more interesting as almost every important picture house between Cleveland and Denver has attempted to provide its own stage specialties spurred on by the success of Balaban and Katz. In nearly every instance unforseen difficulties have developed turning the houses to seek attractions on the open market which are suitable for presentation with pictures.

The Finkelstein & Rubin houses at Minneapolis and St. Paul have tried to ferret out attractions locally and to build big numbers with vaudeville and concert talent without a success worth recording. The Kunsky houses in Detroit have failed and succeeded in about a 50-50 relation in providing stage features. The Delmonte, St. Louis, dabbed into producing on its own hook when it first opened and has turned to agents for picture house attractions. The Newman at Kansas City has met with some success in original presentations. The Capitol at Davenport has been quite successful using revues framed in Chicago. The Garden and Alhambra in Milwaukee have occasionally engaged on special presentations with fair success.

The Circle at Indianapolis, a leader when this line of endeavor developed, has about given up hope of making such a policy, a success in the face of the difficulties on every hand. McVickers in Chicago has had a checkered career to date as far as productions go. The Stratford, on the south side of Chicago, has put over some rather elaborate programs for an outlying house. The Lubliner and Trintz Senate on the west side of Chicago gave the house production idea good test and has abandoned it as fruitless and now secures its features through George H. Webster's bookings.

It is the consensus of opinion that local productions for picture houses require a capable producer, an expert electrical man and a competent musical director and that there must be harmonious effort on the part of these three, which is next to impossible to obtain.

NEW PARAMOUNT SECRETARY

Paris, Oct. 16.

Maurice Orienter has quit the position of secretary of the French Paramount Corporation, and is replaced by Joseph Besse, who has been connected with the local company for some time.

DISTINGUISHED AUDIENCE

Army and Navy Represented at Trade Showing

London, Oct. 12.

Under the chairmanship of Sir F. C. Doveton Studee "Saving the Victory" picture was shown at the Alhambra, Oct. 9, before probably the most remarkable audience ever gathered at a trade show. Sailors of all ranks from Earl Beatty down were present, as were soldiers from Field Marshal Earl Haig and below. The film is really a collection of all the famous pictures and prints of Lord Nelson's famous flagship and is destined to provide the necessary funds for the complete restoration and preservation of the old battle ship.

At a subsequent lunch given by Admiral Sturdee at the Criterion the speeches were admirable in their brevity. The admiral thanked the press for the help they had given him. G. A. Atkinson, Lord Beaverbrook's expert on films, replied for the press and had some subtle joke about Wigan, the Lancashire town beloved of music-hall comedians, which only one or two people seemed to understand. In replying for himself the admiral made the best and most honest speech ever made at a trade function. It consisted of the two words "Thank you!"

G. B. Samuelson is hard at work at the Barker Earling studios on a film version of the Robert Service story, "The Down and Outs." This will be shown by Napoleon Films about the middle of November.

Mal Martyn, a screen player who has made good progress in several native productions lately, sailed for America on the Olympic Oct. 10.

A. E. Coleby, who is directing George Robey in "The Rest Cure," now nearly complete, will direct the comedian in his fourth Stoll picture, "The Prehistoric Man." This last is inspired by E. T. Reed's "Punch" drawings. The idea was used by Robey in a Hippodrome revue during the war.

H. B. Parkinson, who used to be connected with Master Films, a firm with a mania for producing not too-well done adaptations from popular novels and plays, has completed a series of "shorts" on his own. These have the title "Wonderful London" and depict the various phrases of life in the metropolis.

Flora le Breton, who played opposite Carpentier in Stuart Blackton's film, "The Gipsy Cavalier," sails for America on the Mauretania Oct. 20. On the same boat will be Madame Novelio Davies.

George Dewhurst, the producer of "A Sister to Assist 'Er" and many other first-class pictures, and who was for some years a member of the Hepworth staff, sails on the "Athenia" Oct. 13. His immediate objective is Montreal, where he hopes to dispose of the Canadian rights of his films. From there he goes to New York to "look around." Later he will be joined by Walter Bartholomew, the business end of Dewhurst Productions, and the two will then proceed to Los Angeles.

Charles J. Brabin has given his date for starting "turning" on "Ben Hur" as Jan. 14. Although nothing has been definitely settled, it is thought the title role may be played by George Walsh.

An Anglo-Italian film will shortly be seen in London. This is an adaptation of Robert Buchanan's novel, "Woman and the Man," with Pina Menichelli and Milton Rosner in the leading roles. The producer was Amleto Palermi.

The success of "If Winter Comes" at the Palace has not been very great. The run will finish shortly, and its place will be taken by the Astra-National version of William J. Locke's novel, "The Beloved Vagabond," in which Carlyle Blackwell, Albert Chase, Sydney Farebrother, Phyllis Titmuss and Madge Stuart appear. The premiere is set for Oct. 22.

SYRACUSE MINISTERS START OWN AGITATION

Police Refuse to Censor—Local Paper Backs Up Clergymen

Syracuse, N. Y., Oct. 24.

With the Department of Public Safety refusing to take a hand in censuring motion pictures shown here on the ground that such duty falls to the State Motion Picture Censorship Commission, local clergy and newspapers are waging a fight of their own against the quality of film entertainment in local theatres.

The first attack was made on the floor of the Syracuse Ministers' Association meeting, and was aimed at "Daughters of Today," playing at the Strand. The Rev. John Knappenberger, pastor of the Wesleyan Methodist Church, next turned his guns upon "Temptation," which played the Robbins-Eckel here last week, and "Daytime Wives," the current attraction.

An unusual twist to the controversy is the presence in this city during the past two weeks of lecturers sent out by the Selwyns to boom "The Fool," and discuss the "uplift of the drama" generally. Every civic organisation of consequence has been visited by a Pollock speaker, and, in addition, several clergymen used "The Fool" as sermon topics Sunday.

"The Post-Standard" is leading the editorial attack upon local playhouses. The "Post-Standard's" dramatic critic is nominally Marshall Alden, but for some time past that papers reviews have, it is said, been written by Mrs. Alden. Alden himself is a contributor to the "Post-Standard's" editorial columns.

KOSLOFF'S ECONOMY

Account of $1 Unpaid, Totaled $300

Los Angeles, Oct. 24.

Judge James in Federal Court over-ruled a motion of Theodore Kosloff to dismiss the $5,000 action case brought against him by Charles MacChapman for legal services rendered the star and his wife (Madame Baldini). The attorney claimed that this was the charge for services which he rendered the dancer-screen celebrity in connection with immigration difficulties experienced by Madame Kosloff when she attempted to enter the United States with her 10-year-old daughter two years ago.

A witness testified that Kosloff was very close with his money, and on one occasion he refused to pay a bill of $1. Later attorney expenses and fees on the bill amounted to $300, which he was forced to pay through court action.

REISMAN IN CANADA

F. P.'s General Manager With Toronto Office

Minneapolis, Oct. 24.

Phil Reisman, for four years district manager of Famous Players-Lasky in the Minneapolis district, has been appointed general manager of Famous-Lasky in Canada with headquarters at Toronto.

DeMILLE'S OWN AGENT

Los Angeles, Oct. 24.

Cecil B. DeMille hereafter is to have his own publicity agent and after the completion of his present picture will command a unit of his own for Famous Players production. William DeMille will work on the same plan.

The publicity man is Louis T. Grady, who has been handling the publicity for the Rivoli, Criterion and Rialto, New York. He will leave for the coast Nov. 1.

This seems to dispose of the rumors that the DeMilles contemplated breaking away from Famous Players management.

WARRANTS FOR FIVE OWNERS

Kansas City, Oct. 24.

Warrants for the arrest of five theatre owners, charged with failure to obtain a county theatre license, were issued at the request of L. R. Tolliver, county license inspector.

The action was taken by orders of the county court which is determined to enforce the county law regarding amusement places. The owners for whom warrants were issued are: Jack Roth, Apollo theatre; A. M. Eisner, Broadmour theatre; Edgar Grogger, Belmont theatre; L. C. Walker, Warwick theatre; and Sig Cohen, Isis theatre.

NEB. EXHIBITORS ELECT

Pass Resolution to Tax on Net Profit

Omaha, Oct. 24.

C. E. Williams, owner of the Park, Omaha, was elected president of the Picture Theatre Owners' Association of Nebraska and Iowa at the annual meeting here.

F. M. Honey of Tecumseh, Neb., was elected vice president; J. Kirk of Omaha, secretary, and George H. McArdle of Benson, Neb., treasurer.

The following executive committee was named:

H. F. Kennedy, Broken Bow, Neb.; Blaine Cook, Beatrice, Neb.; J. C. Jenkins, Neligh, Neb.; S. A. Hayman, Grand Island, Neb.; J. E. Kirk, Omaha; H. A. Larson, Oakland, Neb.; A. G. King, Pawnee City, Neb.; W. H. Creal, Omaha; A. Burrus, Crete, Neb.; F. M. Honey, Tecumseh, Neb.; James Shoonover, Aurora, Neb.; George H. McArdle, Benson, Neb.; William Hawley, North Platte, Neb.; W. H. Ostenburgh, Scottsbluff, Neb., and R. B. Thomas, Fremont, Neb.

The picture men in their convention recommended the 10 per cent war tax on admissions be succeeded by a tax on net profits. They declared the admission tax was keeping people away from the theater.

The picture men also lambasted high film rentals, declaring producers were forcing exhibitors out of business by exorbitant rentals.

WHEN'S AN EXHIBITOR?

Kansas Man Wants Court to Designate Function of Operators' Union

Kansas City, Oct. 24.

Whether a motion picture theatre owner can be his own operator without interference from the operators' union will be threshed out in the courts here next week.

Owen Kearns, owner of the Highland, a residential house, has brought suit against George Deighton, president, and William Weston, business agent, of the local motion picture operators' union, to restrain them from having his house picketed.

He states in his petition that he bought the theatre last August and has been operating the picture machine himself; that the defendants ordered him to hire a union operator, and that when he failed to do so they put pickets in front of the theatre. Judge Porterfield issued a restraining order discontinuing the pickets, and the case will be tried nert week.

MEXICAN CONFERENCE IN 1924

Washington, Oct. 24.

The American Chamber of Commerce of Mexico City has issued invitations to exporters of this country to attend the second United States-Mexico Trade Conference in Mexico City Sept. 11-15, 1924, inclusive, under the auspices of the American Chamber of Commerce.

American picture producers and exporters may be interested in this conference due to the growing demand for American films and the unusually high rate of duty on advertising matter in conjunction with the showing of the films.

JACK BREHENY RESIGNS

San Francisco, Oct. 24.

Jack Breheny has resigned as Universal's director of the "Hunchback" road shows. He gave as his reason his managerial duties of the new Lurie, which is in Oakland.

Mike Newman, Western division general manager for "U," will assume charge of the Victor Hugo special.

DEWITZES DIVORCING

Anita A. M. Thaisa De Malaey Dewitz is suing Hrolf J. O. E. Dewitz for absolute divorce. The defendant has been a scenario writer and film director and Mrs. Dewitz has also played in pictures.

They were married in 1919 in Greenwich, Conn.

Tryouts for Altoona

Atlanta, Oct. 24.

Paramount has designated the Capitol here as one of its tryout houses for pictures. The first production will be "His Children's Children," which will be shown during the week of Nov. 4.

Loyal, Odanah, Wis., Damaged

Minneapolis, Oct. 24.

A fire which swept through the village of Odanah, Wis., did approximately $30,000 damage to the Loyal theatre.

The loss is covered by insurance.

MICH. EXHIBITORS MEET AND ELECT OFFICERS

Jackson, Mich., Oct. 24.

At the annual convention of the Michigan Exhibitors' Association, held here last week, it was voted to hold the 1924 convention in Saginaw. New officers elected were: J. R. Denniston, Monroe, president; Phil Gleichman, Detroit, vice-president; H. T. Hall, Detroit, secretary; and J. E. Niebes, Detroit, treasurer. The board of directors will comprise Claud Cady, Lansing; W. S. Butterfield, Battle Creek; A. J. Kleist, Pontiac; Charles Carlisle, Saginaw; J. C. Ritter, Detroit; Glenn Cross, Battle Creek; Sam Ackerman, Detroit; Paul J. Schlossman, Muskegon; Vernon Locey, Howell; Bert Williams, Detroit; and W. S. McLaren, Jackson.

Judge Alfred J. Murphy addressed the convention, and said he did not believe the music tax law could be repealed; that after all it was a just law, as it encouraged writers and authors of music. He also said that it was his impression that the uniform contract would be upheld in any court, despite the fact that it contained a slight joker.

C. C. Pettijohn, who addressed the gathering, said the Will Hays organization had plans under way that would save at least $15,000,000 next year through the Film Boards of Trade and by co-operative production on the part of the big companies. He admitted that film rentals had almost reached their peak, but that they could not be lowered until the waste was eliminated and as long as bigger pictures were demanded by the public. He added that the exhibitor in the controlled town who refuses to pay a fair rental simply increases the rental of the exhibitor in some other town.

Lieut.-Gov. Read of Michigan and Congressman Robert Clancy of Michigan both stated they were opposed more than ever to censorship of motion pictures.

One of the entertainment features was a ham and egg breakfast at Jackson Prison.

NEW PICTURE CO.

Financial Men of Denver Form Organization

Denver, Oct. 24.

Colorado Pictures, Incorporated, is the name of a new picture making concern organized in Denver recently, with Verner Z. Reed, multi-millionaire, clubman and society man, serving as president and half a score of other prominent and wealthy men on the board of directors.

"The Birth of the West" will be the first picture filmed. The recent picturesque revival of the pony express days of the early West will serve as the theme.

Anthony Paul Kelly, has been engaged to write the scenario, and Frank J. Carroll, director, has gone to New York to engage the cast.

A fund of $75,000 has been subscribed with which to make the initial picture. A local plant, used by several other motion picture concerns, will be taken over and manned for the production.

"U'S" DISTRIBUTING PLAN

Kansas City, Oct. 24.

L. W. Alexander, manager of the local offices of the Universal film corporation, has been appointed general sales manager of the Universal organization, to fill the newly created office of general manager of the Chicago office. This office is the largest operated by the organization in its nation wide distributing system. Heretofore it has been under the supervision of the district manager, assisted by managers of the different departments.

Under the new plan the authority invested in these several heads will be taken over by the new general manager, whose word will be final and absolute in the territory covered by the Chicago office.

Cleve Adams, district manager of the central western division of Universal, is in temporary charge of the local office.

MEETING IN ROCHESTER

Rochester, N. Y., Oct. 24.

The Theatre Owners of New York State will hold a meeting at the Hotel Seneca, Act. 31, for the purpose of considering many problems of which the most important will be the move to repeal the admission and seat taxes and the means by which a National Moving Picture Day may be inaugurated.

JONES, LINICK & SCHAEFER ABOUT THROUGH ACTIVELY AS A FIRM

Allowing Leased Properties to Rup Their Profitable Course—Firm's Other Houses on Market—Jones and Loew May Buy Woods'

Chicago, Oct. 24.

The firm of Jones, Linick & Schaefer has a practical understanding, it is said, that present holdings not leased to other individuals or firms will be disposed of when opportunity presents. As the leased properties run their time out the proceeds will be equally distributed among the three members of the firm.

There is no question but that this decision has been reached although the three partners of the firm refuse to talk. The clinching proof is the announcement that Adolph Linick is to move with his family to Los Angeles, where he will make a permanent home.

Aaron Jones feels that he is too young to think of retiring and is spurred to this decision by two prominent sons who are inclined toward a career which follows in the footsteps of their father. To this end negotiations are now on by which Marcus Loew and Mr. Jones will buy the Woods theatre building. This proposition is held up by directors of Marcus Loew, Inc., urging that the proposition should be shouldered by the corporation, instead of Mr. Loew personally, but it is believed that the matter will be worked out for Loew and Jones to handle it.

W. J. Moore, president of the American Bond and Mortgage Company, who floated the bonds for the Woods theatre building, has been in constant touch with Jones recently. The theatre has paid, but the building, outside of the theatre, has been a loser, which makes a transfer of the property possible. Al H. Woods has the lease, but he will be satisfied to get out with a fair profit and confine his Chicago holdings to Adelphi, for his own attractions, and the Apollo, for musical shows.

The holdings of the firm of Jones, Linick & Schaefer consist of the Rialto, Orpheum and Lyric, all on the market. The 20-year lease of the Garrick, held by the firm, has been turned over to the Shuberts by an arrangement which nets the firm $1,000 a week. The Randolph lease, transferred to Carl Lesemie, nets the firm $1,200 a week. The McVicker lease, under arrangements with Paramount, nets the firm about $2,500 a week profit. It is possible to transfer the three theatres still held under equally paying arrangements the deals can be closed any time.

Jones, Linick & Schaefer hold the original franchise for Loew vaudeville in Chicago and the Famous-Lasky first run franchise, the Metro first run and the original contract for United Artists, all of which have a value and which may have gone to Mr. Jones.

The firm of Jones, Linick & Schaefer was at one time a big factor in western vaudeville circles and it is largely due to the action of Jones the firm got out before the slump in small-time vaudeville. At one time the firm had 15 weeks in the midwest.

Jones, Linick & Schaefer began operations with the rise of small-time vaudeville and pictures. Jones had operated a penny arcade with Adolph Linick. These two joined. Later Peter Schaefer was taken into the firm. He also operated penny arcades.

The firm was considered an ideal combination, since Linick was an expert auditor and a great system man, while Schaefer had strong financial and political backing and Jones was showman all over, with vision and ability.

The members of the firm recognized Jones' lead in business matters during many years of activity. It has long been recognized that he can do more on friendship than most big showmen can do with money.

Schaefer has grown rich, partly through fortunate real estate investments. He is so well off that for the last five years money making has not interested him. He has spent his time in Europe, on his own private golf links, or at his various summer homes. Linick has been less free through a demand made by relatives, but until very recently he has failed to manifest any active interest in the firm's affairs. It is impossible to buy him out, however, and so it has been decided to let present activities run their course but to engage in nothing further as a firm.

Neither Schaefer nor Linick knew anything about either the Garrick or Randolph deals until they were closed and checks available for them. The three partners have split all profits three ways and the only advantage Jones has had was his well earned salary.

PICK HOWARD IN ATLANTA

Will Be Trial House for Surrounding Southern Territory

Atlanta, Oct. 24.

The Howard, the largest motion picture theatre in Atlanta and one of the handsomest in the south, with a seating capacity of 2,800, has been selected by Paramount as the demonstration house in this territory. The Howard has a scale of 40, 50 and 75 cents and a terrific publicity campaign is being carried on for the advent there of "Zaza" next week.

The Rialto, also a Paramount controlled house here, plays the productions second run, so that will not be in the demonstration class.

This week a cold snap cut heavily into the business of all the houses in this section.

BLUE SKY "MID-WEST" "GONE TO THE WALL"

Louis K. Ansell Tells of Film Stock Promotion—Not Much Stock Sold

St. Louis, Oct. 24.

Louis K. Ansell, secretary of the Mid-West Production Company, also manager of the Rainbow picture house, says the Mid-West has gone to the wall.

Ansell stated that "rock-headed management" ruined the corporation and that official left him behind to "throw ice water on irate stockholders."

About a year ago the Mid-West Production came forth with promises to make St. Louis more famous than Hollywood as a picture center. They immediately began production on "The Eyes of Mystery," a serial.

Several shots were taken, and the star, also first vice-president, was injured while trying to ride a motorcycle over the course of a scenic railway at a summer resort. The expected publicity on this stunt was not forthcoming, but nevertheless the stock peddling began.

A permit was secured from the State Blue Sky Law Department, and they flooded the city and surrounding territory with elaborately printed prospectuses which figured the cost of production in St. Louis far less than in California.

It carried pictures of Leon de La Mothe, director, Ansell and Nathan Cole, the daredevil star. Ansell stated that he personally put in $3,000, and several local people put up about $2,500 each. The stock sold to the public at $100 a share but they couldn't sell much.

Ansell asserted that in face of the fact that the stock was not selling the officials held on to an expensive office, continued to disregard cost of printing, and in general wrecked the Mid-West Production Co.

"COMMANDMENTS" NOV. 28

"The Ten Commandments," the Famous Players super film, directed by De Mille, is scheduled for a Broadway showing Nov. 28.

Paul Swift, formerly with the Al Lichtman Preferred outfit, is now with Commonwealth in the state right game.

PINCUS' SLIGHT ERROR CAME HOME TO ROOST

Not So Anxious to See Frisco Police Censor in Los Angeles

San Francisco, Oct. 24.

Charles M. Pincus, newly appointed managing director of the Warfield, is trying to square himself with Police Censor Peter Peshon. Behind the row lies a story that has caused amusement in film circles here.

For a number of years Pincus was affiliated with the various Rothchild houses in this city, but a few months ago resigned and went to Los Angeles, where he landed the job of managing Loew's State in that city.

About two weeks ago, Pete Peshon, police censor, well liked by theatrical men, paid Los Angeles a visit, and dropped in to see his friend, Charlie Pincus. Peshon was kept standing in an outer office cooling his heels for half an hour, when finally word was brought to him by one of the house attaches that "Pincus was too busy to see him."

Peshon came home and related the story along Market street.

"Well," he said, "it's all right, but maybe the boy will be back in this town some day. You never can tell."

The very next week Pincus was transferred to San Francisco, and there was much grinning along film row.

When Pincus heard the story he denied having thrown that Peshon was in the theatre, and declares the message given Peshon was without his authority. Pincus made haste to see Peshon and try to put himself right again.

Whether he did or not, Peshon hasn't said.

SHAKE-UP IN FILM EXCHANGE FOLLOWING SCANDAL AND ARREST

Famous Players' St. John (N. B.) Offices to Be Cleaned Up—Two Women Arrested at "Party" Lasting Until 5 A. M. in the Projection Room

St. John, N. B., Oct. 24.

Word has been received here from the home offices of the Famous Players-Lasky Corp., in New York, that there is to be a complete cleanout in the local exchange of that organization following the revelations due to the arrest of the two women who were found coming from the offices at 5 a. m. on Tuesday morning, following an all-night orgy in the projection room there. It is understood that one of the executives of the organization is now on his way here to reorganize the local staff.

The local exchange, according to the police, has been watched by them for some time because of reports that they have received of wild parties that have been held there after business hours. Tuesday morning the police arrested two women who gave their names as Elsie LaCrasse and Millie Snodgrass, but who also use several other names. In the police court later in the day they were arraigned on a charge of vagrancy, the police stating that both women are habitual frequenters of the streets and of loose character.

They informed the magistrate before whom they were brought that the night previous they had been at a performance in the local opera house of a stock company, and left there at 11 p. m. to go to the offices of the Famous Players-Lasky people here, and remained in the offices until 5 a. m., being placed under arrest just as they emerged from the building in which the exchange is located.

When asked by the magistrate what they were doing in the offices for so protracted a time at the late hour, the girls stated that they were looking at a private screening of a picture in the projection room. The magistrate remarked that the picture must have been an exceedingly long one, and remarked that it was a rather thin tale which the girls were telling. On further interrogation the girls admitted that several men of the film exchange were with them in the offices during the evening.

The magistrate reprimanded the girls severely.

The women are said to have been regular visitors at the wild parties which have been held in the exchange at nights for several months past, and in addition several others are implicated of partaking in the film frolics that were staged there.

SPAIN TREATY EXTENDED

Washington, Oct. 24.

The commercial treaty between the United States and Spain has been extended for a period of six months from the date of Nov. 5, when it would have expired by limitation.

This extension has been made possible by mutual agreement between this country and Spain to permit of the conclusion of a new treaty.

Indianapolis Hearing Adjourned

Indianapolis, Oct. 24.

Hearing before the State Securities Commission upon the protest of the Motion Picture Theatre Owners of Indiana against the $600,000 common stock issue of the Market-Circle Realty Company (holding company for the Famous Players-Lasky Corp., in connection with the $1,000,000 picture theatre in Monument place) was postponed last week.

Manning Managing Duffield

Frank Manning, veteran vaudevillian and last with Lauretta Taylor in "Hungeresque," will manage the Duffield, Brooklyn, N. Y., starting Nov. 1.

The Duffield is a Bill Bryant picture theatre.

QUESTION OF ASSUMED NAMES PASSED ON IN GOLDWYN SUIT

Federal Judge Learned Hand's Enlightening Opinion—Should Interest Show Business Generally—Goldwyn May Use Name in Film Industry With One Proviso

Federal Judge Learned Hand's opinion on the question of surnames and assumed names in the suit of the Goldwyn Pictures Corp. against Samuel Goldwyn, should interest the majority of show people whose professional names are not always their familial names, or are somewhat altered for stage euphony purposes.

The jurist's very able opinion says in part that "a new name, when honestly assumed and worn, may well be of as much or nearly as much consequence to its bearer as though it were familial. Our names are useful or dangerous to us according to the associations they carry among those who hear them. If we have by our past conduct established a good name, that is an interest, pecuniary or honorific, of which we may well object being deprived, and which may exceed in value that which we inherited. A self-made man may prefer a self-made name.

"Under circumstances like those at bar it appears to me that Goldwyn, who has familiarized the public—with the acquiescence of the plaintiff—with that name, has as much right to complain of its loss, as though he had not inherited the less euphonious Gelbfisch, or its equivalent, Goldfish."

Many show people's professional names have become a part of their lives that they are legal without the formality of requiring court legalization. Judge Hand's opinion lends further weight to it, although Sam Goldfish, when the last syllable of the Selwyn name was linked with his, later had it legalized.

The Goldwyn corporation sued to enjoin Goldwyn's use of the name in the picture industry in competition. The court held for Goldwyn, permitting him to use his own name providing it is mentioned in type equally as large and prominent, "not connected with Goldwyn Pictures Corporation." Otherwise, the temporary injunction against the use of the Goldwyn name stands.

In holding for the defendant, Judge Hand opined: "The plaintiff's business was built up, in part at any rate, by Goldwyn's activity, and I may take it, I think, by his capacity and implacability. . . . The defendant accepts the necessity of some limitation upon his rights; he only objects to complete obscurity."

Also interesting in the opinion are Judge Hand's opinions that if any suspicion existed that Goldwyn, in 1918, had his name changed in order that he might individually against the corporation at some future date, he would be permanently enjoined. But no ground for such suspicion exists, says the court. Also, "it would be obvious that a name assumed for the purpose of trading on another's good-will would be absolutely enjoined."

When Goldwyn Pictures first secured its temporary injunction, the Sam Goldwyn "Potash and Perlmutter" feature was playing the Mark Strand, New York. It necessitated a change in the lead title to "S. G. Inc., presents." In place of Goldwyn's full name, also is now printing of the programs to strike out Goldwyn's individual name as sponsoring the production.

SACH'S FAKE DIPLOMAS

Arrested in St. Louis—Scenario Editor

St. Louis, Oct. 24.

W. P. Sachs, A.M., Ph.D., scenario editor of General Film Co., was arrested last week and confessed being a member of a ring that supplied fake medical diplomas.

BUYS HOLLYWOOD LOT

Los Angeles, Oct. 24.

The property on Cuhenuga avenue, in Hollywood, on which the Musik Box Theatre Co. held an option, and had announced that a theatre would be built on the site, has been purchased by Sid Grauman for $60,000. This is only one of the four pieces of real estate that Grauman has invested in.

"Hunchback" at Harris Nov. 4

Chicago, Oct. 24.

Having failed to come to an agreement with the Shuberts, Universal will present "The Hunchback of Notre Dame" for an extended run at the Sam H. Harris, beginning November 4.

The film people have the house on a straight rental, paying $4,000 a week for the four walls. The film will follow "Secrets," which vacates on Nov. 3.

Mrs. Drew Returns to Pictures

Mrs. Sydney Drew is back in pictures again after a flyer in vaudeville. Miss Drew has been engaged in the star of a series of pictures based on the Briggs cartoons in the New York "Tribune."

The pictures are now in course of filming at the Fisher (Thanhouser) studio, in New Rochelle.

REPORT SAYS PICTURE'S A FLOP; TRUTH IS, NEW ORLEANS'S A FLIP

Barthelmess in "Fighting Blade" at Strand, Capacity 2,200, 83c Top, Did $3,363 Last Week—Read It and Weep

New Orleans, Oct. 24.

The picture business is still in the same rut, with no indication of a revivifying of the box office. Last week the films were no great shakes in appeal, which tended to further deplete the grosses.

Estimates for last week:

Strand (2,200; 28, 65, 83). Richard Barthelmess in "The Fighting Blade." One of worst flops in several seasons. Week totaled $3,363.

Liberty (1,800; 28, 55). "Little Church Around the Corner." One of poorest periods Liberty has ever had. Public pronounced the picture particularly weak, many walkout being noticed during running of persons who would not wait to see story through. In seven days haul only $2,568.

Tudor—Mixed policy at the Canal street house is getting meager returns. It looks as if theatre will have to book in some real features to get crowds back. Week brought $1,279.

TOO MUCH CONVENTION

Outdoor Attractions Kill Picture Patronage

San Francisco, Oct. 24.

This is Convention Week of the American Legion, and it has taken the life out of the show business. All of the theatres suffered big drops in receipts, chiefly because of the many outdoor activities that have filled the downtown streets, but no one, or few at least, cared to spend their time indoors. A spell of unusually warm weather further mitigated chances of picture houses getting an even break. Parades day and night also added to the outdoor lure, to say nothing of several free shows staged for the visiting Legionaires in the Civic Auditorium.

What business was done was divided about evenly between the California, Granada and Warfield. They probably will hit a neck-and-neck pace in receipts. Other houses appear to be drawing even less than average.

California—"The Extra Girl," starring Mabel Normand (seats 2,400; scale 55-90). Picture well liked, but business fell account American Legion Convention; $14,000.

Granada—"Drifting," with Priscilla Dean (seats 2,840; scale 55-90). Business opened fair and averaged about that gait; $12,500.

Imperial—"The Green Goddess" (seats 1,400; scale 55-75). Third week of this feature. Not much effect of better than average returns; $8,000.

Warfield—"The Bad Man," with Holbrook Blinn; also vaudeville show by Fanchion & Marco, featuring Jack Osterman (seats 2,200; scale 55-75). Picture not the hit that was expected. Night business fairly good, but matinees off; $15,000.

Portola — "Zaza," with Gloria Swanson (seats 1,100; scale 35-50). Only average business; $2,500.

Strand—"Pioneer Trails," featuring Alice Calhoun (seats 1,700; scale 50-75). Opened well, but convention activities cut down attendance same as other houses; $8,000.

Cameo—"Why Worry" (seats 900; scale 35-50). Fourth week took quite a flop, and probably will average only fair; $6,500.

TAYLOR FILMS EAST

King Vidor Also Leaves Los Angeles to Picturize "Happiness"

Laurette Taylor, who is to star in the screen version of "Happiness" and King Vidor, who has been loaned by Goldwyn to direct the Metro picture have left Los Angeles for New York.

Indications are that the picture and others featuring Miss Taylor will be made in the east.

NEW CHICAGO HOUSE LEASED

Chicago, Oct. 24.

A picture house seating 2,500 is to be erected at Archer avenue near Leavitt street, at a cost of $.50,000, by B. Lewis & Co. The Gregory Amusement Co., which operates 15 theatres in Indiana, has leased the house for a term of years.

Strand, Hartford, Leased

Hartford, Conn., Oct. 24.

The Strand, occupied by W. A. True, whose lease expires next May, has been leased, together with the entire building by W. B. Berry.

No announcement of future intention has been made.

PARADE POSTPONEMENT PROVIDES GREAT BREAK

Street Crowds Jam Picture Houses—Griffith's "Nation" Surprises With 2 Holdovers

Kansas City, Oct. 24.

The postponement of the Priests of Pallas' electrical parade last Tuesday night, after thousands of people were on the downtown streets to witness it, gave the picture houses the greatest break they have ever experienced. Showers during the day had caused some doubt as to the parade starting, but it was not until after six o'clock that it was definitely announced that it was off and the theatres filled with a rush.

At the Royal "Six Days" continued in the first week's draw and only dropped a couple of thousand from its $12,000 first week's business. This in spite of the fact that it was treated rather slightingly by the press critics, who let it down with "good entertainment." For some reason the regulars did not take to "The Spanish Dancer" at the Newman as was expected. The management gave the Negri picture a gorgeous setting with prolog and beautiful incidental music, but these Newmanites don't care so much for costume pictures and there was no mad rush for seats. Neither did the mysterious and spooky "Red Lights" creepy and unusual stir around the Liberty, although it was boomed and press agented to the limit. The reviewers were extremely critical in their remarks.

At the Twelfth Street "The Birth of a Nation" proved a good selection for a carnival week feature and also proved that there are still many who have not seen the Griffith classic. It will be retained for another week and then sent to the residentials controlled by Jack Roth.

For the current week the Newman and the Liberty will switch from the cramatic to comedy, and both are circusing their offerings, "Potash and Perlmutter" at the former house and "Why Worry?" at the Liberty.

Last week's estimates:

Newman—"The Spanish Dancer." Seats 1,950. Prices: 40-55, matinees; 55-75 nights. Egbert Van Alyne and Clem Dacey were the extra vaudeville act, and the Royal Syncopators featured. Business fell off to expectations, patrons not caring for costume pictures. Grossed around $14,000.

Royal—"Six Days." Seats 890. Scale: 57-75. This was the second week of the picture, which made a remarkable showing last week. Business held up close to that of the previous week, grossed close to $10,000.

Twelfth Street—"Birth of a Nation." Seats 1,100. Price, 50c. This picture was held over for its second week and proved a good carnival week attraction, and has been held for another week. Receipts near $3,000.

Liberty—"Red Lights." Capacity, 1,000. Price, 40-50. Strong publicity headed by Marie Prevost. Critics were technical with their reviews, but picture was well liked by those who paid to see it. Business, however, somewhat disappointing. Takings around $7,000.

Opposition first runs in the vaudeville theatres: "Spider and the Rose," Pantages; "Soft Boiled," Mainstreet; "Just Like a Woman," Globe.

HARLAN SUED FOR DEBT

Los Angeles, Oct. 24.

A debt of four years old was brought into court with Kenneth Harlan as the defendant. Cecile & Lilna, Inc., of New York filed suit against the star claiming that he and his wife, since divorced, purchased merchandise totaling $470 and never settled the payment.

Trial will be held in Superior Court.

MARRIED FOR FOUR YEARS

Los Angeles, Oct. 24.

The final divorce decree of Mae Busch McDonald was filed in Superior Court. The star is known in films as Mae Busch and her husband is Francis McDonald. They were married in 1919 and separated in 1919.

The interlocutory was granted in September, 1922.

FENWAY, BOSTON, FOR PARAMOUNT SPECIALS?

"Hunchback" Did $12,000—"Wagon" in Final Week Got $10,000

Boston, Oct. 24.

Business around town with the picture houses last week was just about normal for this time of the year. There were no great increases noted in the gross business, and the fallen off in business was about what was expected because of the holiday that fell in the previous week.

With the departure of "The Covered Wagon" from the Majestic Saturday after one of the longest runs a picture has ever had in the east, the house swung back into the ranks of the legitimate theatres. Business on the last week, which was in the neighborhood of $10,000, was better than was expected, for the film has shown signs of slipping for several weeks past and no decided final kick was supposed to be left.

A report was around town the Fenway, taken over at the beginning of the year for a combination rental and sharing basis, will be used by the Paramount people in the near future as a house for special picture showings. At present the only picture house in town which runs the Paramount for first run pictures is Loew's State.

Last week's estimates:

Tremont Temple (2,200; $1.10-$2.20). "Hunchback," $12,000.

Loew's State (4,600; 55c.). With "Ruggles of Red Cap" and "The Sealed Code" each in its third week, about normal. Using Gloria Swanson in "Zaza" bolstered up, with first picturing the top race this week.

Park (1,000; 55-85c.). $5,000 last week with "Pioneer Trails." "Ashes Of Vengeance" this week.

Fenway (1,200; 50-85c.). "If Winter Comes," $7,000. Final week of picture, $10,000.

Modern and Beacon (twin houses) $7,600 last week with "The Green Goddess." Last week everything the houses can stand in the way of business, "Love of Desire" and "The Grail" this week.

'DENVER JUST FAIR

No "Flops" and No Draws—$8,550 Tops

Denver, Oct. 24.

There were no real flops in Denver picture houses last week. Neither were there any startling box office successes. The Isis (Fox) played "Monna Vanna" to better than fair business; "The Call of the Wild" drew well at the Colorado (Bishop-Cass), and Mae Murray proved an acceptably good card in "The French Doll" at the Rialto (Paramount). Charlie Ray was at the Broadway in person, which probably held down some of the picture business.

Last Week's Estimates

Rialto (Paramount)—Price, nights, 50c. Mae Murray in "The French Doll"; comedy, "Tail Lights," and Pathe Weekly. The Fred Schmitt orchestra continued to help swell the gross, being carefully exploited in all paper and advertising. Grossed about $6,175.

Princess (Paramount) — Price, nights, 40. "The Gold Diggers"; Lyman H. Hodge-Dodge, "Dopine in the Deep"; kinograms and Schmitt orchestra No. 1. Around $4,850.

Colorado (Bishop-Cass)—Price, nights, 50. "The Call of the Wild"; Gang comedy, "July Days"; "Fun from Fifty Years," International News, Ruth Glanville and Hal Sanders, saxophonist and violinist, and the Matthews Trio. Total gross estimated at $8,550.

America (Bishop-Cass) — Price, nights, 40. "Monna Vanna," Bobby Vernon in "Hold Everything"; International News and special organ concerts. Close to $3,800 for week.

Isis (Fox) — Price, nights, 50. "Monna Vanna," comedy and Fox News reel, made a rather long show which seemed to satisfy most of the customers. Grossed over $8,200.

NEW PROMOTIONS

Hays' Organization Forming Bureau

A new bureau is in the course of formation for the Will H. Hays office that will keep track of new promotions in the film business with particular reference to "get rich quick" schemes.

The Producers and Distributors had no original intention of going into this phase of the business, but they acquired so enormous an amount of information applying to the subject in the course of business that the idea suggested itself.

SCHOLARSHIP FOR ONIONS

Los Angeles, Oct. 24.

The prize scholarship of Carl Laemmle of Universal was awarded to W. E. Onions, student of University of California.

Onions will receive $1,000 for his scholarship and $5,000 for the script.

"ZAZA" AT STANLEY GOT $25,000; "PENROD" AT ALDINE DID $4,000

In Between Last Week at Philly Was "Ashes of Vengeance" With $11,500—Double Bill Besides at Aldine

MINIATURE OPERA AND "ZAZA" BALTIMORE HIT

Combination Gets $15,000 at Big Century—Lloyd Big Draw

Baltimore, Oct. 24.

Playing the moderate-sized New theatre, Harold Lloyd's "Why Worry?" opened big and held packed houses at all principal performances. It is being held over for a second week, and finished up the week about as strongly as it began, although the reviewers here said the film wasn't as good as his previous efforts.

"Zaza," at the New theatre, didn't attract a great deal of attention, notwithstanding the fact that the Century pulled a nice week's business. It was generally conceded that this is about the best film in which Gloria Swanson has ever appeared, but it was all summed up in the expression that if you like Gloria you'll like "Zaza." The critics handled it nicely, while the "Lilac Domino" done in condensed form by the Aborn troupe, didn't go so well.

"The Bad Man" didn't break records down at the Rivoli and developed no real drawing power. This week the Rivoli will smash records with Frank Silver (the "Bananas" writer) and his orchestra. In conjunction with this it has the Zev vs. Papyrus film exclusively and also "Children of the Dust." Silver and his aggregation will make four daily appearances.

The Parkway came along fairly well with a reissue of "She Loves and Lies," which was handled more or less roughly by the scribblers for the dailies.

Estimates for the week follow:

Century (capacity 2,300; scale 25-50-75)—With "Zaza" and condensation of "Lilac Domino," this big house got about $15,000, which was good but a little under expectations.

Rivoli (capacity 2,000; scale 25-50-75)—"The Bad Man" drew good night business for the Rivoli—which is usually assured no matter what the attraction—but the matinees were a little off. Good week on the whole, however.

New (capacity 1,500; scale 25-50) —"Why Worry?" got away to a big start at the New, kept it up all week and got a gross of about $4,000, which is good considering the way house is scaled, with capacity mostly upstairs. This week the house, with "Broadway Gold" booked to follow. This house will get "Ashes of Vengeance" from the "Big New York" shortly and these films may be connected on to do about $11,000 at present scale and a great deal more if top is tilted up.

CHAS. APPEL MISSING

Police Are Searching for Lila Lee's Father.

Chicago, Oct. 24.

There is much mystery as to the whereabouts of Charles Appel, the North Side restaurant man and father of Lila Lee, picture actress, who was indicted here recently for embezzlement and larceny. The police have instituted a nation-wide search for him.

His daughter and James Kirkwood, her husband, who are in Los Angeles, have notified State Attorney Crowe that Appel is not in California, nor do they know his whereabouts. Appel's defalcations are said to amount to about $125,000.

NEW SPANISH COLISEUM

Barcelona, Oct. 19.

A new picture place named the Coliseum opened here last week with the high society of this city attending.

The Coliseum of Barcelona is under the direction of Jose Sola Guardiola.

Bert Levey Adds Two

Los Angeles, Oct. 24.

The Mission, Glendora, playing four acts first three days and the New Bard on Sunset Boulevard, playing four acts Sunday and Mondays have been added to the Bert Levey books.

Philadelphia, Oct. 24.

With old favorites in much-heralded feature pictures at a number of the houses and sure-fire box-office attractions at others film business looked up here last week.

The Stanley, for example, had one of its finest week's business since Gloria Swanson's "Zaza," which was a better set of notices from the critics than have been forthcoming on recent Swanson pictures. A number of musical features were featured and in the advertisements, but not extensively billed.

Competing for first popularity honors was "Ashes of Vengeance," which came into the Stanton for what was announced as a limited engagement. The notices, for the first time in several years on a Norma Talmadge picture were unflattering in the extreme, but the crowds seemed to like the picture. Monday was an unusual crowds, but the demand increased during the week and has continued so big that it has been decided to hold the picture in for a third week. This had been hoped for, but because of recent flope had not been counted on. An unusually heavy advertising campaign was conducted on "Ashes of Vengeance," and this is probably the reason for the interest, since the reviews were fairly dull and not any anticipations in the minds of the filmgoers.

The Aldine has a double bill—"Penrod and Sam" and "Columbus," a film of the Yale Harvard Irish's "Chronicles of America" series. This Penrod picture won far better notices than did Marshall Neilan's a year ago, and was apparently much better liked. The combination helped pull up the gross for the week, but it was still far below what this house should pull.

"The Eternal Struggle," at the Karlton, did very little; classed as "just another of those Northwest Mounted Police" yarns. It seemed a poor choice for this Chestnut street house, which is also in a slump.

Both Palace and Victoria, which have recently been housing second runs of Aldine features, were shown first at the Stanley and Stanton, had new pictures last week. The former showed "Broken Hearts of Paris" and the latter, according to its policy of giving pictures of a sensational variety, had "Broken Hearts of Broadway." Business was good in both theatres. The Capitol also had a fine week's business with Buster Keaton's "Three Aces," which, contrary to expectations, did not get a second showing at the Palace.

It is the general concensus of opinion if the Aldine doesn't do business this week with "The Green Goddess" it never can.

Estimates for the week:

Stanley—"Zaza" (Paramount). As usual with Gloria Swanson pictures, the one pulled, matinee trade especially booming. About $25,000. (4-900; 50-75.)

Stanton—"Ashes of Vengeance" (First National). Notices not enthusiastic. Close to $11,500. Three weeks. (1,700; 50-75.)

Aldine—"Penrod and Sam" (First National). Well liked picture, together with "Columbus," "Chronicles of America" series, seemed to please critics very much, and business was a bit above recent house average, though not what it should have been by a long sight. Around $4,000. All pictures at this house opening on Saturday. (1,500; 25-35.)

Karlton—"The Eternal Struggle" (Mayflower). Not much business and cursory notices. Lucky if it reached $2,000. (1,100; 50.)

CABANNE CO. MOTION

Bill in Equity Filed — Faversham Picture Worth $200,000

Ben Weiss and Ernest Stern have filed a bill in equity in the U. S. District Court asking that a receiver be appointed for the Cabanne Christy Cabanne Motion Picture Trust, Ltd., a Missouri corporation with a New York office at 9 West 57th street. Weiss and Stern allege there is $3,462.78 due them and that other debts total $45,000. However it is set forth the Cabanne company is solvent and that a picture now in production with William Faversham starred is worth $200,000.

The negative has been attached for professional services and other suits are pending which makes it desirable that a court receiver step in to hold off further legal complications and preserve the assets for the benefit of the creditors.

The picture is said to be worth $150,000 over and above all indebtedness. A reorganization would result in benefit to the creditors.

MAIN STREET'S FEATURE LAST WEEK PRIZE FLOP OF "ETERNAL STRUGGLE"

Did $14,000 at Rivoli—"Green Goddess" Did $53,000 at Capitol—"Hunchback" and "Scaramouche" in Race

Thero wasn't a single picture along Broadway last week that caused the natives to sit up particularly and take notice. The only stir at the box office was at the Capitol, where "The Green Goddess" opened and pulled a week that almost touched $53,000. Alongside of that the biggest business was done by a holdover, "The Spanish Dancer," moving from the Rivoli to the Rialto, and for the second week on Broadway got around $22,000.

The prize flop was the Metro-Mayer production, "The Eternal Struggle," at the Rivoli, which turned in a $14,000 week, including war tax. That was just about 50 per cent. of the business the house did the previous week.

Another of the newcomers that failed to get across was the Film Guild production, "Puritan Passions," at the Cameo, and finished the week to $4,700 even with a heavy advertising campaign.

The specials are still being led by "The Hunchback," which has dropped just under $20,000, while "Scaramouche," at the 44th Street, is giving it a strong race for first honors. "A Woman of Paris" leaves the Lyric this week, and is followed by "The White Sister," which moves down from the Ambassador.

Right now there is a lot of speculation just where "Ten Commandments" is to be shown, the outlook being that the picture will go into one of the 42d street houses. The Frazee is mentioned as a possibility to house the production.

Estimate for last week:

Ambassador—"The White Sister" (Inspiration). (1,200; $1.65). Final week at this house moving to the Lyric Monday. Got just under $10,000 last week.

Astor — "Hunchback of Notre Dame" (Universal), (1,131; $2 top). This picture is in for a rental for 17 weeks with Universal paying $5,000 a week for the house. The business thus far has been holding up around the $20,000 mark. Last week the matinees began to slip a little and the business dropped just under the $20,000 mark. This week the night business is also a little off.

Capitol — "The Green Goddess" (Goldwyn-Distinctive), (5,300; 55-85c.-$1.65). The prices have been jumped for the lounge seats here. Last week the Arliss picture did corking business the gross going to $52,844. The picture held over for second week at the house.

Cameo—"Puritan Passions" (Film Guild-Hodkinson), (549; 55-85c.). Last week the first for this picture with an advertising splurge and an increase orchestra the gross was $4,750. That means that it was operated at a loss. The begging of this week the indication were that the receipts would be under those of last week.

Central — "Monna Vanna" (Fox) (960; 55, 75, 99). Playing on a grind policy. This is final week. "Venus" next week. Got just a shade over $5,000.

Cosmopolitan — "Unseeing Eyes" (Goldwyn - Cosmopolitan) (1,162; $1.50). Opened on Sunday night following the run there of "Little Old New York," which fared rather poorly its final week, getting under $7,500. Present picture won't do for this or any other Broadway house.

Criterion—"The Covered Wagon" (Paramount) (608; $1.50). Did its usual $10,800 last week and still holding to the pace.

44th Street — "Scaramouche" (Metro) (1,323; $1.50). Doing a corking business all things considered. Got $18,700 last week.

Lyric — "A Woman of Paris" (United Artists) (1,131; $1.50). Picture in its final week here. Business dropped last week so that it was just over the $10,000 mark.

Rialto — "The Spanish Dancer" (Paramount) (1,960; 60, 85, 99). Moved down from the Rivoli, where it did close to $28,000 the week previously, and repeated at this house to the extent of $22,000 last week.

Rivoli — "The Eternal Struggle" (Metro-Mayer) (2,200; 60, 85, 99). This picture was a distinct disappointment from a business standpoint. The gross done, including the war tax, was $14,000, which is only 50 per cent. of the business that the house did the previous week.

Strand — "The Fighting Blade" (First National) (2,900; 35, 55, 85). The picture was somewhat ridiculed in the daily papers, but the business pulled, considering what some of the other houses along the street did. Picture got in the neighborhood of $22,000.

With Nellie Revell "On the Lot" is a special weekly department in the Clipper.

WASHINGTON RECOVERS FROM WEEK'S SLUMP

"Strangers" Does Well at Palace—Rialto Gets $9,700 with "Slave of Desire"

Washington, Oct. 25.

Metro's "Strangers of the Night" placed Loew's Palace at the head of the list as to business done in the four downtown houses for the past week. None of the business done by any of the houses disclosed anything startling for the week, although a slight recovery from the terrific slump of the previous week was noted.

The "Strangers" picture hit strongly with the regular fans of the Palace, who made repeat visits to the house.

Goldwyn's "Slave of Desire" ran up the second largest gross of the week at Tom Moore's Rialto. The gross here for the week topped the largest of those last week by about $200.

Loew's Columbia and Crandall's Metropolitan with "Ruggles of Red Gap" and Colleen Moore in "The Huntress" as their attractions, respectively, both ran up about even grosses. "Ruggles" not impressing to any great degree, while the bolstering up of the Colleen Moore picture with Larry Semon comedy aided at the Metropolitan.

Estimates for the past week:

Loew's Palace (2,500; 35-55-75).—"Strangers of the Night" (Metro). Just above $11,000.

Moore's Rialto (1,908; 55-75).—"Slave of Desire" (Goldwyn). Second business of the week, getting $9,700.

Crandall's Metropolitan (2,400; 35-55-75).—Colleen Moore in "The Huntress" (First National). Aided and abetted by Larry Semon in "The Gown Shop," looks to have gotten around $8,500.

Loew's Columbia (1,200; 35-55).—"Ruggles of Red Gap" (Paramount). This picture was thrown in suddenly after a decision was reached late in the preceding week not to continue Pola Negri in "The Cheat." At that, though, the "Ruggles" film outdrew the Metropolitan attraction when the difference of capacities is taken into consideration. Did just about $8,500.

BUSINESS ONLY FAIR IN LOS ANGELES HOUSES

No Box Office Records Were Threatened Last Week

Los Angeles, Oct. 24.

No box-office records were threatened at any of the larger picture houses and, although the attendance was considered good, the usual between-show crowds at night were not as large as during the previous week. The two-a-day houses downtown—the Criterion with "A Woman of Paris" and "Little Old New York" at the California—both fell off from the preceding week, but are doing sufficiently to continue.

"The Covered Wagon," in Hollywood in its 28th week, is still getting around $15,000; but, despite that fact, Sid Grauman stated that this successful feature will be withdrawn in a few weeks in favor of the "Ten Commandments."

The Rialto, with "The Extra Girl," and the Million Dollar, with Charles Ray in "The Courtship of Myles Standish," its third week, did well enough to warrant their retention. "The Meanest Man in the World," at Loew's, had only a fair week.

California—"Little Old New York" (Goldwyn). (Seats 2,000; scale, 50c.-$1.50.) Fourth week; held up well at the night show. $14,800.

Grauman's Million Dollar — "The Courtship of Myles Standish" (Associated Producers). (Seats 2,200; scale, 25c.-50c.) Third week; fell to $15,500.

Grauman's Metropolitan — "Her Reputation" (First National). (Seats 3,700; scale, 35c.-65c.) Did average business with $31,000.

Grauman's Rialto—"The Spanish Dancer" (Paramount). (Seats 800; scale, 35c.-85c.) Running along to satisfactory returns. Got $10,800.

Grauman's Hollywood—"The Covered Wagon" (Paramount). (Seats 1,800; scale, 50c.-$1.50.) Getting around $15,000 weekly, but scheduled to leave in three weeks. Now in its 28th week. Played to $16,800.

Mission—"The Extra Girl" (Sennett) (Seats 900; scale, 50c.-$1.10.) Dropped off to $8,100 last week.

Loew's State—"The Meanest Man in the World" (Metro) (Seats [illegible]) Fell below [illegible]

Criterion—"A Woman of Paris" [illegible] (Seats 1,750 [illegible]) [illegible]

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$30,000 AT ROOSEVELT, RECORD IN CHICAGO

"Little Old New York" at 65c and Extra Show—"Winter" Got $7,400 at Monroe

Chicago, Oct. 24.

The largest gross business ever done by a Chicago picture house, with the exception of the Chicago, is credited to "Little Old New York," which drew $30,000 to the Roosevelt on its first week, possible through starting the performances earlier than usual and running later, thus putting in an extra show and boosting prices to 65c. for all performances Saturdays and Sundays.

Another development of last week was the big business attracted by "If Winter Comes" at the Monroe, formerly a failure as Barbee's Loop. The Fox film did $7,400 at popular prices, $400 more than it did any week at its run at the Harris with $1.65 as the top price.

Estimates for Last Week

Chicago — "The Gold Diggers" (First National) (4,400, 50) attracted usual big business; seems established here. Gross reached $46,000.

McVicker's—"The French Doll" (Metro) (2,500, 75). In connection with "First Anniversary Week" advertising. Little above $22,500.

Roosevelt—Marion Davies in "Little Old New York" broke all records for a Chicago film theatre outside of big Chicago; $30,000.

Monroe—"If Winter Comes" (Fox) (687, 40) profited from impression made at Harris at high prices. Totalled $7,400.

Woods — "Scaramouche" (Metro) (1,150, $1.65) dropped $1,500 from its first week, but still continues popular, and gross reached $8,500.

Randolph—"Drivin Fool" (Universal) (688, 50). Around $5,400.

Orpheum — "The White Rose" (Griffith) (799, 40). Wen to $7,500.

This Week

Anniversary Week at the Chicago and feature is "The Bad Man," announced for some time ago, but held up by the censors. McVickers has Pola Negri in "The Spanish Dancer"; Monroe holds "If Winter Comes" second week; Randolph has "Bright Lights of Broadway"; Woods continues "Scaramouche"; Orpheum continues "The White Rose"; State-Lake has "Mine to Keep" with vaudeville; Rialto offers "Strangers of the Night" with its vaudeville.

BINDERUP CASE ARGUED

Washington, Oct. 24.

The United States Supreme Court should render a decision in the case of Charles G. Binderup against the Pathe Exchange, Inc., and some other 19 defendants within the next two weeks. A hearing of the merits of the case was argued last week.

The case is a civil action for threefold damages totaling $750,000 brought by Binderup, who charges he owned 28 picture theatres in Nebraska and that the defendants conspired to put him out of business in the Nebraska courts, in April, 1920.

BAD FAITH CHARGED

Music Society Peeved at Exhibitor Members

The American Society of Composers, Authors and Publishers charges bad faith on the part of the exhibitor members of the Motion Picture Theatre Owners. It results from the series of conferences between both organizations for the purpose of adjusting the music tax problems, the last of which was scheduled for yesterday (Oct. 24). At the last moment this conference was postponed indefinitely because of the Rochester gathering, Oct. 30, of the National Board of Directors of the M. P. T. O. A., and also the demands being made on the executives' time for the promotion of Motion Picture Day, Nov. 19.

The bad faith is allegedly manifested through some exhibitors assuming that, pending the music tax conferences, they are permitted to perform the society's copyrighted music without license.

This the A. S. C. A. P. denies, specifically stating none of its rights is waived and that the fact the organizations have gotten together for mutual discussion does not confer upon any unlicensed theatre a right to play the music controlled by the society.

Plen Pier Film Theatre

Ocean Park, Cal., Oct. 24.

Los Angeles financiers, it is said, will construct a film theatre on the site adjacent to the pier here. There has been a boost in realty values as a result of the report. The identity of those interested has not been divulged, but it is rumored the Kinneys of Venice are back of it.

AGENT'S LICENSE POINT

Jolson Sets Up Defense in Kelly's $250,000 Suit

Although Anthony Paul Kelly, playwright, served Al Jolson last July in a $250,000 breach of contract for services rendered in bringing the actor and D. W. Griffith together for film productions, the suit was not filed in the New York Supreme Court until this week. The dailies picked it up as new matter.

The new angle is a novel defense by Jolson, through Nathan Burkan, that Kelly has no agency license and is violating the New York City statutes by acting as agent in a matter; also that Kelly was not in Jolsons direct employ and that the compensation is in excess of the amount authorised by a section of the General Business Law.

To this O'Brien, Malevinsky & Driscoll, for Kelly, reply that the court has ruled that a man acting as broker in one or two business ventures does not require an agent's license and is not to be classed as an agent.

BRUNTON OUT—SMITH IN

Miami, Fla., Oct. 24.

John Brunton is no longer head of the Miami Hialeah Studios, succeeded this week by B. L. Smith New York film man. Bruntons contract was not renewed.

The Hialeah plant is controlled by a corporation of which Glenn Curtis is president.

Brunton is now in New York securing a cast for the production of "Mortgaged Wives," to be made here.

We Knew It Would Do It—AND IT DID!

Here's what happened at the LOEW STATE THEATRE, Los Angeles

(From LOS ANGELES)

"PONJOLA" OPENED SATURDAY LOEW'S STATE DID BIGGEST BUSINESS BOTH DAYS IN HISTORY OF THEATRE. LINE SUNDAY NIGHT STRETCHED ONE BLOCK, WHICH IS LONGEST LINE EVER ASSEMBLED IN FRONT THAT HOUSE, INCLUDING OPENING.

SAM E. RORK
Presents
'PONJOLA'

The powerful story by Cynthia Stockley of a girl on the South African Veldt masquerading as a man.

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JAMES KIRKWOOD
ANNA Q. NILSSON and
TULLY MARSHALL

A Donald Crisp Production

A First National Picture

UNSEEING EYES

A Goldwyn-Cosmopolitan production written by Arthur Stringer and adapted for the screen by Bayard Veiller. Starring Lionel Barrymore, with Seena Owen featured. Directed by E. H. Griffith. Shown at the Cosmopolitan theatre, New York, for a run commencing Oct. 21, 1923. Running time, 1 hour 48 minutes.

Conrad Dean	Lionel Barrymore
Miriam Helston	Seena Owen
Laird	Louis Wolheim
Father Paquette	Gustav von Seyffertitz
Dick Helston	Walter Miller
Arkwright	Charles Beyer
Mrs. Arkwright	Helen Lindroth
Trapper	Jack Johnson
Eagle Blanket	Louie Deer
Singing Pine	Frances Red Eagle

Last winter and early this spring the trade in general heard a gr .t deal about a picture that Cosmopolitan was making in the far north that was scheduled to be a whale of a snow picture. Reports came back of the company that remained in the far north weeks and weeks after the production schedule had them slated to be finished, but still they worked on and on, and everyone thought that surely a great picture was forthcoming. During the production days the picture was known as "Snowblind," but last Sunday night it opened at the Cosmopolitan theatre under the title of "Unseeing Eyes."

Frankly the picture as shown leads one to believe that there must be a lot of "unseeing eyes" in the picture end of the Hearst organization to permit this picture to go on the market bearing the Cosmopolitan brand, which in itself has only been building for the last two years, since the advent of "When Knighthood Was in Flower." In a word, it is a cheap meller.

This one will please neighborhood fans, but in the houses that the producer must count on to get his money back out of an investment such as this picture represents "Unseeing Eyes" hasn't much chance. It would have been better for Cosmopolitan to have shelved this one and stood the whole loss, or to have sold it in the outside market and let someone release it either as a state right picture or through some small releasing organization without the Cosmopolitan name attached.

As a snow picture this one is no different from a hundred others of the same type, except that it might be worse than the majority. Its story is weak, the adaptation of it bad, and the direction amounts to almost nothing. That makes it 100 per cent. in the red on the ledger.

The original story was by Arthur Stringer, Bayard Veiller adapted it for the screen, and if the director followed his script then it must be said that Veiller turned out an extremely bad piece of workmanship; if the director didn't follow the script, it simply adds to the burden of what blame is to already be laid on his shoulders.

"Unseeing Eyes" is laid in New York and in the north country. The start of the picture shows a deserted mine in Canada that has been shut down for several years because of the lack of labor during and immediately after the war. A lawless band that has been organized by one Laird is working the mine and getting the gold ore out. Then the New York home of the boy and girl who have inherited the mine is shown. The girl, a social butterfly, is about to start to Quebec for the ice carnival and her brother decides to also go north, but his purpose is to go to the mine and re-open it.

While the girl is enjoying herself in Quebec the boy is set upon by the band at the mine and severely wounded in a fight with their leader. An Indian in the band picks him up when he is left to die in the snow and takes him to his cabin. This Indian's daughter has been taken as a squaw by the gang leader and the father has sworn vengance, but stands in deadly fear of the brutal Laird. He proposes to nurse the boy back to health so that the latter may accomplish his vengeance for him. It is the Indian that sends a message to the sister at Quebec to the effect that her brother has been injured and she decides to go to his aid. The trains, however, are snowed in, and when one of her admirers proposes that he take her in an aeroplane she consents.

The two set out, but before reaching their destination the machine is forced to alight because of engine trouble, and while the man is seeking help a blizzard sweeps down and the girl is snowed in. After waiting for a time she decides to try to follow the man but loses her way and spends the night in a deserted cabin. The man in the meantime has reached the cabin of two prospectors where he remains for the night. In the morning both again set out from their shelters and eventually both fall into the hands of the outlaws.

From then on it is just a series of escapes and rescues, built along the familiar lines of melodramatic thrills. In the finish all are safe and sound and back in New York for the final clinch.

From a direction standpoint there are a couple of little things that may be granted as clever touches, but it is a question whether it was directorship or just good camera work. The scenes showing Seena Owen and Lionel Barrymore in the plane supposedly soari g over the ice and snow-clad mountains is very cleverly done, only there is much too much of it. Also in a couple of fights there is fairly good handling of the material, but that is about all.

Lionel Barrymore wasn't at all impressive in anything that he did in the character. Seena Owen did not shape up any too well either. She failed to get any punch into anything that she did. The picture, as a matter of fact, was seized by Louis Wolheim. He as the heavy Laird had everything his own way from beginning to end of the picture, and despite the fact that the sympathy was entirely with those opposed to him he walked away with the feature. As a heavy it is a relief to see someone else besides the Beery family doing the rough stuff. On the coast they must only have the Beerys, for one sees no one else except them in the heavy roles. Wolheim makes them both look like beginners with his work in this picture. In it he is hairier than the "Hairy Ape." The others in the cast had little to do and consequently amount to but little. *Fred.*

RICHARD, THE LION-HEARTED

Presented by Associated Authors, Inc., and releasing through the Allied Producers and Distributors' Corporation. Adapted from Sir Walter Scott's novel, "The Talisman"; a Frank E. Woods production; directed by Chet Withey; featuring Wallace Beery, with Joe Walker the photographer. At the Strand Oct. 21. Running time, 86 minutes.

More than likely made on the strength of the impression Beery left after the initial showing of "Robin Hood," in which he did King Richard. Some still believe he actually took that special "Robin Hood" film away from Fairbanks, but either way here is Beery, again in the same role, and with a trio of inserts from the "Hood" picture, each of which reveals Fairbanks. This current registering of another episode of the English Crusades should suffice as a program feature if deleted as to length. There's sufficient action to hold it up for around an hour, but the extra 26 minutes inclined toward overdoing.

Beery, as Richard, predominates, with the action revolving around what occurred to the King, while Robin Hood was safeguarding England. It's a cinch portrayal for Beery, and he does nicely with it, although when brought immediately to the front he loses some of that significance which was so prominent, when placed secondary, to Fairbanks.

The men in the cast far overshadow the feminine contingent, albeit Marguerite de la Motte does acceptably in heading her division. There is an abundance of sword play, horse-riding and some comedy to carry the narrative along, and it is pleasing without calling for any undue amount of attention with which to mentally follow the script.

In reproduction the film offers a couple of castle view fakes, fairly done at that, with the general staging being up to scratch if nothing more. The film will not cause any undue stir among the picture-goers and seems just about able to fulfill the purpose for which it was meant—a follow-up of Beery's "Hood" characterization. *Skig.*

MICHAEL O'HALLORAN

Hodkinson production, directed by James Leo Meehan. Taken from the novel by Gen Stratton-Porter and produced under her personal direction. Photographed by Floyd Jackson. At the Stanley, New York, Oct. 17 Running time, 72 minntes.

Michael O'Halloran	True Boardman
Peaches	Ethelyn Irving
Nellie Minturn	Irene Rich
James Minturn	Charles Clary
Nancy Harding	Claire McDowell
Peter Harding	Charles Hill Mailes
Leslie Winton	Josie Sedgwick
Douglas Bruce	William Boyd

"Michael O'Halloran" is a screen adaptation of one of the five highly sweetened Gene Stratton - Porter novels that have sold considerably over a million copies each. Its success on the screen will not be as proportionately great, but it should find favor with both kiddies and grown-ups because of its irresistible appeal. Miss Porter brings to the film field an experienced and workmanlike knowledge of those small but vital things in everyday life that tug at the heartstrings and bring tears to the eyes and lumps to the throat.

"Micky" is a newsboy of 12 years, an orphan who manages to maintain the wretched home in Sunshine Alley left him by his mother as a home. Seized with pity for a little crippled girl who has also been left alone in the world, he brings her to his room, adopts her without formalities of any sort and christens her "Lily Peaches." By his devoted attention and loving care of his "family" he sets an example for every one around him. The Minturns, a society couple, whose life together has been one long tragedy, are reunited, and together they set about caring for their heretofore neglected children. Through the little newsy's influence the affairs of another family, the Hardings, are set straight also. Finally "Lily Peaches" is cured, and everything ends in a halo of neighborly love and unselfishness.

The average filmgoer is going to enjoy this picture wholeheartedly. He or she is not going to stop to consider that such a boy as Michael O'Halloran never existed. This would have been a more artistically realistic film if Micky were shown occasionally indulging in one or two boyish pranks of mischief. But Mrs. Porter's boy is perfect at all times, so much so certain of our little Penrods and Tow Sawyers, when viewing the picture, will be inclined to mutter a contemptuous "Sissy!"

The title role, a fat one, is entrusted to True Boardman, son of the film heavy of the same name who died several years ago. Aside from a trace of self-consciousness, especially when smiling, and a delicacy almost unbelievable in a newsboy, young Boardman does very well. A seven-year-old girl, Ethelyn Irving, new to pictures, is amazingly sweet as Lily Peaches. Little Miss Irving has more charm than prettiness and is a welcome relief after all the doll-faced baby stars.

The balance of the cast are satisfactory in subordinate roles, with Irene Rich the outstanding name. Her usual sterling performance is contributed by Claire McDowell as a hardworking farmer's wife.

Efficient continuity and sympathetic direction are other assets. Jeannette Helen Porter, daughter of the novelist, is credited as being the assistant director. There are several lovely exterior shots, some of which are done in color, and the photography as a whole is exceptionally fine.

"Michael O'Halloran" should prove a box office picture. It is claimed Miss Porter's total readers number high in the millions. This should assure the success of a film version of one of her most popular novels, particularly when it is as well done as this.

YOU ARE GUILTY

Masterdon Production presented by C. C. Burr, released by Commonwealth. Story by Roy Middleton. Directed by Edgar Lewis. All-star cast. Shown at Loew's New York, N. Y., Oct. 19, 1923. Running time, 63 minutes

Stephen Martin	James Kirkwood
Silky Smith	James Kirkwood
Annapolis Angie	Wm. A. Williams
Mrs. Grantwood	Mary Carr
Theodore Tennent	Robert Edeson
Alice Farrell	Doris Kenyon
Her Son	Russell Griffin
Judge Elkins	Edmund Breese
Murphy	Wm. Riley Hatch

Here is a meller that started out as though it were going to be an "Over the Hill," but then it stopped dead in its tracks. The reason was the weakness of the story. Had the story been a little stronger the all-star cast that Charlie Burr put in the picture should have put it over as a real winner. However, as it is, it will just about get by in the cheaper houses.

It is a small-town story. There are two boys, step-brothers, the mother liking her own son not one bit more than the one that her second husband brought to her from a former marriage. The latter boy is a straightforward, hard - working youngster and is in love with a town girl. The two become engaged, when the stepson discovers that his half-brother is in reality a crook, and, fearing that it will break the mother's heart should her own boy be accused of the crime, he takes the blame and leaves the town.

As the story opens he has been a tramp for a year, and as he nears his own town memories as reflected in the waters of a wayside stream crowd upon him, and the opening of the story is told. Then he discovers that the girl he was engaged to married his employer, who since died, and she is again back in the town with her young son. This youngster he manages to rescue from the burning house. On the same night he had an appointment with his half-brother, whom he wants to straighten matters out. He leaves the brother, and the latter is stabbed to death for the roll that he is carrying. The tramp is arrested and charged with the crime and placed on trial for his life, but it seems that even though he has been away from the town for only five years there is no one that recognizes him and he won't talk to save himself. In the end, however, the fact is proven that he was at the fire rescuing the baby at the hour that the crime was committed, and there is the usual happy ending.

James Kirkwood doesn't impress particularly as the lead, but Doris Kenyon is fairly good in the role assigned her. It is only a fair picture at its best. *Fred.*

MODERN MATRIMONY

A Selznick production written and directed by Vic Heerman. Shown at Loew's New York, N. Y., on a double feature bill Oct. 19, 1923. Running time 63 minutes.

Chester Melville Waddington	Owen Moore
Patricia Flynn	Alice Lake

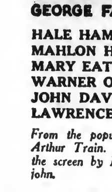
Here is a picture that started out like a house afire and kept to the pace for a little more than two reels and then flopped, dragged along until it completed the full five reels that are required to have a production called a feature, with the result that the good impression created earlier in the picture was lost and the whole was summed up as boresome. At the beginning this looked like it was going to be one of those delightful domestic comedies that one got in the days that Mr. and Mrs. Sidney Drew were

Broadway's Next Big Hit!

ADOLPH ZUKOR PRESENTS
A SAM WOOD PRODUCTION
WITH
BEBE DANIELS
DOROTHY MACKAILL
JAMES RENNIE
GEORGE FAWCETT
HALE HAMILTON
MAHLON HAMILTON
MARY EATON
WARNER OLAND
JOHN DAVIDSON
LAWRENCE D'ORSAY

From the popular novel by Arthur Train. Written for the screen by Monte Katterjohn.

A Paramount Picture



"HIS CHILDREN'S CHILDREN"

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turning out two-reelers for Metro. But it didn't continue that good.

Vic Herrman wrote and directed the picture and it is a pity that he could not maintain the pace that he set for himself in the first couple of reels.

His story was that of a promising youth in a real estate office who meets and marries the daughter of a wealthy family. The result is that he wrecks the plans of the deb's fond mamma and naturally the latter is sore on him. However, the couple have been married and decide that they will get a home of their own. Stepping into one of those dollar down establishments they pick a bungalow, furnish it and start housekeeping, the boy feeling perfectly safe that his commission check is going to cover the instalments as they fall due.

However, when the check comes along he decides to use it for the benefit of the office that he is working by taking an option on a piece of property, but the office manager, jealous of the fact that anyone in the establishment except himself should have sufficient foresight to make a deal, tells the boy that his option is not wanted. Result, the moving man backs up and the real estate man gives him the order to get out. Just then, however, father-in-law arrives and asks about the option, finds out that it is still in force and congratulates his daughter on having picked a smart man for a husband, and all is forgiven, even mamma asking the children home again.

There are some laughs in the early portion of the picture and in the houses where double features are the rule this will stand up with a heavy drama on the bill if bought at a price. *Fred.*

LIGHTS OUT

R. C. production distributed by F. B. O. Adapted from the stage play by Paul Dickey and Mann Page. Directed by Al Santell. Scenario by Rex Taylor. At the New York Oct. 22 as half a double bill with "The Eleventh Hour." Running time, 80 minutes

Foster Payton	Harry Fenwick
Bull Decker	Fred Kelsey
Ben	Hank Mann
Kabert Wolmann	Theodore Von Eltz
Walter Sebastion	Walter McGrail
"Hairpin" Annie	Ruth Stonehouse
"High Shine" Joe	Ben Deely

A screen adaptation of the comedy of the same name by Paul Dickey and Mann Page, which lasted only two weeks at the Vanderbilt a year ago last August. At that time it was spoken of as having filming possibilities. This promise has not been fulfilled. The picture is a pretty dull, possibly because of inefficient acting and poor adaptation, but more likely because the story, itself lacks too many of the elements that appeal.

The play was in three acts and the film version sticks pretty closely to the same locales, an observation car on a trans-continental train, a hotel room in Hollywood and a picture studio. The plot concerns a gang of crooks led by a vicious, eccentric individual known as "High Shine" Joe. "Hairpin" Annie and Walter Sebastion two of the members decide to go straight but first they want revenge on Joe who has double-crossed them on the last job and jumped to Brazil.

The plot holds some interest but for some reason, pans out into a very slovenly picture. Ruth Stonehouse does well as "Hairpin" Annie and Walter McGrail is not bad. But the rest, particularly Hank Mann, appearing in blackface as a porter, and Ben Deely as the hated "High Shine" are all unconvincing.

Some of the scenes at the filming of the serial with its attendant excitement when the real villian appears are good for laughs.

The film can get by in any of the houses except the very best.

RECEIVER FOR GAYDICKA CO.

William H. Striker has been appointed receiver of the Joseph Gaydicka Iron Works, Inc., of Brooklyn to protect the interests of the damage suit claimants who are suing the Gaydicka company in connection with the American theatre collapse Nov. 27, 1921, which resulted in seven deaths and many injuries.

The Gaydicka company supplied the iron structural work for the theatre and is being sued by the families of several of the victims. The suits are currently pending in the Kings County Supreme Court.

Andrew Senco, the petitioner for the receivership, sets forth that the Gaydicka company is solvent, but deems it advisable that the court step in in view of the many damage actions.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg. DETROIT

INSIDE STUFF

ON PICTURES

Out in Los Angeles they are waiting on edge until the moment that something will break that will reveal another picture scandal. This time there are two persons involved who will be unable to stand the publicity of another questionable attachment in their lives.

At least on this occasion if the man does not straighten out and take to the straight and narrow it is almost certain the picture going public will wash its hands of him for all time.

He doesn't have to care, he has made enough money since he quit the legitimate stage and appeared before the camera to last him the rest of his life. Public sympathy will go entirely to the wife, for the public will understand that even though she secured a divorce in order to marry her present husband, who was likewise divorced, it must have been he responsible for the situation.

The peculiar part of the situation is that "the woman in the case" is the wife of a youngster in picture business who at one time acted as a general factotum about the offices of the two stars. He was married to her only recently, the marriage being kept a secret for some little time. He recently has gone into a couple of producing ventures of his own but they were far from what might be termed successful.

The young husband will undoubtedly have a chance to "pin a shake" on the star who is seemingly intent on breaking up his little dove cote and taking his wife.

Meantime, those intimate with the husband and wife of the original set, either in a business or a social way, as well as those who have the welfare of the industry as a whole at heart, and are aware of the situation are all trying to bring whatever pressure they can to bear to straighten out the matter.

Thus far, however, there has been little success in breaking off the infatuation on the star's part and the girl-wife of the other fellow is naturally dazzled by the glamour of having one of the foremost male stars in pictures crazy over her.

There is an interesting situation on the inside of one of the exhibitor-controlled circuits that is going to lead either to a legal battle or a "shake down."

It seems the parent organization was somewhat indebted to the franchised exchanges and at a general meeting it was voted the exchanges should accept additional preferred stock to be issued by the parent organization.

A group from one section of the country took it upon itself to vote the voice of a member from the same part of the country, to make the vote unanimous which was necessary to make the ballot legal.

Later when the owner of the voice which was voted without his presence learned of what had transpired he raised a mighty protest and at one of the meetings of the organization now in progress he is going to rip things wide open if he doesn't get dough instead of stock.

The Hollywood colony is apt to cast out anyone not owning a big pleasure yacht. With things going in fads out there and the novelty wearing off of making money through oil or real estate, the picture stars are spending their surplus on palatial sea-going yachts.

The coast-wise steamers now have to carefully pick their way through the congested waters of the Pacific around Los Angeles. So far as reported no film name has yet been painted in 12 ft. letters on the side of any boat.

That Dr. Daniel Corson Goodman could keep quiet his marriage to

(Continued on page 46)

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NEW ACTS THIS WEEK

BOTHWELL BROWNE & CO (6)
Dances and Songs
20 Mins.; Full Stage (Spacial)
Hillstrest, Los Angslss

Los Angeles, Oct. 24.

Bothwell Browns was given an opportunity to show his new vaudeville offering when Rajah fell out of ths bill at the Hillstreet for the first three days last week. Browns has bsen playing around in nearby towns for two weeks, and consequently had his act running smoothly for the local debut.

There are six very prstty girls in the present offering, with Browne himself also in feminine attire, and the act makes a fins impression from the beginning, which reveals Browne, as a queen, seated on a throne and four of the girls posed on the floor, with ths other two harmonizing in an Oriental song. After soms toe dancing by a couple of the girls. Browns returns for Egyptian dancing which, considering his size, is executed gracefully, and well enough to deceive the audience as to his trus sex. This was evident later on when removing his disguise.

The singing duo return for another song in old-fashioned hoop skirts, which is followed by duo dancing in turns by the four girls. Browns does a Chinese number, and in ths final appears in a huge peacock outfit that makes the audiencs gasp.

The female impersonator lives up to his past reputation so far as class in presentation is concerned. Ths stags hangings ars gorgeous as ars the costumes worn by the girls, and thoss that Browne wears ars creations of original designs and also novel. It's a dandy flash act that will lend tone to a bill in any house where class is appreciated. It did well here closing the show. *Josephs.*

HARRY ANTRIM
Talk and Songs
15 Mins.; One
Brosdway

This is a new routine for Harry Antrim. With the annunciator cards blank—and so they remain throughout. He enters with a line about taking over ths leass of the theatrs from Mr. Stannion (the regular resident manager) and describing the innovations and new interior decorations to be seen at the theatre in ths near future. These are described in a pleasingly bantering fashion that won some laughs. He mildly scores the ladies for parking their gum under the seats and among ths fsatures announces "Domestic Troubles" with (or by) Helen Holmes (fierce pun that!) which gives an 'dea of his opening stuff.

He mentions his own name unassumingly a couple times as to what Harry Antrim, the regular act, does later, etc. That cues for the old Antrim standbys, the guttural numbers such as the "meow" and chanticieer.

Much of his stuff is persiflage and an audience neighbor's description about "getting away with murder" is the tip-off. They're the cash customers and if it's okay with them there's no comeback. All told, Antrim pleased in the deuce.

Abel.

THREE ACES and A JOKER
Singing and Dancing
15 Min.; Full Stage; Special
Msjsstic, Chicago

Chicago, Oct. 24.

The Three Aces are Stanley, Doyle and Reno. The girl is a dancer.

The scenic equipment is elaborate, displaying a music room scene at the start, then a Hawaiian scene, and finally an airship, in which the four take positions, and rise as the final curtain descends. There is a black drop in "one," with a small stage in the center of this, and for the full stage scenes only this small curtain rises until the climax scene. The ascent in the airship did not work perfectly at the first show at the Majestic.

The male trio is quite effective at harmony singing and in a rube number in which two of the three lose their whiskers for comedy, a trick which has been tried and found okeh in many instances before. The girl's best single contribution is a burlesque on classical dancing, presented as a washwoman. She gets a lot of good laughs out of a pretense at being at the washtub and hanging out clothes. She sings at times, but her voice is not an outstanding feature of the act. Her dancing as an Hawaiian princess is acceptable.

The act as it stands is dandy entertainment for the best of the medium time houses. It is a Maurice Greenwald production.

OPERA COMIQUE RUSSE (10)
Russian Novelty
25 Mins.; Full Stags (Special)
Stats

A brief model of Balleff's "Chauve Souris" done in closest imitation as to method of prssentation, but having different material. There is an announcer or lecturer handling his talk in comedy fashion, and the sams style of picturesque specialties, such as gaily dressed native women in song numbers, a burlesque military drill, and a quantity of fast dancing.

It is upon the dancing that the act makes its appeal. There are three pretty girl steppers who do a trio dance in imitation of a team of horses, the girls being dressed in fluffy white, and the centre one carrying one of those arches characteristic of Russian thrse-horse teams.

The same girls get into the dancing finish, wearing native costume, with Russian boots and bare knees. Thess steppers are distinctly spirited players and give the turn its greatest asset.

The scenic settings are odd. The backstage is hung with a dead black drop, and colored painted backgrounds about 10 x 15 feet are pinned upon the neutral background for changs of scene.

There is an unnecessary prelude to the act proper. The first scene shows the players on the deck of a sailing ship down the bay. They are visited by a Loew agent and recelvs passes or contracts (the dialogue is in understandable Russian). A second scens shows a stage door, whers thers is more comedy of an unintelligible sort, as ths manager of the troup tries to maks it appear that thers are 35 members to his company. All this might as well be discarded cutting the running time and getting down promptly to the specialty itself. **Rush.**

WEBB'S NOVELTY ORCHESTRA (10)
22 Min.; Full Stags (Spscial)
23rd Strset

Webb's Orchestra is novel in that the musicians sing, dance and act, and also as popular songs are illustrated by tableaux and make-up.

All this addendum, however, is subordinate to the music, most of which is of the jazz classification.

Ths instrumentalists are good musicians, and ths drummsr is a good dancer, putting over two nifty character routinss and otherwise evincing the possession of pep, mors of which might be distributed with advantags to the whole.

A couple of comedy ideas are susceptible of elaboration, and might be mads really funny.

The present leader lacks the necsssary qualifications, and whils a good violinist hs should restrict himself to his instrument and allow one of ths more peppy members of his aggregation do the conducting.

The act drags in a couple of spots. These should be eliminated at once, as speed is a cardinal desideratum in this kind of act.

The act is O K now for ths small time if Webb is satisfied with that, but if advancement is looked for much improvement is necessary.

MANNING and CLASS
Wire
10 Mins.; Three (Spscial)
Brosdway.

Two women combination affecting Colonial costuming for the opening "picture," with one in male powdered wig and breeches. A special boxed drape setting backs them up. Miss Manning is the king pin of the act. Shs is as much at home on the taut wire as on terra firma seemingly doing "hock" steps and splits in her dance work that ars flashy.

Miss Class fills in with minor wire work that doesn't match up to her partner's. She also acts as page in changing the specialty denoted dances. A jazz number, a Spanish fandango and a high-kicking number for the closer were outstanding.

A corking opener anywhere.

Abel.

MORAK SISTERS (4)
Asrial Wire Dancing, Acrobstic
9 Min.; Thrse
Fifth Avenue

The Morak Sisters are three, judging from the final bends and the lobby photos, although four appear for the opening, three aloft and the fourth as assistant. Thereafter their identity is lost in the specialties.

The routine embraces aerial "iron jaw," acrobatic, wire work and dancing. The attempt for variety in this case makes for scattered attention, none of it being particularly outstanding.

Fair closer for the three-a-day bills. *Abel.*

B. C. HILLIAM and Co. (6)
Songs and Dance Revue
30 Mon.; One and Full Stage
Special Drop and Set
Riverside

B. C. Hilliam is the author of the score of "Buddles" and the song "Keep the Homs Fires Burning." After ths war, in which he was a Canadian lieutenant, he entered vaudsville in a two-act with a male singer, who is prssent in this nsw revue.

In addition to Hilliam thsre are thres girls and thrse malss. One of the girls is a prima donna with a fine volcs. All three are lookers. Hilliam remains at the piano throughout opening ths act in "ons" befors a scrim gold drop, with a pianolog which introduces his company.

The drop rises, disclosing a special set of drapes with thrse practical doors and a staircase, used for most of the entrances. Hilliam patters about musical comedies, introducing the first specialist, a psach of a blonde kid, who cuts up on her toes.

"I Wanna Stay Hsrs With You," next sung by a pretty brunette in bare leg ballet costums, followed by the prima's solo, "Saving Your Heart for Me."

The three men, in costums, do a "Wooden Soldier" number, singing a parody on the march, and topping it off with a drill. The house liked it, although the comedy sffort of one was nil.

A travssty on the Rachmanoff prelude, parodied by a male singer, with Hilliam handling a patter obligato, and both following with a patter duet, was a clever idea held over from his last act. "What Was the Matter With Rachmanoff?" is the song title.

"Fivs Minutss of Musical Comedy," with one girl acting as a chorus for an "All Aboard" yachting song, followed. The hero and hsroins dust of the theme song was a slam bang hit, all prologued by Hilliam's whimsical patter kidding the average musical shows.

A comio opera finish, with the principals in line singing bits of thsir numbers, wound up the review.

Thelma Parker, Margarits Malamet, Gladys Grey, George Grafe, Ira Marnall, Frank Mack and Frank Woods comprise an unusual cast of principals for an act of this type.

Hilliam has equipped them well with songs and business, but dominates the turn throughout from his ssat at the piano. His light, debonair delivery and nonchalance and his easy personality are equally as entertaining as the excellsntly staged numbers and talented specialty support.

Hilliam was forced to solo encore with a planolog, "When a Man's Twenty."

It's an unusual revus, away from the obvious, and produced in C. B. Maddock's best vein. It vindicates its billing as a medley of new idsas. The turn took ons of the hits of the bill, opening after intermission at ths Riverside. *Con.*

RIVES and ARNOLD
"Chickens" (Comedy)
14 Mins.; One
23d St.

Shirley Rives and Billy Arnold have an uncanny penchant for picking the sort of act small time audiences will eat up.

Their last was a nifty caled "The Salesman," which kept them going for three years. Their newest "Chickens" is superior.

Arnold entrances as a street vendor selling toy chicken balloons. He goes into a humorous boosting campaign as faithfully as any fakir's spiel. His partner enters, and believing he is addressing her, takes exception to his remarks. This leads both into cross-firs that packs laugh wallops and carries them along nicely until the closing song.

Both have personality and showmanship. They sell their stuff in pleasing fashion and will have no trouble in scoring on any bills.

Were unanimously the comedy hit of this bill in the four spot.

STANLEY and WHITE
Singing, Talk and Dancing
12 Mins.; One

Man and woman in routine singing and talking turn, with woman doing a fsw steps. Usual crossfire, flirtation stuff used after manner of double turns of type, and single and double songs. Not much talent and mostly familiar material. Small time and early spot look to be the only answer, unless the couple secure material much stronger than that now used, which would over balance the lack of talent. *Bell.*

THOMAS SPENCER (2)
Baritone; 12 Min.; One
Keith's, Syracuse, N. Y.

Syracuse, N. Y., Oct. 24.

Thomas Spencer, for some 30 odd weeks last year was of Ziegfeld's "Folliss" cams home, so to speak, Monday, to make his vaudeville dsbut.

Spencer, a native of Solvay, a local suburb, has an excellsnt baritone and should go far in vaudeville —after he learns variety showmanship. Ths lattsr was sadly lacking Monday afternoon. Spencer walked on the stage much as he might waltz up to a buffet. And he walked off as though he had a date and was 20 minutes late.

But his voice brought genuine, spontaneous applauss, while his stage bearing and presence brought genuine and spontaneous titters.

Creighton Allen is Spencer's vaudeville accompanist. For the opening, Allen steps out and tickles ths ivories to the tune of "I'm Falling In Love With Someone." Enters Spencer, clad in a gray business suit, a soft collared shirt, a knitted scarf and black derby and swinging a cane a la Santry. Tom warbles the chorus and then discards derby and stick while Allen swings into "Mandalay." This number gives Spencer ample opportunity to scors and hs makes the best of it. Werrenrath in his palmiest days nsver sang the Kipling favorite any better.

The song ended, Spencer does a Zsv off ths stage, permitting his accompanist to offer the conventional piano solo. Allen is quite some pianist, albeit Spencer doesn't give him a line on ths program. Ths solo over, Spencer returna for his finale, a familiar baritone operatic aria, very well sung but losing its effectiveness because Spencsr, whils no newcomer to ths stage, is as innocent as a new-born babe as concerns vaudeville.

For one thing, Spencer might changs his costume. A matinee idol in soft-collarsd shirt, knitted scarf and dicer may be novel but it doesn't add drawing power. By ths same token, someone should coach Spencer on his entrances and his exits. And thirdly, no nsw vaudeville baritons can get by in Syracuse or any other city with a stingy two and a half numbers—counting the opening chorus as ths half. *Bahn.*

JOE E. BROWN & CO. (5)
Skit
15 Mins.; "One" (Special Set)
Palscs

Joe Brown is ths comedian who recsntly appeared in the "Grenwich Village Follies" and withdrew because he hadn't fitting opportunities. With warm material Brown will score a national hit. His vaudeville dip is a successa and it is, thought he has burdened himself with a heavy cast in what is, after all, really a single. But it is a great single.

The main idea is "adapted" from an O. Henry story and it would help rather than hurt if credit were acknowledged. Brown plays a down-and-outer though dressed "neat," who wants to get into jail where it's warm and there are three squares daily. He misses in all his attempts until he falls into a flock of money and starts to leave, when he is arrested and jugged.

Brown has a funny fase and even funnier hands. As a pantomimist hs is refreshing and sure. He gsts comedy points across without strain and his low comedy is never tortured. For the finish he does a dance with a dive into the pit and immediate bounce-back. It was too short. That house could have stood fivs minutes more of Brown, alone.

If this troupe can travel, and it should command the price after the Palace showing, vaudeville has another strong comedian and potential drawing name. *Lait.*

MOORE and ARNOLD
Gymnastic
10 Min.; Full Stage

Man and woman on rings, hand-to-hand stuff, and gymnastics by man on roller skates. The couple wear white, and the cyc background is blue, making an effective color combination. The tricks are all done with a real touch of showmanship.

The roller skating stunts by the man, with the skates on his hands instead of his feet, make good feature stuff. Both are good gymnasts, with an experienced way of performing aerial and hand-to-hand balancing tricks that, with the costuming, classes them as excellent openers or closers for the better bills. *Bell.*

IMPERIAL RUSSIAN ENTERTAINERS
Musical, Songs, Dances
16 Mins.; Full Stage (Special Set)
Palace

Beautifully produced full stage flash act in a tapestry cyc with nine musicians in Russian costume, a baritone singer also in imperial garb, and an American toe dancer who doesn't belong at all, though she is rather winsome. Without the two sidss the band was ssen recently at the Strand and scored thers. At the Palace it went across, though it could stand restaging which might make it a bang.

There are five mandolins, one guitar, two ballalkas and one mastsr balalaika. A. Kirlloff directs. Ths baritone, Ivan Arbuckle, sits on the other side, smoking a cigarette like a prince listening to his entertainsrs, and now and then he rises and booms into chesty songs that don't mean much. Hers and there Betsy Rees comes in on hsr toes and does some pretty stepping, but shs should be tipped off that at ths Palacs ons doesn't wear seamy tights and shabby tos shoes that havs seen ssrvice.

The band is the feature and is great. It plays the boatmen's Volga song like a dream. It looks fins and is handsomely surrounded. It will do as a populous mid-bill turn and earn its way. Monday night ths audience wanted more instrumental numbers such as "Bambalina," which the Russians played to ths queen's tasts. A syncopated encors would send this troups in and over as a knockout. *Lait.*

HARRY CARROLL & CO. (9)
Revue
46 Mins.; (Spscial Sets)
Palace.

Carroll's annual vaudeville revus is in syncopation this year, written by Ballard MacDonald, witty in spots and entertaining all the way. Its Palacs debut was somewhat ragged and ssemed to bs a week or so too soon for so important a tset.

Carrol opens in an offics with Ida May Chadwick as his stenog, Albee having 'phoned him to do a new revus right away. The rsvue that follows plays as though hs rushed it on.

The O'Neal Sisters, two pretty tricks, that harmonize nicely and don't resemble ths Duncans any mors than most diminutivs twin-teams these days, get going well but sang ons superfluous ditty about rag-baby-dolls; this should be and probably has been cut since. A new number with a haughty kick about the big boy bringing the teacher apples went strong and started the speed.

Carroll's pretty foursoms, with Mabel Hill standing out through beauty and personality, wafted through the rest of it with soms difficult dancing and actual comedy support, which is rare for such girls. Joe Donahus did his long-legged dance after it had been worked up great for him and did not live up to the advance stuff. A song called "Broadway Butterfly," a typical Carroll-MacDonald light ballad, was the high spot and hit well, put on and well put over.

For the finish the whole troupe went into a Hell scene and bit, something like Berlin's in last year's Music Box. Ths lighting here killed faces, but otherwise it was a good hurrah and strong flash.

Miss Chadwick, featured, stoped the proceedings twice with her hard shoe dance, but through ths rest of it, it seemed a little lost for want of snappy material.

MacDonald, the author, showed in person as a bartender in a burlesque Dan McGrew scene. This is a rather frivolous chance to take at the Palace, as MacDonald is not known to be an actor. He didn't mess it up, however, though it cannot be said he helped it much.

Carroll was the same breezy, likeable little star of familiar years, and will undoubtedly carry this act as hs has the others to a lasting and well-rounded success. A littls work and discretion is all it now requires. It will probably be back at the Palace in a few months and knock in a sensation. *Lait.*

BUD and ELEANOR COLE
Songs and Dances
14 Mins.; One; (Special)

Neither one of this team look much over 18 years old. The boy wears long trousers, and the girl short frocks with bloomer effects instead of skirts. Both kids are likeable and work hard.

The best of their efforts is in the latter part of the act with the more difficult dances. The girl does a dandy routine of acrobatics on her toes, and the boy wows 'em with his eccentric work. The two are

LYNNE OVERMAN and CO. (2)
Sketch
18 Mins.; Full Stage
Palace

One of the thinnest sketches ever allowed on the Palace stage. Spotted No. 3, it died certainly and without much struggle. Overman's light, deft comedy methods failed to even retard it, though he drew some laughs, of course. It is called "The Highest Bidder" for no reason and was written by Everett Ruskay for no more apparent reason.

The "story," if it may be dignified with that abused word, is of a wife who has separated from her loving and beloved husband on a whim that is never plausibly made clear. Her lawyer is about to put him in jail for non-payment of alimony. He comes in, he makes love to the wife mildly, she capitulates, the lawyer tears up the warrant. It isn't even as simple as that; it wanders considerably to fill time.

An utterly impossible turn for any theatre. *Lait.*

RUSS, LEVAN and PETE
Acrobatics
10 Mins.; One and Two
23d St.

A male acrobatic trio prefacing their acrobatics with singing and dancing. Boys make neat appearance in tux. Come on for a vocal trio topping it off with a dance. Two of the chaps stay on for a fast acrobatic. Act goes to "two" with all three showing some great tumbling and saults. One of the chaps did some exceptional falls in this section and a novel barrel stunt.

They have a routine that cannot fail to hit in opening or closing spot on the medium bills.

PALACE

Numerous new acts, and not all of them of Palace grade, are the interesting factor in this week's bill, one of the rare instances where one may sit through a Palace show and not come out enthused.

Those who know the pulling and hauling that exists in the effort from all directions to "make" the Palace, vaudeville's high peak, sometimes stops to wonder how some of the acts that get there do it. When he sees a bill with one or two premature features not yet ready to be seen and one or two that are already beyond redemption, he is forced to conclude that at times there are bookings in vaudeville which are not weighed strictly on their theatrical values.

Lynne Overman and Co. (New Acts) died early in the bill. No one who had seen it—if any one had—could doubt that it would. It has nothing. Harry Carroll's big new revue (New Acts) has promises of being a fine successor to Carroll's several others, but it is raw and not ready for the big test. Imperial Russian Entertainers (New Acts) had solid material, but needed wofully an hour or two with a director. Joe E. Brown & Co. (New Acts) held its own, but was far from all that it could be with so much to draw on.

Don Valerio and Co., a trio of foreign tight-wire dancers, opened and scored. There has never been more sensational leaping and balancing on the tense cable. This act can hold up any spot. Four Diamonds, now billing the two boys, who are 90 per cent. of the act, strained too hard and worked in some obviously small-time "showmanship" of the sort that doesn't get by above 42d street, but got over on the youngsters' dancing, after they had sung one song too many.

Yorke and Lord worked like beavers and did everything they or any one could for laughs. It is a Duffy-Sweeney type of all-around nut routine, with hoke makeup and the roof off for gravy. Finished strong. Tom Burke, now doing too much classical, did it so well, however, that he clicked. His red foots and no spot are all wrong in lighting for evening dress in "one."

Gomez Trio closed, a hard-working Spanish dance turn in cotton stockings and work that accorded with them. Just a fair small-time dumb act with nothing except loud music to sell it and three stage-waits in the running that should be eliminated immediately. *Lait.*

RIVERSIDE

The Riverside bill this week plays spotty, entirely the fault of two acts on the bill of eight. The closing turn, the Marionette Players, reported as asking a whole lot of money to continue in vaudeville, was entirely too long in the spot and failed to spread out over 25 minutes. The turn boiled down to 10 would suffice as a bill opener. It holds neither novelty nor entertainment enough to warrant any other spot.

The other act that seemed misspotted was Noni and Partner, third, in a European offering. The turn is a musical clown and straight. Most of the business shown was familiar and not new here. The comic got some laughs on appearance and at the piano. The violin smashing has been seen innumerable times. This act could have opened in place of Corinne and Dick Himber, a music and dancing three act that was lost in the spot.

W. D. Pollard, the comedy juggler, did nobly second. Pollard has personality and made them laugh with his patter throughout. He has a few new twists that were effective and registered a decided impression in the deuce hole.

Miss Patricola, fourth, really started the show. She scored her usual clean-up with popular songs and violining. Her clean-cut staccato delivery registered a series of bull's-eyes until she had to beg off in a speech.

Harry Green and Co. in "George Washington Cohan" went like wildfire from Green's first entrance as the truth-telling Hebrew until the final curtain. In a curtain speech Harry said it was his first appearance at the house since the opening bill.

After intermission Topics with a new feature opened. "Presidential Possibilities," by a new artist, a crayon portrayal of the candidates of the two big parties, was a diverting interlude.

B. C. Hilliam and Co. (New Acts), in a singing and dancing review, split the hit honors with Harry Green, next.

D. D. H. followed and shouldered a tough assignment without qualm. The "Professor" has a load of new material that seems as sure fire as any of his original patter. His caustic comments on current topics were good for salvos of laughter that softened it up for the "bunk-deedle-dee-unk-bunk" finish, which is a trade mark and still retained.

In a curtain speech the initialed one asked the audience to remain in for the Marionette Players, as they might quit working if they saw any walk out. *Con.*

JEFFERSON

This neighborhood house is doing a land office business, every seat being filled by 8 o'clock Monday night and remaining filled to the finish, thus denoting approval of the program offered. Max Arnold, sensational equilibrist, opened, and each of his stunts got big returns. His comedy assistant is working with a little more snap than formerly, and the improvement is noticeable. A little more ginger will do no harm.

Manuel Romaine and his two sons, billed as the Manuel Romaine Trio, sang solos and harmony numbers, and executed a couple of neat songs and dances reminiscent of the old Primrose and West first parts, where Manny got his training. The audience enjoyed the clever work immensely and insisted on many encores.

Arthur and Morton Havel with their clever company registered a solid hit in the well-written sketch, with songs and incidental comedy. The youthful breeziness of the boys and girls is a real asset, and the audience rewarded them handsomely.

Shelton Brooks, the colored song writer and pianist, without his piano, sang, talked and danced his way into Jeffersonian favor, the dance finish sending him off nicely. Princeton and Vernon, a wisecracking mixed team, kept the audience in good humor with the hick slang of the man and the demure countering of his partner.

They were followed by the Moro Castle Orchestra (formerly White's Serenaders), a dandy musical aggregation of nine men and three women (led by one of the women), playing several concerted popular numbers, all scoring, and also accompanied Harry White, Viola May and Lillian Herz in several dance routines. The audience could not get enough of the act.

Dell Chain and Lou Archer, a straight and nut combination, have several routines excellently dovetailed and all somewhat different. All hit this crowd where they live, especially the burlesque mind-reading bit in the audience.

Frances Hart and Tom Breen have a neat dancing specialty, mostly en solo, including toe, jazz, Egyptian, contortion and whirls. They are together for the finish in a fast mixed routine which puts the act over nicely. Without showing anything new or sensational, it is a neat offering of the average class and filled this position acceptably. "The Broken Wing," a Tom Forman picture, closed the show.

STATE

The State bill for the first half was largely composed of vaudeville hoke, and almost every item scored. The bookers seem to have the house down to a basis where they are convinced rough low comedy and singing turns are the right formula. At least, that was the scheme they worked for the first half, and it played satisfactorily.

The bill started off with a novelty contributed by the house orchestra. The announcement card made it plain the number was to be a demonstration of the contrasts of Wagner and Verdi, and the overture was a clever medley of numbers from both composers, showing plainly the contrasts of their methods. The audience (it was a light one on the rainy Tuesday) found a lot of entertainment in the demonstration, which won substantial applause.

Redford and Maddon started the specialty division, doing a routine not unlike the old act of Radford and Winchester. One of the workers did comedy tramp, introducing a lot of burlesque juggling, while the straight worker offered a first-class line of straight equilibristic and juggling feats to give contrast to the travesty.

Lexey and O'Connor are the familiar man and woman singing and dancing combination, with the woman doing the warbling and the man, inarticulate during the musical numbers, coming strongly to the fore as a dancer. Some of his acrobatic stuff is great and the girl is an experienced handler of numbers. A well-trained couple for the style of work they do.

Raymond and Schramm, two men, are also slam-bang workers. They hold pretty consistently to songs, both being possessors of good voices, but venture from time to time into comedy talk. One bit, having to do with two men in jail and their greetings from day to day as they become more and more familiar with their surroundings, is capable of being worked up to a great bit of comedy. They have it working nicely now for a low-comedy laugh, but it has further possibilities.

Cardo and Noll use an excellent stage trick. On their first appearance they are both in "wop" character and the drop shows a street scene. This establishes them in inferior character. Then comes a sudden switch to drawing-room, and both are in polite costume, the woman in white evening dress and the man in Tuxedo. Here is a touch of surprise, and the switch lays the foundation for a series of operatic numbers done in flashy style. Also the man in his announcements gets effective comedy out of the comic declaration that they will do the prison song from "Il Trovatore," working up the laughs for a splash when they actually put the number over in good flashy vaudeville style.

Wilkins and Wilkins were next to close, with a quantity of effective comedy, the woman doing the feeding and the man making his comedy points in expert pantomimic comedy style. The man has a knack for quiet, effective comedy and the rather noisy girl partner makes a perfect partner for him, providing contrast and that clash of moods that is sometimes so effective to vaudeville comedy.

The Opera Comique Russe (New Acts) closed the show. *Rush.*

COLONIAL

Good, old slapperitus, that sturdy oak of the forest of hoke, blossomed abundantly at the Colonial Monday night. Problem plays may puzzle the ponderous, and massive brains contrive intricate comedy situations, but when it comes to producing a laugh in a vaudeville house—big, small or any old time—there's nothing more potent than the whack of a slapstick against a drop curtain with a comedian backed up in front of the drop.

Roscoe Ails used it, and every time the hidden hand let go the house laughed itself silly. Ails has the assistance of Katie Pullman, Charles Calvert and the University Orchestra, a five-man jazz combo. Ails danced a variety of styles in great shape, and Miss Pullman also contributed heavily to the stepping bee. They all clicked. Closing the show Ails put on some highly entertaining impromptu kidding with Barrett, of the Barrett and Farnum stepping duo, helping out for results. Not exactly an afterpiece, but a sort of second cousin to one that filled out excellently.

Barrett and Farnum, incidentally, in their dancing specialty did imitations of three or four famous dancers, 'twas a great night for imitations. The Barret and Farnum routine holds real dancing. No time wasted in posing or stalling, but stepping all the way, and it clangde a bull's eye with the Colonialites. No. 2 at that.

Newell and Most were third, and they glided smoothly into the good graces of the house a second or two after they started the polite kidding routine. The harmony singing that had the man of the team playing guitar accompaniments was liked immensely.

Shaw and Lee were fourth, and a laugh from opening line to tag with their conversational dope stuff. That dope character is a standard that always has new possibilities, and Shaw gets a lot out of the familiar stuff. A fine singing voice is used advantageously by Shaw in a ballad, and Joe Morris also shines in the warbling. Moore and Arnold (New Acts) opened.

This is the final week of the Colonial as a pop vaudeville house, it going to George White and the Selwyns next Monday with "Runnin' Wild," colored musical show, as the opening attraction.

Business something less than capacity Monday night, but good. *Bell.*

KEITH'S, BOSTON

Boston, Oct. 24.

Three singles topped the bill to a crisp Monday night capacity house at Keith's and none danced.

It was a long bill, made long by superfluous booking, with a heavy suburban-train walkout starting about 10:40 and leaving an almost empty house before the exit march at 11:03.

Of the trio, Captain Bruce Bairnsfather was the draw, partly on merit and partly through a month's lobby plugging on his cartoon contest for amateurs. He worked too fast for the back part of the floor and upstairs, and in showing only two progressive sketches of his "Old Bill" displayed poor psychology. The house was looking for "Old Bill" with the red nose and the squint eyes, and when a house doesn't get what it is looking for it approaches poor showmanship. They liked Bairnsfather. They almost loved him in the first ten rows, where they could follow his chatter, and it was here that the clamor became almost an ovation.

Margie Coate got the big hand. Her songs were new to Boston and fortunate in that they pleased the women, who usually freeze up toward her type of performance. She literally mopped up the bill, but then petered her welcome out to an anti-climax through having to bolster up the Lloyd Ibach jazz band which followed her in an upset bill.

Jim McWilliams, next to closing, got a welcoming hand when he strolled out and, because he and his line are both fairly well known, it took him several minutes to get under way. Once he struck the grade, however, he had them howling at anything, new or old, good, bad and indifferent. He kidded the bill good naturedly and inoffensively and ended up with a neat little word for the closing act, which was hopelessly licked by the clock. He knew it and plugged it all the harder, which is the type of thing that makes acts like to play the Keith time with its camaraderie.

Ward and Van, shoved back into third spot after having been programed sixth on a nine-act bill, put over their regular wow with the harpist and the discordant violinist. There's a lot of showmanship in this simple musical act, with howls coming where a ripple would seem logical. The comedian can make a real character of his part if he will carry his half-wit, near-sighted idea through a little farther so that he will even more closely resemble the frousled, trachoma-infected Italian itinerant street fiddler solemnly playing his sour classics with improvised interpolations.

Frank and Eddie Monroe in their trampoline act, which opened, went bigger than any first act seen in Boston in months, with real comedy and a snappy routine. Hermine Shone and Co. in her new Devoy and Rogers sketch, "Window Shopping," started like a flop but closed to a howl.

This should have been the bill, all high speed and a full evening for Boston, where they go to bed early and the subways close at midnight.

The tough breaks fell on Murray and Gerrish in second spot and Allen, Taylor and Barber in closing. They were both licked before they started, licked by spotting and licked by the speed of the rest of the bill. In a normal bill they would not have knocked on the incline.

It was real vaudeville, the Keith bill this week.

But still, after last week, it was due. *Len Libbey.*

NEW ACTS

Dorothy Curtis (Donegan and Curtis) and Joe McCallion ("The O'Brien Girl") two act.

Harry Ellis and Co. in dramatic sketch.

Emma Earl (Earl and Sunshine), character comedy monologue (with Al Harvey in audience).

"Syncopating Songsters," a female quartet; "Clownland Follies," with nine people, including Marion Worth, Cecil Korman, Andree Viviani and Barney Phillips' Orchestra; "His Wedding Night," with Billy Rand, Mabel Buckley, Constance Perry, Clayton Flagg, Joe Davidson, Hammell Sisters, Pyne Sisters.

Bernice Pet and Bernice Wilson (Donnabelle and Wilson), sister act.

Earl Martin and Gertrude Moore in "The Love Knot," tabloid musical comedy.

Harry Fenway and Co. in "The Man from Downtown," three people, dramatic playlet.

Rodgers and Bobby, comedy, singing and dancing.

Marie Martot and Edna Wilson in "Just Girls," comedy, singing and dancing.

"Musicland" revue with 12 people.

Paul Van Dyke and Vera Vinci in skit.

Al Martin and Lottie Lee, two-act. Martin has been playing straight for Jim Barton for four years.

Jack Kraft and Elsie La Mont two-act.

Henrietta Merriman and Dorothy Mantell, sister act.

The Clarkonians, aerial, returning to vaudeville.

Balfour and Kling, singing and dancing.

Arthur Weston and Co., "Page Miss Cupid," five people, musical tabloid.

Peggy Landry and Rythmic Syncopators, five pieces.

Billy Rhodes ("Tangerine") and four girls in a new singing and dancing revue.

Price and Francene, dancing two-act.

George Taylor and Co., six people, miniature musical comedy.

Haney Sisters and Samuel Calvin, three-act.

Jules Black and Co., new miniature musical comedy.

Syncopated Sirens, nine-girl jazz band (Chicago).

Belle Sisters (Marie Rossi and Gloria Hildebrand).

Willis and Willis, acrobatic (Ed Willis and his wife).

McComb's High Brown Steppers (seven colored performers).

Six Dublin's "Revue de Luxe," three men and two women.

Frank Peck (Peck and McIntyre), and Flo Harris (Mrs. Peck), two-act (Chicago).

Sammy Wright and Charles Raymond, two-act.

Fred Miller (Quixie Four) and Sammy Golden, two-act.

James Dwyer (formerly with Eddie Borden) and Grace Orma, two-act.

Herman Berrens and Ryan Sisters.

Worth, Willing and Gerner, in a new double black and tan turn.

Dick Arnold and Harry Bloom, two-act.

Dale Sisters and Brother Bob, singing and dancing.

Johnny Dyer (formerly straight man for Frank Fay) and Phil Seed, two-act.

"Miss Teria," magic.

Three Odd Chaps.

"Morning Glories," revue, with Dorothy Beattie, Arthur Tyson, Anna La Troy, James Ritz, Anna Breen.

Grossman Sisters and Ritz Gilbert.

Wally Bradley (Bradley and Ardine) and May Henesy ("Follies"), Billy Soferty at the piano.

Joe Wilton and Lew Ross, burlesque comedians, with a woman.

Thornton (Thornton and King) and Carlton (Belmont and Carlton), two-act.

Bill Dooley (Dooley and Storey), assisted by Viola Votruba (Winter Garden).

Australian Delsos, aerial, at Alhambra, N. Y., Nov. 12.

Billy Lorraine (Burns and Lorraine) and Al Ritz (La Vine and Ritz).

Passeri and Concert Band (10 pieces) from the Garden Pier, Atlantic City.

Bothwell Browne and his "Little Revue of 1924" (6) (Pacific Coast).

Johnny Keane and Billy Wahl (reunited) (Billy Jackson).

Sid Silvers, brother of Lou, the song-writer, and who has been with Phil Baker for the past two years, is leaving the "Music Box" to do a single in vaudeville.

Gladys and Katherine Bennett are preparing a new vaudeville act, and will not return to the cast of "Bombo" this season.

Frank Manning and Co. (8) musical revue by Harry Greene and Charles Smith.

Marie Cavanaugh and Buddy Cooper, two-act.

"Dance Carnival" with five people.

Mollnari and Burke, operatic singers (from Australia).

Robert Hyman and Virginia Mann in "Long Distance Love," by Lawrence Grattan, staged by Alan Dinehart.

"May First," a three-people comedy turn by Billy K. Wells.

Irnanette and Brother Irving, violin and piano act. Irnanette is a dancing violiniste and Irving a pianist from the concert stage.

Paul Hill (Paul Hill and Company and Dot Balfour (Charlot's Revue) in "The Two Wise Fools," presented by Claude Bostock.

Lucile Anderson and Diving Girls (5).

Ann Gold (Genaro and Gold), single.

Rockwell and Fox dissolved this week. Fox will continue with another "straight."

Bryant Washburn, picture star, and his wife are to appear in vaudeville in "The Family Tree," a sketch written by May Tully. The couple are first timers in vaudeville, having been in pictures for a number of years.

Five Singing Locus Sisters broadcasting from the Capitol, New York, are having an act written for them by Kenneth Keith and Chas Rosoff.

Fred Berrens and Laura Foster, musical.

May Lodi and four boys in a new vehicle by Andy Rice.

Moro-Castle Orchestra, and Harry White, Viola May and Lillian Hertz, revue.

Jules Black and Company, "Vacation Days."

Ed Stanley and Company (four people).

BILLS NEXT WEEK (OCT. 29)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) 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'S CIRCUIT

NEW YORK CITY
Keith's Palace
*Nasimova
Healy & Cross
Frankie Heath
Heely & Cross
(Others to fill)
Keith's Riverside
Bert Lytell Co
Billy Glason
Kane & Herman
Power's Elephants
Guilfoyle & Lang
World Meko Be'lve
Arnaut Trio
(Two to fill)
Keith's Royal
Bobby Folsom Bd
Four Diamonds
Eddie Clark
Harry Green Co
Hermine Shone Co
Pert Kelton Co
Three Medinas
(Two to fill)
Keith's Alhambra
Eddie Leonard Co
2d half (1-4)
Patricola
Smith & Strong
The Wrecker
Sheldon Brooks
Four Aidonas
(Others to fill)
CONEY ISLAND
Henderson
Mabel Harper
Weston & Elaine
Evelyn & Dell
Sunbonnets
(Two to fill)
2d half
Ruth Roye
Babcock & Dolly
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
Clayton & Edwards
Vera Gordon Co
Al K Hall Co
Primrose 4
(Two to fill)

MEDLEY and DUPREY
ORIGINATORS OF
Breakaway Phonograph and Peanut Bit.
Direction: JOHN BENTLEY

Dugan & Raymond
Devle & Darnell
Chain & Archer
Polly Moran
A & F Stedman
*Tom Davies 3
Harry LaMore Co
(One to fill)
Moss' Broadway
Fenton & Fields
Henry & Moore
*Morro Castle Orch
(Others to fill)
Keith's Colonial
2d half (25-28)
V Lopez & Band
Tom Kelly
Amy Dean
Bradley & Hen'esy
(Two to fill)
Moss' Coliseum
1st half
Ernie Golden Orch
Sheldon Brooke
The Herberts
(Others to fill)
Keith's Fordham
Vincent Lopez Bd
The Wrecker
Bernard & Garry
(Others to fill)
2d half
Vincent Lopez Bd
Sheldon Brooke
(Others to fill)
Moss' Franklin
Moore & Freed
Elsie White
The Golfers
Orville Stamm
(Two to fill)
2d half
Harry J Conley Co
BROOKLYN
Keith's Bushwick
D D H?
F Fernum & Bend
Sharkey Roth & H
Howard Kyle Co
Strobel & Merton
Wee Georgia Wood
Ameta
(Two to fill)
Keith's Orpheum
Hackett & Delmar
McLaughlin & E
Bert Lytell Co
4 Fayre Girls
(Others to fill)
Moss' Flatbush
Irene Franklin
Pressler & Klaise
Eddie Ross
(Others to fill)
Keith's Greenpoint
2d half (25-28)
Barrett & Farnum
Wilbur & Adams
Bevan & Flint
Morning Glories
(Two to fill)
1st half (29-31)
Bobby Henshaw
B & J Pearson
(Others to fill)
2d half (1-4)
Doc Baker Co
Sandy Shaw
(Others to fill)
Keith's Prospect
2d half (25-28)
Ruth Roye
Rolling Stones
Walmsley & Keat'g
Toy Ling Foo Co
(Two to fill)

EDDIE
BORDEN

B & J Pierson
(Others to fill)
Keith's Hamilton
Jim Thornton
A & M Havel
Sultan
(Others to fill)
2d half
Rae Samuels
Wayne & Warren
(Others to fill)
Keith's Jefferson
Conlin & Glass
Jim McWilliams
Willie Hale & Bro
(Others to fill)
2d half
Moore & Freed
Weston & Eline
Sultan
(Others to fill)
Keith's 81st St.
Jack Wilson Co
Joe Browning
Tom Spencer Co
Marmein Sis
Kitaros
(One to fill)
1st half (29-31)
Sheldon Brooke
(Others to fill)
2d half (1-4)
Janet Childs
(Others to fill)
Moss' Rivera
Harry J Conley Co
Clayton & Edwards
Primrose 4
(Others to fill)
2d half
Jim McWilliams
Bernard & Garry
A & M Havel
The Herberts
(Two to fill)
ALBANY
Proctor's
Dias Sisters Co
King & Beatty
Cartmell & Harris
Lydia Barry
Carnival of Venice
2d half
Dance Varieties
Binder & Roy
Charlotte Lansing

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Moss' Regent
Ernie Golden Orch
Wayne & Warren
(Others to fill)
2d half
Ernie Golden Orch
A & L Barlow
(Others to fill)
Proctor's 58th St.
2d half (25-28)
Chas Ahearn Co
Daly & Mac
Oscar Lorraine
Rosline Barrett Co
*Nowles & St Cl're
*Shannon & G'don
1st half (29-31)
Al K Hall Co
Lawton
(Others to fill)
2d half (1-4)
Tom Smith
(Others to fill)
Proctor's 5th Ave
2d half (25-28)
Roscoe Ails Band
Primrose Four
Tango Shoes
(Others to fill)
1st half (29-31)
Rolling Stones
Gibson & Connelli
Williams & Taylor
Weldanos Sensation
(Others to fill)
McKay & Ardine
Juggling Nelsons
ALLENTOWN, PA.
Orpheum
Jimmy Hodges Co
AMSTERD'M, N.Y.
Rialto
Niobe
Ross & Edwards
J C Flippen
Stepping Fools
2d half
Jules Fuerst
Crafts & Haley
Carnival of Venice
(One to fill)
ASBURY PARK
Main Street
Gardner & Aubrey
Morley & Anger
R'yn'lds & Donegan
2d half
Frank Wilson
Morrissey & Young
Bobby Jackson Co
(One to fill)
ASHEVILLE
(Columbia split)
1st half
Frank Ledent Co
So'm'n Dennos & S
Seven of Clubs

Jessie Reed
Grant & Wallace
ATLANTA, GA.
Forsyth
(Birmingh'm split)
1st half
Hubert Dyer Co
Laura Ormsbee Co
Rolland & Ray
Worth & Willing
Springtime Rev
AUBURN, N. Y.
Jefferson
Inez Courtney Co
Mel Klee
Mme Herman Co
(One to fill)
2d half
Rule & O'Brien
Chas Irwin
(Two to fill)
BALTIMORE
Maryland
Brown & Whittaker
Heras & Wills
Alba Tiberio
Claude & Marion
*M & Gill Co
(Others to fill)
BANGOR, ME.
Bijou
The Hostons
Rankin
M'Don'ld & Murray
Johnny's New Car
McWaters & Tyson
Spenser & Carroll
2d half
Cliff Jordan
Flynn & Arnold
G & L Mitchell
Justa Marshall Rev
Mercus & Burr
Wilbert & Dawson
BATON ROUGE
Columbia
(Shreveport split)
1st half
Frank Shields
Lowe & Stella
Joe Bernard Co
Dave Ferguson Co
Tad Tieman's Orch
BAYONNE, N. J.
Strand
Manken
Jean Granese
Schilti's Marion'tts
(Two to fill)
BUFFALO
Shea
Three Blanks
Dixie Hamilton
Al Wohlman
Olsen & Johnson
Leah Mystery Girl
(Others to fill)
CAMBRIDGE
Central Sq.
Walsh & Taye
Wm Kennedy
McRae & Clegg
J & V Gilbert
Jack Delmar Co
2d half
John Le Clair
T & C Breton
(Three to fill)
CAMDEN, N. J.
Towers
Zemater & Smith
2 Orphans
Beaumont Sis
Franke & Barren
Flirtation
2d half
King Bros
Morlan & Doran
Franklyn Ardell Co
Spencer & Williams
In Transylvania
CANTON, O.
Lyceum
Lloyd Nevada Co
Winifred & Brown
M & A Clark
Mildred Andre Co
B & E Gorman
Fred Lindsay
Billie & Eddie
C'RB'NDALE, PA.
Irwin
K & E Kuehn
Arthur Whitelaw
Bensee & Baird
4 Ortons
2d half
Jack Little
Drury & Lane
Wilson & Kelly
Juvenile Varieties

TOMMY— —SARA
VAN and VERNON

(Others to fill)
2d half
Elsie White
(Others to fill)
BINGHAMTON
Strand
Stafford & Louise
Leon & Dawn
Juggle Land
(Two to fill)
2d half
Inez Courtney Co
(Others to fill)
BIRMINGHAM
Lyric
(Atlanta split)
1st half
Bert Shepherd Co
Harvey Heney & G
Indoor Sports
Bob Hall
Mildred Rogers Co
BOSTON
B. F. Keith's
Nathane & Sully
Five Bolasis
York & Lord
McIntyre & Heath
CH'LEST'N, W. V.
Burlew
C M & Harvey
A O Duncan
Walsh & Ellis
Shura Rulowa Co
(One to fill)
2d half
Gentler & Pony B
Franklin & Vincent
Herbert Denton Co
(Two to fill)
CHESTER, PA.
Adgement
Davis & Pelle
Sally Beers
Shaw & Lee
Middleton & Spell
Will J Ward
London Steppers
2d half
Coss & Lehn
Fisto & West
Ring Tangle
Florence Brody
Bernt & Partner
(One to fill)
CINCINNATI
B. F. Keith's
Novelty Clintons

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(Scollay Sq.)
Weyman & Comp
Frank Richardson
H B Toomer Co
Rhoades & Watson
Barton & Young
(One to fill)
Gordon's Olympia
(Washington St.
Tomlins
Ed Morton
Four Madcaps
Mardo & Rome
Four of Us
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The Lunars
Jack Sidney
Mercedes
(One to fill)
BROCKT'N, MASS.
Strand
Hector
Songs & Scenes
Leo & Mann
John Regay Co
(One to fill)
2d half
Lytell & Fant
Mayo Leslie Co
Geo Yeoman & L
Bezozian & W Co
Mack & Lane
Harvard Holt & K
CLARKSB'G, W.V.
Grand
The Haynoffs
Franklin & Vincent
Herbert Denton Co
(Two to fill)
2d half
A O Duncan
Welsh & Ellis
Cook Mortimer & H
(Two to fill)

CLEVELAND
Hippodrome
Palermo's Dogs
Clinton & Rooney
Walsh & Taye
Texas Comedy 4
*Jack Delmar Co
J & V Gilbert

IRVING BERLIN, Inc
CLEVELAND, O.
PHIL JULIUS, Savoy Hotel
"THAT OLD GANG OF MINE"

Pierce & Ryan
Lillien Faulkn'r Co
Babb Carroll & S
Keith's 105th St.
Five Avalons
*Wm Smythe Co
Out of Knickers
Mason & Shaw
Inglis & Winchest'r
*Ethel Parker Co
B & S Heldsworth
Palace
Melvin Brothers
Quixey Four
GERMANTOWN
Orpheum
Evelyn & Dell
Nan Travelene Co
Harry Holman Co
Lane & Freeman
Vanity Shopper
N Y Hippodrome 4
The Sharrocks
GLOVERSVILLE
Globe
2d half
Dias Sisters Co

MERCEDES
RECEIVED MORE FREE NEWSPAPER PUBLICITY THIS SEASON THAN ANY OTHER ATTRACTION IN VAUDEVILLE, AND, WHAT'S MORE, HE RIGHTFULLY DESERVED IT.
"THE REASON IS OBVIOUS"
DIRECTION
ALF T. WILTON

Breitbart
Sybil Vane Co
Julius Tannen Co
COLUMBUS, O.
B. F. Keith's
Jean Schwiller
Chine Blue Plate
Ed E Ford
Sinclair & Gasper
(Others to fill)
DAYTON
B. F. Keith's
Desso Retter
Hartley & Paterson
Murray & Alan
Jarvis & Harrison
Fashion Minstrels
(One to fill)
2d half
Van Cello & Mary
Creations
Olcott & Polly Ann
Walters & Walters
O'Brien & J'sephine
Walter Manthey Co
DETROIT
Temple
Five Patleys
Willie Solar
Ulis & Lee
Goeler & Lusby
Rogers & Donnelly
GRAND RAPIDS
Empress
Wills & Robbins
Four Casting Stars
Wilson Bros
Willie Solar
(Others to fill)
GR'NFIELD, M'SS.
Victoria
2d half
Buchan'n & Brow'r
(Four to fill)
SO. NORWALK
Palace
2d half
Chas B Lawlor Co
Laura Ordway
Jonia's Hawaiians
(Two to fill)
GR'NSBURG, PA.
Strand
Meredith & Sn'zer
Schwartz & Clifford
Four Entertainers
(Two to fill)

IRVING BERLIN, Inc
DETROIT, MICH
FRED KRAMER, Frontenac Hotel, 42 Monroe St
"THAT OLD GANG OF MINE"

Toto
T'mp'et & Dickins'n
Craig Campbell
Mosconi Bros
Moran & Mack
EASTON, PA.
Able O. H.
Cronin & Hart
Joe B Stanley Co
Four Pals
Leon Co
(One to fill)
2d half
Rita Gould
Plicer & Douglas
(Others to fill)
ELMIRA, N. Y.
Majestic
Harry Bentell 1
Jim & Jack
Archer & Belford
Bobbe & Stark
6 Amer Whirlwinds
2d half
Ernie & Ernie
Harry Ames Co
Lewis & Rogers
Clara Theodore 3
(One to fill)
HAMILTON, CAN.
Lyric
Sealo
Kerr & Ensign
Raymond Bond
F Bowers Rev
Ben Welch
Alyn Mann
Grace Hayes
HARRISB'G, PA.
Majestic
Kessler & Morgan
Brazilian Heiress
Lloyds & Christy
Miacahua
2d half
Billy Miller Co

It isn't very difficult to play the game on the square in booking vaudeville.
We find it pays in the long run.
THE FALLY MARKUS VAUDEVILLE AGENCY
1547 Broadway New York City
Phone CHICKERING 5410

Wilfred Clarke Co
The LeGrohs
Palace
Stone & Hallo
Helen Moretti
2d half
Don Coleman Co
Mel Klee
(Others to fill)
ERIE, PA.
Colonial
Berdner & Boyer
Sampson & Dougl's
Schoider Sis
Ed Lowry
Dooley & Sales
Edith Clasper Co
Victor Moore Co
FALL RIVER
Empire
Adams & Griffin
May Yohe & Band
Gene Florette
Tony Cornetti
McCool & Reilly
Tan Arakis
FITCHB'G, MASS.
Lyric
John Le Clair
T & C Breton
Lennie & Dale
Dwyer & Orma
Mardo & Rome
2d half
Hurle
Britt Wood
(Two to fill)
HAVERHILL
Colonial
Ergotti & Herman
Hans Roberts Co
Texas Four
(Two to fill)
2d half
Hector
Schaeffer W & C
Dwyer & Orma
(Two to fill)
HAZELTON, PA.
Feeley's
2d half
Lee & Cranston
Juvenile Varieties
Wood & White
Wireless Ship
(One to fill)
HOLYOKE, MASS.
Victory
Howard & Welch
Force & Williams
Paul Costello
Gordon & Day
(One to fill)
2d half
Cecia & Verdi

Oklahoma Four
(Three to fill)
HORNELL, N. Y.
Shattuck O. H.
2d half
Harry Bentell
Byron & Haig
Juggleland
(One to fill)
INDIANAPOLIS
B. F. Keith's
Sylvia Loyal
A Friend in Need
Trip to Hitland
Creedon & Davis
(One to fill)
2d half
Reyn'ds & Donegan
(One to fill)
LOUISVILLE
Keith's National
Murdock & K Sis
T & B Healy
Syncopated Toes
Samsted & Marion
Dan Fitch's Mins

MATTY WHITE
Peptimistic Songster

The Sterlings
Al Shayne
Ruth Budd
Anatol Friedl'd Co
Palace
Mulroy McN & R
Markel & Gay
J C Lewis Jr Co
Patsy Shelley Band
Janet of France
(One to fill)
2d half
*Errin Phillips Co
Flashes Songland
Judson Cole
Sheila Terry Co
Nerrett & Mann
(One to fill)
ITHACA, N. Y.
Lyceum
Stafford & Louise
Archer & Belford
Bobbe & Stark
6 Amer Whirlwinds
(One to fill)
JACKSONVILLE
Arcade
(Savannah Split)
1st half
Amac
Hickman Bros
Walter Law Co
Bill Dooley Co
Donna Darling Rev
Lee & Cranston
The Volunteers
Joe Stanley Co
(One to fill)
L'WRENCE, MASS.
Empire
Three Longfields
Miller Packer & S
F & T Sabine
Billy Beard
Lola Bravo Co
2d half
Carr & Brey
Marjorie McClint'k
Sager Midgley Co
Lee & Mann
Ford & Price
2d half
Mulroy McN & R
Markel & Gay
Hope & Vernon
T P Jackson Co
(One to fill)
LOWELL, MASS.
B. F. Keith's
Maxfield & Golson
Ibach's Band
Esmonde & Grant
Margie Coates
Margie oCates
Simpson & Dean
(Two to fill)
LYNN, MASS.
Olympia
Buch'an & Brower
Lytell & Fant
V Hyde's Follies
(One to fill)
2d half
Hoffman & L'mbert
F & T Sabini
V Hyde's Follies
(One to fill)
MANCHESTER
Palace
Carr & Brey
Marjorie M'Clint'k
Sager Midgley Co
Alf Ripon
Ford & Price
2d half
Miller Packer & S
Hans Roberts Co
Billy Beard
Three Longfields
(One to fill)
McKEESPORT
Hippodrome
2d half
Clara Theodore 3
Perez & LaFlor
Mered'h & Snoozer
Schwartz & C'fford
MIDDLETOWN
Grand
2d half
Fields & Fink

CASTLETON & MACK

LEWISTON, ME.
Music Hall
Cliff Jordan
O & L Mitchell
Flynn & Arnold
Mercus & Burr
Wilbert & Dawson
2d half
The Hostons
Rankin
M'Donald & Murray
M'Waters & Tyson
Spencer & Carroll
L'G BRANCH, N.J.
Broadway
Frank Wilson
Morrissey & Young
Bobby Jackson Co
(One to fill)
2d half
Gardner & Aubrey
Morley & Anger
JAMESTOWN
Opera House
1st half
Byron & Haig
Jack Sidney
Mercedes
(One to fill)
Tan Arakis
(Two to fill)
MOBILE
Lyric
(New Orl'ns Split)
1st half
4 McKinley Sis
Stevens & Br'nelle
Mack & Velmar
Kitner & Reany
Golden Visions
MONTREAL
Imperial
(Sunday opening)
Neil McKinley
Zelda Santley
Flagherty & Ston'g
Olga Myra Co
Lutes Bros
Walter Fishler Co
Princess
(Sunday opening)
Russell & Pierce
Thea Alba
Lovenberg Sisters
Montana
Wilkie Bard
Williams & Wolfus

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1193 Broadway (Putnam Bldg.), N. Y.

JERSEY CITY
State
Sherman & Rose
Rome & Dunn
Musicland
MORRISTOWN
Lyons
2d half
E J Moore
Sunbonnets
(Others to fill)
MT. VERNON, N.Y.
Proctor's
2d half (25-28)
*Irving & Moora
Hughie Clark Band
Campbell Sisters
Bill & Genevieve
(Others to fill)
1st half (29-31)
Smith & Strong
(Others to fill)
2d half (1-4)
Lew Brice
Yarmark
Rolling Stones
(Others to fill)
NANTICOKE
State
Jack Little
Drury & Lane
Beth Tate
Casey & Warren
(One to fill)
2d half
Savoy & Williams
Zeck & Randolph
*Mlle Audrey's Rev

"SIR" JAMES
DWYER

*Weidano's Sen't'n
Conlin & Glass
Oscar Lorraine
LAKEWOOD, N. J.
Palace
Lottie Atherton
(Others to fill)
2d half
Jackie & Billy
Driscoll Long & H
(One to fill)
LANCASTER, PA.
Colonial
Muriel & Francis
Wilson & Kelly
Westerhold's Ship
2d half
Kurl & E Kuehn
Arthur Whitelaw
Bensee & Baird
4 Ortons
NASHVILLE
Princess
Dupree & Dupree
Johnson Bros & J
T P Jackson Co
Hope Vernon
8 [illegible]

2d half
Page Hack & Mack
Follis & Leroy
Dan Fitch Mins
T & B Healy
Syncopating Toes
NEWARK, N. J.
Proctor's
Rooney & Bent
Lang & O'Neil
Murdock Mayo & M
2 Gossis
Pepito
(Others to fill)
NEW BEDFORD
Olympia
Schaeffer W & C
Jean Granese
Dwyer & Orma
Schilti's Marion'tes
Hoffman & L'mbert
2d half
Songs & Scenes
Emily Darrell
(Three to fill)
NEW BRITAIN
Capitol
Five Digatanos
Lakie
Oklahoma Four
Emily Darrell Co
2d half
Clifford & Bailey
Carl Green
Texas 4
Wyatt's Lads-Lass
NEW BRUNSWICK
State
Mildred Parker
Wood & White
Green & Parker
John Regay Co
(Two to fill)
PHILADELPHIA
B. F. Keith's
Jack La Vier
Griffin Twins
O'Donnell & Blair
Yvette Rugel
Henry Santry Band
H & A Seymour
Kluting's Animals
Alhambra
Lorner Girls
Waco Four
Dance Revue Dixie
(One to fill)
2d half
Zemater & Smith
Lexey & O'Conor
Elkins Fay & E
Flirtation
Allegheny
Mazzetti Lewis Co
*Philson D'can & J
Weber & Ridnor
Coogan & Casey
*Ted Weems Band
Broadway
2 Carletons
Lexey & O'Connor
Toney Grey Co
Zelaya
Parlor Bed'm & B
2d half
Trapa
Middleton & S
Bloom & Sher
Ed Janis Revue
(One to fill)
Cross Keys
Gibson Sis & Grady

IRVING BERLIN, Inc.
PHILADELPHIA, PA
HARRY PEARSON, 1228 Market Street
"THAT OLD GANG OF MINE"

Eva LaRue
Finlay & Hill
Glaser & Lawlor
2d half
Tivoli & Levere
Tango Shoes
Fisher & Gilmore
(Two to fill)
NEW LONDON
Capital
Rose & Thorne
Combe & Nevins
(Three to fill)
2d half
Force & Williams
Lola Bravo Co
Val Harris
Gordon & Day
(One to fill)
NEW ORLEANS
Lyric
1st half
(Mobile Split)
Ed Hill
Bender & Arms'g
Wheeler & Potter
Neal Abel
M Vadie Dancers
NORFOLK
Academy
(Richmond Split)
1st half
Kileh & Wilson
3 Fleming Sisters
(Others to fill)
MORRISTOWN
Grand O. H.
2 Orphans
Lorner Girls
Loney Haskell
Gautier's Br'layers
N. ADAMS, MASS.
2d half
Morlan & Doran
In Transylvania
Jean Southern
Spencer & Williams
Gautier's B'klayers
2d half
Malia Bart Co
Melinda & Dade
Beaumont Sisters
Tracey & McBride
Little Cinderella
(One to fill)
Globe
Wyoming Duo
Sonia Meroff
Melodies & Steps
Grant & Deyo
J Carr & Band
Paynton & Ward
Ferry Corwey
Higgins & Blossom
Keystone
Norris Follies
Brady & Mahoney
Anger & Packer
Wylie & Hartman
Venetian 5
Nixon
King Bros
Bloom & Sher
Lewis Meldoy Boys
(Two to fill)
2d half
2 Carletons
Massart Sisters
Manning & Hall
*See America First
(One to fill)
Wm. Penn
Massart Sisters
The Volunteers
Malia Bart Co
2d half
Homer Romaine
Zelaya
London Steppers

JACK MANNING
IS NOT A PLUMBER

Earl & Mathews
Combe & Nevins
(Others to fill)
NORWICH, CONN.
Strand
Rudell & Dunigan
Clifford & Bailey
(Two to fill)
2d half
Rose & Thorne
(Three to fill)
NORWICH, N. Y.
Colonial
Jim & Jack
2d half
Leon & Dawn
(Two to fill)
OTTAWA, CAN.
Franklin
Claremont Bros
Dorothy Wahl
Butler & Parker
Dunlevy & Ch's'igh
Lydell & Gibson
Rubeville
PITTSBURGH
Davis
Adelaide Bell Co
McDonald Trio
V & E Stanton
Echoes Danceland
Bevan & Flint
Joe Fejer's Orch
Ed Lowry
Watts & Hawley
Jean Adair Co
Hazel Cox
Harris
Nora Jane & Carl
Varnon
Allan & Canfield
James Kennedy Co
Shuffle Along 4
Hodge & Lowell
Crow
PITTSFIELD
Palace
Kay Hamlin & Kay
Green & Parker
Cecia & Verdi
(Two to fill)

CHESTER FREDERICKS
THE CLEVER JUVENILE
Third Season with GUS EDWARDS.
Now being featured with Gus Edwards' production, "SUN BONNET SUE"

PASSAIC, N. J.
Playhouse
2d half
Lottie Atherton
Mabel Harper
Fred Larienne Co
(Two to fill)
PATERSON, N. J.
Majestic
2d half (25-28)
Fondell 4
King Solomon Jr
Pert Kelton
Bobby Dale & Sis
Smith & Allman
(One to fill)
1st half (29-31)
Tom Smith Co
(Others to fill)
2d half (1-4)
Mack & Earl
Lawton
(Others to fill)
PAWTUCKET
State
Karl Shaw Co
Case & Cavanaugh
[illegible] Carnival
(Two to fill)
2d half
[illegible]
2d half
Ted Sabine Co
(Others to fill)
PORTLAND, ME.
B. F. Keith's
Tex McLeod
Howland & Mechan
Monroe Bros
Greenwood Rose Co
Farrell Taylor 3
Mattylee Lippard
(Two to fill)
POTTSVILLE, PA.
Hippodrome
Homer Romaine
Melinda & Dade
Manning & Hall
Loney Haskell
Little Cinderella
2d half
Muriel & Francis
Miss Philadelphia
Creedon & Davis
Dances from [illegible]
(One to fill)
PROVIDENCE
Albee
Thompson & Cov[illegible]
Hugh Herbert Co
Bruce [illegible]

Don Valerio Co
(Others to fill)

READING, PA.
Rajah
Rita Gould
Lloyde & Goode
Pilcer & Douglas
(Two to fill)
2d half
Dancing M'Donalds
Cronin & Hart
Will Armstrong Co
Four Pals
(One to fill)

RICHMOND
Lyric
(Norfolk Split)
1st half
Bert Sloana
Leavitts C'cen'tion
Jimmy Savo Co
(Two to fill)

ROANOKE, VA.
Roanoke
(Wins-Salem Split)
1st half
Tha O'Mearas
Kelly & Bir'gham
Billy Hallen
Tuscano Bros
(One to fill)
2d half
Raymond Wilbert
Brierre & King
Misa Terin
(Two to fill)

ROCHESTER
Temple
Royal Gascoynes
Du For Boys

King & Beatty
Lydia Barry

UNION HILL, N. J.
Capitol
Musical Hunters
Zeck & Randolph
Mack & Earl
*Mlle Audrey's Rev
P & E Rosa
Snow & Norrinne
2d half
Sherman & Rose
Romp & Dunn
Fr'klyn Charles Co
Hanley & Howard
Fisher & Hurst
Walton & Brandt

UTICA, N. Y.
Colonial
Bob Zito
Hughes & Burke
Four Mineras
Fantino Sisters Co
(Two to fill)
2d half
Will Morris
Teddy Claire Co
(Others to fill)
Rogers & Donnelly
Hunting & Francis
El Cleve
(One to fill)
2d half
Fantino Sis
Burke Barton & B
Cartmell & Harris

WASHINGTON
B. F. Keith's
Kannsawa Japs

McLALLEN and SARAH

Orpheum, St. Louis, Sept. 16
"Jack McLallen and Sarah Carson—Exceptionally brilliant nonsense. Put over in an easy, naive manner. The ultra nonchalance and naturalness of the thing is inspiring. The audience howled.
ALLEN HYDE CENTER, St. Louis."

Direction: BILLY GRADY
ED. S. KELLER Office

Will Mahoney
Howard & Clarke
Meehan & Newman
Cosmopolitan 2
Paul Decker Co

SARATOGA
Congress
2d half
Hunting & Francis
Kay Hamlin & K

SAVANNAH
Bijou
(Jacksonville Split)
Ben Beyer
Daniels & Walters
Henry Cntalano Co
Knapp & Cornella

SCHENECTADY
Proctor's
Jules Fuerest
Binder & Roy
Maryland Singers
Cracta & Haley
McKay & Ardine
Juggling Nelsons
2d half
Niobe
El Cleve
Rose & Edwards
Stepping Fools
(Two to fill)

SYRACUSE
B. F. Keith's
Paul Nolan
Miller Girls
Claudia Coleman
Tha Remos
Hurst & Vogt
The Torchbearers
Proctor's
Rule & O'Brien
Dan Coleman Co
Charlotta L'aing Co
Charles Irwin
*Dixon Lynch & Z
2d half
Maryland Singers
Mma Horman Co
(Others to fill)

TAMPA
Victory
(St. Pet'sb'g Split)
1st half
Cassler & B'aley 2
Devitt & Carey
O Handworth Co
Vera Cola
Lova Fables

TOLEDO
B. F. Keith's
Van Cello & Mary
Creations
Olcott & Polly Ann
Walters & Walters
O'Brien & Josep'ne
Walter Manthey Co
2d half
Desso Retter
Hartley & Paterson
Murray & Alan
Jarvis & Harrison
Fashion Minstrels
(One to fill)

TORONTO
Six Hussens
Carr Lynn
Breker's Bears
Brennan & Rogers
Gretta Ardine
Walter C. Kelly
Wade Booth Co
Cressy & Dayne

TRENTON, N. J.
Capitol
Tivoli & LeVere
Tango Shoes
(Others to fill)
2d half
Graser & Lawlor
Franks & Barron
Finlay & Hill
Eva LaRue
(One to fill)

TROY, N. Y.
Proctor's
Rialto & LaMont

Rosemary King Co
Yorke & King
Florence Walton Co
Noni & Partner
Taylor Holmes Co
Tableaux Petite
Cosmos
Perez & Marguer'te
Young & Wheeler
Kelso & Delmonde
Arthur Devoy Co
Kelso & Devoy Co
Naomi & Brax Boys

WATERTOWN
Olympic
Will Morris
Teddy Claire Co
(Two to fill)
2d half
Bob Zito
Hughes & Burke
Four Mineras
(One to fill)

WHEELING
Victoria
Harry Ames Co
Hall & Dexter
Flo Mayo
(Two to fill)
2d half
May McKay & Sis
Four Entertainers
(Others to fill)

WILMINGTON
Aldine
Casa & Lehn
Flato & West
Ring Tangle
Florence Brady
Bernt & Partner
2d half
Davis & Pelle
Sally Beers
Will J Ward
Shaw & Lea
*Lewis M'ody Boys

WOONSOCKET
Bijou
Camilla's Birds
Joe Armstrong
Jonia's Hawaiians
(One to fill)
2d half
Case & Cavanaugh
Karl Shaw Co
Dance Carnival
(One to fill)

YONKERS, N. Y.
Proctor's
2d half (25-22)
*Hyman & Mann
Teddy Claire Band
Harrison Moss
Davis & Darnell
Snell & Vernon
(Others to fill)
1st half (29-31)
Patricola
(Others to fill)

YORK, PA.
Opera House
Dancing M'Donalds
Elkins Fay & E
Billy Miller Co
Britt Wood
(One to fill)
2d half
Kessler & Morgan
Brazilian Heiress
Lloyde & Christy
Miacahua
(One to fill)

YOUNGSTOWN
Hippodrome
Perez & LaFlor
Ernie & Ernie
Lewis & Rogers
(Two to fill)
2d half
Haynoffs
Capitol Revue
Hall & Dexter
Roland Travers
one to fill

POLI CIRCUIT

BRIDGEPORT
Poli's
Ontario 2
Jean La Crosse
J & J Velle Co
*Benny Rubin Co
(One to fill)
2d half
Russell & Marconi
Blair & Pennington

KETCH and WILMA
in "VOCAL VARIETY"
Additional feature this season
"JEREMIAH WILMA KETCH"
at the harp.

*Blue Bird Revue
*Riding Waltons
(One to fill)
Palace
Pierce & Arrow
Roye & Maye
*Clark & Boots
Law Breakers
2d half
Dublin Trio
Binns & Grill
Silver Duval & K
Allen Taylor & B
Al Tucker & Band

HARTFORD
Capitol
La Toy Bros
Adams & Lilyan
Silver Duval & K
Bagdad
O'Hanlan & Z
Sully & Thomas
*Riding Waltons
2d half
Ontario Duo
Pierce & Arrow
*Benny Rubin Co
Clara Howard
Roye & Maye
Chas Ahearn & Co

MERIDEN, MASS.
Poli's
*Dublin Trio
Robt Reilley Co
M'C'rm'ck & Regay
Chas Ahearn Co
(One to fill)
2d half
Jean La Crosse
Juvenile Frolics '24
*Clark & Boots
La Toy Bros
(One to fill)

NEW HAVEN
Palace
*Blue Bird Rev
Russell & Marconi
Juvenile Frolics '24
Banson Marsino Co
Clara Howord
Al Tucker & Band
2d holf
La Toy Bros
Mellon & Renn
O'Hanlon & Z
Robt Reilley & Co
J & J Velle Co
The Law Breakers

SCRANTON, PA.
Poli's
(W'k's-Barre split)
1st half
Danc'rs f'm Cl'nl'd
Shone & Squires
Wallflower
Lone Star 4
The Shaik

SPR'GF'LD, MASS.
Palace
Larimer & Hudson
B Batchelor Rev
King & Irwin
Blair & Pennington
Allen Taylor & B
2d half
Rich Hayes
Neapolitan 2
Ray's Bohemians
Kellam & O'Dare
Miss Teria

WATERBURY
Palace
Joe Allen
Mellon & Renn
Binns & Grill
Singer's Midgets
(One to fill)
2d half
Anthony
Sully & Thomas
Singer's Midgets
(One to fill)

W'K'S-BARRE, PA.
Poli's
(Scranton split)
1st half
Graces Ayres & Bro
McFarland & P
Enid Markey Co
Briscoe & Rauh
Freed Harrison Co

WORCESTER
Poli's
Rich Hayes
Neapolitan Duo
Ray's Bohemians
Kellam & O'Dare
Miss Teria
2d half
Larimer & Hudson
Adams & Lilyan
B Botchelor Rev
King & Irwin
Bonson Marsino Co

JOE and JIN
LA ROCCA

KEITH'S CHICAGO CIRCUIT

BATTLE CREEK
Bijou
Hall & O'Brien
Harry Hayden
Marco Twins
(Two to fill)

BL'MINGTON, ILL.
Harris
Boyd-Cemter Co
Lamey & Pearson
Achilles

DETROIT
LaSalle Gardens
Brown & Cline
2 Odd Chaps
Nelson Warring Co
(Two to fill)
2d half
Kaene & Williams
Harold Kennedy
(Three to fill)

EV'SVILLE, IND.
Strand
Ross & Foss
Thornton Flynn
(Others to fill)

FINDLAY, O.
Majestic
2d half
Hugh Johnson
Smith & Troy
Bayla & Patsy

FT. WAYNE, IND.
Palace
Oraca Twins
Portia Mansfield Co
Emma Carus

GARY, IND.
New Gary
Paul Rahan Co
Versatile 5
Portia Mansfield Co
Holmes & Holliston

MIDDLETON, O.
Gordon
The Waltons
Hugh Johnson
Keene & Williams
3 Weber Girls
2d half
Ross & Foss
Roe Reeves
(Two to fill)

PADUCAH, KY.
Orpheum
Maud Fox & Dogs
Mahon & Chalot
Dinus Revue
(One to fill)
2d half
Today & Yesterday
(Three to fill)

RICHMOND, IND.
Murray
Dashington's Dogs
Goldie & Thorne
Roe Reeves
Versatile 5
2d half
Argo & Virginia
Byron Girls
Achilles
(One to fill)

T'RE HAUTE, IND.
Liberty
Thornton Flynn
(Three to fill)
2d half

JESSE FRANCINE
BLOCK and DUNLAP
Week Oct. 28—Little Rock and Ft. Smith

Tilyou & Rogers
Lohse & Sterling
(Three to fill)
2d half
Dashington's Dogs
F Marckley
Dorothy Taylor Co
(Two to fill)

KOKOMO, IND.
Strand
Lamonts Birds
Argo & Virginia
Brown & Roberts
Peggy Brennen Co
2d half
Ray & Francis
Goldie & Thorne
Boyd-Cenre Co
(One to fill)

LEXINGTON, KY.
Ben Ali
Flashes Scotland
Hughes & Debrow
Wanzer & Palmer
Oscar Martin Co
2d half
2 Weber Girls
(Others to fill)

LIMA, O.
Faurot O. H.
2d half
Oscar Martin Co
Odd Chaps 2
Lola Senia Co
(Two to fill)

VINCENNES, IND.
Pantheon
1st half
Maud Fox & Dogs
Lamey & Pearson
Albert Horlick Co

WINDSOR, CAN.
Capitol
Ryan Weber & R
Harold Kennedy
Hall & O'Brien
Paul Rahn Co
Three Alex
2d half
Harkins Sisters
Brown & Elaine
Josephine Worth Co
Kinzo
(One to fill)

ZANESVILLE, O.
Weller
2d half
Flo Mayo Co
Armst'ng & Phelps
Little Driftwood
Milt Collins
Patsy Shelly Band

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday Opening)
Frisco McDer & C
R Fagon & Bond
Marino & Martin
Mollie Fuller Co
Sargent & Marvin
Dolly Connolly
Marion Harris
Victoria & Dupree
4 Camarans
State Lake
(Sunday Opening)
Chas Withers Co
Snowy Baker Co
Margaret Severn
Sherwood's Band
Sweeney & Walters
J & B Morgan
Harry Breen
Connor Sisters
Fayama Japs

CEDAR RAPIDS
Majestic
Armand & Peras
Mme DuBarry Co
Chas Wilson
Lady Alice's Pets

OAKLAND, CAL.
Orpheum
Theo Kosloff Co
J K Watson
Van Hoven
Lime Three
Jean Middleton

OMAHA, NEB.
Orpheum
(Sunday opening)
Carl Emmy's Pets
Nate Leipzig
Awkward Age
Ryan & Lee
Frances White
Hawthorne & Cook

IRVING BERLIN, Inc.
CHICAGO, ILL.
MILTON WEIL, 119 North Clark Street
"THAT OLD GANG OF MINE"

Bob Willis
(Others to fill)
2d half
4 Aces
*Johnny Murphy
Bert Baker Co
5 Mina Monarchs
Earl & Rial Rev

DAVENPORT
Columbia
Armand & Perez
3 White Kuhns
Bob Willis
Mme DuBarry Co
Sylvia Clark
(One to fill)
2d half
Maxine & Bobby
Tabor & Green
Bert Baker Co
De Kerekjarto
(Two to fill)

DENVER
Orpheum
(Sunday Opening)
William Eba
Princess Rajah
50 Miles f'm B'way

PORTLAND, ORE.
Orpheum
Roger Imhoff Co
Wm Seabury Co
Joe Towle
Clown Revue
Kenny & Hollis
Mac Sovereign
W & G Ahearn

SACREMENTO
Orpheum
(29-21)
(Same bill plays Fresno 1-2)
Frank Dixon Co
Thos E Shea Co
Jack Rose
Al Herman
Russell Carr
Willie Schenck Co
Harry Moore

SAN FRANCISCO
Golden Gate
(Sunday opening)
Nonette
Dixie Four

IRVING BERLIN, Inc.
SAN FRANCISCO, CALIF.
HARRY HUME, 600 Pantages Bldg.
"THAT OLD GANG OF MINE"

O'Neil & Plunkett
Dolly Kay
Louise Lovely Co
Reuters
Geo Olsen & Band

DES MOINES
Orpheum
(Sunday Opening)
3 Lordens
Bob Albright
Sully & Houghton
Theo Roberts Co
Zuhn & Dreis
Mlle Ivy

KANSAS CITY
Main Street
(Sunday opening)
Barr Twins
Eddie Miller
*Birth of Venus
Anderson & Yvel
M Diamond Co
Billy Arlington Co
Avon Comedy Four
Lucas & Ines
Orpheum
(Sunday opening)
Geo Nash
D'mar'st & Collette
Hymock
Harrison & Dakin
Jock George Duo
Stanleys
Kerr & Weston
Bi Ba Bo
Leviathan Band

ST. LOUIS
Orpheum
(Sunday opening)
William Courtney
Morris & Campbell
Jimmy Lucas

Acts playing or booked in the vicinity of Montreal can procure further time by communicating with us
HARRY A. LOUIS E.
ROMM & WALTERS
BOOKING EXCHANGE
1493 Broadway New York City
Phone Lackawanna 6574
BOSTON, 238 Tremont Street.

Pinto & Boyle
(One to fill)
Orpheum
(Sunday opening)
Belle Baker
Geo LeMaire Co
Regay & Sheenan
Cahill & Romaine
Harry Kahne
Artie Mehlinger
Rogers & Allan
Fred Fradkin
Les Klicks
2 Blue Demons
Bart Fitzgibbon
Rialto
Dora Ferd Rev
DeMarcos & Band
Moody & Duncan
Boreo

IRVING BERLIN, Inc.
KANSAS CITY MO
SAM WORLEY, Room 4, Gayety Bldg.
"THAT OLD GANG OF MINE"

Berk & Sawn
May Wirth Co

LOS ANGELES
Hill Street
J R Johnson Co
William Edmunds
Stanley & Birnes
Sophie Tucker Co
Adonis & Dog
Jack Joyce
Orpheum
Bessie Barriscale
Yip Yaphankers
McGooda Lensen
Hannaford Family
Polly & Oz
Flo Lewis
Alan Brooks Co
Glenn & Jenkins
Al Striker
Sanator Ford

ST. PAUL
Orpheum
(Sunday opening)
Clown Seal
Lane & Harper
Thos J Ryan
Frazer & Bunce
Seed & Austin
Ben Bernie Band

SEATTLE
Orpheum
Trixie Friganza
Hughes & Pam
Owen McGivney
Dotson
*Ted Lorraine

IRVING BERLIN, Inc.
LOS ANGELES, CALIF.
CHARLIE MELSON, 417 West 5th Street
"THAT OLD GANG OF MINE"

MILWAUKEE
Palace
(Sunday opening)
Hyams & McIntyre
Gus Fowler
Billy Sharp Rev
Runaway Four
Rae E Ball
Paul Kirkland Co
Leavitt & Lockw'd

MINNEAPOLIS
Hennepin
(Sunday opening)
Harry Hines
Hall Ermine & B
Deagon & Mack
Harry Hayden Co
Rome & Gaul
Emily Lea
Kronos

NEW ORLEANS
Orpheum
(Sunday opening)
Olga Petrova
Chief Caupolican
Olga Petrova Co
Alma Nielson Co
Tower & D'Hortes
Miller & Mack
The Wager

SIOUX CITY, IA.
Orpheum
Ridiculous Recco
Clayton & Lennie
Laura Pierpont Co
Harry Delf
H Stoddard & B'd
(One to fill)
2d half
4 Aces
*Johnny Murphy
*Doubt
Juliet
H Stoddard & Bd
(One to fill)

VANCOUVER
Orpheum
Hartwells
Lydell & Macy
Reneo Roberts Co
Weak Spot
Harry Jolson
Young Wang Co
Venita Gould

BEN ROCKE
Specially Designed Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

WINNIPEG
Orpheum
Harry Watson
Lambert & Fish
Klein Bros
DeLyle Alda
Ilane Basty Co
Hegedus Sisters
Moss & Fryl

LOEW CIRCUIT

NEW YORK CITY
State
Hori Trio
Goldie & Beatty
Chas T Aldrich
Carl McCullough
C & B Revue
(One to fill)
American
Jean & Jacques
Fenwick Sis
4 Hamel Sis & S
Bigelow & Lee
Lillian Steele Co
Emerson & Baldwin
*3 Golfers
(One to fill)
2d half
Turner Bros
Mack & Gordi
*Road to Vaudeville
Nancy Decker
Harry Fox
(Three to fill)
Victoria
Turner Bros
Helene Davis Co
Hal Johnson Co
Lander Bros
Dancing Shoes
2d half
Geraldine Miller 2
Frisch & Sadler
Bob Murphy and
Stars Record
Wilkens & Wilkens
Lincoln Sq.
Royal Danes
Stilwell & Fraser
Goss & Bowers
Adler & Dunbar
2 LaPearls
2d half
Yetta & Manell
Clark & Storey
Hal Johnson Co
Harry Mayo
Phina Co
Greeley Sq.
Howard & Nichols
Nancy Decker
Basley & Porter
Morgan & Moran
Verna Haworth Co
2d half
Anita
Helene Davis Co
Ketch & Wilma
Bobby Heath Co
5 Jolly Jesters
Gates
Hardy Bros
Sherlock & Clinton
Dewey & Rogers
Bob Murphy and
Southland Enter
2d half
Redford & Madden
B Grant & Fealy
Bernard & Scarth
Morgan & Moran
4 Hamel Sis & S
Palace
Metta & Margot
Cortez & Ryan
Green & Burnett
Alex Hyde & Orch
2d half
Equillo & Mabel
Calvin & O'Connor
Cardo & Noll
Pioneers of Variety
(One to fill)
Warwick
Great Nicoll Co
Howard & Tyler
Cardo & Noll
Arnold & Rose
Fantastic Dancers
2d half
Pierre Duval Co
Kennedy & P'ters'n
*Circus Fools
Jim Reynolds
4 Colonial Girls

ATLANTA
Grand
Brosius & Brown
Halter & Paul

WILLIAM F. ADER
The Theatrical Lawyer
NOW LOCATED AT
11 SO. LA SALLE ST., CHICAGO, ILL.

Heller & Reilly
Bond & Adams
Fred Schwartz Co
Sherman Van & H
Toney & George
2d half
Hardy Bros
Fred & Margie Dale
Baxley & Porter
Adler & Dunbar
Verna Haworth Co
(One to fill)
Delancey St.
Anita
Campbell & Carp
Harry Mayo
Clark & Storey
Wilkens & Wilkens
Phina Co
2d half
Toney & George
Heller & Reilly
Stateroom 19
Bond & Adams
Alex Hyde & Orch
(One to fill)
National
*C & M Nelson
*B Grant & Fealy
Jack Goldie
Jewel Box Revue
(One to fill)
2d half
2 Reddingtons
Sherlick & Clinton
Dewey & Rogers
Bert Walton
Southland Entar
Orpheum
2 Reddingtons
Eddie & Leonard
Bernard & Scarth
Harry Fox
Rone Sis & Allen
2d half
Jean & Jacques
Stella Mayhew
Local Follies

BALTIMORE
Hippodrome
Wolgast & Girlie
Mabel Draw
G & E Parks
Al H Wilson
The Comique Russe

BIRMINGHAM
Bijou
Donals Sis
Kennedy & Kramer
Barto & Clark
Monte & Lyons
Strickland's Enter

BOSTON
Orpheum
Max Yorke's Pupils
Racine & Ray
Casper & Morrissey
Jack Conway Co
Bob LaSalle Co
Royal Pekin Tr

BUFFALO
State
LaMont Trio
Clark & Crosby
Jannings & Mack
Billie Gerber Rev
Herman Timberg
(One to fill)

CHICAGO
Rialto
Worden Bros
C & M Huber
Let Public Decide
Anna Chandler
5 Chapins

DAYTON
Loew
Arco Bros

Starring in "The Gingham Girl"
JOE LAURIE, Jr.
GARRICK THEATRE, CHICAGO.
Direction MAX HART

Stilwell & Frazer
Goss & Bowers
Emerson & Baldwin
Jewel Box Revue
Boulevard
Yetta & Manell
F & M Dale
Reilly & Rogers
Bobby Heath Co
5 Jolly Jesters
2d half
2 LaPearls
Potter & Gamble
Allen & Taxi
Jack Goldie
Dancing Shoes
Avenue B
Equillo & Mabel
Kennedy & Peterson
*Circus Fools
Ketch & Wilma
Calvin & O'Connor
K & S Dancers
2d half
Stanley & Elva
Howard & Tyler
*Coles & Ryan
Green & Burnett
Reilly & Rogers
Fantastic Dancers

BROOKLYN
Metropolitan
Gordon & Stewarts
Allnn & Allen
Master Gabriel Co
Sid Hall & Co
Bob Tander Tr
Fulton
Wahl & Emerson
Ealon Trio
Fox & Burns
Jans & Whalen
Philbrick & DeVoe
A Game of Hearts

HOBOKEN
Lyric
Flo Neary Co
Jim Reynolds
Monahan Trio
Bann & Mallon
Ambitions
2d half
C & M Nelson
Morton & Yates
Carrie Lillie
Harris & Vaughn
(One to fill)

LONDON, CAN.
Loew
3 Demarofis
Luckey & Harris
Hayes & Lloyd
2d holf
B & B Stanley
Morgan & Gray
Kitamura Japs

MEMPHIS
State
Hazel Moran
O'Conn'r & Clifford
Glenn & Richards
Barry & Lancaster
Dr Paulina

MILWAUKEE
Miller
Selma Braatz Co
N & G Verga
Leona LaMarr
Fisher & Sheppard
Evelyn Phillips Co

MONTREAL
Loew
Duponia
Criterion Four
Day at the Races
Robey & Gould
Aileen Stanley
Newkirk & Moyers

NEWARK
State
Haahl & Gaal
Frank Ward
M'Devitt Kelly & Q
Kramer & Boyle
Everybody Step

NEW ORLEANS
Crescent
Br'kaway Barlowes
Phil Davis
Jas C Morton Co
Bernard & Townes
Homer Girls Co

OSHKOSH, WIS.
Grand
(2-4)
3 Maxwells
Merritt & Coughlin
D & A Lester
Trovato
Dinus & Belmont R

OTTAWA, CAN.
Loew
Kirkwood Trio
Lillian Morton
Gates & Finley
Skelly & Heit Rev
Norvelle Bros

PROVIDENCE
Emery
White Bros
O'Day & Neilson
Ward & Bohlman
(Two to fill)
2d half
Gordon & Girlie
Lowry & Lacey
Kramer & Griffin
(Two to fill)

SPRINGFIELD
Broadway
Gordon & Girlie
Lowry & Lacey
Fargo & Richards
Kramer & Griffon
Howard's Spectacle
2d half
White Bros
O'Day & Nielson
Ward & Bohlman
Howard's Spectacle

TORONTO
Younge St.
Flying Hearys
Caledonian Four
Emmett & Lind
Maxon & Brown
Ladd Morgan Co

WASHINGTON
Strand
Aronty Bros
Newport Stirk & P
Little Sylvia
Friend & Sparling
Dance Frivolities

BOB MURPHY and—
Still Progressing
Billy LOOP Jackson is the proud PAPA of ROBERT William Jackson.
"Robert is Bob Murphy's first name."

GUS SUN CIRCUIT

BUFFALO
Lafayette
B'nnett & Michaele
Johnson & Crane
Nifty Trio
Permane & Shelly
Andre Sherry Rev

BRAZIL, IND.
Sour Wine
Olhson & Betty
Van & Baldwin 2
(One to fill)
2d half
LaVine & LaVine
Oliver Trio
(One to fill)

CHICAGO
Empress
Chas Deighen
Davis & Ducket
Two Robbins
(Two to fill)
Midway
Dave Evelien
Tiller Sis
Music Room
Earl & Edwards
Dance Fads of '22
2d half
Kennedy & Nelson
Burt Ford
Allied Dance Rev
(Two to fill)
State Congress
Hanella
DeLoch & Corbin
Five Patrowa's
Star
Kennedy & Nelson
Burt & Ford
Welch & Austin
Barry's Lions
(One to fill)
2d half
Dave Evelein
Tiller Sis
C Rydell Rav
Schaffer & Elliott
(One to fill)

SO. CHICAGO
Calumet
LaPetite Jennie
LaRose & O'Brien
Little Caruso Co
(Two to fill)
2d half
Wheeler & Mack
Music Room
Barry's Lions
(Two to fill)

CORTLAND, N. Y.
Cortland
2d half
The Renseltos
Wheeler & Wheeler
Walters & Stern
3 Bernard Girls

DETROIT
Columbia
The Lavines
Leonard & Poli
Sullivan & Mack
Martin & Courtney
Four Dodges
Lubin & Lewis
(Two to fill)

FULTON, N. Y.
Quirk
Blackburn & Hall
Lenie & Dale
*Daum & Scott

GENEVA
Temple
The Renseltos
Demont & Gracia
3 Bernard Girls
2d half
Haney & Francis
*Gutliani Trio
(One to fill)

JAMESTOWN
Palace
Dixon-Lynch & D
Reed & Mayo
Doyle & Wristen
Nippon Duo
G Edler & Girls
Billy Rhodes Co
(One to fill)

LONDON, CAN.
Patricia
Shelvey Boys
2d half
Connelly & Francis

NIAGARA FALLS
Cataract
G Edler & Girls
(Three to fill)
2d half
J F Haney Rev
(Three to fill)

N. CASTLE, IND.
Grand
2d half
Romeo
'DLac'y & Williams
Fayette Co

ROCHESTER
Family
Reed & Mayo
J F Haney Rev
2d half
Demont & Gracia
Highes-Merritt Co

WARREN, PA.
Library
Mascot
*Mlle Verobel Co

WESTERN VAUDEVILLE

CHICAGO
American
(Oct. 28)
Dolly Wilson Co
Weston's Models
(Others to fill)
1st half
Harry Sykes Co
Stuart & Lawrence
*Keane & Walsh
(Three to fill)
2d half
*Blaine & Blaine
Boyd & King
*Hayden & Atwood
*LaViva Revue
(Two to fill)
Englewood
Kennedy & Rooney
*House David Band
(Others to fill)
2d half
John Geiger
Reveries
(Others to fill)
Line'n Hippodrome
Melroy Sisters
Temple Four
Dave & Tressie Bd
Jack Clifford
Reveries
(One to fill)
2d half
Harry Sykes Co
Keane & Walsh
Kennedy & Rooney
House David Band
(Two to fill)
Majestic
Gordon's Dogs
Edwin George
In Wrong
Stanley & McNabb
Ch'berlain & Earl
Wheeler Trio
Willing & Jordon
(Three to fill)
Kedzie
Pivek & Claret
Jean Boydell
Right or Wrong
T Bold Co
(Two to fill)
2d half
Two Daveys
Harry Hayden Co
Bernel & Downs
Earl & Rial Rev
(Two to fill)

SO. CHICAGO
State Roseland
Cavana Duo
Milt Collins
Lolo-Senia Co
2d half
Stone & Hayes
Echoes Scotland
(One to fill)

BL'MINGTON, ILL.
Majestic
Echoes Scotland
Carson & Willard
The Lelands
2d half
Laura Gaerite

(Continued on page 32)

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

Bert Lytell is the headliner at the Palace this week, and his picture reputation makes him a strong card, attracting capacity business at the opening matinee, which is, generally speaking, a test of the drawing powers of the feature attraction. His supporting company is adequate, with Frederic Burton giving a particularly forceful performance as the warden of the penitentiary.

The Four Casting Stars open the show with perfect presentation of the usual feats of this kind of an act.

Rae Eleanor Ball and brother followed with a classy combination of violin and cello which won such insistent applause that it appeared to be overlooking an earnest demand to decline an encore.

Billy Sharp and his Twentieth Century Revue has Sharp's constant play on the jest the audience hasn't seen anything yet. Mlle. Marivonne, remembered here through her engagements at a local garden, dances remarkably well, and the Darling Sisters sing.

The Runaway Four offer the fastest hit of the bill. They maintain the highest vaudeville speed as to comedy, singing and tumbling. Artie Mehlinger worked with the orchestra, although Billy Joyce was programmed as at piano. Lytell is sixth. Following were the Fitzgibbonses, who fill next to closing position admirably in spite of the fact that it is a return in a little over three months.

Ned Wayburn's name adds interest to "The Birth of Venus," which presents a series of tableaux, featuring Edna French, and introducing Neta Sussoff, Russian dancer. It is, primarily, a posing act, and while it did not hold the entire audience at the opening matinee, it is worthy in every respect.

The Chateau, playing the regular Pantages road show of seven acts and controlled by the Ascher Bros., is considered the best money house operated by that circuit. A special inducement is offered to drum up the Thursday matinee business, which is the only week-day matinee given. Two women are admitted for one admission. Business was off, due to the weather.

Opening the show were the Two Petrams, recently imported, with a mannikin act. The figures are well handled, staged and produced, making quite an impression.

Ray and Edna Tracy were No. 2 and did nicely with their comedy, singing, dancing and piano offerings. The woman is a clever pianist and the man a good acrobatic dancer.

La France and Byron, two men in blackface, scored with comedy talk. The boxing bit and the finish are the same as recently seen done by another blackface act at a local house.

Myron Pearl Troupe, two men and a woman, assisted by a pianist, did dances that are hard to beat. The woman is weak, but the two men will put the act over. At this performance the act was a decided hit.

Downing and O'Rourke, two men comedy and singing act, failed to hold up with the balance of the show. The comedy is weak, depending mostly on the singing to put the act over.

Willie Brothers, equilibrists, closed and held them in. It is a good closing act for any bill. Fulton and Burt (programmed) failed to put in an appearance at this performance. Johnny Hines in "Little Johnny Jones" was the feature picture.

The American had an ideal bill for such a theatre the last half of last week and business was capacity Friday night, indicating that there is draw to vaudeville which has comedy and punch in it. Every act but the feature, which closed the bill, was comedy and there were some laughs in the sixth act of the program. Rose and Dell opened with comedy talk sprinkled in with acrobatic dancing by the man and bicycle riding by the pair. Tallman and Kerwin followed, and Jacqueline Tallman's comedy kept the audience laughing all the time the act held the stage. Conn, Downey and Willard in "Dr. Louder" provided a comedy sketch with laughter prevailing throughout.

George P. Wilson, a piano playing comedian, offered first-rate entertainment and was aided in his laughs by a woman plant in a box. Bowman Brothers, following this strong comedy line-up, registered the hit of the bill, going very big.

Jules Bufano and orchestra (New Acts) brought the performance to a close.

Swain's "Friendly Enemies," a combination of performing rats and cats, is ever interesting, and opening the first show Sunday created laughter and applause.

Tom Faxton and Co., piano player and a girl singing from the box, scored in second position. Faxton has a pretty voice and uses it effectively first in ballads and later in jazzy selections.

"Young America," a sketch, suffered from an inferior company. A stronger company might make the fact that this is straight out propaganda for the juvenile court be forgotten.

John Geiger registers a hit with his violin. His imitations of drums, bamboo bells, ukelele, and so on, provide novelty, and his country dance, with the instrument made to imitate his voice in calling figures, won hearty appreciation. He is no longer young, and this counts a little against him, but his act proper makes up for this lack. Three Aces and a Joker follow (New Acts). Alexander and Elmore, a nut comic and a girl, with bits of dancing here and there, and the girl singing, is excellent entertainment of the kind. The fellow is a hard worker and has comedy methods which are surefire. The House of David Band has strong drawing power in Chicago, where the papers have been filled for several months with gossip about this Benton Harbor colony. Steele and Winslow closed the first show with an acceptable roller skating turn.

Sidney Wiesman, the Loew circuit's booking manager in Chicago, left Monday for his home in Louisville with his wife and family. He will remain there for 10 days. During his absence Johnny Jones will take care of the bookings.

The Isis, Grand Rapids, will open Sunday with vaudeville, playing four acts with a split week policy.

Mrs. C. S. ("Tink") Humphrey is seriously ill at her home in Chicago.

Harry L. Lipson, formerly with the Le Blang ticket office of New York, has opened the Central theatre ticket agency on Randolph street.

The South Side Russian Guild celebrated their fifth anniversary Sunday. A two-act comedy in Ukranian was presented with Sophia Stradman as the lead

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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KANSAS CITY	40	SYRACUSE	25

LOS ANGELES

VARIETY'S OFFICE
Metropolitan Theatre Bldg., Suite 261, Hill St. Entrance

The Orpheum bill runs along without any sign of heavy appreciation from the audience, which did not cut loose until Dooley and Morton appeared fifth. This act, combined with the balance of the family, Four Mortons, closing, proved the show's biggest asset. Grace La Rue headlined a second week.

Glenn and Jenkins went strongly next to closing, but did not equal the success of their previous visit, probably due to the lack of changes in the routine. William Edmunds and Co. in "Peg of My Soul" were good for big laughs. Edmunds does an excellent "wop" and has plenty of good material, but he could speed up the running time to advantage.

George Lyons did not register with his harp and songs as strongly as when with Yosco. His yodel passed lightly, but developed strength. The ballads and jazz playing landed him safely, although the broken string likened to a broken heart recitation fell flat.

Bob Anderson and his Polo Pony opened to good appreciation.

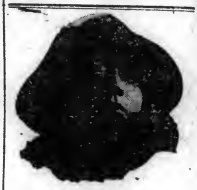
Pantages holds a bill of the flashy sort of light entertaining quality. Robinson and Pierce have things their own way with their good, robust comedy routine. They scored the show's hit next to closing. "Tangoland" headlined and closed. This flashy Spanish dancing act features De Lima and Petite Marita and has a stringed instrument male quartet and two Spanish type dancing women in support. The stage settings are attractive. William Adams injects some clever comedy and is also an unusual dancer. A tango and an Apache dance by a mixed couple stood out strongly in the dancing section.

Monroe and Grattan, mixed couple, did well in a sketch closing in "one" to fair returns. Billy Wells and the Eclaire Twins offered a dancing act suitable for the best houses. Some excellent contortionistic acrobatic work by the taller girl brought the best results.

Samaroff and Sonia with Russian dancing and some well-trained poodles in acrobatic stunts opened well. Kyriton Sisters and Mack were out of the show. Dolly Irving and Tom Elwood with an attractive singing routine pleased in the deuce spot.

Henry Santrey and band and Harry and Anna Seymour must play the Regent, at Grand Rapids, a picture house, or pay Sid Lawrence, manager, $3,000 in lieu of their salaries, according to a decision handed down by the Vaudeville Managers' Protective Association. The controversy came about through the two turns, always playing together, not having been able to make the jump in time to appear at Grand Rapids several weeks ago.

The Appellate Division last week awarded the son of L. Lawrence Weber and Edith Hallor to the father. Miss Hallor (now Mrs. Jack Dillon) and Weber were divorced in 1920 with the fight for the possession of the child having been continuous since then.



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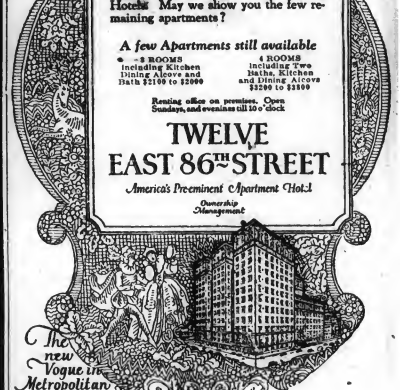

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(Continued from page 29)

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Espe & Dutton
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Billy House Co
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2d half
Callahan & Bilas
(Two to fill)

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Johnson & Baker
Signor Prinose
Elroy Sis Co
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E & J McCree
Geo Morton
Harry Faber Co

JOLIET, ILL.
Orpheum
Maxine & Hobby
Primrose Minstrels

MADISON, WIS.
ORPHEUM
2d half
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Regan & Curtiss
Herron & Gaylord
Clifford Wayne Co
Rockwell & Fox
Northern Collegians
(Three to fill)

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Sargent & Marvin
Blaeclond & Band
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Laura Guerite
Blossom Heath Ent
Harry Hayden Co
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Irving Fisher
Gordon & Willard
Sylvester Family
(Two to fill)

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Geo Morton
Harry Faber Co
2d half
Johnson & Baker
Signor Prinose
Elroy Sis Co

RACINE, WIS.
Rialto
Fivek & Claret
Fadden 3
Primrose Minstrels
T Bold Co
(One to fill)

ROCKFORD, ILL.
Palace
Carter & Cornish
Marty Haynes Co
Gurian & Margaret
(Three to fill)
2d half
H & L Zeigler
Regan & Curtiss
Herron & Gaylord
Clifford Wayne Co
Rockwell & Fox
Northern Collegians

ST. LOUIS
Columbia
Will & L Newman
Stanley & Virginia
Bob White
McCarthy & Sternad
Coley & Jason
Kings Melodyland
Grand
Geo Mack
Just Out Knickers
Bowers & Grey Ore
O'Halligan & Lewis
Alex Bros & Evelyn
(Four to fill)

SO. BEND, IND.
Palace
Doree Sisters
Lemaire & Haynes
(Three to fill)
2d half
Lohse & Sterling
Lehr & Mercedes
E Shirley & Band
(One to fill)

TER HAUTE, IND.
Hippodrome
Margaret & Morrell
John Geiger
E Shirley & Band
Kuma Co
(Two to fill)
2d half
Doree Sisters
North & Halliday
Lemaire & Hayes
(Three to fill)

SP'GFIELD, ILL.
Majestic
Two Davys
Now and Then
Espe & Dutton
Billy House Co
Herberts Dogs
(One to fill)
2d half
Margaret & Morrell
3 White Kuhns
Sylvia Clark
Jean Boydell
Anderson & Burt
Jack Clifford Co
(One to fill)

*Louis Winsel
Alba DeRose Co
Herbert Lloyd Co
Burt & Rosedale
4 Errettos

CHICAGO
Chateau
Gibson & Price
Bernard & DePace
Jed Dooley Co
Holland Romance
Al Golem Co
2d half
Corradini's Animals
Cuba Crutchfield
Dalton & Craig
Jack Strouse
Yvette

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(Saturday opening)
*Joe Richen
John Burke
Harmon & Sands

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Ross Wyse Co
M Montgomery Co
A Robins
Raffayette's Dogs

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Julia Edwards
Evans & Wilson
Saxton & Farrell
Eddie Borden Co
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Pantages
Dies & Powers
Geo Lashay
Ward & Raymond
Midnight Marriage
Baker & Rogers
Prosper & Maret

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Trella Co
Taylor Howard & T
Grey & Byron
Lennie Nace

TACOMA
Pantages
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F & O Hall
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Josephine Davis
Charboo & Tortini
Serafan

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Pantages
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Shadowland
Joe Roberts
Kate & Wiley
Poster Girl

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Rucker & Perrin
Hadji Ali
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Chas Moratti Co
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Billy Weston
Vine & Temple
Lomas Temple
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Pantages
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Monroe & Grafton
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Robinson & Pierce
Land of Tango

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Noel Lester Co
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Cervo & Cervo
*Irving & Elwood
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Ruloff & Elton
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Rudinoff
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Clinton Sisters
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Houdini

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Jolo
2d half
Block & Dunlop
Harry Rose
Son Dodger
The Fayres

S & L Burns
Tom Davis Co
O'Meara & Landis
Night in Spain
Caites Bros
*LaV Pingree Co

DETROIT
Regent
3 Falcons
Purcella & Ramsey
Harry Downing Co
*Inez Mauley Co
Clay Crouch Co
Krans & White
Pistov & Natalie

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McBanna
Major Rhoades
Gallerini Sis
Warren O'Brian
Gautier's Toy Shop

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Majestic
L & H Dreyer
Bayes & Speck
Burke Walsh & N
Ernest Hiatt
Macart & Bradford
Weaver Bros
Making Movies

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Majestic
Three Whitewinds
The Doherty's
Danny Dugan
Fries & Wilson
Lew Seymour

Billie McDermott
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The Fayres
Block & Dunlop
The Son Dodger
Harry Rose
Valda
2d half
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Orpheum
(Tues. split)
1st half
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Barrett & Cussen
Gordon & Rica
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Swor & Conroy
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(Okla. City split)
1st half
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Wilson Aubrey 3
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STRAND—All week, "The Common Law."
EMPIRE—All lweek, "The Country Kid."
ROBBINS-ECKEL—All week, "Daytime Wives."
CRESCENT—"The Broken Wing."

Miss Urania Coogan, aunt of Jackie Coogan, Syracuse's first juvenile citizen, was married here last week to George Lanigan. Jackie, detained in California by film labors, was represented at the wedding by his mother, Mrs. John Coogan, Sr. Langan is a local attorney.

The Cornwell Opera House, Penn Yan, has passed by lease to Nathaniel Sackett, who will open it with a picture policy.

Closing of the No. 2 company of "The Last Warning," following its engagement at the Wieting here, was due to the refusal of two or three of the members of the company to accept a five per cent. salary slash, it is said. The cast included several high-priced players, and the load proved too great for the producers. When the hold-outs refused, the closing notice was posted. Later the trio agreed to the terms, but inasmuch as the show's time had been cancelled, the company closed. It will start again shortly, it was learned here.

ATLANTA

By HUNTER BELL

ATLANTA—"Barney Google," legit.
HOWARD—"Strangers of the Night," film.
METROPOLITAN—"The Eternal Three," film.
LYRIC—"To the Ladies," stock.
RIALTO—"The Marriage Maker."

Paramount Hill is almost deserted now, many of the officials having gone to New York and other points in line with Famous' absorption of the Southern Enterprises. Dan Michalove, division manager, already is at his desk in Gotham.

"The Fool," Channing Pollock's capital-labor piece, had a good week at the Atlanta.

The Howard management, now engaged on big time attractions in addition to their picture program, put on Parish and Peru last week to a resounding flop. The Harper Sisters are on this week.

The Harpers Sisters are here this week at the Howard, appearing as the first of a series of special feature attractions planned by Manager Howard Kingsmore.

Little—
But, OH, MY!

Genius can be great in a little body. Great talent sometimes dwells in a very small house. For instance:

Dolly Dumplin'

the world's youngest comedienne and monologist, is a wee mite of a girl and yet wherever she appears her audiences realize that they are in the presence of true genius.

Dolly Is Versatile

Her comedy songs, clever dances, mirthful monolog and impersonations—all proclaim her as a many-sided little genius. There's a spontaneity about her fun-making that is as finished as the work of a grown-up artist. As VAUDEVILLE'S YOUNGEST HEADLINER she is inspiring genuine love and admiration wherever she goes.

Direction
HARRY FITZGERALD
Keith-Orpheum Circuits
Edward Smith, Mark Levy Office
Loew Circuit

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Longacre is sold and guaranteed by leading drug and department store toilet counters. Half-pound tins, 60c.; pound tins, $1.00. Where unobtainable order direct, adding 10c. for postage. Longacre Cold Cream Co., 214 East 125th St., New York City.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Dave Warfield in "The Merchant of Venice" opened at the Montauk Monday to a house which was surprisingly less than half full.

The Majestic seems to be the most consistently patronized legitimate house in Brooklyn. This is probably so because of its situation, which is in the heart of Brooklyn's theatre district. Across the street is the Keith's Orpheum, and right next door is the Mark Strand (pictures). "The Woman on the Jury" is at the Majestic this week.

"The Fool" packed Teller's Shubert Monday. This is unusual for this house on Monday night.

Jack Smith, son of John W. Smith, city editor of the Brooklyn "Times," makes his debut in "Little Nellie Kelly" at the Montauk next week.

Eddie Leonard tops the Orpheum bill this week. "The World of Make Believe" and Power's Elephants share top position at the Bushwick.

Burlesque this week: "Radio Girls," Casino; "Jig Time," Empire; "Dancing Fools," Gayety; "London Gayety Girls," Star.

"The Bird of Paradise," this week, Alhambra Players, Alhambra.

"The Good Old Days" started its second week at Shubert Crescent Monday to comfortably filled house.

The Blaney Players at the Fifth Avenue are presenting a very creditable performance of "Linger Longer Letty" with the Spooner Sisters in the cast.

The moot question: "Is the European stage better than our own?" which several of our producers have been answering with a peremptory "Yes!" has been given a negative and sweeping answer by Walter M. Oestreicher, dramatic editor of the Brooklyn "Daily Times" in his weekly column called "Lobby Gossip." Mr. Oestreicher evidently has no sympathy with the foreign product, and he does not hesitate to give full utterance to his aversion.

Comedians! Grab This Book!

"Happy Howie" is positively packed with real, knockout wows. 32 pages sure-fire stuff. Only 15c. N. Y. TREND PUB. CO., 5 East Twelfth St., New York.

Wanted Immediately

EXPERIENCED PIANIST to accompany young woman in high class vaudeville act doing four exclusive songs and one dance. None but experienced and with good references need apply. Good salary and guaranteed steady work to right party. Must have good appearance, able to speak lines; no solo work required. Apply to MRS. J. W. LIDDLE, 110 East 34th Street, New York City, between the hours of 10 A.M. and 12 noon.

STOBEL AND MERTENS

IN THEIR MOST EXCITING AIR SENSATION

THIS WEEK (Oct. 22)
B. F. Keith's Orpheum, Brooklyn

NEXT WEEK (Oct. 29)
B. F. Keith's Bushwick, Brooklyn

Direction H. B. MARINELLI

PAUL SPECHT

EXPRESSES HIS APPRECIATION

to the profession for their kindness and co-operation, and he takes particular pleasure in welcoming you to come and have a good time at the "Congo Room" of the new Hotel Alamac any or every night after your and our theatre performance. Booked solid for twelve months to tickle your feet with dance music in conjunction with vaudeville appearances.

COMMENTS FROM THE PRESS

(Bouquets)

ABEL GREEN, "VARIETY"

"The third number is an original conception of a miniature symphony, a departure for vaudeville and displaying the orchestra's real musical worth. . . . It's a classy orchestral contribution to vaudeville and ranks with the best."

A. HERBST, "STAR"

"Paul Specht and his Hotel Alamac Orchestra close the first part of the show. . . . They are all fine musicians and, from a musical standpoint, this is one of the best bands that has ever appeared at the Palace. Specht played an excellent selection of numbers. The band scored heavily."

P. SWEINHART, "ZIT'S"

"Specht has been due at the Palace for a long time, judging by his performance Monday night, and it is a matter of some curiosity why he never started on this track before. Bands of less worth could be named that have appeared here, while he has been performing somewhere else. On Monday night, though, he got his chance and went to it for all it was worth, putting his boys through a program of mixed popular and more serious numbers with the definite confidence, spirit and brilliancy of a master bandsman that was entirely unknown to him when he wended his way through this big town less than a couple of years ago. By his performance here he demonstrated his ability to take care of his fame and fortune even in the fastest company, and that he is fighting and working hard to make Montreal into some semblance of a theatrical city. He has booked the very best ahead that he can secure.

(Briquets)

MARK HENRY
Editor "Magicland," Billboard

"Paul Specht and His Alamac Orchestra concluded the first half. I Specht' the orchestra and Paul may be all right in the Alamac, but the organization is overbraced, and althe a number of effects and various hangings were used, AS WELL AS A NUMBER OF ENCORES TAKEN, the orchestra cannot be said to excel others which have appeared at this theatre."

he is fully equal to the most exacting demands of the bigger tracks in this or any other country. The fans called him back again and again on Monday night and crowned him a champion, than which what more could be asked."

PAUL SPECHT *AND HIS ALAMAC ORCHESTRA*

OPEN AT ALAMAC HOTEL AFTER NOV. 1

BALTIMORE

By ROBERT F. SISK

FORDS—"Little Nellie Kelly."
AUDITORIUM—"Lady in Ermine."
LYCEUM—"The Potters."
ACADEMY OF MUSIC—"Hunchback of Notre Dame."
CENTURY—"Eternal Struggle."
RIVOLI—"Children of Dust."
NEW—"Why Worry?" second week.

PARKWAY—"The Marriage Maker."
CENTURY ROOF—Ernie Young's revue.

Edward Padgett, the new Sunday editor of the "Sun," will also be its dramatic editor. This was announced immediately upon his arrival. T. M. Cushing, who handled the work before the advent of Padgett, will continue as critic. This makes the present lineup for Baltimore as follows: Norman Clark, "News and American"; Padgett, "Sun," and Gilbert E. Kanour, "Evening Sun."

Ben Cluster, owner of the Cluster theatre, a large picture house on South Broadway, obtained an injunction last week restraining pickets from parading his pavement flaunting banners telling the world that he (Cluster) employed a non-union movie operator. The injunction also guaranteed the place against molestation.

Last week two former inhabitants of the native heath returned to town in theatrical attractions—Margarethe Melamet in B. C. Hilliam's Revue at the Maryland and King Calder in "The Last Warning" at Ford's. Miss Melamet is the daughter of David S. Melamet, director of the Baltimore Opera Society, and made her first professional appearance here with the Hilliam Revue. Calder used to play in the college plays about town, and received nice notices upon his appearance at Ford's.

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TICKETS COUPON AND BOOK STRIP
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

LOUISVILLE

By SAMUEL E. HYMAN

MACAULEY'S—"So This Is London."
B. F. KEITH'S NATIONAL—Vaudeville and pictures.
B. F. KEITH'S MARY ANDERSON—"Ruggles of Red Gap."
GAYETY—"Step Along" (Mutual).
RIALTO—"The Silent Command."
MAJESTIC—"Bluebeard's Eighth Wife."
ALAMO—"The Virginian."
STRAND—"Going Up."
KENTUCKY — "Three Jumps Ahead."

Music dominated the stage last week. Under the direction of P. S. Durham, Rosa Ponselle opened the new Woman's Club Auditorium, while the San Carlo Opera Co. presented "Madama Butterfly" and "La Boheme" on succeeding evenings.

The new Woman's Club Auditorium seats over 1,500, and capacity houses greeted Ponselle and the San Carlo company. Mr. Durham states that the advance sale indicates sell-outs for the remainder of the series.

The University of Louisville Players will present "Eliza Comes to Stay" Friday and Saturday of this week. With few exceptions, new faces appear in Director Boyd Martin's cast.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Norman Trevor and Edith Taliaferro in "A Love Scandal." Coming, Lionel Atwill in "The Heart of Cellini" and the Theatre Guild Repertory.
ORPHEUM—Sarg's Marionettes.
ST. DENIS—Anna Pavlowa.
GAYETY—Marion's Burlesque.
PICTURE HOUSES—Strand, "The U. P. Trail"; Allen, "Up and at 'Em!" Capitol, "Rupert of Hentzau"; Elsetra, "The Fox"; Mount Royal, "Quiekxands"; Laurier, "Shadows of the North"; Dominion, "The Impossible Love"; Passe Temps, "A Royal Divorce"; Alhambra, "The Game of Life"; Regent, "Main Street"; Corona, "One Exciting Night"; Napoleon Palace, "Main Street"; Allen, "The Common Law"; Papineau, Belmont and Plaza, "Circus Days."

NEW ORLEANS

By O. M. SAMUEL

TULANE—"Clinging Vine."
ST. CHARLES—Saenger Players in "The Cave Girl."
ORPHEUM—Vaudeville.
PALACE—Vaudeville.
CRESENT—Vaudeville.
STRAND — Norma Talmadge in "Ashes of Vengeance."
LIBERTY—Pictures.

The Orpheum retained only two of the acts on the bill at the Orpheum, Memphis, last week for the program at the local house currently, Blossom Seeley and Anderson and Burt. The other turns were sent in from other cities.

Leo Carrillo had a fling at the southern critics in an interview in the "States." He said the south in the old days was much rougher than Booth Tarkington had pictured it, and gave events and data to bear out his assertions. In an address before a local business club Leo panned the New Orleans people for not patronizing the play in which he is being featured.

Fields' Minstrels Tulane next week, followed by "The Fool."

Leona La Mar broke all attendance and money records at Loew's Crescent theatre last week, giving the house the greatest business in its history.

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America's Master Maker of Theatrical Footwear to many well-known Stage Celebrities.
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Theatrical Wigs for Sale or Hire

EDDIE MACK TALKS No. 149

TOM SWIFT, now with "Ginger" at Daly's Music Hall, purchased a ginger colored suit to add more "pep" to the show.

DICK HIMBER of Corinne and Himber, now at Keith's Riverside, claims that MACK'S suits fit him like paper on the wall. Eddie claims that's a put up job.

ARTHUR WEST, one of the principals in Ziegfeld's Follies, tells a gag about Volstead making the saloon-keepers close, but MACK makes headliners' "Clothes."

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Just a Step East of Broadway

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Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.
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CORINNE-DICK HIMBER
ALTHOUGH NOT
HEADLINING
WE ARE, THIS WEEK (OCTOBER 22), PLAYING AT
RIVERSIDE, NEW YORK
WOULD BE DELIGHTED WITH
A 6 WEEKS RUN AT PALACE, NEW YORK
ONE WEEK AT PALACE, HOWEVER, WOULD MAKE US VERY HAPPY
AT THE PIANO—BEN OAKLANDER DIRECTION—MORRIS & SEL

The Opinion of the Critics

OF

BERT AND BETTY WHEELER

IN

"ZIEGFELD FOLLIES"

"NEW YORK TRIBUNE," Oct. 22

By PERCY HAMMOND

"As one who was his hospitable guest Saturday night, and who ,therefore, is in a friendlier mood, we counsel him to keep the Wheelers in his show—Bert and Betty —a pair of original, humorous clowns from the Keith Circuit. Mr. Wheeler was very funny in his briny burlesque of the 'Mammy' songs."

"NEW YORK MORNING WORLD," Oct. 22

By HEYWOOD BROUN

"On the comic side Mr. Ziegfeld has material to do much better for himself than usual. Our favorite act was Bert and Betty Wheeler. These performers are well known to vaudeville, we are informed, but their present material is new. Mr. Wheeler's attempt to sing a pathetic song and eat a sandwich at the same time seemed to us one of the happiest notions we had encountered in a long time. The comedy of this particular turn is all low, broad, enormously inventive and delightful."

"NEW YORK TIMES," Oct. 22

By ALEXANDER WOLLCOTT

"After due reflection we found that the American girl was most glorified by a round-faced little comedian named Bert Wheeler, who has come out of vaudeville and who threatened on Saturday night to take the new 'Follies' and, for all the hot rivalry all around him, make it his oyster."

"NEW YORK EVENING MAIL," Oct. 22

By JAMES CRAIG

"By long odds the funniest event of the evening was Bert Wheeler, who blew in from vaudeville and ran right off with Mr. Ziegfeld's show. Watching Mr. Wheeler eat a sandwich and sing a pathetic song with tears streaming down his face is guaranteed to dispel the worst case of blues in existence."

"NEW YORK EVENING TELEGRAM," Oct. 22

"Bert and Betty Wheeler in a burlesque on the sentimental songsters are one of the real screams of the 'Follies.' Surely they will be retained along with the 'old-time amateur night' at Harry Miner's Theatre twenty years ago."

"NEW YORK TIMES," Oct. 22

By GEORGE KAUFMAN

"And there are Fanny Brice and a newcomer from vaudeville, Bert Wheeler by name, as the evening's particular stars."

"NEW YORK SUN," Oct. 22

By PLAYGOER

"Bert and Betty Wheeler were very amusing."

UNDER MANAGEMENT

FLORENZ ZIEGFELD, JR.,

MAX HART, Our Personal Representative

NEW YORK THEATRES

TIMES SQ. THEATRE, W. 42d St. Eves. 8:30. Matinees Wed. and Sat. at 2:30
WILMER & VINCENT (in association with GEO. JESSEL) present
HELEN of TROY, NEW YORK
"THE PERFECT MUSICAL COMEDY." —Herald
Music and Lyrics by Bert Kalmar and Harry Ruby
Moves Monday to Times Sq. Theatre

Vanderbilt Theatre, W. 48th St. Eves. 8:15. Mats. Wednesday and Saturday.
GEORGE M. COHAN Presents
AMERICAN SWEETHEART PLAY
"TWO FELLOWS and A GIRL"

THE LAUGHING SUCCESS of the YEAR
CYRIL MAUDE
IN
"Aren't We All?"
By FREDERICK LONSDALE
THE GAIETY THEATRE
Is Again Headquarters for Laughter

ELTINGE THEATRE, W. 42nd St. Eves. 8:15. Mats. Wed. & Sat.
MARY RYAN
in "RED LIGHT ANNIE"
A Melodrama by Norman Houston & Sam Forrest

KNICKERBOCKER B'wy.38 St. Eve. 8:20 Mts.Wed.&Sat.2:20
"A DRAMATIC TRIUMPH"
FLORENCE REED
in "THE LULLABY"

Music Box Theatre W.45 St. Eves. at 8. Mts. Wed. & Sat., 2
"It Is a Revue That Has No Equal." —Sun-Globe.
SAM H. HARRIS Presents
IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by Hassard Short

HENRY MILLER'S Thea., 124 W 43 St. Tel. Bryant 7410.
EVES. 8:30. MATS. THURS. and SAT., 2:30.
AN EMPHATIC SUCCESS!
BLANCHE BATES RUTH CHATTERTON
LAURA H. CREWS REGINALD MASON
GEOFFREY KERR FELIX KREMBS
HENRY MILLER
"The Changelings"
By LEE WILSON DODD
SEATS ON SALE FOUR WEEKS IN ADVANCE

SAM H. HARRIS Theatre, W. 42d St. Eves. 8:15. Matinees Wed. and Sat., 2:15.
LEWIS and GORDON Present
"THE NERVOUS WRECK"
By OWEN DAVIS
with OTTO KRUGER and JUNE WALKER
"The Biggest Laugh Feast of the Season" —Sun-Globe

REPUBLIC 42d St., W. of Bway. EVENINGS at 8:30. Matinees Wednesday and Saturday, 2:30.
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

LILLIAN GISH
In Henry King's production of
"THE WHITE SISTER"
AMBASSADOR THEATRE, 49 ST. Just off Broadway. Twice Daily, 2:30-8:30. Sunday Mat. at 3.

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"A NATIONAL INSTITUTION"
Direction .... Joseph Plunkett
"THE COMMON LAW"
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CHAINS
"Will hold you spellbound." —R. G. Welsh, Telegram
"BY FAR THE SQUAREST OF THIS SEASON'S AMERICAN PLAYS" —Percy Hammond, Tribune

GLOBE THEATRE, BRYANT 3330. B'way & 46th St. Eves. Matinees Wednesday and Saturday
FIFTH ANNUAL PRODUCTION
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DE LUXE EDITION

NEW AMSTERDAM W. 42ND ST. Eves., 8:15. Matinees Wednesday and Saturday at 2:15
NEW ZIEGFELD FOLLIES
GLORIFYING THE AMERICAN GIRL. DWARFS ALL FORMER ZIEGFELD PRODUCTIONS

GEO. M. COHAN THEA., Bway. 43d St. Eve. 8:30. Mats. Wed. and Sat. at 2:30.
ADRIENNE
THE SPEED SONG SHOW

BELASCO W. 44th St. Eves. at 8:20 Mats. Thurs. & Sat. 2:20
"The Greatest Success in the Theatre."
DAVID BELASCO presents
MRS. FISKE
IN
"Mary, Mary, Quite Contrary"
A Comedy by ST. JOHN ERVINE

LONGACRE Theatre, W. 48 St. Eve. 8:30. Mats. Wed. and Sat. at 2:30.
"LITTLE JESSIE JAMES"
with Nan Halperin and James Boys Band
"The famous Florodora sextette never registered such a hit."—C. P. Sawyer, Post

LYCEUM West 45th Street Evenings at 8:30.
MATINEES THURSDAY and SAT.
Avery Hopwood's Gay New Song-Play
IRENE BORDONI in
"Little Miss Bluebeard"

"BATTLING BUTTLER"
The Swiftest, Speediest, Danciest Show of the Year! With Wm. Kent, Chas. Ruggles and a Wonderful Cast of 80 Dancing Champions.
SELWYN W. 42d St. Eve. 8:20. | Mats. This Week Wed., Fri. & Sat.

LIBERTY W. 42d St. Eves. 8:30 | Mats. Wed. and Sat. 2:30.
HENRY W. SAVAGE Offers
THE ONLY INIMITABLE MITZI
in "THE MAGIC RING"
A New Fantastic Comedy—With Music. Book and Lyrics by Zelda Sears. Music by Harold Levey.

FULTON Bway, 46 St. Eve. 8:20. Mats. Wed-Sat. 2:20
Sam Bernard and William Collier
in "BERNARD & COLLIER'S NIFTIES OF 1923"
GLORIFYING CLEAN AMERICAN HUMOR

SENSATION of SENSATIONS
LOWELL SHERMAN
IN THE ROLE OF THE ARCH-ROGUE
"CASANOVA"
MOST BEAUTIFUL OF SPECTACLES | MOST THRILLING OF LOVE STORIES
EMPIRE Thea., B'way, 40th St. Eves at 8:20. Mats. Wednesday & Saturday 2:20.

"SPLENDID FUN."—N. Y. Times.
"CHICKEN FEED"
With ROBERTA ARNOLD
By GUY BOLTON.
STAGED BY WINCHELL SMITH.
LITTLE THEATRE WEST 44th ST. Evenings at 8:30. Matinees Wednesday and Saturday at 2:30.

THE MUSICAL COMEDY HIT OF THE YEAR
MADGE KENNEDY in
"POPPY"
with W. C. FIELDS
and the greatest comedy cast in town, including Robert Woolsey — Luella Gear — Jimmie Barry
APOLLO West 42d St. Eves at 8:20. Mats. Wed. & Sat., 2:20.
SEATS 8 WEEKS AHEAD AT BOX OFFICE

EARL CARROLL Thea., 7th Ave., 50th St. Phone Circle 0060. Eves., 8:30. Mats. Thurs. & Sat.
EARL CARROLL'S VANITIES
An Unusual Revue Surpassing All Others in Splendor and Novelty.
PEGGY JOYCE, JOE COOK, HARRY BURNS, JIMMY DUFFY

The ovation tendered IDA MAY CHADWICK at PALACE, New York, this week (Oct. 22), broke the applause records of the house. For this I am grateful to

¶ Mr. E. G. Lauder and Mr. E. V. Darling and Associates of the Keith Vaudeville Exchange who made possible my appearance at this greatest of all vaudeville theatres.

¶ The well-wishing members of my profession whose encouragement from the auditorium of the theatre so greatly aided me in putting it over.

¶ The gentlemen of the press who so graciously emphasized my talents.

Sincerely,

IDA MAY CHADWICK

NEWS OF THE DAILIES

Anna Lambert Stewart is entering the theatrical producing field with "The Gift," a new play in three acts by Julia Chandler and Alethea Luce. Doris Kenyon has been engaged for the lead.

By arrangement with the Selwyns "The Fool" will be presented in London by Charles B. Cochrane at the Princess Christmas night.

The Actors' Fund will meet a deficit this year of over $30,000, and the first benefits of the season to be given in behalf of the fund will take place at Ford's, Washington, afternoon Oct. 25.

J. P. Muller, president of J. P. Muller & Co., theatrical advertising agency, has been selected by the Advertising Club's executive board as chairman of the publicity committee for the forthcoming Advertising Exposition to be held at the 71st Regiment Armory Nov. 12-17. Wells Hawks is director of publicity of the exposition.

For the first time on record a concert singer will include jazz as part of her program. Eva Gauthier in her annual song recital at Aeolian Hall Nov. 1 will sing five numbers of the newer type of American music.

The Playwrights' Society will hold an open meeting at the Broadway-Claridge hotel, Oct. 26, at 8:30 p. m. The program includes the reading of a member's play and a talk on "Romance in Plays."

Peggy Neil, 21, chorus girl, attempted to commit suicide in Philadelphia early this week, and is reported to be fighting for her life. Friends told the police she made the attempt because she was broke and unhappy over a shattered romance with a University of Pennsylvania student.

Mrs. Wallace Reid has rejected an offer made to her six-year-old son, Wallace, Jr., to appear in films.

Sue Brown, 28, a cabaret singer, killed herself in Chicago last Sunday by drinking poison.

Mrs. Emma Nelson, wife of a Montvale, N. J., actor, was sentenced to 30 days in jail last week for driving her car while under the influence of liquor.

Sadie Simmons, actress, signed a contract last April to play the lead in a film entitled "Mary." She was to get $200 a week for at least eight weeks and in return to reduce 50 pounds. Now she claims that though she took off the necessary weight she got no money except a $75 advance. She is suing the Detroit Motion Picture Co. for $2,000.

Grace George's white pekingese mascot, "Major Barbara," is missing and the actress has offered a $50 reward for its return. The dog appeared with its mistress in four Broadway productions.

Vandals last week wrecked furniture and ornaments in the home of Francis Wilson, actor, near Lake Mahopac, N. Y. Mr. Wilson claims that valuable curios were stolen.

CRITICS' AVERAGES

(Continued from page 1)

tered by the respective critics. The No Opinions count in the total, reducing the percentage.

A tab of anything approaching this description never has been kept upon theatrical critics.

Variety from time to time will repeat the box score, bringing the percentages up to date each time from the commencement of the season, and at the season's finish in the spring will publish a summary of the full season including at that the successes that then may be still running.

In the tabulation herewith given Dale of the "American" has the largest number of Rights as well as Wrongs through Dale not having dodged an opinion on a show amongst the 18 failures he reviewed. Broun of the "World" would have balanced on the Rights and Wrongs had he not slipped himself one cipher.

Woolcott of the "Herald" helped his low percentage by a high number of Wrongs added to two Naughts.

The percentage table is kept in Variety's office on a large sheet with each show listed and the critics' comment notated under it after the notices have been read, as published under Variety's Critical Digest in each week's issue.

Variety presents the critical tabulation without comment at this time. For the theatrical trade it may present an interesting or curious array of figures and percentages. Variety wants to make it plain that this tabulation is not inclusive of all new plays on Broadway to date but only of those recognized as failures.

Any of the figures and positions as in this week's Critical Percentage box score may be altered with the next score published.

The standing and figures as printed in a larger box are as follows: Variety's reviewers are not listed separately in the large box for the reason mentioned in the explanatory note in connection:

Key to the table reads: SR (Shows Reviewed); R (Right); W (Wrong); O (No Opinion); Per (Percentage of Rights).

	SR	R	W	O	Per.
Craig ("Mail")	13	7	4	2	.538
Broun ("World")	13	6	6	1	.462
Corbin ("Times")	11	5	5	1	.455
Dale ("American")	18	8	10		.444
Woolcott ("Herald")	15	5	8	2	.333
Mantle ("News")	15	5	9	1	.333
Rathburn ("Sun")	11	3	8		.272
Hammond ("Tribune")	12	2	6	4	.166

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Twice Daily 2:30 & 8:30—All Seats Reserved
"UNSEEING EYES"
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In Special Concert at Every Performance

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Original Ideas

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DETROIT

By JACOB SMITH

SHUBERT-DETROIT — "Passing Show" held over.

GARRICK—"Whispering Wires."

NEW DETROIT—Otis Skinner.

MAJESTIC—"Seven Chances."

Ferry Field's new policy of five acts of vaudeville and pictures. Prices advanced to 50c. top.

Jack Hupp is now doing the vaudeville booking for the Colonial, Detroit, out of the Gus Sun office.

Photoplays — "Spanish Dancer," Madison; "Why Worry" opened run at Adams; "If Winter Comes," Washington; "Common Law," Broadway Strand; "Ponjola," Capitol; "Steadfast Heart," Colonial.

Carl J. Sonin resigned as manager of Warner Pictures in Detroit to become manager of Federated Film Exchange in Pittsburgh.

J. O. Kent, Select manager, resigned to become Detroit manager for Film Classics.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Peggy Wool in "The Clinging Vine."

GRAND—Neil O'Brien's Minstrels.

GAYETY—"Queens of Paris."

SHUBERT-MISSOURI—"Eyes of Youth," National Players' stock.

AUDITORIUM—"Scandal," Hawkins-Bali stock.

GARDEN—"Robin Hood," De Wolf Hopper Opera Co.

ORPHEUM—Vaudeville.

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

EMPRESS—Musical Tabs.

NEWMAN—"Potash and Perlmutter," picture.

LIBERTY—"Why Worry?" picture.

ROYAL—"Where the North Begins," picture.

This was Priests of Pallas week, and most if not all the amusement managers are glad it is over, for with its glittering electrical street pageant, Pallas ball, masque ball and other opposition events the theatres suffered at times. Tuesday evening, however, they all got a weather break that spelled capacity all around. The Electric parade, the big event of the week, was scheduled for that evening, but was declared off at the last minute on account of rain. There were thousands of people on the downtown streets waiting for it, and when the postponement was announced the playhouses filled rapidly. The payment came Thursday night, however, when the parade was given and occupied the streets in all its beauty from 8 till 11, and the crowd stayed on the streets. Many much bigger weeks in the way of receipts have been seen here.

With the Neil O'Brien Minstrels at the Grand at $1.50 top and the Georgia Minstrels featured at the Pantages, with five other acts and a picture for 25 and 50 cents, the blackface followers can take their choice next week.

Frances McGrath has succeeded Marjorie Williams as leading woman with the National Players' stock at the Shubert-Missouri. W. H. Pendexter has joined the same organization for juvenile business.

The largest sign ever erected in the city for motion picture publicity was put up in front of the Liberty this week advertising "Why Worry" next week's attraction. The sign represented the giant in the picture and stands 35 feet from the top of the theatre marquee.

The Chicago Jazz Band joined the "Bon Tons," Columbia Burlesque circuit, here this week, replacing Poloka's Hawaiians. The latter act remained in St. Louis and will play club and vaudeville dates.

The Lovetime Follies company, which opened at the Empress this week, is presenting an abbreviated version of "The Three Twins" under the title of "The Three Must Get Theirs," together with a picture, at popular prices.

ST. LOUIS

By JOHN ROSS

AMERICAN—"Magnolia."

SHUBERT-JEFFERSON—"Sally, Irene and Mary."

EMPRESS—Woodward Players in "Meanest Man in the World."

GAYETY — "Bostonians" (burlesque).

GARRICK — "Make It Peppy" (burlesque).

WEST END, LYRIC, CAPITOL AND GRAND CENTRAL—"Spirit of St. Louis."

MISSOURI—"Spanish Dancer."

RIVOLI—"Drivin' Fool."

LIBERTY—"Does It Pay?"

DELMONTE-KINGS — "Eagle's Feather."

Burglars broke into the office of local T. M. A. and stole $425 from the desk of James Parmalee, business agent.

Frank Dempsey of Chicago conferred with board members of the Woman Association of Commerce in Jefferson City last week regarding a musical revue he is to put on for the ladies. The title will be "All Over," and it will be presented at Jefferson, Jeff. City, Nov. 7-8. The cast will be selected from the organization.

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The undisputed leader of the toughest gang.
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They put the last clean shirt on Bill today
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BURLESQUE ROUTES

(Oct. 29-Nov. 5)

COLUMBIA CIRCUIT

"All Aboard" 29 Empire Newark 5 Hurtig & Seamon's New York.

"All in Fun" 29 Casino Philadelphia 5 Palace Baltimore.

"Bathing Beauties" 29-31 Court Wheeling 1-3 Grand O H Canton 5 Columbia Cleveland.

"Bon Tons" 29 Gayety Omaha 5 Olympic Chicago.

"Bostonians" 29 Gayety Kansas City 5 L O.

"Breezy Times" 29 Empire Toledo 5 New Gayety Dayton.

"Brevities of 1923" 29-31 Grand O H London 1-3 Grand O H Hamilton 5 Empire Toronto.

"Bubble Bubble" 29 New Gayety Dayton 5 Olympic Cincinnati.

"Chuckles of 1923" 29 Hurtig & Seamon's New York 5 Empire Brooklyn.

Cooper Jimmy 29 Gayety Buffalo 5 Gayety Rochester.

"Dancing Around" 29 Empire Toronto 5 Gayety Buffalo.

"Follies of Day" 1-3 Colonial Utica 5 Gayety Montreal.

"Giggles" 29 Gayety Pittsburgh 5-7 Court Wheeling 8-10 Grand O H Canton.

"Happy Days" 29 Gayety Boston 5 Hyperion New Haven.

"Happy Go Lucky" 29 Miner's Bronx New York 5 Yorkville New York.

"Hippity Hop" 29 Olympic Cincinnati 5 Capitol Indianapolis.

"Hollywood Follies" 29 Empire Providence 5 Casino Boston.

"Jig Time" 29 Hudson Union Hill 5 Casino Philadelphia.

"Let's Go" 29 Star and Garter Chicago 5 Gayety Detroit.

Marion Dave 29-31 Van Curler Schenectady 1-3 Harmanus Bleeker Hall Albany 5 Gayety Boston.

"Monkey Shines" 29 Palace Baltimore 5 Gayety Washington.

"Nifties of 1924" 29-31 Poli's Waterbury 1-3 Lyric Bridgeport 5 Miner's Bronx New York.

"Queen of Paris" 29 L O 5 Gayety Omaha.

"Radio Girls" 29 Orpheum Paterson 5 Empire Newark.

"Record Breakers" 29 Gayety St Louis 5 Gayety Kansas City.

"Runnin' Wild" 29 Gayety Detroit 5-7 Grand O H London 8-10 Grand O H Hamilton.

"Silk Stocking Revue" 29 Casino Brooklyn 5 Hudson Union Hill.

"Step On It" 29 Yorkville New York 5 Empire Providence.

"Talk of Town" 29 Hyperion New Haven 5-7 Poli's Waterbury 8-10 Stone O H Binghamton.

"Temptations of 1924" 29 Casino Boston 5 Columbia New York.

"Town Scandals" 29 Columbia New York 5 Casino Brooklyn.

"Vanities" 29 Gayety Rochester 8-10 Colonial Utica.

Watson Billy 29 Gayety Washington 5 Gayety Pittsburgh.

Watson Sliding Billy 29 Gayety Montreal 5-7 Van Curler Schenectady 8-10 Harmanus Bleeker Hall Albany.

"Whirl of Girls" 29 Olympic Chicago 5 Star and Garter Chicago.

Williams Mollie 29 Empire Brooklyn 5 Orpheum Paterson.

"Wine Woman and Song" 29 Capitol Indianapolis 5 Gayety St Louis.

"Youthful Follies" 29 Columbia Cleveland 5 Empire Toledo.

MUTUAL CIRCUIT

"Band Box Revue" 29 Majestic Scranton 5 Nesbit Wilkes-Barre.

"Bits of Hits" 29 Gayety Brooklyn 5 Howard Boston.

"Broadway Belles" 29 Olympic New York 5 Star Brooklyn.

"Dancing Fool" 29 Howard Boston 5 Olympic New York.

"Fads and Follies" 29 Nesbit Wilkes-Barre 5 Empire Hoboken.

"Flirts and Skirts" 29 Empire Milwaukee 5 L O.

"Folly Town" 29 Folly Baltimore 5 York 6 Cumberland 7 Altoona 8 Lewistown 9 Uniontown 10 New Castle.

"French Models" 29 L O 5 Gayety St Louis.

"Georgia Peaches" 29 Empire Hoboken 5 Gayety Brooklyn.

"Hello Jake" 29 Bijou Philadelphia 5 Allentown 6 Reading 7-8 Williamsport 9 Columbia 10 Bethlehem.

"Helter Skelter" 29 Gayety St Louis 5 L O.

"Joy Riders" 29 Elyria 30 Freemont 31 Sandusky 1-3 Cataract Niagara Falls 5 Garden Buffalo.

"Laffin' Thru" 29 Garden Buffalo 5 Majestic Scranton.

"Make It Peppy" 29 L O 5 Gayety Louisville.

"Miss Venus Co" 29-31 Park Youngstown 5 Empire Milwaukee.

"Moonlight Maids" 29 York 30 Cumberland 31 Altoona 1 Lewistown 2 Uniontown 3 New Castle 5 Academy Pittsburgh.

"Oh Joy" 29 Allentown 30 Reading 31-1 Williamsport 2 Columbia 3 Bethlehem 5 Folly Baltimore.

"Round the Town" 29 Empire Cleveland 5 Elyria 6 Freemont 7 Sandusky 8-10 Cataract Niagara Falls.

"Saucy Bits" 29 Gayety Louisville 5 Empress Cincinnati.

"Snappy Snappe" 29 Star Brooklyn 5 Lyric Newark.

"Step Along" 29 Empress Cincinnati 5 Empire Cleveland.

"Step Lively" 29 L O 5-7 Park Youngstown.

Arthur Hammerstein is negotiating for a restricted plot of land in Whitestone, L. I. The theatrical manager intends erecting an all year-round residence there.

JOE and HARRY KELSO

DELMAR'S FIGHTING LIONS

BILLY DeLISLE

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Watch for the Combination!

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BILLY DeLISLE

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with "HAPPY GO LUCKY"

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Senna and Webber

with

FELIX AND BRANDELL'S

"ALL ABOARD"

FLORENCE DARLEY

JOE and HARRY KELSO

DELMAR'S FIGHTING LIONS

BILLY DeLISLE

with "HAPPY GO LUCKY"

Watch for the Combination!

BILLY DE LISLE

JOE and HARRY KELSO

DELMAR'S FIGHTING LIONS

FLORENCE DARLEY

with "HAPPY GO LUCKY"

Watch for the Combination!

A SURE-FIRE OPENING OR CLOSING SONG

NOT HERE—NOT THERE

IT'S 50 MILES FROM NOWHERE

By MORT DIXON & ERNEST BREUER

Moderato

Till ready

Voice

Just put that map right on your lap and spread it on your knee, That ge - og - ra - phy, Don't seem right to me. There's cit - ies here — and cit - ies there — and cit - ies all a - round; But there's a spot the map for - got — And that's just where I'm bound:

Chorus

Not here, not there, It's fif - ty miles from no - where, but it's my home town. Not here, not there, but I'm all set to go there, So I'll make a break, and take a last look in the mir - ror. Where's my hat? where's my coat? where's my leath - er bag? Send my trunk to the place, writ - ten on the tag. Not here, not there, It's fif - ty miles from no - where but it's my home town. Not town.

Fine

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and His SYMPHONIC ORCHESTRA

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12 competent musicians, selected from the cream talent of the world.
Gorgeous special lobby display.
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Every line uttered in the act is exclusive with this act.
The program rendered runs the highest grade jazz music to opera ,artistic comedy touches, de luxe delineation of a variety of songs, ending in a dramatic smash that has roused blase audiences to cheers and the highest pitch of enthusiasm.

On Every Bill This Act Is Preceded by

HARRY and ANNA

SEYMOUR

The Charming Revelation Supreme

and followed by

SANTREY and SEYMOUR

The Surprise Sensation

Under the Direction of ROSE and CURTIS

THE DANCERS

(Continued from page 17)

plex. Persons in the left boxes, those seated half-way back on that side, and also in the balcony, all got the same break by seeing only part of the scenes and the action. When the door of the prolog set was opened a portion of the dance hall was visible.

The story carries the far-fetched idea that a young Englishman away from his native land for eight years or more expects a girl with whom he plighted troth when she was but 10, to be waiting for him. The wanderer, enacted by Richard Bennett, is Anthony Chieveley, known as Tony to his friends and to the characters in the Canadian northwest, where he is running a "picture" dance hall, partially explained by a moving picture studio close by. Tony's uncle is killed in a railroad accident and he falls heir to a fortune and title. Maxine, a dancer, known as Swan-face in the hall, is deeply in love with Tony, but he explains his promise to the girl back home.

He immediately cables her and begs for a marriage at once. Tony has faith. Una has been as constant as he. Being in trouble, the proposal is an out, and it is perhaps a true note, for womankind has often been charged with hasty marriages because of "conditions." Una, however, refuses to go through with it. Tony's kindness and adoration soften her resolve to confess. She takes poison and dies in his arms. Six years later Lord Chievely happens upon Maxine, now a noted dancer in Paris. Her dream is out, and Tony, though a one-woman man, accepts her proffer of marriage.

A dining bit in the second act has Bennett wrestling with French with a French waiter. In London it is said du Maurier succeeds in getting a deal of humor and laughter out of the situation. Here the comedy is not successful. It seemed incongruous that a French waiter unable to understand English should be serving in a London hotel.

Bennett is the star of "The Dancers." His characterization of Tony of the backwoods was convincing. He looked the youth then and he looked the distinguished man worn with trouble in the last act. Bennett handled the lighter moments adroitly, such as suggesting in the dance hall that all sing the local anthem, which was "How Dry I Am," and again in telling Swan-face that "people don't kiss each other in England until they are 80."

Florence Eldridge replaced Flora Sheffield as Una and Kathlene Macdonell went into the show as Maxine, played in Albany by Jean Oliver. Miss Eldridge was suffering from a heavy cold, though she scored distinctly as the troubled girl and without emotionalism. Miss Macdonell, in a more sympathetic part, handled the other feminine lead with fine skill. She has not Miss Eldridge's beauty, but the sentimental bits with Bennett gripped the audience, not a few rating her performance above Miss Eldridge's.

Somerset had it easy as the boy of Una's affair; then came through later as secretary to Chieveley, to whom he had told the story. Gisele Pierrard made a maid bit in the last act stand out, so did Wilfred Noy as a duke anxious to marry Maxine. Almerin Gowing was an East Indian servant who curiously wore a top coat indoors. Barbara Bennett, daughter of the star, did well as an Oriental dancer in the saloon scene. She is a very pretty chit and wore a costume about right—for Oriental dancers. A number of other bits were well played by Alex Carey, Affie Chippendale and Daisy Belmore.

The settings were less than ordinary save for the last act, which was the dressing room scene. The Savoy hotel may have rooms that look like that in the play, but only those who have been across will believe it.

The second night drew excellent business and it was mostly real money. English successes mean nothing to Broadway, but this one stands a chance for a run. It will at least draw strongly for a time.

Ibee.

WHITE DESERT

Michael Kane	Frank Shannon
Mary Kane	Beth Merrill
Sverre Peterson	George Abbott
Annie Peterson	Ethel Wright
Dugan	William Friend

Henry W. Savage withdrew from any acknowledged association with this presentation after he saw—and heard—it out of town. The colonel is a Yankee of the old school and doesn't approve of cuss words. And "White Desert" has several of the toughest in all the recent succession of unprintable epithets spat upon the New York stage.

In "White Desert" they are even more than usually unnecessary. Perhaps because the whole play is unnecessary the tortured, writhing efforts to be nasty in it seem the more wanton. The whole book is unsubtly pornographic, with no other possible appeal or excuse.

Brock Pemberton presents it alone at the Princess. The running cost is low and the potential allure to the sex-starved, curious, susceptible minority in so large a city may find for it a clientele to afford prosperity.

The piece is by Maxwell Anderson, a comparatively new author, who at one time was an editorial writer for a local daily. Anderson seems to know just what discussions are forbidden between gentlemen and ladies, and he makes his play of these, such subjects as a normal man would not open in the seclusion of his bedroom with the mother of his own children.

It is all so unwarranted, right from the start; no foundation is laid for it, no situation to condone it.

Michael Kane and his bride, who was a school teacher, arrive in North Dakota to take up a quarter section of land as settlers. That's their idea of a honeymoon. As neighbors they have a married pair, the Petersons. Peterson's wife is an amiable boob. He is a decent sort, though human. They visit the Kanes in their shack, there is a card game of the usual inane inter-family sort, and Peterson mildly flirts with Mrs. Kane.

After they leave Kane tears into his bride out of a clear sky. He calls her every vile name, throws it in her teeth that he was intimate with her before marriage and that probably any other man could be; that she is a physical animal and that she has lied to him. He makes her confess youthful episodes with boys, even to thigh-touching while kneeling in church, and unspeakable adventures with kids on the farm in childhood.

Then he goes away for several days. Peterson finds Mrs. Kane in the snow and he carries her in. It is night. She lies on the bed and starts to vamp him, and does it so brutally that men and women shuddered. This is later explained by her intent to "get even" with her husband by being all that he wrongfully called her. Whatever it is, the stage is no place for it. The result is the neighbor is kneeling beside her on the bed as the curtain falls (none too soon), and it is obvious he is to spend the night there, which he does.

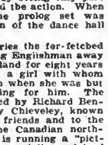
The husband comes home. She tells him. He tries to forgive, but can't, and she leaves. He follows to the door. Peterson taunts him. He runs in and grabs a shotgun and kills the retreating wife.

If that is drama, then Laura Jean Libby was an artiste and Ibsen was a sucker.

The scenery is pretty good. The exterior is rather theatrical and tin-can, but the interior is excellent. The lightings are fine.

In the cast Ethel Wright, as the jellyfish wife of Peterson, is a gem; she is worth writing a good comedy around, or even a bad tragedy. The rest of the small company is off, with exception of William Friend in a bit, conventional. Frank Shannon as the surly Kane is monotonous, lead-heavy, colorless; Beth Merrill looks like Jeanne Eagels, but the resemblance ends with her profile; George Abbott as Peterson was good in the early lighter moments, not bad in the straight talk toward the finish, but unconvincing at the

Break up Head Colds With Vapors



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3 REASONS—3 REASONS—3 REASONS—3 REASONS—3 REASONS—3 REASONS—3 REASONS—3

climax, where he is alone with the woman.

"Rain" has perhaps been responsible for bringing the flood of new plays and producing out of old trunks some unproduced riffraff on all the forbidden topics. "Rain," however, is a masterpiece. The follows are mostly claptrap with nothing in them except dirt.

"White Desert" is another peg in the box of trouble the American theatre is building for itself. The purists and vigilantes will soon make the respectable majority pay for the sharpshooters who are itching to get rich quick by peddling filthy words and smutty ideas across the footlights. *Lait.*

THE SWAN

Nicholas Ari .....Basil Rathbone
George.....George Walcott
Arsene.....Alan Willey
Princess Beatrice.....Hilda Spong
Alexandra.....Eva Le Gallienne
Father Hyacinthe.....Hallowell Hobbes
Symphorosa.....Alice John
Prince Albert.....Philip Merrivale
Colonel Wunderlich.....Henry Warwick
Count Lutten.....Carl Harbord
Alfred.....Stanley Kalkhurst
Caesar.....Richie Ling
Maid.....Adrie Marsland
Princess Maria.....Alison Skipworth
Countess Edery.....Geraldine Beckwith
Laffles.....Jane Shaw, Margaret Farr
Lackeys...Buswell Davenport, Tom Collins
Hussars.....Jack Cobb, Stanley Grand

The New York daily paper critics will probably go into ecstatic hysterics over this latest Molnar product, and not entirely without cause. The blunt facts, however, are that this magnificent Frohman offering will not be likely to intrigue the money-yielding public nearly as keenly as it will the reviewers who like what they like or think they like, and care nothing about money—other people's.

"The Swan" rang down its second curtain on what seemed a miracle—a Molnar play that would draw. The insolently iconoclastic Hungarian appeared to have at last bent far enough to give his sapient lines and his neat dramatic swordsmanship to the theatregoer rather than to impious art. A crash of enthusiastic applause rewarded these concessions. A brilliant assemblage had splashed through a mad rain to be thus exhilarated, and its acknowledgment was unstinted.

At that juncture Eva Le Gallienne had scored a tremendous personal triumph and Molnar was a hero.

As the cold princess of a royal house that had lost its throne, on the verge of marrying into another royal house which would restore her to the ermine, the princess in the form of the beatific Miss Le Gallienne had impulsively kissed the humble tutor as an answer to her royal suitor's princely insult against the dreamy, lovesick young astronomer.

It was a sensational piece of living drama that even a ticket scalper would rise to.

The astronomer-tutor, in love with the unapproachable princess, had been invited to the reception in pursuance with the obsolete situation of awakening the prince's interest through what Broadway calls a "jealous play." It had more than worked. The tutor, drunk with passion and his first taste of wine, had talked up, and mightily. The princess, thrilled, half in love with the commoner, had stood by him, apparently thrown away a throne, and regally carried out her lovely, wild romance to the kiss climax.

It was another "Prisoner of Zenda," more than another "Old Heidelberg." Well-wishers rubbed their hands, and who would not be a well-wisher to so splendid, beautiful, heart-tickling a romance?

Then came that third act! Had it been written by a native author, 97 ignoramuses would have been hired to tear it apart, stand it on end, save the property from being talked unconscious and twisted helpless. But Molnar, who has had half a dozen disastrous failures in a row on Broadway, is apparently sacred, so the prolix work of destroying what had been built up began, and a twitching, silently protesting audience of allies sat there dumbly and looked and listened.

First came the prince's mother, a new character, to whom the whole plot was retold. (Rotten technique that no highschool girl would commit.) Then came the princess, properly pale and sympathetic. She met the tutor, dressed for the getaway. The tutor—apologized! The kindly priest who had helped their absurd, lovely love the night before, shook his head and agreed it had been misguided. The princess sighed a little, but bit her lip and confessed she had kissed in pity, not in love. The prince entered, formally proposed, and the princess took his arm and went in with him to breakfast.

That may be art. It may even be truth, but it is criminal theatre. It will cost a fortune that could have been saved with a five-cent blue pencil. The princess needn't marry the tutor. No sane girl, less than a princess, would, because he doesn't miss much of being a lunatic. But she shouldn't ever have retracted, and he shouldn't ever have gone so coldly.

Women will not have it so. New York women are not royal. They want the hero to win. And if they let him lose, they don't want him snuffed out with any "We were only fooling" after their emotions have been wrenched and stirred.

If "The Swan" survives for any extended time this piece of dramaturgical malpractise, it will be solely because of Miss Le Gallienne, whose charm and stellar art are irresistible. As a play "The Swan" has been butchered just when it was about to lay the golden egg, wantonly, and so needlessly.

In production, presentation, direction, cast and all other elements, the Frohman institution did handsomely by Molnar.

"The Swan" will undoubtedly enjoy a limited success because it has so many assets. It will, however, miss being a solid and long-lived hit, such as it promised to be at the end of its second act. *Lait.*

Arthur J. Frawley has resigned as assistant manager of Gordon's Olympia at Lynn, Mass., and will become manager of two theatres in Portland, Me., operated by the E. M. Loew circuit. James J. Moore, finance officer of Lynn Post 6, American Legion, has been appointed to succeed Mr. Frawley.

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INSIDE STUFF ON PICTURES

(Continued from page 23)

Alma Rubens for three weeks after it occurred is not so remarkable for a busy district like Times Square. The couple were married early in September.

The Warner Brothers recently had a double page in colors in the American magazine edition. It probably cost the Warners $22,000 for that one issue.

Departing from the rule heretofore of carrying advertisements for theatricals and films of a distinctly Jewish nature the "Fiery Cross" a mid-west Ku Klux Weekly with headquarters in Youngstown, Ohio, accepted an ad for Samuel Goldwyn's "Potash and Perlmutter" picture for publication Oct. 12. Youngstown which is a hot bed of Ku Kluxism had a Konclave Saturday last with 50,000 Klansmen present. The placing of the "Potash" ad was arranged by Irwin Franklin of the Sam Goldwyn offices in New York.

Goldwyn-Cosmopolitan paid $10,000 to A. H. Woods for the rights to "Nellie, the Beautiful Cloak Model". Goldwyn only wanted the title. Woods would have sold it a year ago for $1,000.

A legit and picture actor who two years ago was of quite some prominence in pictures following success in a stage production, is now finding difficulty in getting small time bookings. It's just another instance of a spouse hounding the husband and airing their marital difficulties which are still pending in court, to his professional detriment. One manager said, "I'd gladly use you but I can't chance you being dragged off to the alimony club any night."

It has just leaked out that when Owen Moore, First National star, was working in "Temporary Husbands" a fight was narrowly averted with Director John McDermott. On several occasions during the making of the picture, Moore threatened to quit but was finally prevailed upon to continue by Earl Hudson, manager of the United studios.

It has not been learned just what the misunderstanding was about but a report stated Sid Chaplin, also in the cast, was getting too many laughs to suit Moore. Gossip has it that despite the fact that things were patched up, Moore is reported to have stated that never again would he appear in a picture that is directed by McDermott.

While Bill Hart was in self-imposed retirement on his ranch near Los Angeles, he wrote a book, "A Lighter of Flambs." It's about Patrick Henry, the great orator who left for his monument in memory, "Give me liberty or give me death." The principal character in the book is called Patrick Henry.

Mr. Hart always has been a great Henry admirer. He did some research work and found that there had been comparatively little published biographically about him. Collecting all data obtainable, Hart, while awaiting the vindication that came to him, wrote the story of Henry's life in romantic form.

The Hart book is now off the press and shortly will be distributed.

The action of Peter B. Kyne, author, who is prosecuting a suit against a film company for damages, on the charge that in making a picture of one of his stories, it ruined the plot and purpose of the book, brings a good story from Kansas relative to William Allen White's experience with the film directors.

When Mr. White farmed out the right to reduce his book "In the Heart of a Fool," to the screen he overlooked the scheme that Kyne has taken to recover damages, although he thinks he is entitled to them, after seeing the picture produced. When the film was given its first showing in Topeka, for Mr. White and friends, it was run at the Cozy theatre, which is owned by Miss Ruth White. After the showing and as the friends were leaving, Miss White whispered to one of the party, "Tell me. How did that picture ever get by the censors?"

The friend thought it was too good to keep and told it to Mr. White, who quickly replied, "That's the thing that has worried me. I've wondered myself how it ever got by."

Two of New York's "scandal sheets," each with a very unsavory reputation, are for sale.

CABARET

(Continued from page 6)

a nice flash, because of the speed with which it is played. A Barney Google number is also put over well for the same reason, while "Blue Hoosier Blues" is also done neatly by Gladys James, soubrette, and the chorus.

A parade number with Chinese costumes, to the tune of "Hi Lee, Hi Lo," fills out very well in this floor show, for the simple reason that a parade number seems an essential part of such a performance. A gypsy number is included and a waltz number, with the girls of the chorus in filmy white gowns, is nice enough but it seems to slow up things considerably. This number is introduced by the prima donna, Mabla Cedars, who sings the "Dreamy Melody" song first, the scene going into the chorus later.

All in all, however, the show is a considerable improvement over the first in that it has much more class. And not to be disagreeable, it might be said that a few real costumes, some with color and life to them, would help things a great deal, as also a bunch of better built up numbers based on something else other than the published songs of the day. And as the clientele of a cabaret differs little from the vaudeville theatre clientele, it seems hardly fair to them.

The charge of grand larceny preferred against Jack Murray by Lola Vaughan was dismissed in the West Side Court Monday when Miss Vaughan failed to appear. She had charged Murray with taking a diamond ring worth $140 from her while riding through Central Park in a taxi cab.

Murray's, Philadelphia, has been taken over by Joe Moss of the Beaux Arts in that city. Moss is paying $40,000 annual rental and depositing $20,000 against the last six months on the 11-year lease. Ad Eddie Elkins band of six pieces will open there Oct. 26.

The Club Royale, a roadhouse located about 11 miles from Los Angeles, was completely destroyed by fire early Saturday morning. The instruments of the Fox orchestra, playing there, were also lost in the blaze. The loss is estimated at $150,000.

Club Balagan, the former Little Club, under the 44th Street theatre, will close soon, probably at the end of this week, unless Fred Geneen sells it meanwhile.

Geneen spent a small fortune on redecorations by Reimisoff, and put in his Club Petroushka Russian show.

Business at first was excellent, but repeaters didn't.

The Shuberts are in for 10 per cent. of the gross and a rental.

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MISS KALISCH'S PLAY

With English Juvenile in "Pastimes of an Empress"

An English juvenile, like in the Grace George opus, will appear opposite Bertha Kalisch in "Pastimes of an Empress," by Louis N. Parker, translated from the Swedish of Max Dauthenday. It is a romantic costume play, with Queen Catherine of Russia the central character.

Lee Shubert and Leopold Spacher, Miss Kalisch's husband and business manager, will sponsor the production. The latter has brought over scenery and art sketches with him from his recent European itinerary, designed by Sigmund Juhr, a foremost Continental scenic artist headquartered in Berlin, but contributing to London stage productions as well.

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The same principals, Ludwig Satz, Thomashefsky and Rudolph Schildkraut, and the same support, will be seen in the new piece.

Business of late has been off at this house because of the Yiddish tendency to patronize theatres Sundays. The Sunday performances are barred by Equity ruling uptown, although all right downtown and in the neighborhood houses.

The only play, therefore, has been the Saturday performances and Friday night. The rest of the week is always off.

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(SEE LETTER BELOW)

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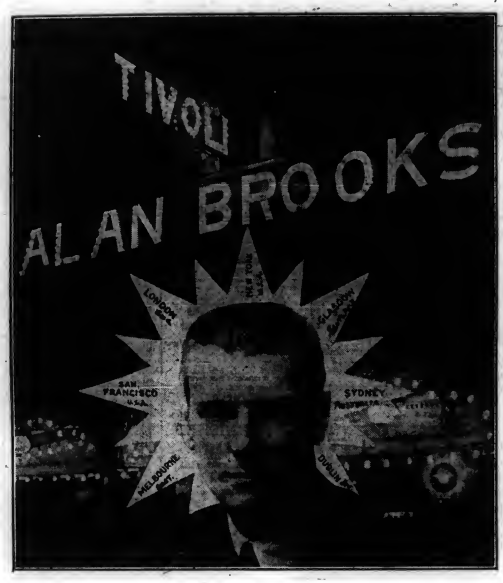

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My Appreciation and Thanks for Hearty Co-operation and Cordial Treatment

IN AUSTRALIA, TO
MR. HARRY G. MUSGROVE
MR. JACK MUSGROVE—MUSGROVE'S THEATRES PTY., Ltd.
MR. PERCY CRAWFORD
Mgr. Tivoli, Melbourne
and
MR. RENDELL
Mgr. Tivoli, Sydney

ANNOUNCEMENT
MY NEW "DRAMALET"
IN 2½ SCENES

"BONDS THAT SEPARATE"

WAS PRODUCED AND PLAYED BY ME FOR THE FIRST TIME IN AUSTRALIA AND SCORED AN INSTANTANEOUS AND SENSATIONAL SUCCESS, AND WAS ACCLAIMED BY THE PRESS, THE PUBLIC AND THE MANAGEMENT TO BE A WORTHY SUCCESSOR TO MY ROUND-THE-WORLD HIT, "DOLLARS AND SENSE." IT IS READY FOR IMMEDIATE PRODUCTION UPON MY RETURN.

HARRY WEBER
is Now Representing Me

Signed:
ALAN BROOKS

REGISTERED OFFICE
50 SWANSTON ST. CITY

MELBOURNE TELEPHONE.
CENTRAL 526 AND 929

Musgroves Theatres Proprietary Ltd.

CABLE ADDRESS HAYDEN
CODES BENTLEY'S 3RD EDIT. WESTERN UNION 5 LETTER

Theatres:
TIVOLI, Melbourne.
TIVOLI, Sydney.
Prince of Wales, Adelaide.
Booking Affiliations throughout Australasia and South Africa

REPLY TO
Tivoli Theatre, Melbourne.
31st August, 1923.

Mr. Alan Brooke,
Tivoli Theatre,
MELBOURNE.

Dear Mr. Brooks,

On this, your last appearance in Melbourne please accept my sincerest thanks for a splendid Season of six weeks with two sketches - "Dollars & Sense" and "Bonds that Separate".

It may surprise you to know that "Dollars & Sense" Season of four consecutive weeks in this House stands as a record for Sketches in Vaudeville.

With reference to your second Production - "Bonds that Separate" - judging on its reception the last two weeks at this Theatre, I feel sure you will find it a worthy successor to "Dollars & Sense".

Yours truly,

Percy F. Crawford
Manager,
MUSGROVE'S THEATRES PTY. LTD.

Also to
MR. GRANT
Stage Mgr., Tivoli, Sydney
and
MR. KNOWDEN
Stage Mgr., Tivoli, Melb.

GRATITUDE AND GREETINGS IN AMERICA TO
MR. GEO. CHOOS
MR. E. V. DARLING
MR. FRANK VINCENT
MR. GEO. GOTTLIEB
MR. I. R. SAMUELS
MR. JOHNNY COLLINS
and to
THE KEITH
and
ORPHEUM CIRCUITS ENTIRE

ALSO TO
MR. HARRY WEBER
MR. HERMAN WEBER
MR. L. L. WEBER
MISS ADA HUMBERT
MR. CHAMBERLAIN BROWN
and to
THE FRIARS' CLUB
110 West 48th St.
NEW YORK CITY

Signed:
ALAN BROOKS

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