

## F. F. PROCTOR'S FORMER PARTNER, FRED HOLDEN, IN POTTER'S FIELD

TRAGEDienne  
LIVES SOLITARY  
EXISTENCE

## HARRY POWERS "BARS" VARIETY; SAID TOO MUCH ABOUT ILLINOIS

**Chicago Manager Didn't Like Story in "Times Sq. Daily"—But Didn't Know "Dramatic Mirror" Had Suspended or "Clipper's" Change of Policy**

**Spoke to No One for 40  
Hours Before Appearing  
on Met Stage Monday  
Night—Sits for Hours  
Gazing Over Central Park  
—Italian Duenna Only  
Companion—Never Makes  
Up—The D'Annunzio  
Tragedy**

## GEST'S SHOWMANSHIP

## NAZIMOVA AND SKETCH WITH FRENCH PLAYERS?

The private life of Eleonora Duse has always been as broadly discussed as her professional affairs. During her present engagement in New York, Mme. Duse is living a secluded, almost cloistered, existence. Her apartments at the Majestic Hotel face Central park, and when at home she sits for hours gazing out over the fading autumn

With the closing of several of the large picture concerns and the threatened curtailing of production by others, a flock of picture stars were being offered to the Kaith bookers this week. Regular vaudeville "namsas" were inclined to be panicky when the word was passed that most of the picture stars were turning eagerly toward vaudeville as an escape from the threatened layoffs.

## EXCHANGE ADVERTISING WITH HEARST PAPERS

### Detroit and Baltimore Exhibitors Have Agreement—Balances in End

A "you praise me and I'll praise you" advertising tieup in Baltimore

Exhibitors' League of that city and the Hearst papers, the "American" and "News." The league controls over 50 theatres, including the big ones of the town, and has agreed to flash Hearst advertising at each performance in return for a six-line free ad, which will be of benefit to all the smaller houses that don't

The big houses, however, are regular takers of space. There is a money consideration

**"Song and Dance Man" May End**  
George M. Cohan will not come to Broadway in "The Song and Dance Man." Failing to secure a suitable player for the lead the show will be taken off after the two weeks' in Philadelphia which started Monday.

The show may be presented later in the season or held over until next year.

Plans called for "The Song and Dance Man" succeeding "Two Fellows and a Girl" at the Vanderbilt, which house Cohan had first call for bookings.

Lyle Andrews has booked in "The Camel's Back" to debut Nov. 12. The latter piece is a Selwyn production; the play being by W. Somerset Maugham. It opened at Worcester Monday.

Chicago, Oct. 31.  
Variety's Chicago office has been  
informed from the Erlanger-Powers  
chain of Chicago theatres, which in-  
clude the Colonial, Powers, Illinois  
and Blackstone, for first night and  
other courtesies on account of al-  
leged and assumed injuries inflicted  
on the sensitive feelings of Harry  
Powers, dean of Chicago theatre  
managers.

In a recent story printed in the Times Square Daily regarding the failure of Gus Edwards' "Sun Bonnet Sue" at the Illinois, it was said "the show would have had more than an even break if in a house properly situated."

The show withdrew after two weeks and good notices.

The wrath of the house of Powers, which includes Harry J. Sr. and his son, Junior, was provoked to the extent of barring Variety from the theatres over which they dominate. Powers in an interview practically admitted the Illinois has not been a moneymaker since Flo Ziegfeld decided he would not allow his son to accept of it.

At the present time, owing to building operations on a site adjoining the site of the proposed new building, it is not possible to accept a date there.

(Continued on page 53)

## John Emerson's Tangle

Through John Emerson being president of Equity, a manager, scenarist and producer, without being a contortionist, actors along Broadway are wondering how he will get out of his latest

Single. Since Emerson was left with all of "The Whole Town's Talking" when A. H. Woods wanted to close it, Emerson's theatrical standing in New York has been established as a manager, but not reported whether of the P. M. A. since his friend, A. H. asked, would admit he is still running the Emerson-Looms show.

Another perplexing point for the Equity members to determine is how the president of Equity as a manager could ask the members of his show, also members of Equity, to cut salary?

## COSTUMES

Who will make your text ones?  
Those who have bought from us  
say—  
**BROOKS-MAHIEU**  
1121 E. 4th Ave. Tel. 5588 Penn. N. Y. City  
11,000 Costumes for Rental

**WHOLESALE CUT RATES  
TO HELP THE WAITING**

Syracuse, N. Y., Oct. 31.  
In an effort to bring some good plays here the natives will pay to see the local Drama League with a membership of 1,000, will hold a meeting tomorrow with the representatives of the Welting the only legit stand.  
The Welting has promised the League cut rates for its members in the form of block tickets.  
In return the League demands it take part in the selection of legitimate bookings for this city.

## Kelly's Brief on The Circus Business

Through the many and continued requests for the brief by Attorney John M. Ksly in the matter of the inheritance tax on the estate of Alf T. Ringling, published in Variety some months ago, that brief will be reprinted in the Clipper in weekly installments, starting with this week's issue of the Clipper, out tomorrow.

The Kelly brief is conceded to be the most thorough history of the circus business in America ever compiled.

Negotiations were on yesterday for Nazimova and her George Middleton playlet, "The Unknown Lady," to be interjected into the Grand Guignol program at the Frolic, atop the Amsterdam.

## MATTER OF GENUINENESS HURTS SISTINE CHOIR

Baltimore, Oct. 31.

A controversy as to whether or not the Sistline Choir which is now touring America is the original choir from the Vatican at Rome is ruining the troupe's business, and causing its management no end of trouble in obtaining advantageous publicity. Several Catholic papers in the country have written articles saying it is not the real thing. Like-

(Continued from page 9)

### NO BOND—NO PLAY

Acting on the warning from Equity that no salary bond had been filed, the opening of "The House of Sin," scheduled to open at Stamford, Conn., Monday, was postponed. The players refused to leave town.

The play was written by Leon de Costa and is founded on the House of David band expose.

Joseph Grisman and Jack Goldberg were named in back of the show.

## ORPHEUM'S LOOP HOUSE FOR MUSIC HALL IDEA

Chicago, Oct. 31.

What may be a forerunner of an announcement of the purchase of the Loop by the city for a new theatre has found a site for new theatres in the Loop is the beginning of work in the erection of a 12-story structure to replace the present Palmer house, the headquarters and home of indoor and outdoor swimming, and the city's headquarters.

The Palmer house covers one of the most valuable building sites in the business section of the city with the ground valued at \$2,500,000. It has a frontage of 250 feet on State street running south from Monroe, then runs east on that thoroughfare.

(Continued on page 22.)

### LOIS MEREDITH RETURNED

Lois Meredith, former film star and last seen with Doris Keane in "The Czarina," has returned to New York from a protracted European vacation and will probably go under the Gilbert Miller banner again.

## COSTUMES

Who will make your text ones?  
Those who have bought from us  
say—  
**BROOKS-MAHIEU**  
1121 E. 4th Ave. Tel. 5588 Penn. N. Y. City  
11,000 Costumes for Rental

622 Fifth Avenue New York









# 2 HILLS AND TWO VALLEYS

**A. & H. Circuit of Coast and Association of Chicago Enter Into Unique Arrangement—Want to Keep Open Vaudeville Houses**

Chicago, Oct. 31. The Strand at Winnipeg, Can., starts playing the Ackerman & Harris shows for the first half each week Nov. 5. The A. & H. bills will then open at St. Cloud, Minn., go to Grand Forks, N. D., for two days, to Fargo, N. D., for a half week, and Minneapolis, Can., to Rollings, Mont., and on along the coast.

Ed. Seaman, manager at Winnipeg, spent several months trying to arrange a tour from Chicago to Winnipeg for the Bert Levy circuit, but has standstilled the plan and will use the A. & H. shows as the first half and hopes to be able to get W. V. M. A. shows for the last half. Fargo, N. D., has an arrangement by which it plays the A. & H. shows and the Association shows the other half.

It is impossible for either the W. V. M. A. or Ackerman & Harris or any agency to support the A. & H. bills each week for Fargo, Winnipeg and points up that way without paying his salaries, covering railroad fares. When these managers insist upon split weeks and want to hold a total cost of bills down to \$1,000, all that can be done is to use the material of two circuits.

In a country between Chicago and Winnipeg has been worked to death by field agents in the last few years, all touring promises have been delivered little. It was not particularly the misrepresentation of field agents, but a condition has made it impossible to perform promises which apiece anything at all.

As a result the managers look with a certain distrust on field agents.

The association does not like the idea of splitting acts with any other circuit not directly affiliated on account of the precedent established in the case of the H. & B. shows, where Fargo and other towns in Iowa and Nebraska, there has been an exception permitted for the time being in the way of keeping vaudeville houses open.

Joseph Schallman, Chicago representative of A. & H., turned over to Ed. Seaman his shows up to Dec. 31, which gives him time to see if he is booking ahead. Schallman says that he is trying to have a different kind of touring policy in the future and in event that he does so, he can take on more towns up that way which seek A. & H. bookings.

## PAN'S INSURANCE SUIT

**Would Recover Loss of Two Burglaries**

Los Angeles, Oct. 31. Alexander Pantages has instituted action against the Ocean Accident and Guarantee Corporation for \$11,822.92. The action arises from a hold-up and burglary which occurred in his Point City home Oct. 13, 1922, and the hold-up in the Los Angeles house the following month. It seems that Pantages increased the insurance from \$4,000 to \$8,000 on Oct. 10 of that year, but the company claim that they did not receive the notice in time and therefore are only liable for \$4,000. Pantages contends the notice of increase was given in their agent's three days before the hold-up.

## INDIA WANTS MUSIC

**Request Sent to Washington by Consul**

Washington, Oct. 31. In India it is hard to get American dance music, according to a cable from the Department of Commerce from Consul A. M. Warren. This music is in great demand there and is now secured through the London dealer, more than 100 times more than a year ago and then it is played by local orchestras.

The consul urges that American music publishers develop this field, noting that the consul has received 100 letters in that land in which British troops are quartered. Publishers are invited to address their inquiries to the Department of Commerce, Washington, D. C.

## Electric Curtains Aid Acoustics

San Francisco, Oct. 31. Electric curtains that will shut off the galleries in the Civic Auditorium have been ordered by the city from W. A. Plumm. The acceptable bid calls for payment of \$46,740.

The curtains are for the purpose of aiding the acoustics of the structure. The construction is not in use.

## Colonial, Denver, Changes Hands

Denver, Oct. 31. J. B. Mellon, president of the Colonial Amusement Company of Denver, last week purchased one-half of the Curtis street holdings of the city from the late J. B. Broughton, former owner of the Colonial, who died several months ago. The transaction in the deal was reported to be \$100,000.

## ILL AND INJURED

Charlotte Treadway, of the Morosco stock, Los Angeles, slipped and fell during her performance, seriously injuring her back.

Miss Bobbie (Taylor and Bobbie) is confined to her room at the Stanley Hotel with a heavy cold and congestion of the lungs.

Bob. Broughton (Warr. Bros.) contracted a heavy cold while playing Grand Rapids and had to close there. The boys return to New York to await Bob's recovery.

Paula Bonaldi, Metropolitan opera soprano, is reported to be recovering from an injury received Oct. 21 in Tulsa, Okla. The injury to her head on the side of an elevator car was and unconscious for several days.

Mrs. Jack Valmore, who is at Indianapolis, Ind., has been ill for more than four months. Jack Valmore is offering a single.

## MARRIAGES

Billie Dove, film actress, and Irvin Willis, director and promoter, Oct. 25, at Santa Monica, Cal.

Elsie Bambrick ("Artists and Models") and Danny Shag, film editor, since Oct. 25, at Los Angeles.

Nellie, an actress, to marry Nov. 10 in Hollywood.

## SIX ACTS LESS AT WINNIPEG

Winnipeg, Oct. 31. The Orpheum will chance policy Nov. 12, dropping from seven to six acts. The number of performers will be two a day and three on Wednesday. A feature picture will be added.

The balance of the northwestern Orpheum houses will be as at present. An extra act will be added to the Winnipeg show when it comes to the city.

Ed. Seaman, manager of the Orpheum act road show to complete the Portland and Seattle dates.

## Geo. A. Thurston or Ralph Leonard

A banking institution has requested information concerning Geo. A. Thurston or Ralph Leonard. He was last known to have been with "The Hollering Circus."

Formerly living in Brooklyn, Leonard has not been heard from since 1916. His brother died six months ago.

George Divine, connected with the house at 312 Carlton, San Francisco, N. Y., will furnish Leonard information of the trust fund, hold for him.

## Didn't Blame Stage Crew

The stage crew at B. S. Moss Broadway, New York, were not responsible for the non appearance of Hittory Country. The crew at the Capitol, Union Hill, two weeks ago, Conley denied blaming the crew in Hittory Country. The crew at Union Hill, the following week was reported in Variety.

Barry Hittory, the property man at the Broadway, and Bill Clark stage manager.

# KEITH BOOKS COMPARED TO: DO NOT SEE ACTS AT NEW YORK

**Flash Dancing Turn Playing for 18 Months—Few Bookers Know of It—"Shoving Around" Annoying and Costly**

## GOFF PHILLIPS' ESTATE

**Left Only Cause for Action Through Death by Auto Truck**

Goff Phillips, retired blackface vaudeville performer and brother-in-law of Ben Welch, the comedian, left nothing behind an alleged cause of action for damages against the Gordon Supply Co., of 221 West 11th street, New York, when he was run down and killed by one of the company's five-ton motor trucks Sept. 19, it was disclosed in the Surrogate's Court, New York, through the granting of limited letters of administration upon his property to his widow, Minerva Phillips, 29 years old, of 517 West 189th street.

How much damage Goff Phillips intends to sue for will not be known until a copy of the summons and complaint is filed at the County Clerk's office. Under the law she cannot make a settlement out of court without the full approval of the Surrogate's Court.

Mr. Phillips, 45, was run down at Broadway and 149th street. In addition to his widow, he is survived by three children of a previous marriage, Ruth Thors, 27, of 245 West 4th street; Arline Phillips, 24, of 100 West 4th street; and Goff Phillips, 22 years old, of 3136 Broadway.

## ROMM & WALTERS PART

**Independent Firm Go Individual Ways—Parting Amicable**

Romm & Walters, who opened an independent-booking office about eight weeks ago, have separated, and each will book his own shows independent of the other now on.

Romm, who controlled the New York office, has about eight and a half weeks on his books in 12 houses. Walters, who took care of the New York act, made his headquarters in that city, has about six weeks in 12 houses.

## NEW ACTS

Charles Howard and Co., "How Things Have Changed With Walter Pearson and Albert Mawer."

"Jazzing It Up" miniature musical comedy, four acts, 3 scenes, featuring Gladys Noyes.

Charles (Hayden, Dunbar and Hayden) and Albert (Dunbar and Turner), two-act.

Jerome (Jerome and Albright) and Foley (Foley and O'Neil), two-act.

Ralph Pollock has joined Winnie Baldwin as pianist for her new show, not opening at Orpheum, San Francisco.

"The Studio" dancing and singing, the last six shows with a cast of eight people, is in rehearsal.

Orville Stearns and Girls (4), dance.

Paul Reese and his sister (Elsie) in a musical act (Pacific Coast).

Bob. Broughton and Company, songs and pianist.

Viola Klein and Company (13), revue.

Will Elm and Bobby Emiline, sister act, on tour.

Dublini and Company in "Hobo Jim," comedy equilateral turn, two people.

Ross and Ludovic, man and woman, singing, violin and piano.

Edna Fisher and Danny White, two-act.

Anthony Gorton, singing, with male quartet.

Fernie Duff (Rinehart and Duff) and Pauline Clark, harmony singing.

"Dance Days in 1923," including Harry Weber, Miller and Fain, Gladys professional and entertainers.

Those Three Chaps (Harry, Rose and Bob Russell), Chicago.

Keith agents are generally complaining over the alleged failure of the Keith bookers to book over all acts playing at the Keiths and other houses in and around New York.

The acts the agents claim are not completely covered are those playing the smaller houses that in many instances have accepted show and cashed out of a small salary as a matter of policy.

A case in point came up recently when it was found that a booker was playing shows around the pop houses for several weeks was offered to the Keiths and other houses, and there was a general lack of knowledge concerning the turn by most. The act, a flash dancing turn, but different from most in that it has considerable talent, has been playing on and off in the metropolitan district for a year and a half.

How much damage the agents of production, the agents claiming the producers have lost their nerve through the "shoving around" process (repeated when putting on a new act).

"Shoving around" is described as "playing the production for a couple of weeks at a cut salary, laying it off for three weeks, and then offering the producer a salary that will just about cover expenses."

There have been fewer productions, incidentally, for vaudeville this season than any in years, due, the producers say, to the "shoving around" tactics.

Don't blame Stage Crew

The stage crew at B. S. Moss Broadway, New York, were not responsible for the non appearance of Hittory Country. The crew at the Capitol, Union Hill, two weeks ago, Conley denied blaming the crew in Hittory Country. The crew at Union Hill, the following week was reported in Variety.

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## THEA. OWNER CAUSES BITTER STUMP BATTLE

**Update Republicans Name G. E. Scherrer for Mayor—Opposes Renominated Official**

## Syracuse, Oct. 31.

Syracuse is in the throes of the bitterest political campaign in years as the result of the nomination by the Republicans of George E. Scherrer, Syracuse theatre owner, for mayor. Scherrer is fighting Mayor John H. Walrath, Democrat, who was renominated by that party.

Walrath has the support of two evening papers, the "Journal" and the "Herald." Scherrer is backed by the "Post Standard," the Republican morning newspaper, and Hearst's "Evening Telegram" and "Sunday American."

The "Journal," eleven hour stand for Walrath, who it has been attacking for the past year and against Scherrer, who has been the publisher, Harvey D. Burrill. Scherrer was long allied in the theatrical business with Walrath, but in the current week. It is said that Scherrer's refusal to accept Burrill's decision that he refuse the support of the Hearst newspapers saving the candidate.

Burrill recently sold his interest in the Savoy theatre here to Attorney E. J. Page, political and business associate of Scherrer.

# BAND ACTS ARE AFFECTED BY REPORTED CHANGING AUDIENCES

**Monologist Explains How Talking Acts Have Been Affected—Bands Draw Sophisticated Crowds Who Are Blase and Contain Foreign Element**

The advent of bands as acts in vaudeville has considerably lowered the average of intelligence among vaudeville patrons generally, according to a monologist who is qualified to analyze the situation through his years of experience.

The talking act takes the stand the bands have brought a considerable element from the general vaudeville houses who as a class fail to respond to a gag or quip as readily as the regular vaudeville fans of five or six years ago.

The dance hall bands are classed as audience and six years ago.

Another factor, according to the monologist, is that the bands have attracted hundreds of foreigners whose knowledge of English is limited. While possessing a keen understanding of music, they have a fine sense of comedy that in broad and easy of assimilation from a comedy angle.

Between the ones who think they know it all and the foreigners who

can't understand, the lot of the big time talking turn that depends on talk alone is becoming harder all the time, the monologist maintains.

The large time monologists with their spacious auditoriums usually operates against the talking act.

As an illustration of his contention the monologist points out that while almost every other type of act has increased many fold in the last five or six years there are less simple talking acts than there have been for five years.

According to a "close student of audience intelligence and popularity," the jazz bands are mostly recent arrivals from the theatre halls. When invading vaudeville in the last two years they brought most of their dance-hall craze with them.

The lounge lizards and drag-street cowboys don't make good audiences for talking acts. They are too declaimers "who are inclined to deride" in working, and tend to distract the rest of the audience, to the detriment of the turn.

## Radio Commercially

"Clippers" Radio Department weekly tells why Radio should be used in advertising and how to help to make up the program.

Radio gets \$600 an hour for commercial matter sent over it.

Why not pay the actors?













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# RUN OF THE PLAY CONTRACTS

It's going to arrive, the near-universal employment of run of the play contract.

They are becoming more important for the actor in musical than dramatic plays. The musical show producers have a nasty habit of cutting down a show as soon as it gets set. It is cheating the public and cheating the original cast.

Variety has been cognizant of the trick for a long while. It decided with the opening of this season to re-revise all of the musical shows in for a run. This paper is shortly going to do so with the Variety reviewer catching the show in the first place to review it again in the second place, bringing out just what the cheating has been placed.

Out of town dramatic reviewers make an outcry for the original cast. Frequently in the drama they do secure the original but seldom does the musical leave Broadway with the people it opened with.

Producers make up their costs in advance and etch plan on the names they can replace with cheaper people. After the production has been running a while, the changes occur. Producers care nothing as to whether the change in the personnel reflects upon the actors who receive their notice. They only know that the piece is set and \$800 here or there may be replaced by \$200 or \$250 and will get by with little attention.

Sometimes a run of the play contract is bothersome to the player holding it. If another opportunity presents itself. But in the main it is the best advantage for the actor in the long.

It would seem that an organization of actors interested in the actor might have given some thought to this condition long ago.

## "GUESSES" BY CRITICS

Do the critics of the drama guess or are they skilled observers?

That question may puzzle many people. But only the critics know.

In cities smaller than New York the newspaper reviewers of theatricals may have a better line on the local theatre-going population than a metropolitan critic could have.

In New York the man behind the typewriter must stand on and by his own judgment. He must see what he can see of the play and write what he has time to write that same night.

The critic on the afternoon paper has more leisure in which to write his opinion of the play than the critic on the morning paper. The afternoon man may turn in his notice later than the man on the morning daily, or he might skip the first and early edition of the afternoon paper if not sending in his review before the next morning.

That may be taken as a reason why James Craig of "The Evening Mail" occupies the honor position among the critics of the theatre last week in Variety's boxed record on the percentages gained through the failures so far of the New Broadway season. Yet with the same reckoning the success of "The Evening Mail" was preferred to that of the "Smart" sense) rather than a straight criticism of judgment is to say you don't know critics, at least of the metropolitan schooling.

To get away from Craig for a moment. About all of the other critics listed are seasoned reviewers. They know their Broadway, they know the theatre, they know their friends, they know many managers and they know many actors.

To say a critic is not swayed by personal contact is to believe in the supernatural. To say a critic, even a dramatic critic, is no inhuman that he would not do a favor for a friend is to believe there is no such thing as a free lunch. To say a critic is not swayed by the company he is in is to only "bull" yourself. To say a critic would not prefer the royalty or a successful play written by him to his salary as a critic calls for no answer. The critic would prefer to have the smart in the "smart" sense) rather than a straight criticism of judgment is to say you don't know critics, at least of the metropolitan schooling.

Now, back to Mr. Craig!

As stated, James Craig, spoken of as an excellent fellow, just as a fellow, is visiting Broadway for his paper for the first time. He has come to it with an open mind. He has not had the time to cultivate nor flatter; he was not here to be thought of anything else; without bias—Craig has been telling the truth.

Telling the truth of his opinions and his impressions of the plays he has seen.

Variety's score is based upon the record. Heywood Brown may have his own idea of the province of a critic, but Mr. Brown, you and we know that his readers do not buy "The World" to find out what its critic has to say. They want to know the kind of a play he saw the night or good or bad. They pay two cents for "The World" to save \$2, and the same for the rest of them.

The record speaks for itself—it can't be gotten away from and no one can go behind it.

We don't think the metropolitan critics are "guessing"; they don't have to guess. Their trouble is they know too much and too many.

Let all be Craigs—and see the change in the next box score.

J., last week when seized with heart failure. His wife, professionally known as Mattie Sharpley, secured a doctor who arrived as he was expiring. The doctor, who was with him around and he is now improving.

The Grizwold, Troy, N. Y., reopened Saturday under the management of the Proctor Theatre. The Proctor theatre there will be four changes of picture a week.

A 3,400-seat house will shortly be built in Atlantic City, according to an announcement made by Ernest Boehm, representative of the Standard Amusement Co. It will be used for pool attractions and built on corner of DuPont and Canal streets.

Sunday vaudeville finally got under way at the Shubert, Newark, N. J., last night. Ed Fomm and Ed Fomm are supplying the UFA and are said to have been declared.

Between Baltimore and Washington \$25,000 was raised for the American Red Cross. The money was raised in those cities last week. The performance at Ford's Theatre, was

ing featured in Alex Gerber's "Sunbonnets." Is soon to produce her own vaudeville act. She will not appear in the turn, but as a company of five girls and three men.

James Jordan has been appointed the manager of the Palace Hotel, 1005 Fifth Ave., New York.

# ASHES AND CRITICISMS

The following appeared in the Chicago "Herald-Examiner," signed by Ashton Stevens, the veteran dramatic critic, who claims that Variety is a publication that comes to the desk of an American dramatic critic. If only it wouldn't fight with certain managers, or certain managers wouldn't fight with Variety, would it be a different story? The writer, in a breezy trade journal of the theatre is fearless and fair, or at least tries to be.

It is a mistake Variety is fair, according to its lights, in keeping books on the dramatic critics of the New York dailies, scoring them one or a zero according to the way their first night reviews measure up to the ultimate verdict. But what does it do? It does this "battering average" method of estimating dramatic criticism tend to reduce it to its lowest terms? Nothing is easier for a critic to write the little word success or the little word failure—either way he is guessing, not so much as to the production as to the public. But when the critic tells his readers whether the play succeeded or failed with him, he is not guessing, but doing the job for which he is hired as an expert showmaster.

"And when one of those dramas come into the playhouse which are neither good nor bad, may not the critic be permitted to give a review which is neither a 'good notice' nor a 'bad' one?" According to Variety, no. When the critic does not clearly indicate his opinion of the box-office value of a production, he gives zero in the score. Thus our friend, Mr. Hammond, the most delightful of the New York critics as he formerly was of the Chicago, tells the bating average published in yesterday's Variety with the heagarty percentage of 166; as against 538 registered by the victrolas but not so ready Mr. Craig of the "Herald-Examiner" who scold out of a dozen new plays now laid out Broadway Mr. Hammond guessed against the public on six, with the public on two, and Hammond not at all.

"Variety will no doubt presently chalk up the scores of the Chicago critics, and I hope I don't win. I should hate to be bought away from this newspaper by the Colossal ticket agencies."

(It isn't a matter of the critic "guessing" in order to coincide with the public. It is the public who are rejecting the opinion of the critic, rather. It is the public refusing to rebelling. The critic who doesn't "guess" with the public is a poor critic. He should either pick sides or he should do his best to be successful enough to make the public pick as he does.

A prophet cannot hide behind abstract equivocation after the verdict of the future is in his hands. If he has an offering and the public doesn't, he is wrong as the critic who he has the privilege as a lay individual to patronize the failures and flout the hits.

The main trouble with metropolitan reviewers is that they try first to make themselves "readable" and "delightful" as Mr. Stevens says Mr. Hammond is rather than trying to be accurate, authoritative, informative.

The theatre is a serious business and the critics are a powerful element in it. If they can't swing it, they should avoid it; at any rate, it should be their function to herald the better shows decisively. If they want to warn against the poorer ones, they should know what they are talking about. And they should clear what they object to. A middle-of-the-road course, sprinkled with "delightfulness" and "readability" is making a goat of the theatre as a smart-aleck of the critic.

Theatrical performances are designed for the public, not for the critic. If they succeed with the public, they are successful. If they fail they are said. The critic cannot arrogate to himself the position that he may dislike if the theatre-goers like, or vice versa; when he does that he is a minority voice, admitting he does not understand the primary principle of the whole business—or even regarding which he is holding himself forth as an expert.

## LEE SHUBERT SUING E. F. ALBEE

Were there a certainty the action brought by the Shubert Advanced Vaudeville Co. headed by Lee Shubert, against big time vaudeville E. F. Albee still at the head of it as a going business, would ultimately reach a court trial, it might be said, "There's a case!"

Meantime with no such certainty the matter stands thusly: that the Shubert Vaudeville that was, through its corporate officer, is asking \$100,000 or triple damages against Albee, et al., and in the United States Court, under the provisions of the Sherman Act.

Who is competent to discuss the merit of the action? Not us. We just escaped being a co-defendant too according to the papers. Or the total amount some million or so or maybe only \$250,000 is set up as a damage through the arguments of the Shuberts. It would have become of Variety last summer without those advertisements!

Then there is another million or so through the Shubert Vaudeville having had to close its vaudeville theatres, blamed upon big time, and another million, all multiplied by three, for losses or something substantial, with the further allegation of the Shuberts that the circuit courts are a trust.

In the show business everything seems to be a trust-plus and negatively. No one trusts anyone else.

The only one that trusts in good faith, seems to be the trade papers.

It's a great case though, ten millions, even without the fifty thousand. The way you figure a complex amount like that is three millions, three hundred and fifty thousand three times over. It's a lot or money whether they get it or not.

Two of the wealthiest men in the show business in the law courts, getting money to lawyers. It's against all the precepts of show business teachings.

The only good thing about it is as we are the whole thing is that the "Timon Square Daily" had first and exclusive big news beat out of it, so clearly the dailies had to follow it—and the "Daily" didn't get the story out of the Keith office.

If you are particularly interested in knowing what a trust amounts to in how over-the-top try and get a legit route.

In for a piece of the Sunday shows for their book-keeping.

The annual Equity ball will be held Nov. 17 at the Hotel Astor, New York.

Edith May Capes, of private life.

## VARIETY'S OFFICES

- Cable Addresses:  
Variety, New York  
Variety, London
- NEW YORK CITY  
10 West 46th Street
- CHICAGO  
State-Lake Theatre Building
- LOS ANGELES  
Metropolitan Theatre Building
- SAN FRANCISCO  
Clara Spreckles Bldg.
- WASHINGTON, D. C.  
Evans Building, New York Ave.
- LONDON  
8, 9, Martin's Pl., Trafalgar Sq.







# THEATRE BOX OFFICE

## Last Two Weeks' Tendency Backward—This Week Not Any Better—"The Swan" Best of Latest Entries—"Nervous Wreck" Non-Musical Leader

A reaction from the big business of early October was reflected in the dropping grosses of the past two weeks.

The current week indicates a further decline. Monday and Tuesday were off enough to bring a squawking from the ticket brokers that the in-between attractions.

The result will be a lightening of the pressure for Broadway theatres, as withdrawals this month should provide births for the productions ready to come in.

This supply of available houses, however, has been scarce in the last two weeks even big managers have been offering guarantees. Two attractions are being fought for to leave Broadway this week.

A bad weather break in the early part of last week, however, is putting the musicals on the toboggan from \$1,500 to \$2,500. Several of the leaders slid off, the entrance of the new "Follies" doubtless figuring. The Ziegfeld attraction at \$1,500 indicated a new business gross by getting \$45,000 its first week. That does not take in the "public rehearsal" performance staged the Saturday night to the premiere, where a \$125 a ticket, the takings were \$17,500.

The "Music Box Revue" alone has been a new business gross of \$10,000. Business was reported slightly off for "Greenwich Village."

The trio of musicals next door to each other on 42nd street has dropped not so well. "Helen of Troy," New York, which dropped under its stop limit and may soon be out of the city, has taken \$10,000, but little affected, getting \$20,000, and equal to "Wildflower," the pace of both affording similar profits. "Mr. Batling Butler" (the "mistake") did show signs of dropping last week, having more than held its own last week when the others dropped. "The Swan" is the only musical non-musicals right now than last season at this time. "Three Men in a Boat" came in at \$11,000 in group. "The Swan" at the Cort got off to a \$10,000 start. "The Dancers" dropped \$1,000 at the Broadway. "The Nervous Wreck" took the comedy leadership by drawing \$17,500.

## "FOOTBALL," ELECTRIC RIGHTS AND BOOSTS

### Music Box Revue Neglecting Neither—Other Musical Raising, Too

Broadway is not passing up the high price possibilities of the mid-November. Big crowds are particularly aimed for Nov. 24, the date of the Army-Navy game at the Polo grounds. The event on Saturday and is called "football night" by showmen, who have jumped the scene to a major attraction.

The biggest boost is that of the "Music Box Revue," which is expected to gross \$11 for the entire lower floor. That is the same scale as the premiere of the "Music Box" also lifted prices for Election night (next Tuesday) when the bill will be \$5.00 or \$1.00 over the normal scale. The lift for election caused a report the Music Box would go on a \$4.00 by a regular house of the "Follies" now being \$5.50.

The "Follies" will not increase its prices for either date. Other musicals, however, have raised prices for "football night," the general scale being \$5.00. Non-musicals have added to the normal scale on a scale of \$3.50 for Nov. 24 and many shows are charging usual Sunday scale for Nov. 24. New Year's eve prices have not all been set, but will likely not exceed those of "football night."

at the Sam H. Harris. Added are "The Lullaby," traveling at a \$20,000 start at the Knickerbocker. "The Changelings," keeping close to \$10,000 at the Henry Miller; "Tarnish," a comedy draw at the Belmont, and the holdover hits—"Rain," \$18,000; "Seven Heavens," \$18,000; "Aren't We All," very big at \$10,000, and the run leader, "Abie's Irish Boy," making the others enviously by collecting \$14,000 and over weekly here, and a lot more on the road.

"The Swan" was the outstanding opening last week. "Nobody's Business" drew a paucity, the bill ran into bad weather, but recovered and developed an agency, the first week being a little under \$6,000, with the management convinced of better business. "Scaramouche" drew a paucity, the reduction but its draw is doubtful, bringing a \$5 first night the takings of the \$15 score, although over \$6,500, and Monday night's reported less than \$600.

This week's new show card was smothered Monday by the appearance of "The Grand Guignol" at \$11,000 and something like \$25,000 at the 31st was grossed. "Runnie Wild," the first of the \$15 score, although "steadfast" was given little notice.

The Grand Guignol got about \$7,000 for its second week and does not seem able to come to the attention. William Dodge in "For All of Us" started fairly, then jumped, but was not able to attract to move up last week.

Sothern and Marlowe started badly at 42nd street and never have been able to get going. "The Great Train Robbery" drew first audiences for his opening at the Century and the English star "Nitties" is being withdrawn this week and "Scandals" will move over to the 42nd street.

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"Two Fellows and a Girl" dropped from \$10,000 to \$1,500 last week at the Vanderbilt, and will seek for the road after another week at "The Camel's Back" succeeding Nov. 12.

"Red Light Annie" one of the attractions featured out because of the pressure of new shows leaves for the road Saturday. "The Girl in the Spring Cleaning," the Selwyns Chicago success, "Zeno" will leave in practically the same way to get another Broadway better under a guarantee gets another week at the 48th Street. Equity Players having postponed "Queen Elizabeth" until Nov. 15.

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## CHI BROKERS SINGED ON MUSIC BOX BUY

### Tried to Peddle \$3.85 Tickets at Premiere at \$1—Nothing at Box Office

Chicago, Oct. 31. The brokers were left high and dry with tickets for the opening of "The Music Box Revue" at the Colonial on Monday night. More than 100 seats were on their hands at 9 in the evening with half a dozen messengers hovering around the front entrance offering the choicest seats in the house at any price. The scale printed was \$3.85, but the scalpers found few takers at \$1 for these seats.

Of the 700 seats on the lower floor the brokers had a few hundred and another agency 100 direct from the house by paying \$5 cents premium. The brokers had the seats the customers were inquiring for four weeks ago. No one seemed to want to take chances on getting seats on the opening night at the price they were willing to pay, that the call there was very light.

The independent brokers who were asked for attractions to move up last week.

Sothern and Marlowe started badly at 42nd street and never have been able to get going. "The Great Train Robbery" drew first audiences for his opening at the Century and the English star "Nitties" is being withdrawn this week and "Scandals" will move over to the 42nd street.

## "THE VINE" TO OPEN SHRINERS' \$850,000 HALL

### Springfield, Mo., Masons' Mosque Has Capacity of 3,600

Springfield, Mo., Oct. 31. Peggy Wood, in "The Clinging Vine," has been secured to open the new \$500,000 Abou Ben Adhem Shrine mosque to the public. This ceremony will be held Monday night, November 5. The stage capacity of the mosque is 3,600. The new hall is in the center of the city, and is the largest of its kind in the world.

Several contracts had to be canceled in order to bring "The Vine" to Springfield. It was decided by Campbell H. Casad, business manager, who was here a few days ago. The seats will sell at \$5.00 up, and while the seat date didn't open until Saturday, approximately one-half of the house has been sold.

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## TOURING MANAGERS' MEETING

The regular monthly meeting of the Touring Managers' Association was held at the Hotel Laffair & 21st.

There is a wide range of news from the "Clippers." Read it tomorrow and Wednesday.

## \$6 Scale Per Performance

Boston, Oct. 31. Fred Dumpsey, head of the local stagehands union left for New York Friday morning with the heads of the I. T. A. S. E. He said the item in Variety of last week that the scale for a performance had been set for stagehands next season at \$6 a performance. He said the price will be \$6 a performance in the legitimate theatres and it may be more.

## COMMONWEALTH PLAYERS PERPETUAL INTEREST?

### Henrietta Crosman in "Children of the Moon" Brings Up New Point

The leads in "Children of the Moon" are withdrawing and the continuance of the drama at the Comedy is in doubt. The company was organized under a system of nominal salaries and a percentage of the profits, the idea being similar to that employed by the Theatre Guild, one of its leading players.

The "Moon" principals contend the percentages are perpetual interests and there is nothing in the contracts terminating the shares in case of withdrawal. That claim is made by Henrietta Crosman, and the company's other players are stepping out of the show hold similar agreements.

The claims of perpetual interest concerns the players in the possible profits of the play from stock and the company is now in a bind in New York and on the road. Miss Crosman will enter vaudeville. Florence Johns will withdraw to enter the "Follies" show. "Best People" which is starting next week, it was rumored, will be time as "Goodness Known."

The independent brokers who were asked for attractions to move up last week.

## CIVIC CO. ITEMIZES

Chicago Opera Spends \$1,647 for Every Dollar Taken In

Chicago, Oct. 31. It is the upkick of the stage forces, the orchestra, musical staff, box ballet and so on that make opera so expensive, according to figures issued by the Chicago Civic Opera Association.

Artist's salaries ..... 25.00  
Stagehands, etc. .... 10.00  
Rent of theatre and transfer ..... 20.00  
Cost of scenery and costumes ..... 15.00  
Publicity and administration ..... 8.50  
Rehearsals ..... 7.50  
Miscellaneous expenses ..... 9.25

Adding the cost of rehearsal to these figures, the total cost of the opera is \$1,647 for every dollar taken in. The cost of the opera is \$1,647 for every dollar taken in.

## SHUFFLE ALONG WAVERING

### Managers Fighting Ship Because of Detrimental Reports

Chicago, Oct. 31. "Shuffle Along" has a number of people and some managers are cancelling on reports that the show is a flop. The show is a flop, and some managers are cancelling on reports that the show is a flop.

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## ERLANGER SIDE DENIES IT

The report that one or two important managers had entered into an agreement with Erlanger, and carrying an extension of the basic contract, disposing of the "Clash" show, turned out to be unfounded, denied by the office of A. Erlanger.

There is no truth in the report that Erlanger has been in touch with the matter. The matter is a matter of Erlanger's name came up because of his relation from the "Clash" show.

## CHORAL ALLIANCE FINDS FAULT WITH EQUITY

### Kansas City Amateurs Given Professional Standing Upon Payment of Equity Dues

In connection with the story in Tuesday's "Times Square Daily" stating that the Equity had turned amateur chorus people of the DeWolf Hopper Co. in Kansas City into Equity chorists, the Kansas City Choral Alliance of America, 1111 Broadway, N. Y., offices in the Gateway Theatre, has much to say about what it termed a "paying scheme on the part of Equity."

The members of the Choral Alliance to qualify for membership must pay \$5.00, and must also at night and have cultivated voices. Many applicants failing these qualifications have been refused membership.

The Kansas City amateurs with no experience were forced into the Chorus Union in order to get the initiation and dues, without regard to the fact that they (the amateurs) thus become recognized as professionals. The Alliance brought into competition with the qualified chorus people who have fought to bring about the conditions now existing in their branch of the business.

"The Alliance," says the Choral Alliance people, "are mostly well known in the world, and many of them are of little importance to them, while it is a matter of bread and butter to the amateurs, and it is in a criminal manner of forcing them into competition with us is inadvisable."

## DR. STRATTON MUZZLED BY BAPTIST CHURCH

### Announces He May Now "Stick to the Bible"—Inter-Church Fight

The Rev. Dr. John Roach Stratton, speaking to a half-filled house at the Calvary Baptist Church Sunday morning, announced that he was going to stick to the Bible and the Baptist faith.

That may or may not mean that Dr. Stratton will leave the theatre and the stage folk out of his future plans for obtaining newspaper space. It is interesting to note that in the world, as a sure thing, get in the daily papers, to hurt a broadside at the theatre from the pulp of Dr. Stratton's discourses, this some time ago.

There has been an inter-church fight on in the Calvary Baptist Church, followed by the suspension of 19 members accused of trying to get in the daily papers, followed by 21 others at a meeting last week.

Twenty-five who wished the pastor replaced were of the more conservative of the group, opposed to the pastor's church methods of getting newspaper space and the matter was settled by a daily press through accepted theatrical methods.

## NO. 2 "TARNISH"

### Will Go to Chicago if Cast Secured

A No. 2 "Tarnish" is in prospect for Chicago where it is playing at the Playhouse at Christmas. The show is a flop, and some managers are cancelling on reports that the show is a flop.

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## CHORISTER BRINGS SUIT

Chicago, Oct. 31. Dorothy Neville, of the "Greenwich Village" chorus, has filed a suit against the management for damages sustained when she was discharged from the show. The show is a flop, and some managers are cancelling on reports that the show is a flop.



# 12 OF 50 REPLIED TO MISS TINTLE'S CALL

**Business Manager of Scott Agency Asked for Casts—Stock Managers Mostly Just That**

Laura Tintle, business manager of the Paul Scott agency, has a penchant for detail in her office and what she had struck an idea which would interest stock company managers. In the compilation of the complete roster of the prominent stocks playing in the east. With this in mind she sent out letters to 50 directors asking them for the casts of their companies.

The results have led Miss Tintle to believe the average stock director who manages does not sufficiently appreciate the value of publicity. Although enclosing a stamped and addressed envelope for a reply only 12 answers came back.

Some of the companies from whom Miss Tintle (Mrs. Jack W. Lewis) received replies are:

- CHARLESTON, S. C.**  
Victory  
Direction Chas. D. Peruchi  
Jack Burke  
Irene Hubbard  
William Edwards  
Hazel Wilton  
E. Roy Harrington  
Mrs. C. D. Peruchi

- KANSAS CITY, MO.**  
Auditorium  
Direction A. C. Wilson  
Hawkins-Ball Co.  
Jack Bell  
Francis Valia  
Earl Ross  
Irene Hubbard  
Florence Lewin  
Craig Nussle

- EVANSVILLE, IND.**  
Grand  
Sherman Stock, Direction of Al Jackson  
Al Jackson  
J. G. McFarland  
Mae Ray  
Virginia Hick  
J. G. McFarland  
Dorothy La Vern  
Wm. H. Conley  
Chas. A. Browne

- PITTSBURGH, MASS.**  
Union Square  
Direction Harry Bend  
Marjorie Bennett  
Annette Oliver  
Helen Fisher  
Edna Smith  
Edna Sorag  
Ted Brackett  
Richie Clark  
Miss Louisa  
Valentine  
Helen Fisher  
Howard Ricker

- LOS ANGELES, CAL.**  
Morosini  
Direction Augustin J. Glesman  
Harland Tucker  
Guth Whitman  
James Kyle  
Anno Lockhart  
Curly  
Grace Gordon  
Lloyd Corrian  
Dorothy Eggen  
Richard Rich  
Marjorie Lyon  
Fred La Rose  
Bliss Winger  
Charlotte Treat

# WIFE REPLACING Bainbridge Installs Marie Gale as Leading Lady

Minneapolis, Oct. 31. Margaret Knight, leading lady of Bainbridge Players, has been dropped from the company and a place for Marie Gale, wife of A. G. Bainbridge Jr., managing director, has been filled.

Friends of Miss Knight charge that she came here from New York under a verbal agreement with Bainbridge that she would have a season's engagement and that her removal from the company came as a surprise to her.

Marie Gale has appeared as leading lady of the Bainbridge Players on several occasions during the last few seasons. This is the fourth time she has followed another leading lady during a stock season. She will have "Wedding Bells" for her first offering.

The Leo Friedman Players opened last week at the Grand, El Paso, Tex., with "Why Men Leave Home," a comedy in which the backing of city officers and the papers. Seats are obtained only by subscription. "East Is West" is the attraction this week.

# TROUPE FOR ORIENT

Paul Scott Books Company for Balfour & Harkins

Balfour & Harkins, dramatic entrepreneurs of the Orient, have been in New York for several days arranging for another tour of the Orient.

They have engaged a full company, headed by Helen Conright and Scott Kennedy, and have contracted for several Broadway successes. Their first offering is "The Law of the Land," by John G. Saxe. The show will play five weeks in Canada on the way to the Coast, where ship will be taken. The tour states the Orientals are fast becoming educated theatrically.

# CENTURY PLAYERS OPEN

Newark, Oct. 31. The Century Players at the Broad, Newark, opened successfully with "Six Cylinder Love" and did over \$120, considering the small stock here. The company seemed excellent, Mary Ann Quint and Dorothy Ray were the stars. The original sets were used.

# CHANGES IN FORSYTH STOCK; CLAUDE LOVELL LEAVING SOON

Louisette Ott will succeed Clara Joy as leading woman of the Forsyth Players, and a number of changes in the cast. Lorraine Bernard is scheduled to supplant Joy in "The Gold Diggers." Two new members have been added to the New Bedford Players in the persons of June Marbury and Miss Betty Lawrence.

After dark for two weeks, following the failure of stock musical comedy and burlesque to draw, the Iowa Theatre, Des Moines, will reopen Nov. 4 with a musical comedy titled "The Gold Diggers." A. J. Mahan, of Kansas City, will handle the front of the house, and W. L. Oliver has been engaged for publicity work.

Just when it appeared that Vancouver would be benefit of dramatic stock for this season two companies suddenly made their appearance. Allen Players, with a record of eighty-one weeks on the Canadian prairies, and the Lawrence-Raye Players, with a record of twenty-eight weeks, will be housed at the Empress, dark for nearly a year, and the Lawrence-Raye combination, with Doris Deamer, leading, will occupy the Avenue, dark for nearly a year. The Allen Players opened Oct. 29 and Lawrence-Raye company will start Nov. 5.

The Broadway Theatre, San Diego, which began this season under the management of Taylor Fox, with a stock company for lack of business, was reopened by G. A. Bush, owner of the theatre, and will play "The Flowering" and "The Flowering" with a new stock company in a first-class play. A well balanced company has been engaged, after a run of 12 weeks. Greenwald, Norman Field, Albert N. Antwerp, Eleanor Parker, Freda, the Oberle, Walburga, Marjorie Bennett and Jimmy Dillon. The list will direct the various productions.

Stuart Beebe, of the Forsyth Players at Atlanta, Ga., will hold his first class in dramatic art here.

# WADSWORTH STOCK LOCATION

One of the best stock companies in the Eastern States, the Wadsworth Stock Location, a first-class play. Would like to take possession about January 1st. Will make a season's occupancy of present location. Highest class in every respect. Harkins, the Oberle, Walburga, Marjorie Bennett and Jimmy Dillon. The list will direct the various productions.

WHIRLE.  
The company, play on percentage of very equitable terms.  
ADDRESS:  
**Stock Manager**  
c/o VARIETY, New York

# CHEAP ROYALTY PLAYS NOT SO GOOD IN STOCK

**St. Charles, New Orleans, Suffers Reversal of Opinion—Back to Better Shows**

New Orleans, Oct. 31. The Saengers are through with cheap royalty plays for the Saengers play at the St. Charles, with "The Green Goddess" as the new attraction. The management thought it would be just as easy to keep them in stock as to change to a cheaper rental. The crowds have dwindled, it is the opinion of the management to about face and attempt to get them back into the van with "The Green Goddess." Accordingly, next week there will be a return to the original policy with "The Green Goddess" will be employed.

Next week marks the 53rd consecutive one of the company and quite an ado will be made of it, with all sorts of "extra's." Might not be had to call it "Hand Shaking Week."

Friday, presenting a carefully mapped out course of training for the company to train leading players for the stage. Only those persons seriously considering following the course of the company will be held on Wednesdays and Fridays to last eight weeks. The students will be given a present as part of their work.

John Little, leading man and stage director of the Players Club, San Francisco, is returning to New York to come identified with "The Little Theatre there."

The Treble Clef Society of the University of California, staged a musical comedy, "The Playhouse, Ltd.," last week at the Auditorium in Oakland. The company consisted of students and amateurs, and the production was a very successful one.

There is authority at the Missouri State University are making a study of the dramatic young actors of that institution. A recent order was made forbidding the dramatic classes from showing their wares at any of the neighboring cities.

The new board on dramatics has created a furor by passing a rule barring freshmen from participating in university plays and requiring every person taking part in a play to have certain grades for the term preceding their appearance. Eighty per cent of the chorus of the annual journal must be maintained in order to be in the new order. The student council by unanimous vote, has instructed the representatives on the board to resist for a change or a modification of the ruling.

"The Red Man" will be given by the company of the Missouri State University, for the benefit of the local American Legion post. Rehearsals are being given under the direction of A. J. Hard and Frank Williams.

women, open a season at the Majestic, Halifax, N. S., Nov. 13 with "The Green Goddess" and "The Green Goddess" will be the opening.

Oscar Apfel, who wrote "Morphine," recently produced at the Regal, Los Angeles, has released the company of the Regal, Los Angeles, from any play brokers are handling it.

George Ebey's company at the Fulton, Oakland, Cal., is playing "The Green Goddess" this week. The company, who wrote it, is giving a guest engagement as its star.

Encouraged by successes of last year, which was its last season in Vancouver, the Little Theatre association has completed arrangements for the purchase of a building in the residential section of Vancouver and will open with "The Green Goddess" at an early date. The Little theatre is backed by some of the most prominent financial, men and society women of this city.

The Players' club, organized from the students of the University of British Columbia has arranged a program for the season with the first performance on Saturday, Nov. 22. "The Little Stone House," a drama of Russian life, by George Calderon; "The Romanca," by Rostand; the comedy; "Tartuffe," by Moliere; and "The Birth of the Infants," will constitute the year's program.

Attendance at these performances are by invitation only.

Leo Stark has retired from the commercial theatre and left Montreal to become the poet laureate and principal coach for the Philadelphia School of Expression and Dramatic Art.

Harry Wardman is to build a little theatre in his neighborhood, Wardman Park Inn at Washington, for the Ram's Head Players. This site is located in Washington, a residential district and in the point of view is the largest here. It will have a seating capacity and will be ready for the players about the first of the year.

A new community theatre was opened at High Point, N. C., last week, the initial performances being given by the Carolina Players. Two folk plays, "When Witcher Ride," and "Wilbur's Cousins," were presented.

Reginald Travers, founder and stage director of the Players Club, San Francisco, is returning to New York to come identified with "The Little Theatre there."

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Leonora Schiller has cancelled her contract with "Hans," Klein's company at the Monticello, New York, which goes into the Casino in San Francisco for a stock run.

Don Birroughs, of the Buff Criterion Players, left the company Saturday after a two-week engagement.

Trainer, Mr. Trainer will play the leading role.

"The Copperhead" will be the first production of the University Dramatic Association at Washington. The association has been organized by students and plans for the coming winter are extensive. Recent Broadway successes have been included in those to be presented.

Charles H. Sword, of Mansfield, O., is the author of the 1934 Michigan Union opera, the annual production of the students of the University of Michigan. Sword also collaborated in the composing of the music and lyrics.

"Cotton Stocking" is the name of the opera which will have a cast and chorus of 15. It will play 15 principal cities this winter.

The dates for the home talent show "The Three Wise Fools" will be offered by Fort Clinton producers, Mr. T. and E. The show is the first of a series which will be given under the direction of the Ladies American Beneficial Union.

Miss Laura Wilcox will speak at the next meeting of the Players' Club, which is scheduled to be held at the Hotel McLaughlin, Nov. 15.

San Diego, Oct. 31. Musical comedy will make its appearance tonight and tomorrow night at the Players' Club, the local chapter of De Moley will produce "That 20's." More than 100 persons will be present. The production has been given by the direction of Lucien Dunn, composer of the score.

The Players' Club, a newly organized little theatre unit, has purchased an old barn in Columbus, Ohio, and will remodel it into a theatre for one-act plays. It will be a building on mystery play. It should be the president and Mrs. W. A. Friesen is corresponding secretary.

"The Cat and the Fiddle" is the title of the musical play presented this year by the Scarlet Stock Club of Ohio State University. It is a burlesque on mystery play by James Grover Thurber.

The Harcourt Club, the all-male theatrical organization of the University of Wisconsin, at Madison, will make public appearances there April 24-28.

Ulien's Little Theatre group will in the future be known as the Samaritans. Frank Stirling is the group's promoter.

"A Pair of Wings" will be the opening production of the fourth annual season of the Washington Square Club Players of New York City. The premiere will be held Nov. 10.

John Mansfield's newest play, "Mellon's Hotspur" will have its first production in America in the Pasadena musical comedy, Pasadena, Nov. 12. Special permission was obtained from the author by the Pasadena musical comedy.

This Pasadena association recently made the initial presentation upon an English-speaking stage of Strindberg's "Lucky Pehr."

# AHEAD AND BACK

Jay Barnes, advance agent of "Molly Darling," left that company last week for a two-week engagement to return to New York in advance of the "Chauvillat" company.

E. J. Timponi, brother of Rolfe Timponi, manager Colonial, Chicago, is managing "The Deep Tangled Wildwood." This is Timponi's advent into the legit from his performance at Richard's house at Newwood, N. J.

# Read Ernie Carr's Stuff

How he and Capt. Irving O'Hart traveled 3,000 miles in an auto truck, often with no sleep. It is a "Clippings" this week. Ernie told me a fine time they had a "Clippings" this week. Richard's house at Newwood, N. J.



















# THE GERSON PICTURES

SALES AND ADVERTISING  
**FAMOUS PLAYERS 33-8**  
**TOP 597-8;**  
**WIMPY 13-8**  
**TOP 597-8**

## Studio Shut Down Advocated and Inaugurated by Famous Players Leave Film Players Not Under Contract in Uncertainty

Los Angeles, Oct. 31.—Panic conditions are in evidence throughout Los Angeles and vicinity, not only with those directly concerned in the picture business, but with bankers and merchants.

Film players other than those holding contracts see an uncomfortable winter ahead of them, while the merchants and bankers foresee a lessening of tourist travel out this way from the widely published report of a cessation of studio activity.

The impression persists that other studios will follow the Famous Players' lead, with the outlook unquestionably dubious.

Carl Laemmle's closing order for Universal studios showing at least 800 people out of work. It is believed Laemmle saw in the Adolph Zukor a lead and an opportunity for economic and working conditions.

While the P. F. order will affect about 300 artists only skilled and trained labor to the number 100 were let out Saturday.

Opinions differ as to the reason for the Zukor announcement of curtailment of production. The Famous Players have been completing finishing pictures, with several weeks before all will be completed. Actors under contract express some trepidation whether they will be asked to cut contracted salary.

One of the opinions which will be staked to that there is a difference between Zukor and Laemmle. J. Edgar Cecil is the director of "The Ten Commandments," the Zukor production, and the director of it while Laemmle justifies the director.

Others express the thought there was a personal reason of some nature in the Zukor announcement, while others believe it may have been other matters behind the move, and that the present condition of the picture business is generally understood by the insiders makes good grounds for the very thing the head of Famous Players, Laemmle, undertook.

The unexpected upturn to date has brought no announcement of any stars immediately determined to leave production, but the names of some or newly formed corporate companies. This is thought to indicate a desire on the part of many to see whether this is but a flurry of excitement or a standing order will endure, with understanding at this end the Zukor announcement of curtailment means the end of the picture business.

The stock players had cut off through the suspension of contracts and engagements with coast dramatic companies.

## BARBEE BANKRUPT

Former Chicago Picture Theatre Owner Fails for \$232,000

Chicago, Oct. 31.—A voluntary petition in bankruptcy was filed in the United States District Court this week by William F. Barbree, owner of the Barbree, a motion picture house, which is now owned by William F. Barbree, operator of the Barbree.

Liabilities of \$232,550 are scheduled, most of them having been incurred in the operation of the Barbree. Personal property valued at less than \$100 are listed as the assets.

## WALTER BAUMAN INJURED

Milwaukee, Wis., Oct. 31.—Walter P. Baumann, who resigned recently as executive manager of the Motion Picture Theatre Owners of Wisconsin, after holding the position for three years, was seriously injured recently in an automobile accident just outside of Milwaukee.

Baumann, while driving at high speed, collided with another machine. He has been confined to a hospital.

Baumann resigned from the Wisconsin organization to enter the advertising field.

## SPAIN'S LOW ADMISSIONS AND AMERICAN FILMS

House Price Sales Force Old Pictures—Town of 150,000 Can Seat but 2,800

Valencia-Clipper Bureau, Valencia, Spain, Oct. 31.—The Spanish municipal authorities are supplying 15 schools with motion picture projection equipment which, coupled with the nine-schools already so equipped, gives a total of 24 of the public schools in that city, where the motion picture plays an important part in the educational plans.

This cables Trade Commissioner Ernest M. Zwielick to the Department of Commerce.

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## PLAY DATES CASE AGAINST EXHIBITOR

Didn't Evade Liability Through Selling Theatre—Metro Got Verdict

Because Jacob Rosenblatt, Bronx, N. Y., exhibitor, refused to recuse to arbitration by the P. I. L. M. club, a contract claim by the Metro New York exchange, the latter took the matter to court last week. The decision in legal proceedings has been establishment wholly in favor of the film producer. Rosenblatt contracted, Sept. 1922, to book 23 subjects at his Art Theatre, the Bronx, nine comedies and 14 features. He played 15 and then sold his theatre.

In selling the house and stepping out of the business, Metro was under the impression he was sidestepping his booking contract. Metro advised the exhibitor the matter had been scheduled for an F. I. L. M. Club arbitration, but Rosenblatt refused to appear at the arbitration.

Metro took the matter to court and won such a high verdict. The Municipal Court gave the exchange judgment for the full amount of 12 pictures. The exhibitor, Metro showed that under its booking contract so many subjects are made for the exhibitor, with the play dates blank. If the exhibitor does not specify the play dates the exchange is given the power to name them and advise the theatre owner such and such films are set aside for him on certain dates. This Metro did.

The court held that Rosenblatt should have considered the contingency of transferring his booking rights to the theatre. The date system, reportedly abandoned by some exhibitors, is a legal device. Norbert Rutenberger, J. Robert Rubin's office tried the case for the exhibitor.

## MILWAUKEE TALKED IT OVER

Milwaukee, Wis., Oct. 31.—Meeting and banquet called for the purpose of discussing ways to improve conditions between exhibitors and exchange men. 45 members of the Film Board of Milwaukee, including exchange heads, salesmen, bookers and heads of other departments joined in a discussion of the exchange contract, salesmanship and joint arbitration.

William Aschmann, head of Pathe in Milwaukee, was chairman of the speakers. Included were George Levine, head of Universal and president of the Film Board of Milwaukee; Fitzgerald, head of First National; Attorney Ben Koening, secretary of the board.

## STUDIO OWNER AND EXTRAS

Los Angeles, Oct. 31.—Claude Coates, who is head of the Lafayette studios, was halted into court on the complaint of five picture extras.

They claimed that they paid Coates fees for jobs which he had promised them. They got their jobs but no money was forthcoming for their services. No date has been set for the trial as yet.

## Hill Assisting For Paramount

Miami, Fla., Oct. 31.—Albert B. Hill, former Georgia Tech football star, has been named assistant manager of the Paramount Enterprises, Inc., under the leadership of Harry Warner of the amusement corporation's several playhouses. Mr. Hill is from Jacksonville, Fla., and has been manager of the Arcade and Imperial theatres.

## SCHOOL FILMS IN VIENNA

Sum Appropriated and 20 Schools Thus Served

Valencia-Clipper Bureau, Valencia, Spain, Oct. 31.—The success of visual education in the public schools of the United States has reached Vienna, where the government has appropriated the sum of \$60,000,000 crowns for the purpose of introducing motion pictures in the Vienna schools for educational purposes.

The Vienna municipal authorities are supplying 15 schools with motion picture projection equipment which, coupled with the nine-schools already so equipped, gives a total of 24 of the public schools in that city, where the motion picture plays an important part in the educational plans.

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## GERSON CORP., "GRINDING"

San Francisco, Oct. 31.—The Gerson Pictures Corp., recently organized with the change of offices, is floundering in San Francisco. The company's Golden Gate Park and is well advanced upon the working schedule of 12 pictures in 1931. Three pictures are being made for the state-owned Palace Theatre.

The company is controlled by a San Francisco man, Frank M. Gerson, who has been privately financed. Berthold Berger is general manager and Tom Gibson, director.

## VINCE BRYAN IMPROVED

Los Angeles, Oct. 31.—Through the efforts of Ben Pizazz, manager of the Illinois Theatre, in behalf of the N. V. A. Vincent Bryan was removed from jail to the county hospital, where later reports are that Vincent is on a recovery course.

Mrs. Vincent Bryan, in a anniversary only a block away from the hospital, Mrs. Bryan still requires considerable attention, according to those in charge.

## Hand-Picked Lambs in Famous Bleat, About Circumstantial Evidence—Low Annual Report Showing \$2.27 Profit on Common Hops

Famous Players recovered briskly yesterday under fairly heavy trading. At 1:30 it was quoted at 47 1/2, net 1/4, up 1/4, better than the previous day. It closed at 49 1/2, net 1/4, up 1/4, net.

The turnover was 5,300 shares.

Low continued to improve at an accelerated pace, at the same hour it was quoted at 17 1/2, net 1/4, up 1/4, better than the previous day. Low closed at 17 1/2, net 1/4, up 1/4, net, closing Orpheum for the first time since last Spring.

The turnover was 5,300 shares, the largest in months.

## Good Low Statement

The movement in Low, of course, is predicated on the excellent position shown in its annual report published Tuesday. It discloses a surplus exceeding by \$2.27 on the common stock. The surplus, however, has been increased by \$1,770,000 over the item set down in the report for the previous year, both statements being as of August 31, the end of the company's fiscal year. It is reported that the Street that the member dividend is in prospect.

The operating profit for 1929-30, according to the annual report, was set off as "extraordinary charges to surplus" amounting to \$1,844,000, against a surplus of \$1,844,000. There are no "extraordinary charges" this year and the operating profit goes into the surplus undiminished. The statement also shows the cash position as of August 31, the end of the company's fiscal year. It is reported that the Street that the member dividend is in prospect.

The profit and loss account for the year ended August 31, as follows:

Operating Account	
Gross income	\$1,844,000.00
Theatre receipts, rentals and advertising	\$1,844,000.00
Operating expenses	\$1,844,000.00
Net profit	\$2,270,000.00

The operating profit for 1929-30, according to the annual report, was set off as "extraordinary charges to surplus" amounting to \$1,844,000, against a surplus of \$1,844,000. There are no "extraordinary charges" this year and the operating profit goes into the surplus undiminished. The statement also shows the cash position as of August 31, the end of the company's fiscal year. It is reported that the Street that the member dividend is in prospect.

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Trade Commission that it stock stood in the name of President Zukor. The stock, however, was sold, although he held 12,000 shares in 1929, and only nominal units for the other executives, indicating on the surface that they had sold their holdings, although they denied this.

The stock was the same as under weight of bad news, under heavy selling by the bears, when the stock stood at \$100 a share. At the announcement, at the moment when it would do the best work, most of the suspension of production. The market on the morning this broke (Thursday) opened with the sale of a block of 5,000 shares at 40, down more than 4 points from the previous close, and around 2 o'clock the low for the year was touched at 42 1/2.

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# WON'T WITHDRAW FROM COHEN BODY—LONG FILMS

## Condemned—Road Showing Also Draws Complaint

Washington, Oct. 21.—The second day of the convention of Southern exhibitors here brought about the adoption of by-laws and the name "Motion Picture Exhibitors' Alliance of the Washington Zone." It was decided to confine the zone to Maryland, Virginia and the District of Columbia, leaving Delaware to affiliate with other districts, forming such a zone. Zone was to have executive council consisting of three men from each state in the organization.

Harry Crandall, as chairman of the committee framing the by-laws, is to remain in office until these members of the council are duly elected and the zone officially adopted by States.

Colonel H. B. Varner, of Cincinnati, N. C., was present today. His desire to have his State as the present zone was denied, and he is returning to form such a zone in the Carolinas and possibly Georgia, indicating the zoning proposition will be possible; talk held through the national organization.

It was reiterated today that no break with the national body is contemplated, but to have the zone as an example, to bring about such an arrangement throughout the country.

A resolution was adopted condemning the length of pictures, as well as booking picture into legitimate houses, stating that all pictures were ultimately made for pleasure viewing, and not to be taken into the place they were meant for.

Smaller towns cannot play lengthily reels, one exhibitor stating that the patrons were asking footage, and if longer than that, they would not attend.

On Tuesday, the first day of the convention, the fireworks were set off by Jack Wells, who said that the present national association "wasn't worth ainker's damn." That was his introduction to the launch of the zoning plan at the meeting. After that there wasn't anything to do, all the speakers at the meeting took their cue from Wells' keynote speech and the M. P. T. O. A. was launched to a frazzle, that they all praised Sydney S. Cohen, president of the M. P. T. O. A., one of them saying the "joke" was all right, but the trouble was that the house was a bad one.

Wells said that advocated the zoning system form of a national organization of exhibitors following somewhat along the lines that were suggested by William Brandt, of New York, which would divide the nation would be divided into 26 zones, with one vote each, parallel to the exchange system of the country, but instead of a parallel to the head, through an election, there was to be a vote, executive, not affiliated with the industry.

This executive was to receive a salary that should be attractive enough to lure the best talent to the position, but not of such proportion to act as a boomerang in the eyes of publicity in the industry. This acclimacy was a direct slap at the producers and distributors for paying money to have \$100,000 a year to head their organization.

The executive headquarters of the new exhibitor organization would be in Washington, D. C., and it could be in constant touch with the national exhibition association.

The last two conventions of the present body were referred to as "the hellion" and "the hellion" for the exhibitors in general, with the exception of the passing of a lot of resolutions which were passed after their passing, became dead issues. The holding of a convention on the national level from each of the last two conventions, which

is gradually leading to the disintegration of the M. P. T. O. A., would be a form of exhibitor diversification, to be avoided in the future under the zone system, according to those here.

The four states centered about this exchange center are already forming a zone unit. Before the Tuesday session was over a committee was named, comprising Frank Durley and Lewis Rome of Maryland, Jake Wells and one each of Virginia and Harry M. Crandall and Maurice Davis of Washington, to draw up by-laws which were presented to the convention when it resumed this morning.

The idea locally is not to break away from the M. P. T. O. A., but to put the first zone of the newly proposed organization into effect, that the national organization's executives will see for themselves how well the zone can possibly move for its national adoption; if not then Washington and its allied territories will be in a position to withdraw from the M. P. T. O. A. and form a zone of their own.

Approval of the plan was expressed by representatives from North and South Carolina, as well as by Harry M. Crandall, president of the Texas exhibitor organization, which is not affiliated with the M. P. T. O. A. Judge Alfred J. Murphy, general counsel of the Michigan exhibitors, was present and said that he was interested in the plan and urged the convention to deal with plain facts. He said that the exhibitors' conditions that existed at the last two conventions of the national body proved conclusively the need of a real organization throughout the country that will embrace all exhibitors.

A discussion of the possibility of bringing about the repeal of the existing admission tax at this session of Congress brought forth the opinion that could not be effected at this session unless a new national organization was built up embracing the present organization and bringing into it the insurgent states, that could not be effected at the Washington and Chicago conventions and presenting a solid exhibition front to the legislators of the country.

But one voice was raised in defense of the present organization with this particular regard, and that was that of Frank Durley. All of the others charged that the present organization was doing nothing to accomplish the repeal.

Harry Crandall, the owner of a local chain of houses, was chairman of the convention.

### CHARGED WITH BRIBERY

Los Angeles, Oct. 21.—George Lebnardt was charged in jail here charged with attempted bribery.

It is alleged Lebnardt attempted to induce a policeman to relent in a criminal charge against his friend, Charles Westcott, another picture actor, in trouble over a charge payable by a young girl.

### "WAGON" AT POLIS, WASH.

Washington, Oct. 21.—The "Covered Wagon" will open Dec. 2 at Polia for a run.

# FREE WAY

## FILM THEATRE ON SHIP PROVES SUCCESSFUL

### Ufa Trying It on Hamburg-American Boats

Berlin, Oct. 22.—The Ufa opened on board the Hamburg-American line ship "Albert Ballin," a film theatre in which was presented its own production, it proved successful, and will be continued.

Arrangements have been made for one or board the "Deutschland," also on the "Thuringia" and "Westfalia."

The company says the attendance was excellent, a sell out at practically every performance.

Five distinct programs are taken. Each played two nights. Officials report several saw each program twice.

### CABANNE TROUBLES

Recovers and Attachment on Director's Film Concern

Ben Weiss and Ernest Stern, two creditors of the William Chitman Cabanne Motion Picture Trust, Ltd., were successful in their petition in an equity suit for the appointment of a receiver. Federal Court Judge Lawrence Hand in New York has appointed James S. MacLeod and John V. Hinkley receivers under \$250,000 bond.

The Cabanne Co.'s debts total \$48,000 and its chief asset is a feature starring William Frawhorn in current production at the Metro studios on 33rd street, New York, which valued at \$100,000.

This film has been attached on another claim and the receivership is necessary to state of legal complications for the benefit of creditors.

### WANDA HAWLEY, TOO

Wants Divorce from Allen B. Hawley, With View Reported by Her, She Says

Los Angeles, Oct. 21.—Wanda Hawley, a little belated, is following the mob into the local divorce courts, asking divorce from her husband, Allen B. Hawley in New York.

Miss Hawley says her husband never supported her.

### HUNGARY NOT PRODUCING

Washington, Oct. 21.—Hungary is out of it as far as the production of motion pictures is concerned, and it is not expected to get into it any time but four companies actually producing pictures with their total output in 1932 about \$4,000,000.

Consul Digby A. Wilson added, however, that he called report of the Department of Commerce that during this same period \$12,000,000 of films were imported for showing throughout Hungary.

### ANOTHER "LOOP" HOUSE

Chicago, Oct. 21.—Another loop picture house is planned on Washington street between State and Chicago, where the Economical Drug Co. now holds forth.

A 100-seat theatre will be erected at Archer and Leavitt streets, with the building, will cost \$750,000.

## Inquiries Reaching New York Asking if Pictures Are Through

Exchange men in New York have stated since Monday that inquiries have been reaching the exchange out of town through local exhibitors from patrons requesting to know if the picture business is going to end or has ended.

This is attributed to the wide publicity given to the assurance that the temporary picture drive by Hollywood studios in papers throughout the country picked up the first story, many spreading and displaying it on their front pages.

## Zukor Real Benefactor To Country at Large

If Adolph Zukor's curbbiting on the new motion picture it may keep most of the country's population away from movies.

Accordingly all communities should erect Zukor monuments to commemorate the fact that they are certain the girls will be in the kitchen for breakfast, while Harry Pickford drowses curls.

## 10,000 FILM FANS DAILY IN HONGKONG

### Four Big Houses—Prices From 20 cents to \$1—Film Center for South China

Variety-Clipper Bureau, Evans Bldg., Washington, Oct. 31.—Ten thousand persons go to motion pictures in Hongkong daily, cables Consul Leroy Webber to the Department of Commerce.

Four high-class picture houses located in this Chinese city catering to the Americans and a better class of Chinese, and four other houses that draw their patrons chiefly from the Chinese element. The price of admission ranges from 20 cents to \$1 gold for those attended chiefly by the Chinese.

As in all reports coming through government channels, the American produced film predominates there also.

Germany is claiming the world's largest studio, according to the current cable to the Department of Commerce by Consul E. V. Richard.

It is stated that near Berlin at Staken, originally designed to be an aerodrome, has been changed into a motion picture studio.

## GERMANY'S NEW STUDIO Claims It to Be Largest in the World

Washington, Oct. 31.—Germany is claiming the world's largest studio, according to the current cable to the Department of Commerce by Consul E. V. Richard.

It is stated that near Berlin at Staken, originally designed to be an aerodrome, has been changed into a motion picture studio.

This studio is reported as being 265 meters long, 46 meters broad and 41 meters high. A semi-circular lacquerwork of height of 30 meters is being constructed for the purpose of making production independent of weather changes. The Consul added that there will be 12 movable stages allowing for several pictures with four weeks set work on the Lasky lot.

## COAST PLAYERS LEAVING

Los Angeles, Oct. 21.—Edward Everett Horton, a former stock lead, engaged here in pictures and affected by the shut-down of the Lasky lot, has decided to go into vaudeville.

Jack Gardner, who has been in pictures, has decided to return to vaudeville, as will likely his wife, Louise Dresser, also in a picture with four weeks set work on the Lasky lot.

## HAMILTON UNFURNY AT HOME

Los Angeles, Oct. 21.—The wife of Lloyd Hamilton charged her husband with everything but fun at home although he is a film comedian.

Mrs. Hamilton is seeking a divorce.

## "Drums of Jeopardy" Suit

The Golden Screen and Laboratory and Victor's new production "Drums of Jeopardy" is in a suit by Nathan Kintner, who charged the company with holding property valued at \$100,000. The property mentioned in the suit is a picture by Selznick and King, a Golden Screen picture, "Drums of Jeopardy," and other little identified pictures.

The suit is a new out of management between Kintner and the defendants following a lawsuit concerning the disposition of the film. The film is being held by the Edward Dill Production, Inc., at the Golden Screen.

## "SQUAWK" ON LONG-RUN FILMS

### Independents Can't Secure Houses—Small Exhibitors Ignore "State-Righters"

Los Angeles, Oct. 31.—Long run pictures are hurting the activities of the independent picture producers who find it impossible to get first-run houses for their productions. Clifford Fisher, head of the "State-Righters," a group of principal key cities where he states the same conditions exist, is not alone in Fisher's observation the small exhibitors follow the first run houses and will not listen to the "State-Righters."

The independent exchanges are also at odds and unable to get dates resulting in their shelves being crowded with unsold stock features. Independent producers are complaining bitterly at the deplorable conditions which exist in their pictures remain unreleased for months.

## ENGLISH FILM ACTORS TO INVADE U. S.

### Many Lose Prestige Through Reputation on Screen—Electricians Join National Body

London, Oct. 21.—A wholesale invasion of the United States by British film players is threatened in the near future. Several British players are in the U. S. on the hope of making good, inspired, and the fact that the industry is such people as Holmes B. Herbert, Percy Marmont, Walter Forde, and others.

The fact that a big percentage of producers and players invading America is a double-edged sword. It is no doubtless an incentive. Truth be told, many of the invaders from this land either worked out here or are practically only just beginning their careers.

British and Colonial, one of the pioneer picture studios in the country, are about to do their own distributing. The first picture under the new plan is "The Loves of Mary, Queen of Scots," by Jack Buchanan, Russell Thorndyke, Sydney S. Cohen, and others.

Having on many occasions wholeheartedly condemned the cinema, many suburban clergy are now making a change of heart. They say they are able to understand people who go to the comfort and general atmosphere of the picture houses.

"Heartrending," a diminution of Mrs. Cuckoo's novel "The Matchmaker Marriage," will be the next of the new series. The series includes Victor McLaglen, Russell Thorndyke, Sydney S. Cohen, and others. The production is being handled by the "Great Trust Mystery." The company, headed by Sydney S. Cohen, is a knight, is practically the West coast picture house.

The latest Victor West picture is "The Great Trust Mystery." The company, headed by Sydney S. Cohen, is a knight, is practically the West coast picture house.

Harvey Braun, who has been playing in South African Films, is a picture with four weeks set work on the Lasky lot.

The National Association of Theatrical Employees has joined hands with the Motion Picture Association to look after the interests of the only film industry in the world that employs the Actors' Association is also in sympathy with the movement.

The Commonwealth Film Corporation has begun work at the (4) St. James' Hotel, New York, where Edmundson himself is occupying the room. The first Commonwealth picture, "The Great Trust Mystery," is a picture by Sydney S. Cohen, and includes some of the best known British players, including Victor McLaglen, Russell Thorndyke, Sydney S. Cohen, and others.

## Star Runners

The story weekly in "The Clipper" is the running of the picture industry. It reported facts, makes better reading than any short story you could find.



# \$20,000 'SPY' \$44,750

**Last Week's Big Business—\$30,000 for Davies Picture at Roosevelt—Hearst Papers' Concentration Helps Phenomenally**

Chicago, Oct. 31. Pola Negri (the "Spanish Dancer") is being held a second week at McVickers. Though the slide announced this extended engagement forty last week giving the impression that it was decided following the opening the chances are that it was pre-arranged as "The Cheat" was also held a second week.

The extension of the engagement is interesting at this time as the Hearst papers held over "The Cheat" for a second week. The phenomenal business of "Little Old New York" at the Roosevelt continued, largely due to the Hearst papers advertising. The thing here to boost it. While it is a little unfair to other managers to have two big dailies throw open their columns to boost a picture it is a complete procedure. The Hearst advertising does not count, especially if the picture can be secured in abundance.

Chicago—For last week: Chicago—"The Bad Man" (First National) in connection with anniversary week program nothing out of ordinary (4,490, 86c). About 100 more than usual, total about \$7,700.

Memphis—"The Spanish Dancer" (Paramount) with stage program novel in some respects (2,500, 75c). About 100 more than usual, total about \$7,700.

Memphis—"The White Rose" (Universal). Drew about \$100.

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## \$16,500 HIGH LAST WEEK IN BALTIMORE HOUSES

**Extra Attractions Helped—\$7,500 for "Why Worry"**

Baltimore, Oct. 31. Baltimore had another big week for the movie houses.

The Century, which played "Eugene O'Neill" in connection with a celebration of Herbert's "Naughty Marietta" and "The Sign of the Cross," packed them in all week for \$16,500.

For the movie house the big Whitehouse house plays "The Spanish Dancer" (Paramount) and "The Cheat" (Universal). The chances are in favor of even bigger business.

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# PICTURES

**"WHY WORRY" HURTS OTHER FILMS IN K. C.**

**"Potash and Perlmutter" Come Close to Flop at Newman—"Birth" Does Poorly**

## \$16,000 LEADS BUFFALO

Buffalo, Oct. 31.

Business showed somewhat under normal during the week just past, with no explanation in sight for the situation. Recreitol films were featured at all of the downtown houses with the vaudeville and picture cards featured by topnotch attraction.

Shel's Hipp took the lead over the rest of the field largely by reason of excellent musical features and the Zeo-Papyrus race which was underlined.

Lafayette and Loew's underpinned the vaudeville end of their attraction program, picture holding second consideration.

Last week's estimates: Hipp—"Enemies of Women" and features. The feature picture although late in its showing here was reported satisfactory. It did not, however, appear to have any special attractiveness for local fans despite good reports. The feature end of this week's program was unusually heavy. David Paurot's Russian picture, "The Russian Girl," was reported satisfactory. It did not, however, appear to have any special attractiveness for local fans despite good reports. The feature end of this week's program was unusually heavy. David Paurot's Russian picture, "The Russian Girl," was reported satisfactory. It did not, however, appear to have any special attractiveness for local fans despite good reports.

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## NEGRI DRAWS \$10,785

Exceeds Expectations—Bilzard Hurt All Other Denver Houses

Denver, Oct. 31. Pola Negri in "The Spanish Dancer," first time in the city, Famous Players-Lasky (Lasky) in "The Cheat," and "The Cheat" in "The Cheat" (Universal) last week. The "Spanish Dancer" was exhibited under the Lasky system, the "Cheat" was exhibited under the Lasky system, and "The Cheat" was exhibited under the Lasky system.

In a season when the picture business was admittedly a bit off, the "Spanish Dancer" was exhibited under the Lasky system, the "Cheat" was exhibited under the Lasky system, and "The Cheat" was exhibited under the Lasky system.

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## \$14,000 with "ZAZA";

"HUNCHBACK" \$11,000

Boston Houses Bit Off Last Week—"Ashes of Ven-geance," \$9,000

Boston, Oct. 31.

A general depression in the business of the downtown first-run houses was traced to the weather at the first of the week. Business at the big houses was about \$1,000 under the report made, to be put in the hands of the business.

One of the developments was the report Paramount intended to alter to a comparable extent the New York until this week under the Fox management on a percentage and rental basis, and spend considerable money in renovation work. It is then in the hands of the business.

Last week's estimates: "Zaza" (Paramount) drew \$14,000. "Hunchback" (Paramount) drew \$11,000. "Ashes of Ven-geance" (Paramount) drew \$9,000.

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## NEW ORLEANS FORGOT; TALMADGE FILM, \$3,820

Town Doesn't Care for Kid Pictures, but Pictures Seem to Kid With Them

New Orleans, Oct. 31.

The native forget all about the pictures last week.

The last-compelling feature: "Zaza" (Paramount) drew \$3,820. "Hunchback" (Paramount) drew \$3,820. "Ashes of Ven-geance" (Paramount) drew \$3,820.

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## NORMA TALMADGE TIED CAPITAL WITH \$13,000

"Zaza" Held Over—Western Titles Keep 'Em Away—Kerry Strong

Washington, Oct. 31.

One week now do business then the next we find two pictures being held over. Both did sufficient business to justify the move and the one outstanding picture, "Zaza," of Norma Talmadge, seemed to be the picture of the week.

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## THREE FIRST RUNS HELD OVER—FAMOUS "SPANISH DANCER" AT DEMONSTRATION HOUSE—NO ADDED ATTRACTION AT FIRST-RUN HOUSES

Penway For 10 Years

Famous Players Demonstration House in Boston

Boston, Oct. 31.

The leasing of the Penway by Famous Players-Lasky is seen as a strategic move on their part to inaugurate a war of the double feature showing evil which is prevalent at present in Boston. The lease is for 10 years with the opening date under the new management set for Nov. 10 with "The Spanish Dancer" as the attraction.

The fact that the studio is to be the only house in town that is to have a standard policy of single feature bills with a scale of 85 cents top features a battle by the Paramount company against the regular double feature bills which are the rule in the local film houses, from the biggest to the smallest.

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contractions on 42d  
mills.  
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# FEIST HITS

## "SWINGIN' DOWN THE LANE"

By Isham Jones and Gus Kahn

## "WONDERFUL ONE"

By Paul Whiteman, Ferdie Grofe and Dorothy Terriss

## "NO NO NORA"

By Gus Kahn, Teddy Fiorito and Ernie Erdman

## "BLUE HOOSIER BLUES"

By Jack Meskill, Abel Baer and Cliff Friend

## "RIVER SHANNON MOON"

By Walter Wallace Smith

## "EASY MELODY"

By Larry Conley and Gene Rodemich

## "CUT YOURSELF A PIECE OF CAKE, AND MAKE YOURSELF AT HOME"

By Billy James

## "LOVE TALES"

Words by Ben Ryan

Music by Vincent Rose

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# AL JOLSON'S *Great Novelty Song* MAMMA LOVES PAPA PAPA LOVES MAMMA

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LAUGHABLE  
SINGABLE  
COMEDY  
SONG**

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SINGLE VERSION**

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looking for a  
perfect dance  
tune —  
**DON'T** forget—

**"SAW MILL RIVER ROAD" and "LOVE TALES"**



ARTIST'S COPY

Mamma Loves Papa Papa Loves Mamma

BY CLIFF FRIEND and ABEL BAEER  
Writers of "Blue Hosiery Blues"

Moderato

Oh me, oh my, what a life I lead now,  
Sunday, Monday, Ev'ry day we make love,  
That's all I'm thinking of;  
That's all we're looking for. Ding Dang, sweet song,  
Mamma loves Papa, Papa loves Mamma.  
I'm glad I took that lit. view, Married? yes! I'll confess, I'll be a new and how 'cause  
That's the word that made us one, Rain or shine, All the time, (that's what we have), 'cause

CHORUS  
P-Pa-ma-ma loves Pa-pa, Pa-pa loves Mam-ma, Ev'ry thing is dandy, sweet as can be,  
Nothing to hur-ry, Nothing to wor-ry me, I'm so con-tent, ed, There's a good reason,  
mighty good reason, Mamma likes squeakin', Pa-pa does too, Nothing can break us, Nothing can make us  
blue. We've got a love a low and oh what a time we have, What won-der-ful  
I'm here to say that ev'ry day is a gay one filled with wonder-ful  
bliss, Spoon-ing, croon-ing, sweet honey, smoozing, And that's the secret in this;  
bliss, Here's good news I'm through with the blues, it's true the secret in this;  
People like us we never do fuss, We've always got something better to do, Come: Mamma loves Papa  
Mamma says yes and Papa says yes, And people who say yes are happy as can be.  
Pa-pa loves Mamma too, too.

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# Announcing 19 new Paramount Pictures

**1 "THE SPANISH DANCER"**  
Starring **POLA NEGRI**  
A Herbert Brenon Production  
With Antonio Moreno  
Supported by Wallace Beery, Kathlyn Williams, Robert Agnew,  
Garth Hughes and Adolphe Menjou

**2 "THE LIGHT THAT FAILED"**  
A George Melford Production  
From Rudyard Kipling's famous novel  
With Jacqueline Logan, Percy Marmont, Sigrid Holmquist and  
David Torrence

**3 "HIS CHILDREN'S CHILDREN"**  
A Sam Wood Production  
With Bebe Daniels, Dorothy Mackaill, James Rennie, George  
Fawcett, Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner  
Oland, John Davidson and Lawrence D'Orsay  
From the novel by Arthur Train

**4 "STEPHEN STEPS OUT"**  
Starring **DOUGLAS FAIRBANKS, Jr.**  
with **THEODORE ROBERTS**  
Supported by Noah Beery, Harry Myers and Frank Currier  
From "The Grass Cross of the Crescent"  
By Richard Harding Davis  
Directed by Joseph Henabery

**5 "AROUND THE WORLD IN THE SPEEJACKS"**  
An amazing film record of A. Y. Gowen's cruise around the world  
in a 90-foot motor boat

**6 "WILD BILL HICKOK"**  
Starring **WILLIAM S. HART**  
By William S. Hart. Adapted by J. G. Hawks  
Directed by Clifford Smith  
A William S. Hart Production

**7 "TO THE LADIES"**  
A James Cruze Production  
With Edward Horton, Theodore Roberts, Helen Jerome Eddy  
and Louise Dresser  
From the play by Kaufman & Connelly

**8 "THE CALL OF THE CANYON"**  
A Zane Grey Production  
With Richard Dix, Lois Wilson and Marjorie Daw  
Supported by Noah Beery, Ricardo Cortez and Fred Huntley  
Directed by Victor Fleming

**9 "BIG BROTHER"**  
By Rex Beach  
An Allan Dwan Production  
With Tom Moore, Edith Roberts and Raymond Hatton

**10 "HOLIDAY LOVE"**  
A William deMille Production  
With Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and  
Rod La Roque  
From the novel "Rita Coventry," by Julian Street

**11 "WEST OF THE WATER TOWER"**  
Starring **GLENN HUNTER**  
With Ernest Torrence and May McAvoy  
Supported by George Fawcett and Zasu Pitts  
From the novel by Homer Croy  
Directed by Rolin Sturgeon

**12 "MY MAN"**  
Starring **POLA NEGRI**  
A Herbert Brenon Production  
Supported by Charles de Roche, Huntley Gordon and  
Adolphe Menjou  
From the play "Mon Homme," by Andre Picard

**13 "THE HERITAGE OF THE DESERT"**  
An Irvin Willatt Production  
With Bebe Daniels, Ernest Torrence, Noah Beery and  
Lloyd Hughes

**14 "FLAMING BARRIERS"**  
A George Melford Production  
With Jacqueline Logan, Antonio Moreno, Walter Hiers,  
Charles Ogle and Luke Cosgrove  
By Byron Morgan

**15 "THE HUMMING BIRD"**  
Starring **GLORIA SWANSON**  
A Sidney Olcott Production  
From the play by Maude Fulton

**16 "PIED PIPER MALONE"**  
Starring **THOMAS MEIGHAN**  
Supported by Lois Wilson, George Fawcett and Emma Dunn  
By Booth Tarkington  
Directed by Alfred E. Green

**17 "THE STRANGER"**  
A Joseph Henabery Production  
With Betty Compson, Richard Dix and Lewis Stone  
From the story "The First and the Last," by John Galsworthy

**18 "SINGER JIM MCKEE"**  
Starring **WILLIAM S. HART**  
By William S. Hart  
Supported by Phyllis Haver and a great cast  
Adapted by J. G. Hawks  
Directed by Clifford Smith  
A William S. Hart Production

**19 "THE NEXT CORNER"**  
By Kate Jordan  
A Sam Wood Production  
With Conway Tearle, Dorothy Mackaill and Lon Chaney  
Supported by Louise Dresser, Ricardo Cortez and others

Announcement of the foregoing Paramount Pictures appears  
as a two-color spread in the Saturday Evening Post this  
week—November 3rd in the Ladies' Home Journal, now on  
the stands, and in all the fan magazines.

## These pictures are now completed

They will be released one a week, beginning November 4th, following the demonstration run  
"THE SPANISH DANCER" Prints of the first four: "THE LIGHT THAT FAILED"  
"HIS CHILDREN'S CHILDREN" "STEPHEN STEPS OUT"  
are now in the Paramount exchanges









PRICE 2 CENTS

# TIMES SQUARE

VARIETY DAILY CLIPPER

VOL. 1, No. 21 NEW YORK, TUESDAY, OCTOBER 30, 1923 PRICE 2 CENTS

## SHUBERTS MUST PAY BERT MELROSE

Comedian Awarded \$400 in Branch of Contract Suit

The Supreme Court of the City of New York has rendered its decision in the case of *Bert Melrose vs. Shubert Brothers*, awarding the comedian \$400 in damages for breach of contract.

## ELEANORA DUSE GETS SOCIETY AND MONEY

Through for Court's Sanction at Most Last Night

The famous Italian actress, Eleanora Duse, has been granted a divorce from her husband, Antonio Duse, by the Italian courts.

## FIRST OFFICIAL SLAP AT "DIRTY SHOWS" MAY BE THE OUTCOME OF MEETING

"Valley of Contempt" Resolves to Tangle Play at Theatre, Law Suits

The "Valley of Contempt" committee, which has been organized to fight against "dirty shows," will meet tomorrow to discuss the possibility of bringing a lawsuit against the producers of such shows.

## RECEIVER FOR NATL. THEATRE

Outcome of Foreclosure Suit by Harveys—\$10,000 Involved

A receiver has been appointed for the National Theatre, following the foreclosure of a \$10,000 loan by the Harveys.

## L.A.T.S.E. REPORT SHOWS DEFICIT

\$75,000 Unaccounted For—Endorsements Confirmed

The Los Angeles Times-Sunday Evening report shows a deficit of \$75,000 for the L.A.T.S.E. organization.

## NEW ONE FOR BELLYVA

"Gambler" Rejected Out of Stage—Famous Actor's Return

A new play, "Gambler," has been rejected for the stage, and a famous actor is expected to return to the stage.

## THE CHILDREN'S CLUBS

Will Be Host

The Children's Clubs will be the hosts for a special event.

## FIGHT AGAINST DOUBLE FEATURE

EVIL FAMOUS BOSTON PLAN

A fight is being waged against the double feature in Boston, with the "Evil Famous" plan being a major concern.

## MAY LINE UP 38 PRE-RELEASE HOUSES IN COMBINATION FOR PRESENTATIONS

Follows to Produce Acceptable Added Attractions for Picture Theaters in the Northeast and West Coast Producers in New York

There is a possibility that a group of the "Picture Palace" producers in New York will combine to produce a series of pre-release houses in the Northeast and West Coast. The group, which includes the "Picture Palace" producers, is expected to produce a series of pre-release houses in the Northeast and West Coast.

## BOTH GRAHAM AND POWERS ARRIVE

Two English Students and Head of F.B.I. Reach New York

Two English students and the head of the F.B.I. have arrived in New York.

## WALL STREET SENTIMENT SHIFTS FROM SHORT TO LONG ON FAMOUS

Shifts to One Around 10 on Scale, From 90,000 Shares

Wall Street sentiment has shifted from short to long on Famous, with the shift to one around 10 on the scale, from 90,000 shares.

## FAMOUS SECOND TEST PICTURE

"The Children's Clubs" Will Be Host

Famous has released its second test picture, "The Children's Clubs," which will be hosted by the Children's Clubs.

## STUDIOS CLOSING

Some of the Studios are Closing in the Northeast and West Coast

Some of the studios in the Northeast and West Coast are closing, due to the economic situation.

## EXPLOITATION DEPARTMENT WIPED OUT

Famous Players' General Book—House Closed

The exploitation department of Famous Players has been wiped out, and the general book house has been closed.

Above are reproductions of the front and back pages of the "Times Square Daily" of October 30 (Tuesday) 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.

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Variety, Clipper and Daily (3 papers).....	12.00 "
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The Daily is Issued, Monday, Tuesday, Wednesday, Friday and Saturday (Not issued Thursday, Sunday or on Holidays)

A DAILY NEWS SERVICE whereby subscribers receive all the news of the AMUSEMENT WORLD





All matter in  
CORRESPONDENCE  
refer to current  
week unless  
otherwise  
indicated.

This is jazz week at the Palace. It is not advertised as such, but the jazz bands know what the nature of Frisco and Marion Harris mean, and in connection with the new Frisco's symphonic orchestra and Dolly Connolly there is enough to attract the lovers of this brand of entertainment.

There has never been such a jazz show framed for the middle west, and all the efforts of picture houses twiddle into nothingness when compared.

As it was Sunday afternoon, Sargent and Marvin previously in the act of the Four Camerons, did their saw-bowing with the jazz band, holding this feature of their regular act. The Cameron father and son scored stage, with the father chasing Louis with an axe.

Marion Harris sang "Red Head Man," and Frisco had a song about having the banana supply increased, in which Eddie Cox assisted a bit.

Raymond Fagan brought his band into new splendor for all the impromptu stuff, and while it was satisfactory, there were so many

missed opportunities that the show must improve in this respect.

There were only eight acts with 110 billed. The show started at 1:30 and lasted until almost 5:30. And there were not a dozen who left. The show is not perfect vaudeville, as vaudeville is counted, but it is real jazz. Sargent and Marvin, who are so widely known as others on the bill, contribute more than their share to such a program. The Four Camerons register the laughing life of the bill, and if Louis is not so widely known as others in the orchestra finale, it is a safe bet that Frisco must go home.

Marion Harris follows Frisco, and the ease with which her every word is understood, taken in connection with her pleasing voice, makes her songs thoroughly delightful. Dolly Connolly preceded Frisco and sang several songs, with Frank Tronolone and Edwin Brant playing piano and violin. As an extra treat, she brought out Benny, who played the choruses of some of his and accompanied her in a new song and in another number, of a rather personal nature. She scored heavily.

Mollie Fuller and her company made their first appearance at the

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BROADWAY at GRACE  
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Palace, though the act had previously been at the State-Lake. It is offering well worth attention on its merits.

Victoria and Dupree also received more than the usual appreciation for their dancing and acrobatic work in opening position. Loop.

The State-Lake, wonder theatre of the entire world, which plays the best Orpheum vaudeville in connection with a feature picture under a continuous policy, and which has practically capacity business since it opened, put an advance in prices into announcing a 75c price downstairs and 45c upstairs. The new price scale is in effect on Saturdays, Sundays and holidays, and later put it into effect all the time.

The advance in price is interesting inasmuch as there is a general effort to advance prices of vaudeville theatres in Chicago. It is especially for performances on Saturdays, Sundays and holidays, when there is a demand which is out of question to satisfy.

This movement of the State-Lake follows a boost of prices at McVicker's (Paramount picture), which went into effect after bringing the admission up to 55c, and the new price scale is in effect now and to 75c after 7 P. M. The Halaban & Katz Chicago, opposite the State-Lake, and the State-Lake just a little away, are expected to follow suit shortly. They are making a general talk about an advance to 75c, in which Halaban & Katz, McVicker's and the Orpheum have participated, but no concerted action has been determined upon. In fact, McVicker's dashed ahead and beat the others to it.

The Palace advanced its prices some time ago until its tickets \$2.50 for the first three rows, Sundays and holidays, and \$1.65 on other nights. The Majestic and the Alhambra advanced their prices when the stage hands received an increase recently.

None of these loop theatres have taken any pains to put before the public any reason for an advance in prices. They simply took advantage of the eager demand and raised prices. In every instance the spectroscopists are tickled to death to book seats in advance on secure admission, as the case may be. There has not been any kicking, and the boost in prices does not seem to have been noticed by any but the ticket buyers.

Men who cry out the price of admission in front of McVicker's and the Palace have been no ticklers. The new price is plainly pointed out over the box office, and there is a yelling of the admission price in addition. So no one gets to the box office and can claim a "gyp." The State-Lake put over its advance without a murmur Sunday.

Outlying theatres, such as the Lyric, which are making no advance, are running slides explaining that extra costs have come into the picture, and that the show, which made a slight advance necessary. The advance is about ten cents for Saturdays, Sundays and holidays, and from 25 to 30, while a slight advance for each ticket buyer, is considerable advance for the box office.

Chicago showmen profess to be all right, but the movement will spread all through the Middle West.

Jovadah Deltajah and Princess Aiga, who have been playing the Junior Orpheum outlying theatres for a week at each house, though the regular policy is a split week, are the Majestic this week. The turn promises to duplicate its previous success in Chicago. It has the advantage of headline prominence in the billing. Chamberlain and Barrie, recently at the Palace, are a second advertised feature at the Majestic, and though not seen at the first show Sunday.

The Wheeler Trio opened this performance, although it is claiming the show in the regular program. It is a dramatic combination, which is quite classy. The feats are well suited. All three men are well known, and the trick of holding a man as large as the understander from the floor up to a hand-to-hand stand is applauded for this reason. The pyramiding and tumbling is well done and introduced with the usual surprise element to score. There is a little trick which goes over.

Ed Gitting and Jordan follow with songs which mainly fail to the lady, though the man, who also plays the

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piano, starts several of them. The man has a pleasing voice, and her work will compare in many respects with that of headlining singers. Frisco L. Whittier and Co. in the comedy sketch, "In Wrong," keep the audience laughing all the time, having a clever vehicle, well played by capable players. Stanley and McNab, after an absence of about six months, return and duplicate their previous success. Edw. George followed with his chatter, which, while it was not interrupted with applause, received a severe outburst at the finish.

Harry Waldman and Debutantes (New Acts). Sid Lewis substituted for Joe Whithead in next-to-closing position, making his well-studied performance to a conclusion.

The women in the last two acts of the Kedzie bill for the last half of last week stood out, while the women in the first three acts contributed little, and the sixth act was a single man. The bill in its entirety proved good entertainment for a quitting house.

Sawyer and Eddie opened with balancing on a flying trapeze, into which some clever talk is injected, largely based on the danger of the stunt.

Verdi and Giza (New Acts) did not do much, second. Fred and

Peggy Flynn and Co. were in a new new Wymms and Houston act, a comedy allegorical in its nature, but avoiding being a sketch. Peggy Flynn is better known locally as Debutante. Her personality is effective.

Emil Boreo, at State-Lake and Palace recently, did not create as

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Produced by ROY MACK

Music and Lyrics by TED KOHLER

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## Buster Brown

A TERRIFIC DANCING HIT

## Mabel Blondell

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## Eddie Hickey

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Production Devised and Staged by

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## BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Channing Pollock's "The Fool" continues to tear through the country flaming box offices and breaking records. It broke all records for two weeks at the Majestic and descended upon Teller's Shubert a week ago and did the same thing.

"The Good Old Days" at the Shubert-Crescent is now in its third week. It came with the intention of rehabilitating as long as Brooklyn would patronize it, but this house continues to be a hoodoo. The show closes the end of this week. It probably remained longer than box office

receipts justified. "Red Light Annie" next week.

"The Mysterious Way" opened Monday at the Majestic. Its Brooklyn audience rose to it with genuine gusto.

"The Good Old Days" at Teller's Shubert next week.

David Warfield didn't do any wonders at the Montauk last week either. "Little Nellie Kelly" now there.

Monday the Alhambra Players will present for the first time on any stage a new play called "The Dust Heap," by Bernard J. McOwen. He is a member of the company. This is the second play from his pen produced by the players.

## KANSAS CITY

By WILL R. HUGHES  
SHUBERT—"The First Year"  
GARDEN—De Wolf Hopper Opera Company.

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SHUBERT—MISSOURI—"The Men Who Came Back."  
AUDITORIUM—"Within the Law."  
ORPHEUM—Vaudeville.

MAINSTREET—Vaudeville.  
PANTAGES—Vaudeville.  
GLOBE—Vaudeville.  
GAYETY—Bostoniens.  
NEWMAN—"The Gold Diggers" (film).

ROYAL—"If Winter Comes" (film).

LIBERTY—"Why Worry" (film): second week.

In spite of the fact that Percy Wood, starring in "The Clinging Vine," was unknown here, and that the piece was also new to Kansas City, both pleased here, and the Shubert customers paid close to \$15,000 at the box office during the week. Play and star were loudly praised by the press and business built during the week. At the Garden De Wolf Hopper and company drew satisfactory and enthusiastic audiences with "Robin Hood." At the other houses business was nothing to brag about.

Commencing Sunday, the Mainstreet will celebrate its second anniversary. In the two years the house has been under the management of four different managers—Cliff Work, John Hertram, Lawrence Lehman and Jack Quinlan.

"Splice of 1922" and "Blossom

Time" are the coming attractions at the Shubert.

Marcus Helman, president of the Orpheum circuit, was here this week and inspected both of the circuit houses. He was accompanied by Ather Levy and George Godfrey.

Announcement of the current attraction and plays to follow at the Shubert-Missouri are given on inserts in the regular Shubert program. The list as announced is: "The Man Who Came Back," "Captain Applegate," "The Green Goddess," "Meanest Man in the World."

Tommye Leonard, Mildred Davies, Gladys Kern, Mona Lee and Fleur ette are the principals in the second edition of the "Merry-Go-Round" revue at the Hotel Baltimore.

"The Kansas City Star" gave several numbers and acts from the theatres over its radio service this

week. The Georgia Minstrels, from the Pantages, gave an hour's entertainment, with the paper announcing it as the first complete minstrel show to "take the air."

Filing suits against managers of the picture houses by Eastern music publishers seems to have become a sort of pastime here. All of the actions are to recover damages arising from using popular music without the publishers' permission. The suits filed this week were by Rick and Cowen and Jack Mills of New York against the Empire and the World in Motion.

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#### THEATRICAL OUTFITTERS

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#### DAYTON, OHIO

VICTORY—"Passing Show," first half, "So This Is London," last half.

R. F. KEITH'S—Vaudeville and pictures.  
LOEW'S DAYTON—Vaudeville and pictures.  
GAYETY—"Bubble Bubble"  
STRAND—"Red Lights."  
STRATHE—"Zaza."  
COLUMBIA—"Human Wreckage."

The Victory theatre opened its winter season last Sunday with "Blossom Time," which was held over with a crowded house at every performance, including the two matinees. Dayton audiences, known by all professions as "cold," received this Shubert production remarkably well. The seat sale for "The Passing Show" and "So This Is London" has started off with a boom.

Loew's Dayton grossed \$10,000 the week of Oct. 22, with business continuing to be good. Buster Keaton was featured in "Three Ages" with Harold Lloyd in "Why Worry?" for opposition.

The house offers quite a lengthy program in comparison to the average day-theatre. An evening of ten shows, with a matinee of five, is featured in the program. This is the beginning of the fifth season of Marcus Loew's activities in Dayton and being the pioneer in the combination the house is well equipped with a large audience.

"The Fashioned Minstrel" headline Keith's first half, followed by Walter and Emily Walter the last half.

R. F. Keith's is operating another picture house in Dayton, which has three theatres they have here now. The Keith interests have obtained a long term lease on the State from the Keith Bros. local owners and are showing photoplays only. This line of business is maintaining good business since the new Sept. 25 under the management of J. H. Bowser formerly of the State-Lake Chicago.

"Human Wreckage" at the Columbia theatre opened Sunday for a week's run with record breaking performances.

#### VANCOUVER, B. C.

CAPITOL—"Where the North Wind Blows."  
STRAND—"The Sporting Earl" (English film).  
LYNN—"Fraser."  
GLOBE—"The Marriage Maker."  
HAROLD—"Harold Lloyd in 'Why Worry?'"  
OLYMPIA—"Dumbbells" (first two days, vaudeville).

PANTAGES—"Vancouver Folliet and vaudeville."  
EMPIRE—"Polly with a Past" (first night).  
AYENUB—"My Quaker Girl" (matinee).  
ARENA—Mrs. Nellie Melba in concert.

Hugh W. Wallace, formerly manager of the Lyric, Swift Current, Sask., has bought in on the Globe, this city, formerly owned by the Allen Enterprises, and has entered upon his duties as manager. A seven-piece orchestra will be installed, together with the organ.

The Original Dumbbells billed at the Olympia theatre, 25 for two nights. The Orpheum for the past several seasons has been playing combination with vaudeville and pictures. The pictures, the last of which were the Dempsey-Piippo argument, fell flat as a presentation and were continued in conjunction with the regular vaudeville during the week.

Injunction proceedings and a call for a showdown between the Famous Players' Canadian corporation and the successors to the Allen Enterprises, which went into liquidation some time ago, have been dropped. Ownership of the theatre is now vested in E. P. Schulberg and W. P. Dewees, who put \$75,000 into the Allen, changed its name to the Strand and cleaned up obligations owing locally.

#### VARIETY-CLIPPER BUREAU WASHINGTON, D. C. Evans Bldg., New York Ave.

Many new plays will be here during November. The Shubert-Belasco will have three—"Grand Hotel," "All Alone Susie," and "Ethel Barrymore in 'A Royal Pandemonium'." Next week, "Drunkwale's 'Fogday in 'Loo'." Nov. 12, Polka will show the Backus' production "The Camels' Back" by Sonneret Maugham, with Charles Cherry and Violet Kemble Cooper, next week. Current at this house is "The Lady in Ermine."

New National (currently has "So This Is London," followed by "His Skinner in 'Sancho Panza'"). The Shubert-Garrick will show another week of darkness, to reopen Monday with "The North Wind." An unusual condition is created by the fact that with the aid of the picture houses holding over their features, Grandall's Metropolitan is continuing "Abe's of Yonkers," with Loew's Columbia giving a second week to Gloria Swanson in

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CYRIL MAUDE  
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THE CHANGELINGS  
BY OTTO ROSENBERG AND JUNE WALKER  
"The Biggest Laugh Feast of the Season"

RAM HARRIS Theatre Thru W. 48 St. From 8:30  
MAYN. WED. & SAT. 7:30  
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LEWIS AND GORDON Present  
"THE"

**"NERVOUS WRECK"**  
BY OWEN DAVIS  
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REPUBLIC Thru W. 48 St. From 8:30  
MAYN. WED. & SAT. 7:30  
ON THE VERGE OF COLLAPSE

ANNE NICHOLS' Grand Comedy

**"ABIE'S IRISH ROSE"**  
"THE YIP TAT PUTS  
"U" IN HUMOR"

LILLIAN GISH  
In Heary King's production of  
"THE WHITE SISTER"

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ON THE VERGE OF COLLAPSE

MARK STRAND  
A Broadway and 47th Street  
Production  
"A WOMAN OF PARIS"

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An Unusual Revue Surpassing All Others in Splendor and Novelty.

DEBZO JOYCE, JOE COOK, Bernard  
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"Peggy" Loew's Palace has Viola  
Dann in "The Social Code," while  
Morris Rocco has Universal's  
Lady of Quality," billed as the  
world's premier showing.

Samson Noble, formerly concert  
master of the Metropolitan Opera  
house, has left to fulfill contracts with  
the New York Symphony Orchestra.  
Russek, virtuosos, who has just  
completed four years with the  
Minnesota Symphony.

Fritz D. Hoffman formerly  
conductor of Grandall in New  
York, while his assistant, Paul Y.  
David, has been promoted to the  
position of Victor's director of the  
promotion of Le Roy Sherman from  
the accounting department of the  
Grandall chain to the management  
of the new Ambassador upon the  
closure house.

FULTON Theatre, W. of Broadway  
Thru W. 48 St. From 8:30  
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In "Mary, Mary, Quite Contrary"

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**"LITTLE  
JESSIE JAMES"**  
With Helen Hester and James Ray  
"The Greatest Success in the Theatre"

LYCEUM Thru W. 48 St. From 8:30  
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ON THE VERGE OF COLLAPSE

IRENE BORDONI in  
"Little Miss Bluebeard"

**"MR. BATTLING  
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The Swiftest, Speediest, Dazzling Show  
of the Year! With Wm. Kent, Chas.  
Rosenberg, and the entire company  
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IN THE ROLE OF THE ARCH-ROBBER  
"CASANOVA"

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ON THE VERGE OF COLLAPSE

SPICKED FUN—N. Y. Times  
"CHICKEN FEED"

With ROBERT ARNOLD  
BY GUY BOLTON  
STILLLED BY WINCHELL, STARR  
LITTLE THEATRE Thru W. 48 St. From 8:30  
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ON THE VERGE OF COLLAPSE

APOLLO Thru W. 48 St. From 8:30  
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ON THE VERGE OF COLLAPSE

RENOVATION OF ROBERT FLEET is another  
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brother, Mr. Sherman.

Appearances in stock previously  
made a picture. Little and lower  
is being demonstrated in the case  
of Robert. One of the most suc-  
cessive film appearances has lost  
of the picture. The stock have at  
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WE WISH WE COULD PRINT THE ENTIRE LIST OF ARTISTS WHO ARE A HIT WITH THIS SONG BUT SPACE WON'T PERMIT. WATCH FOR THE NEXT BUNCH OF NAMES

**You Better Keep Babying Baby**  
(Or Baby's Gonna Bye Bye You)

Lyrics by WILLIAM TRACEY  
Moderato

Musical notation and lyrics for the song, including a chorus and a patter section.

**CHORUS**  
You better keep babying baby  
You better keep babying baby  
You better keep babying baby  
You better keep babying baby

**PATTER**  
Each night you go out step-gle with a  
time you call me up you've got a  
know just what you're do-ing but I'm

**CHORUS**  
You better keep babying baby  
You better keep babying baby  
You better keep babying baby  
You better keep babying baby

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Moore Scott Henry  
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Newport Hal  
Nix Herbert  
Parsons Jack  
Paul Earl  
Peterson Victor  
Peters & Page  
Pudis Joe  
Puecker Bert  
Pugh N  
Pulman Miss L

Right & Wrong  
Roberson Bina  
Roe J  
Rosenblum Louis  
Rosenblum Louis  
Rosenblum Louis

Smith Helen  
Smith Katherine  
Smith John  
Sizley Miss Jale  
Sirk Charles  
Sullivan Jack  
Taylor Harry  
Turek Harry  
Turner Bert  
Vinal Edgar  
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Right & Wrong  
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Roe J  
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White Belle  
Wilson Viola  
Williams Cliff  
Winters Mrs T

Wain William  
Ward Hal  
West Ada  
White Belle  
Wilson Viola  
Williams Cliff  
Winters Mrs T

"Lonesome Luke" and "Dusk to Dawn" (film).  
REALTO—"Can a Woman Love Twice" (film).  
CABILLO—"Ruggles of Red Gap" (film).  
KINEMA—"Safely Lost" (film).  
PIAZZA—"Six Days" (film).  
PICKWICK—"Poor Men's Wives" (film).

BROADWAY—"Teaspoon with stock company Oct. 31 (Broadway Strand Players).

Under the auspices of the Amphion Club Mary Garden drew a capacity audience at the Spree-theater last Saturday night. She was assisted by Gutta Catin, cellist, and Georges Lauvergnat, pianist. "Rigoletto" also was presented at the Spree-theater recently by the Pacific Grand Opera Company, featuring Miguel Larriva, lyric tenor. A good house attended the opera.

The Philharmonic Orchestra of Los Angeles will begin a series of concerts at the Spreckels Nov. 8.

In place of amateur nights at the Colonial a series of professional tryouts has been started with encouraging results.

With the winter season here well under way splendid business is reported by owners of inland dance resorts near San Diego. Paved roads lead to the various pavilions

throughout the county and patronage is greatly increased by numerous automobile parties.

Road shows that have played the Spreckels this season have met with bitter disappointment in the matter of receipts. Without exception poor attendance has greeted the various attractions booked here despite the fact that several of them carried New York casts. The policy of the house in booking road shows intermittently (or whenever they are available) is believed to be a big factor in the poor business recorded. Some of the shows barely split even, and others made so little that it was hardly worth the effort to show here.

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#### 4 ENGLISH MADCAPS

CISSY, ELSIE, WALLY and the incomparable ZELLA

"Who are making a great success with Keith in Louisville. Each performer a star."—VIDE PRESS

Please Note: This is the original English Madcap Act—world famous Direction: ALF. T. WILTON, Palace Theatre Bldg., New York City

Management: CISSY MADCAP

Note: The name "Madcap" is on file in the N. Y. A. and Variety Protective Material Department.

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# THEY CHEER WHEN THEY HEAR

THE MOST POWERFUL HUMAN INTEREST BALLAD OF ALL TIME

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## "IT'S MEN LIKE YOU MAKE GIRLS LIKE ME"

IT  
RAVES  
FOR  
ITSELF

IT  
RAVES  
FOR  
ITSELF

*Intr. Mod<sup>to</sup>*

*Tempo* *Voice*

Don't blame the girl you see on Broad-way Don't point a finger of  
Who has the right to blame an-y girl Since her chance when she's  
scorn- Just re-a-like how often she sighs when she a-wakens each  
down You'll never know the same she en- dures when she is passed with a  
heart I never heard a girl yester-day Telling a man she's earned away  
frown Sic-ture that girl in all her des-pair Tell-ing the man who never could care

*Chorus*

It's men like you that make girls like me so why blame the girl for it  
all with words of de- ceit and the glit-ter of gold  
Trust-ing hearts you lure from the fold You laugh up your sleeve just to  
think they be- lieve Then, leave them where they fall Yes it's  
men like you that make girls like me so, don't blame the  
girl for it all For it's all

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NEW YORK

PUBLISHERS OF

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"RUB OFF YOUR WRINKLES WITH A SMILE" and "WHO'S IT, HUH?"

# "HOUSE of HITS" HITTIN' 'EM ON ALL SIX LATEST SENSATION IN WALTZES JUST FOR TO-NIGHT

Hundred Thousand Orchestras Playing It

Million Voices Singing It

Five Million Dancers Waltzing It

LATEST SENSATION IN FOX-TROT

## MARCH OF THE SIAMESE

By Paul Lincke, Composer of "GLOW WORM"

LATEST SENSATION IN BALLADS

## KISS ME WITH YOUR EYES

By Writers of "UNDERNEATH THE STARS"

LATEST SENSATION IN COMEDY SONGS

## THAT'S A LOT OF BUNK

Sung by JIM BARTON, TEXAS GUINAN, Etc.

EDDIE LEONARD'S SENSATION IN MINSTREL SONGS

## OH! DIDN'T IT RAIN

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BOSTON, 39 Standish St. Tom Martin

ST. LOUIS, 7116 Adams Ave. Edgum M. Bittner

LOS ANGELES, 828 So. Hope St. A. L. Blane

### INSIDE CENSORING

(Continued from page 3)

It is no breach of faith to mention that "The White Desert," closed at the Princess, New York, Saturday, is and was not one of the four mentioned. "The Desert" was considered by showmen as the strongest thing yet.

In an interview with License Commissioner Glatsmeyer it was brought out that for a man who is not given much to thespianism, he is a sincere and broad-minded friend of the show business.

It so happens that the current trend has roused the show people to realizing the "dirty" must be cleaned from the inside before it is too late and reformers lay their hands on a number of tangible points in their favor for the purpose of propagating an official stage censorship.

The license commissioner from whom Sumner expects official action, in turn states to Variety he will be guided by what Mr. Thomas decides. As a showman, an intellectual and a playwright, Glatsmeyer has deep respect for the P. M. A. "House" and is willing to do as he suggests.

The commissioner ventures the opinion, however, that the jury panel proposition should be held in

abeyance in favor of an internal censorship committee, comprised strictly of show people.

There are two objections to the panel, as far as the commissioner sees it. One is that it would afford the show a much publicity and exploitation as criminal or other proceedings would. The "Clod of Vengeance" case was an instance of an indictment being prolonged for many months and the people concerned found guilty and nominally fined. Meantime the publicity attracted.

The second objection is that the laymen might be of such type whose middle name is "straightlacedness" and "censorship." Although it takes nine out of 12 votes to decide against a show, Glatsmeyer perceives how a rapid fee could sway their judgment or women their wits. This is another instance of the commissioner's friendly attitude toward the show business.

To satisfy everybody however

Glatsmeyer says he will try out the jury panel idea if today's meeting so decides it.

For the first time in 70 years London will see "Titus Andronicus," the Shakespearean piece, when it is revived at the Old Vic.

### SAN FRANCISCO

There is to be an entire change at the Casino starting Nov. 15 when Monte Carter will inaugurate a musical comedy with his own company. The management is to close the house for a week preceding the Carter opening for renovation.

The personnel of the company includes: Monte Carter, leader; Virginia De Lillia, prima donna; Lenore Schiller, said to be a new "find" in "blue" songs; Charles Marsh, juvenile; Stanley Girard, character comedy; and Harry Burzone, recently returned from Australia, character comedian. Close of 30 girls.

THE  
18TH  
ANNIVERSARY  
NUMBER  
OF  
**VARIETY**  
OUT IN  
DECEMBER

Special  
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and  
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"House of Hits" is positively packed with fresh knock-out songs. 22 pages of new stuff. Only 25c. N. V. A. BROADWAY 46th St. East Twelfth St., New York.



## First Appearance in America

OF

## LEA MANTH

## WHISTLER VIRTIOSIN

Next week (Nov. 5-7), Park, Brooklyn

Managers and Agents Are Cordially  
Invited to Attend

## DETROIT

By JACOB SMITH

SHUBERT-DETROIT — "Passing Show," 1d and last week.  
SHUBERT-MICHIGAN — "Local Photoplay," "Is Money Everything,"  
GARRICK—"Whispering Wires," 1d week.NEW DETROIT — "Covered Wagon," indefinite.  
MAJESTIC — "Gid of Golden West," next, "No More Blondes."  
Sally, Irene and Mary" opens at Shubert-Detroit next Sunday for at least two weeks.

Starting Sunday (Nov. 4) "Mary the Third" opens for run at Shubert-Michigan, 12:30 top. First Shubert attraction to play this house during current season.

Prices at all of the Kunsky first-run theatres have been advanced. The Madison went from 50 to 60, and the cents was added to the Adams and Capitol, bringing it up to 65.

Work has started on "Mary" the

first production by the Detroit Motion Picture Co. The cast will include Kenneth Harlan, Arnold Day (or Daly?) Mary Thurman, Tyrone Power and Henry Sedley.

## INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Dark; next, "Passing Show."  
ENGLISH—"Sally."  
CAPITOL—"Wise Women and Song."

Musical Events—Gall Curci at Murat last Sunday. Madame Homer since under auspices of Federation of Indianapolis Public School Teachers at Caleb Mills Hall, Nov. 31. Sousa and his band took leading part Navy Day celebration last Saturday. Band appeared at Eddie Tabernacle. Cincinnati Symphony Orchestra plays here Nov. 12. Matinee Musicals has booked Lisiewicz for matinee Nov. 2.

English's was practically sold out for "Sally" billed this week, before the week opened. Top was \$4.

The State Securities Commission took under advisement the protest of the Motion Picture Theatre Owners of Indiana against the \$600,000 stock issue of the Market-Circle Realty Company, holding corporation for Famous Players-Lasky corporation in the erection of the new \$1,000,000 movie house on the site of the English Hotel in Monument place. About 40 interested persons appeared before the commission. The theatre owners argue that profits generated cannot be produced.

Linton Grand Opera House Company of Linton, Ind., has filed pre-

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Open Until 9 P. M.Fifth Avenue  
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Cor. of Bird, Brooklyn.The Guardian of a Good  
ComplexionABSOLUTELY  
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The Stage.  
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STEIN'S MAKE-UP  
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630 BROADWAY ST.  
NEW YORKHolds the Centre of the  
Stage

liminary certificate of dissolution with the Secretary of State.

The Roosevelt, a new 1,400 capacity theatre, is almost completed. Movies and vaudeville will be the policy.

## MILWAUKEE

By JACK M. STENBUCK  
"Blissom Time," which drew capacity houses during his recent stay at the Davidson, Sherman Brown's house, is due for a comeback in Milwaukee.

Eae Lee, appearing with Ted Leary, her husband, and Vera Walton in a song act in Junior Orpheum, suffered a stroke of appendicitis on the eve of the trio's appearance at

the Majestic here recently and underwent an operation in Chicago, her home. As a result, Leary and Nina Walton put on the number during their stay here.

Mac Ambler has joined the Sherman stock at the Garrick.  
Empress burlesque is trying something new in the form of several

vaudeville acts each week in addition to the regular girl show.

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FAGAN'S  
ORCHESTRA

## Personnel

RAYMOND FAGAN... Flautist  
SAM AND FRANK GARDIN... Tenors  
WILLIAM HENRYMAN... Solo  
SAM FRANK... Bass  
EDWARD HANCOCK... Trompe  
GEORGE McIVER... Trumpet  
EARLE THOMPSON... Saxophone  
ROBERT GOLDEN... Saxophone  
WALTER RICHMOND... Trombone  
TED GLEASON... Drums

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TO WELCOME MY PROFESSIONAL FRIENDS WITH THE BALLAD OF THE CENTURY

## "JUST A GIRL THAT MEN FORGET"

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GRAND OPERA HOUSE BUILDING

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JIMMY McHUGH, Professional Manager JACK MILLS, Inc.

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LOUIS BERNSTEIN,  
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*When you need comedy songs, novelty songs or ballads with which to make a real, genuine hit, you know you can always get them here. When the biggest musical shows in New York need help in the way of songs, we have proven that they come to us and always get them, as evidenced by the fact that the hits of some of the biggest and leading revues in New York now are made up of our numbers.*

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## "LAST NIGHT on the BACK PORCH"

(I Loved Her Best of All)

By LEW BROWN and CARL SCHRAUBSTADER  
The Greatest Novelty Song in Years

## "Stay Home, Little Girl, Stay Home"

By LEW BROWN and JAMES F. HANLEY

A New Sensation in Ballads—It Compels Stupendous Applause

## "WHEN IT'S NIGHT TIME IN ITALY IT'S WEDNESDAY OVER HERE"

By JAMES KENDIS and LEW BROWN  
The Greatest Comic Novelty Dance Since Our "Bananas"

## "CLA-WENCE"

(Don't Twist Me So Wuff)

By JOE MANUEL, MACK HENSHAW and HARRY JENTES  
A Song That Makes Them Roar—Unlike Anything Ever Before Written

## "SAY IT WITH A UKULELE"

By ART CONRAD

## "ROCK ME TO SLEEP WITH MY VIRGINIA MELODY"

By JOE DARCEY, BUD GREEN and RAY HENDERSON. One of the Most Beautiful Ballads of the Year

## "ANNABELLE"

By LEW BROWN and RAY HENDERSON. The Great Big Sister of Our Own "Georgette"

## "MISSISSIPPI RIPPLES"

By JAMES F. HANLEY and MARY EARL. The Real Big Waltz of the Year.

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BALTIMORE, 1405 Madison Ave., SAM TUMIN  
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NEW YORK—GEORGE PIANTADOSI, General Professional Manager

# JACK OSTERMAN

RECEIVES THE KEY  
TO  
SAN FRANCISCO!

THIS IS MAYOR  
JAMES ROLPH AND  
"JACKIE"

AND

THIS IS THE LETTER  
THE MAYOR WROTE

TO

# JACK OSTERMAN

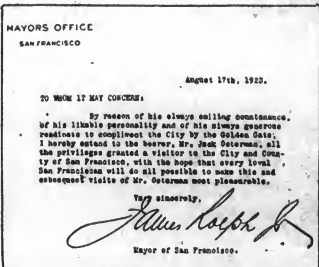
PRESENTING HIS

## "Intimate Revues"

AT

THE PALAIS ROYAL

NOW IN HIS EIGHTH WEEK



### BALTIMORE

By H. L. COOLING  
FORDS—"Go-Go."  
AUDITORIUM—"Mary Jane McKane."  
LYCEUM—"The Pottery," second week.  
PALACE—"Monkey Shines."  
FOLLY—"Tully Town."  
GAYETY—"Cabaret-Girls."  
NEW—"Broadway Gold."  
CENTURY—"The Spanish Dancer."  
METROPOLITAN—"The Affairs of Andy Hamilton."  
RIVOLI—"The Common Law."

Without the stimulus of the big Navy-Princeton football game, the crowd from which jammed every place house and theatre in Baltimore Saturday night, the week's business certainly would not have grown so great. The legitimate houses, as usual, had too many empty seats during the last part of the week, and some of the movie houses the Academy in particular, were in the same predicament.

### DUBUQUE, IA.

By F. J. DELANEY  
GRAND—"Spice of 1922," Chauncey Grott (one night); "The Sunshine Trail" (film).  
STRAND—"Zaza" (film).  
MAJESTIC—"Vaudeville and road show," "Barney Google."  
PRINCESS—"Romance Land" (film).  
EPHEMERAL—"Sheriff of Hope Eternal" (film).  
LIBERTY—"Shadows of the North" (film).  
FAMILY—"The Light in the Dark" (film).  
STAR—"The Third Alarm" (film).

The popular favor with which a majority of the first-class shows have been greeted this season failed to be bestowed on "Up the Ladder," which tarried for but one night at the Majestic last week.

"Spice of 1922," appearing at the Grand Monday, was greeted by a large house. All seats were sold two days before the company undid at Dubuque.

The most popular pictures showing here this week are "The Sunshine Trail" with Douglas MacLean, at the Grand, and "Zaza," at the Strand.

Business at all theatres last week, with the single exception of the

HEADQUARTERS FOR  
**Theatrical Make-up**  
**SOMETHING NEW!**  
Appleton's High Brown Liquid  
MAKE-UP. All Shades  
**APPLETON'S PHARMACY**  
8th Ave. and 45th St., New York  
MAC APPLETON CT ORISON

Majestic, was heavy. At the latter place a musical road show and a comedy drama, "Up the Ladder," drew poor houses. The Grand was sold out days before "Buffalo Angel" appeared for a single night's engagement.

Mr. E. J. Boyle, owner and manager of the Dreamland and Liberty theatres of Dubuque, has taken over the management of the Parlay, a picture house at Farley's, 25 miles west of Dubuque.

**LOS ANGELES**  
**VARIETY'S OFFICE**  
GRADMAN'S  
Metropolitan Theatre Bldg.  
Suite 261, Hill St., Entrance

John Considine has entered the real estate business on a large scale, having opened elaborate offices here.

Harry L. Leavitt, the veteran showman, has opened a Lyceum bureau devoted to outdoor and indoor bookings.

Ralph C. Grunauer, assistant general manager of the West Coast Theatre, acted as manager of Lewis's show, the absence of Louis Golden, who was appointed manager to succeed Charles Pincus, transferred to Loew's Wardell, San Francisco.

Willie Holt Wakefield, long in residence, has purchased a home. She will reside here permanently, but will not give up the stage.

Betty Barnum was the winner of the Louise Lovely movie contest during the Orpheum engagement of the screen star. Miss Barnum gets

a week's work at the Universal, which was the much-sought-after prize to the winner.

Romeo is the name of a race horse owned by Al Johnson and is in charge of Pearl Withers, who says that the horse at present is in a crippled condition, but avers he will have the steed in fine shape for the Tia Juana meeting.

The "Times" will enlarge its special weekly film edition, "The Preview," after the first of the year. A special roto plant is now being installed.

Harry Lauder is booked for the Philharmonic Auditorium on Nov. 5.

**NEW ORLEANS**  
By O. M. SAMUEL  
TULANE—"Field's Minstrels."  
ST. CHARLES—"Saucer Players" in "It Is the Law."  
ORPHEUM—"Vaudeville."

**THEATRICAL CUTS**  
THE STANDARD ENGRAVING CO., Inc.  
225 West 43rd St., New York

CRESCENT—"Vaudeville."  
STRAND—"Harold Lloyd" in "Safety Last."  
LIBERTY—"To the Last Man."

Mary Reilly concludes her engagement at Kolbs this week.

Henry W. Savage gave the ladies' orchestra that had been accompanying "The Clinging Vine" notice here.

The Little club announces a formidable array of entertainers, which includes Guy McCormick, Fritz Knorr, Elvett Quinn and June Warwick. Max Pink's orchestra is especially featured.

The Sengers are to enter Alabama by way of Mobile, announcing the erection of a mammoth picture palace for the town.

**STEVEN BLANCHARD**  
1403 Broadway, New York  
Writer, "Freddie Vaudeville Acts"  
Original ideas

### Short Vamp Shoes

The best-dressed women in the city wear short-vamp shoes. These illuminated ways to be had in black, white and pink. \$8  
Model shown in the Theatrical Profession.  
Send \$1.00 to us Later \$2.00-3.00.

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BEST WISHES TO ALL FRIENDS

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PERMANENT ADDRESS: JOE HODGINS, ROUTE 10, PERU, IND.

# BOB PENDER

## THE ORIGINAL STILT WALKING ACT

The Large Heads and Feet on Stilts Were Originally Worked by BOB PENDER 25 Years Ago  
NOW PLAYING LOEW CIRCUIT. THIS WEEK (Oct. 29), LOEW'S METROPOLITAN, BROOKLYN, N. Y.



Upon their first presentation in America (Follie Bergere), New York, 1911, they were immediately booked by Mr. Martin Beck for the Orpheum Circuit.

In 1920 engaged by Mr. Charles Dillingham for the Hippodrome, New York, and after the first night were featured thereafter for nine months.

This is the first stilt act ever featured at the Hippodrome.

Headlined Keith, Proctor, Moss, Orpheum, Pantages, Poli, Sablosky and W. F. M. A. circuits.

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ALL COMMUNICATIONS TO

# BOB PENDER

224 W. Thayer St., Philadelphia, Pa.

### BURLESQUE ROUTES

(Nov. 5-Nov. 12)

#### COLUMBIA CIRCUIT

"All Aboard" 5 Hurlie & Seamon's New York 13 Yorkville New York.  
"All in Fun" 5 Palace Baltimore 13 Gayety Washington.  
"Bathing Beauties" 5 Columbia Cleveland 12 Empire Toledo.  
"Bon Tons" 5 Olympic Chicago 13 Star & Garter Chicago.  
"Bostonsians" 5 L. O. 12 Gayety Omaha.  
"Breezy Times" 5 New Gayety Dayton 12 Olympic Cincinnati.  
"Brevels of 1923" 5 Empire Toronto 13 Gayety Buffalo.  
"Bubble Bubble" 5 Olympic Cincinnati 13 Capitol Indianapolis.

### JOE AND HARRY KELSO

DELMAR'S FIGHTING LIONS

BILLY DELISLE  
FLORENCE DARLEY  
with "HAPPY GO LUCKY"  
Watch for the Combination!

### Delmar's Fighting Lions

JOE AND HARRY KELSO  
BILLY DELISLE  
FLORENCE DARLEY  
with "HAPPY GO LUCKY"  
Watch for the Combination!

TOM GERTRUDE  
Senna and Webber

with  
FELIX AND BRANDELL'S  
"ALL ABOARD"

"Chuckles of 1923" 5 Empire Brooklyn 12 L. O.  
"Cooper Jimmy" 5 Gayety Rochester 15-17 Colonial Utica.  
"Dancing Around" 5 Gayety Buffalo 12 Gayety Rochester.  
"Follies of Day" 5 Gayety Montreal 12-14 VanClerf Schenectady 15-17 Harmanus Bleeker Hall Albany.  
"Gleasers" 5-7 Court Wheeling 8-10 Grand O H Canton 12 Columbia Cleveland.  
"Happy Days" 5 Hyperion New Haven 15-14 Pofa Waterbury 15-17 Stone O H Binghamton.  
"Happy Go Lucky" 5 Yorkville New York 12 Empire Providence.  
"Hippity Hop" 5 Capitol Indianapolis 12 Gayety St. Louis.  
"Hollywood Follies" 5 Casino Boston 12 Hyperion New Haven.  
"Big Time" 5 Casino Philadelphia 12 Palace Baltimore.  
"Let's Go" 5 Gayety Detroit 12-14 Grand O H London 15-17 Grand O H Hamilton.  
"Marion Have" 5 Gayety Boston 12 Columbia New York.  
"Monkey Shines" 5 Gayety Washington 13 Gayety Pittsburgh.  
"Nifties of 1924" 5 Miner's Bronx New York 12 Casino Brooklyn.  
"Queen of Paris" 5 Gayety Omaha 12 Olympic Chicago.  
"Tiddie Orlie" 5 Empire Newark 12 Miner's Bronx New York.

### 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!

"Record Breakers" 5 Gayety Kansas City 12 L. O.  
"Runners Wild" 5-7 Grand O H London 8-10 Grand O H Hamilton 12 Empire Toronto.  
"Sile Stocking Revue" 5 L. O. 12 Casino Philadelphia.  
"Step On It" 5 Empire Providence 13 Gayety Boston.  
"Talk of Town" 5-7 Polly Waterbury 8-10 Stone O H Binghamton 12 Hurlie & Seamon's New York.  
"Temptations of 1924" 5 Columbia New York 12 Empire Brooklyn.  
"Town Scandals" 5 Casino Rochester 12 Orpheum Paterson.  
"Vanities" 8-10 Colonial Utica 12 Gayety Montreal.  
"Walton Billy" 5 Gayety Pittsburgh 12-14 Court Wheeling 15-17 Grand O H Wheeling.  
"Watson Biding Billy" 5-7 VanClerf Schenectady 8-10 Harmanus Bleeker Hall Albany 12 Casino Boston.  
"Whirl of Girls" 5 Star & Garter Chicago 12 Gayety Detroit.  
"Wine Woman and Song" 5 Gayety St. Louis 13 Gayety Kansas City.  
"Youtiful Follies" 5 Empire Toledo 12 New Gayety Dayton.

### MUTUAL CIRCUIT

"Band Box Revue" 5 Nesbitt Wilkes-Barre 12 Empire Hooken.  
"Bits of Hits" 5 Howard Boston 12 Olympic New York.  
"Broadway Belles" 5 Star Brooklyn 12 Lyric Newark.  
"Dancing Fool" 5 Olympic New York 12 Star Brooklyn.  
"Fads and Follies" 5 Empire Hooken 12 Gayety Brooklyn.  
"Fires and Skirts" 5 L. O. 12 Gayety St. Louis.  
"Folly Town" 5 York & Cumberland 7 Atoms 8 Lewiston 9 Uniontown 10 New Castle 12 Academy Pittsburgh.  
"French Models" 5 Gayety St. Louis 12 L. O.  
"Georgia Peach" 5 Gayety Brooklyn 12 Howard Boston.  
"Hello Jake" 5 Allentown 6 Reading 7-8 Williamsport 12 Bethlehem 12 Polly Baltimore.

"Heller Skelter" 5 L. O. 12 Gayety Louisville.  
"Joy Riders" 5 Garden Buffalo 12 Majestic Scranton.  
"Laffin' Thru" 5 Majestic Scranton 12 Nesbitt Wilkes-Barre.  
"London Gayety Girls" 5 Bilou Philadelphia 12 Allentown 13 Reading 14-15 Williamsport 16 Columbia 17 Bethlehem.  
"Make It Poppy" 5 Gayety Louisville 12 Empire Cincinnati.  
"Miss Venus Go" 5 Empire Milwaukee 12 L. O.  
"Moonlight Maid" 5 Academy Pittsburgh 12-14 Park Youngstown.  
"Oh Joy" 5 Polly Baltimore 12 York 13 Cumberland 14 Allentown 15 Lewiston 16 Uniontown 17 New Castle.  
"Round the Town" 5 Elyria 6 Fremont 7 Sandusky 8-10 Cataract Niagara Falls 12 Garden Buffalo.  
"Saucy Bites" 5 Empire Cincinnati 12 Empire Cleveland.  
"Sleeping Beauty" 5 Lyric Newark 12 Bilou Philadelphia.  
"Step Along" 5 Empire Cleveland 12 Elyria 13 Fremont 14 Sandusky 15-17 Cataract Niagara Falls.  
"Step Lively" 5-7 Park Youngstown 12 Empire Milwaukee.

### CIRCUUS ROUTES

Ringing Bros. & S.  
Oct. 21, Winston-Salem, N. C.; Nov. 1, Durham; 2, Raleigh; 3, Williamsport; 4, Richmond, Va. Close for season.  
John Robinson  
Oct. 31, Columbus, Ga.; Nov. 1, Montgomery, Ala.; 2, Tuscaloosa; 3, Birmingham, Ala.; 4, Trenton, Tenn. Close for season.  
Sells-Fruto

Oct. 21, El Dorado, Ark.; Nov. 1, Camden; 2, Pine Bluff; 3, Joplin; 4, Cape Girardeau, Mo. Close for season.

Hagenbeck-Wallace  
Oct. 21, West Point, Miss.; Nov. 1, Corinth; 2, Jackson, Tenn.; 3, Haverhill, Tenn. Close for season.

Al. G. Barnes  
Oct. 21, Lubbock, Tex.; Nov. 1, Rowell, N. M.; 2, Clavier; 3, Albuquerque; 4, El Paso, Tex.; 5, Deming; 6, N. M.; 7, Nogales; 8, Tucson; 9, Maricopa; 10, Yuma.

Spark's Circus  
Nov. 2, Lumberton, N. C.; 3, Sanford; 4, Henderson; 5, Rocky Mount; 6, Washington; 7, Kingston; 8, Wilmington; 9, Florence; 10, Wadesboro.

Gentry Bros.-Patterson  
Nov. 1, Hohenberg; 2, La Grange; 3, Eagle Lake.

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### POWERS RANS VARIETY

(Continued from page 1)

ing the Illinois, it is virtually impossible for people to hear what is said on stage more than six rows from the proscenium. This 32-story structure has workmen waiting night and day. Then again, by show managers the Illinois has been considered a "freak" house, due to its location. It is situated outside of the "loop" proper, on a dark and unfrequented side street, with bad traffic and transportation facilities to cope with in drawing trade. Mr. Powers is cognizant of the facts but does not seem inclined to have the New York managers advised of it, especially through Variety, which, he says, is read by managers, actors and other members of the profession, but not the public.

Powers also admits that he likes the "truth" but can see no reason for a trade paper publishing

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facts such as have been set forth, especially when they receive courtesies from a theatre or management.

Nevertheless, Mr. Powers is of a great paper. This he said after being informed that the Dramatic Mirror has suspended publication and the Clipper is now catering to outdoor amusement.

**Powers and "Bally"**  
The present is not the first time that reprisal measures have been taken by the Powers interests against Variety's Chicago office. Last year when Ziegfeld sent "Bally" to the Colonial, the producer came to Chicago and had an axe and sent a verbal and published battle with Powers as ever has been staged.

The basic reason for Ziegfeld to cut loose was that he did not care to have Mrs. Couthoul, "The Queen of Scaplers," and other brokers handle duets for "Bally."

Mr. Powers did not agree with the producer on this score, notwithstanding Ziegfeld is associated with Erlanger in numerous enterprises, and that Powers and Erlanger are also associated. In the end the producer of "Bally" had his way and "Bally" as put over was the biggest box office hit of the season at \$14.00 top, without commission being paid Couthoul or other brokers for handling the sales. This was about the end of the 1932-33 season. Mr. Powers, hoping to score a ten-strike with the theatregoers, issued a statement to the press he personally was responsible for the demise of the ticket-scalping evil as far as "Bally" was concerned.

As far as the public was concerned the statement was good fodder, but those on the inside of the controversy knew that Ziegfeld was very near withdrawing "Bally" from the Powers' house on account of the arbitrary stand taken by the theatre's overlords.

Variety printed that story. Powers took umbrage at it and have the Variety Chicago office from the chain of theatres ruled over by him there.

The ban was made more stringent when Variety inter printed that, although over his signature, Ziegfeld said he had not given tickets for his theatres to any brokers. It was printed outside of Chicago, but could be had from "The Queen of Scaplers," or other brokers for any of the Pure houses.

**Powers and the Agencies**  
Variety's Chicago office believes

the Illinois incident is a subterfuge for Powers to wreak his wrath on Variety's humble but local staff as it has been gathering information relative to the activities of Powers and the Couthoul agencies and printing it.

It is an open secret that without the aid of the Powers interest Mrs. Couthoul would not be able to function her agency. It is also reported Mrs. Couthoul has a contract with Powers which insures her agencies securing a specified number of choice seats for all of the theatres which Powers controls.

Variety has been delving into these facts and conditions a little too frequently and diligently to please Mr. Powers and Mrs. Couthoul. She, of course, owns or controls no theatres and therefore cannot take retaliatory measures by depriving the Variety staff of amusement or intelligence, but Mr. Powers does.

Therefore, until the Chicago office can learn that it must reciprocate for all courtesies received they will not be permitted to darken the doors of the Powers houses as guests of the management, but will be privileged to pay their way, provided, of course, that they do not make themselves further obnoxious to the Powers interests, its hirelings or business associates.

At one time in the past, when Mrs. Couthoul did not like the way Variety printed stories of her ticket manipulations and business dealings with theatre managers, she threatened to bar Variety out of all hotels where her stands are located. She must have relented, as the weekly continued to be on sale at those hotels.

While the Knickerbocker Hotel in New York was under the management of James B. Ryan, Variety had been barred from its newsstand.

for 18 months by order of Ryan before anyone on Variety knew about it.

### BEGGARS' OPERA

(Continued from page 1)

other famous "rune" are "Charlie's Aunt," 1,466 performances; "Obu Chin Chow," 1,111; "The Beggar's Opera" registered 1,894 performances Oct. 19.

Only one pantomime will be running in West End, London, this year, and that at the Lyceum. Drury Lane will carry on with "Good Luck" and the Hippodrome with "Brighter London." The suburbs, which until a few years ago always had from six weeks to three months run, will be content with travelling companies for a fortnight or less.

Another sign of the times is the engagement of the Carl Rosa Grand Opera Company to play in a Lyons sale. The company will open Oct. 25 and its first week's performance will consist of scenes from "Faust," "Rigoletto," and "Trovatore." Owing to the L. C. C. restrictions, the number of artists is limited to six. A special orchestra of 11 will be provided and the shows will be given three daily, a different opera being utilized for each occasion.

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the wife of the dry-d director of the school to get away from her husband. The music contains nothing original, but at the same time is built on the sound basis of a comedy. The music is very good and will probably be sung by the best artists. From the cast Hella Kurth and Katie Mann. George Alexander and Gustav Stabinsky were the most successful. The play was very good, as long as most of these things do.

An operetta by Kuhnecke was always something to be awaited with interest and excitement. One will not soon forget the charming scores he wrote for "When Love Awakes" and "The Cousin from Nowhere." But after the present effort our interest is somewhat abated. For although the score of "Kasino Orla" is technically effective and finished, yet there is not in the whole oper-

him, for all the stupid text books of the year this is undoubtedly the silliest. And its author, Friedmann Friederich, has admitted this by calling it an "extravaganza"; that is to say, it is a play that is not based on fact, but is laid on the scenery and costumes! And what scenery and costumes! Germany has at last reached the standard of the Ziegfeld Follies - 1905. It is all pompous and without sense, but it is a success. The cast which included such good singers as Edele Kochen, M. Night Suchy and Erik Wilhelm could get nothing out of their parts, only the melody. The comedian, who very evidently was the American enough to write his own role.

Suchy and Erik Wildhagen could get nothing out of their parts, only Guldo Telscher, the comedian, who very evidently was generous enough to write his own role.

professional staff of M. Wiltmark Sons.

Gold mark prices are being charged by the management, and already by the third night rows of empty seats existed. It is merely a question of calculating how much money the management will lose.

This new farce by Fred Robs (a pseudonym for Fritz Friedmann, Friederich and Ralph Arthur Roberts), is one of the big successes of the season in the Komodienhaus. Old-fashioned in technique, yet technically well put together, it gives for its co-author and leading actor, Roberts, one of the best parts since Charlie's Aunt, on which it is undoubtedly founded. The story is too complicated to recite in full. He it merely said that Roberts has to play three different parts. Cousin Eduard stays at home and looks after the

wife of Cousin Adolph, who is very jealous. In order to do this successfully, for the wife loves Cousin Edward, Edward disguises himself as Uncle Jonathan from America, and as this disguise is soon pierced, then as a second Uncle Jonathan, and all three roles he plays off and on during the evening.

Roberts with his long grotesque arms and legs is excellent in the leading role, and the laughter is almost continuous when he is on the stage. He is well supported by Herr Basselt, Neuhoof and Miss Ander.

This new operetta by George Okonkowsky and Richard Bars, with music by Walter W. Goetze, is just the average mediocre level of the modern Berlin operetta. It tells the story of Charlie, a young girl, who dances in the restaurant Blue Mouse and who, because she is in love with the teacher, Dr. Horst, appears as a boy in the school in which he teaches. While she is there she be-  
comes

he wrote for "When Love Awakes," and "The Cousin from Nowhere." But after the present effort our impression is that he has outdone himself, though the score of "Kasino Oyko" is technically effective and finished, yet there is not in the whole opera a single note of originality or originality. In a way one cannot blame him, for of all the stupid text books of the year this is undoubtedly the best. Friedrich has admitted this by calling it an "extravaganza"; that is to say, an opera in which the audience is to be amused, not interested. And what scenery and costumes! Germany has at last reached the standard of the Ziegfeld Follies—no more of the "Kasino Oyko" type, but without any taste at all. The cast which included some good singers as Edla Kochman, Ed Rittman, and Ed Rittman, would give nothing out of their own hands. Guido Theodor, the comedian, who very evidently was generous enough

Friedmann Lunzer and Bela Jenbach is the best of the season and the best of the comedy play. To tell the story of the peasant girl Martha, "Die Siegerin" (the conqueror), who later became Katherine the Great, is a comedy which shows how she first got Metetrichoff and then the Czar Peter under her control and finally reached the highest position. As a result, there is a secondary comic role, that of the Czar's favorite, which really has some humor in it. Ida Ruska, in the title role, proved to be a singer and actress of the first rank. Her singing has brought herself to the top of the Berlin opera world. Other well known names were that of the drunken general in "Die Soldaten," a police agent by Harold Paulsen. The Dollynoff troupe danced effectively on several occasions.

"Der Unbeachtliche."

"Als ob es nicht gewesen." This new comedy by Hugo von Hoffmannsthal, starring Max Pallenberg, Germany's

[illegible]

"Uberteufel" (Ovedevil), a tragedy by Hermann Essig, artistically unique; notably the most stirring of the season, with an all star cast, including Klopfer, Straub, Twardowsky, Dieterle, Forster and Muller, and directed by Leopold Jessner. Unfortunately the play is very German and would be of no interest to America.

"That Old Gang of Mine," a Berlin, Inc., publication, will be the theme song of Wesley Barry's "The Country Kid" film.

Harry Browne has joined the pro-



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responsible for the statement the present is the frankest season in the legitimate experience for many years.

William Friend for "White Desert."

While the business of booking artists continues to gain in volume and conditions are apparently fine, still the number of shows which have closed is in excess of the record of other seasons.

The "comings do not seem to materially affect economic conditions as far as the actors are concerned. As fast as one show closes, two or three are ready to step into the breach.

Later bookings in the "packed" include:

Arthur Vinter, Educational Film Co.; T. Jerome Lawlor, Helanca's "March of the Venices"; George Farnor, Equity Players; William J. Rathburn, Ann Anderson, "Go West Young Man"; Raymond Bloomer, for new play by Catherine Lambert

## THE ADOLPHUS HOTEL

DALLAS, TEXAS  
INVITES YOUR ATTENTION TO THE FOLLOWING

Where two men or two women occupy one room with twin beds and bath, the single rate will prevail.

Where three or more occupy a room, the rate is \$10.00 per person, having a bed—the rate of \$1.00 per person will be made.

### FIREPROOF BUILDING 550 ROOMS

Stewart; Mildred Wayne, for Palace Stock, Houston.

Edna Emeralda, Fred. Bower's vaudeville act.

Maxine, "Charles," "Romance and Reality."

Constance, Elanay, "The Perfect Lady."

Ernie Erbe, "Moonlight."

Tom Burke, "Village Follies."

William Richard, "Romance and Reality."

Agent, "Dumb-bell."

Alexander Clarke, "Virginia Hunt Away."

J. Jordan Harriman, "Queen Victoria."

Nancy Byrne, Richard Abbott, William H. Corder, Lester Paul, Nellie Butler, Claire Moresca, Constance Beaumar, "Isn't It So?"

Cyril Kelgley, Beverly Sit-



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Spend our day-life in America's Summer Wonderland centers at  
**The AMBASSADOR**

Los Angeles

"The Great Hotel that meets His Home"  
Guests' Pleasure, Riding, Hunting and All Sports, Racers, Park and Zoo, Tennis, Golf, Swimming, and more. Famous, Tennis Courts, Billiard Room, Casino, and Gymnasium, Motion Picture Theatre, the famous "New Great" for dancing with Lesman's Orchestra.

and the Ambassador's 18-hole Ranch Golf Course Rates are Moderate  
Please write for Chef's Booklet for California Recipes and Information

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**Yandis Court** 341-347 West 43d Street, New York  
Just West of Broadway. Bryant 915  
One, three and four-room apartments with private bath, kitchenette, electric, gas, and more. \$17.00 UP WEEKLY.

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Three and four rooms with bath and complete kitchenette in every apartment. \$12.00 UP WEEKLY.

Refer Communications to M. CLAMAN, Yandis Court

## Hotel Waldorf

TOLEDO'S LARGEST HOTEL Close to All Theatres  
RATES \$2.00 UP

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129 West 46th Street NEW YORK  
Special Rates for Theatrical Folds.  
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NEWARK, N. J.  
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Newly decorated with running water.  
Catering especially for the comfort of the performer.

graves, Joe Alexander, Edward G. Robinson, Virginia Chasman, "A Royal Pandango."

Alfred Wingfield, A. R. Anon, Annie Mirgule, "White Cargo."

Irene Dunn, "Ginger."

Dorothy Hall, "The Bedroom Room."

John La Marr, "Greenwich Village Follies."



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### HIRSH'S HOTEL

816-818 Walnut Street  
Opp. Casino Theatre

### ENGAGEMENTS

(Continued from page 34)

"Three, Walnright Sisters, 'Lavinia Shannon, 'Whole Town's Talking."

George Thompson, for Equity Players' first production, "Queen Victoria."

George Thompson, Ray Walburn, Marcus Rogati, David Belbridge, Rose Winter, Katherine Hayden, Edward Cienfuegos, Dorothy Mackaye and Robert Warburton for Hurdie & Beamon's "Come Across, Mary."

Thomas Hecman and Clarence Bellare for Hammerstein's "Mary Jane McCarney."

Maria Hassel, Carol Benetz and Jane Wheatley for Brady's "Widow Shannon" (with Grace Good).

Mrs. Marbury for the Casey Players, New Bedford, Mass.

Alexander Quat for Freedley and Aaron's "Rainbow Girl."

Miss Moran, assistant to Ad Humbert of the Packard Agency, is

responsible for the statement the present is the frankest season in the legitimate experience for many years.

William Friend for "White Desert."

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## TAVERN

56-8 WEST 48TH STREET  
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### A CHOP HOUSE

OF EXCEPTIONAL MERIT



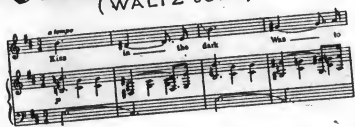
*Songs of Class and Beauty  
Songs The Best Acts Are Singing  
Songs That Make Good Acts Better*



## "A Kiss In The Dark"

(WALTZ SONG)

VICTOR HERBERT'S  
MASTERPIECE



## "Morning Will Come"

NOW BEING USED BY JOLSON IN "BOMBO" WITH  
GREATER SUCCESS THAN EVER

AL. JOLSON'S  
TRIUMPH



## "Chansonette"

RUDOLF FRIML'S  
MUSICAL GEM



## "Love Sends A Little Gift of Roses"

A MORE POPULAR FAVORITE THAN EVER, IT NEVER FAILS

AMERICA'S GREATEST  
BALLAD



## "Supposing"

A WONDERFUL SONG FOR YOUR OPENING.  
WE CAN FURNISH YOU WITH A CHARMING  
SURE-FIRE DOUBLE VERSION, ALSO  
GREAT COMEDY VERSION

## "One Hour of Love"

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LOVE BALLAD  
A GREAT MELODY SONG

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NEW YORK

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WESTERN REP.  
CHICAGO

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NEW YORK CITY, THURSDAY, NOVEMBER 8, 1923

48 PAGES

# VARIETY CENTS 12,000

## ROBERT E. LEE HITS SOUTHLAND LIKE A WET RAG ON A FOGGY DAY

Confederate Richmond Kept Eloquent Silence Over Drinkwater's Version of South's Greatest Hero—Nothing Pleased

Richmond, Va., Nov. 7. "Hopeless historically, but splendid dramatically," was the verdict Virginia on the William Harris, premiere of John Drinkwater's "Robert E. Lee" here Monday. Confederate Richmond greeted presentation ungraciously, but younger set praised it to the skies for its powerful effects, its excellent cast, and its skillfully executed detail. There were four per-

## \$90,000 IN 21 SHOWS BY OPERA AT GT. NORTHERN

ents Theatre from Shuberts at \$6,000 Weekly—In for Two Weeks

Chicago, Nov. 7. The Wagnerian Opera Company of the Great Northern will gross between \$85,000 and \$90,000 in 21 performances during its two-week engagement at the Great Northern. The company rented the house for \$6,000 a week from the Shuberts. Though Mrs. Edith Rockefeller McCormick has been interested in the Wagnerian engagement here she met a financial sponsor of it.

## MILLER'S NIFTY DEAL

secures All Rights to "Swan" Hit for \$5,000

Gilbert Miller, noting for Charles Bowman, Inc., of which he is general manager, is credited with putting over a winner in New York last week with "The Swan" at the Port. Although the show opened at town weekly it tended to par with the leading non-musicals on Broadway in agency demand and gross for the second week was \$16,000. Miller's success with the presentation is teamed with the deal whereby the play was purchased from Max Reinhardt, the Austrian author, for a flat sum of \$5,000 in lieu of royalties. The purchase not only secured the rights to the play, but the picture rights as well. It is believed that Moller accepted the offer which was dated prior to the show's opening in New York because of the high power of American dollars to purchase Austrian property.

## N. O. WITHOUT LAUGHS; \$3,462 FOR SAFETY LAST

Formerly Smart Town Now Etherized—Picture Men Must Support Houses

New Orleans, Nov. 7. Picture business lagged along in its customary rick last week. The losses continue to pile up and it was noted that not operators of the local houses had many trunks in the fire to prop their finances dire things might happen to the film landscape of this old city.

The figures for last week are: Grand (\$25, 55, 52; 2,000)—Harold Lloyd in "Safety Last". Showmen took a long time to play this one, as comedies of any sort do not draw here; "Safety Last" no exception. Gross \$3,462. (Possible movie capacity \$17,500.) Liberty (1,400; 25, 75)—"To the Last Man". But slight consideration, dropping below \$2,500. Actual figures were \$2,478. Tudor (800; 28)—"The Mark of the Beast". Thomas Dixon picture was rather abjectly treated, drawing \$1,711.

## H. W. SAVAGE NOT KEEN ON "MODERN" PLAYS

Reported Producing Association with Pemberton May Be Called Off

The "White Desert" fiasco is reported to have caused a breach in the joint managerial arrangements between Brock Pemberton and Henry W. Savage. Prior to the launching of the Maxwell Anderson play, which lasted one and a half weeks at the Princess, New York, Pemberton and Savage were reported jointly interested in several other plays.

When "White Desert" showed in Stamford, Conn., prior to coming to the Princess, Savage withdrew from active participation in the management, letting it come in under the sole auspices of Pemberton, but Savage is understood to have extensive (Continued on page 3)

## GREATEST REACH OF AMUSEMENT NEWS EVER

"Variety's" Weekly Wire Letter Going to 50 Leading Papers in 45 Cities of the U. S.—Aggregate Circulation of Over 10,000,000 Weekly—"Variety's" Weekly Digest Never Before Approached in Theatricals for National Distribution

## "INSIDE STUFF" FOR ALL

The October statement to "Variety" from Universal Service in showing the extent of the distribution of the weekly Bime Silverman syndicated theatrical column, reveals the most widespread and populous dissemination of amusement information in the history of the world. The weekly column, issued by wire every Wednesday from the Universal editorial sources in the World Building, is now served to (Continued on page 15)

## Gen. Lee Resolution

At Richmond, Nov. 7. Alleged historically inaccurate and untrue to the South, a committee representing all of the Confederate movie organizations of Richmond today handed William Harris, Jr., a resolution embodying a list of these complaints against the John Drinkwater play, "Robert E. Lee," produced here Monday evening. After the hue, cry and silence of Monday's premiere died away, the second and third audiences viewing the performance also held it as a splendid production and returned enough applause to encourage the frugidity of the opening house. Several directional faults have been noted and Mr. Harris states he will make further recommended changes by authorizing the period covered by the piece. At the meeting at a local hotel with Mrs. Norman V. Randolph presiding, during which meeting the resolution was drawn, Mrs. Randolph confessed she had not seen the play.

## EQUITY MEETING ENDORSED SHUBERT-EQUITY CONTRACT

Sunday's Gathering of 700 Binds All of Equity's Membership—Emerson's Valuable Explanations—Most Exciting Meeting Ever Held

## TOM HEATH SING SHUBERTS FOR \$50,000

Blackface Comedian Alleges Use of Name in "Red Pepper" After He Left Show

Thomas K. Heath (McIntyre and Heath), the veteran blackface comedian, is suing the Shubert Theatrical Co. for \$50,000 damages, arising from the fact that when Heath was forced to leave "Red Pepper" Jan. 29, 1923, through illness, the Shuberts continued employing another actor to impersonate Heath and advertised him. Heath sets forth in his complaint, filed through Churchill, Marlow & Hines, 63 Wall street, New York, that he protested to the Shuberts without avail.

The suit was started some time ago but did not come out until the filing of an order "marking off" a minor motion in connection with the litigation. Heath was employed to co-star with McIntyre in "Red Pepper" at \$350 a week, McIntyre getting \$300. This was later reduced to \$500 a week each plus a 30 per cent joint interest in the net profits.

## ACT HELD JOINTLY LIABLE WITH AGENT

Albee Reverses V. M. P. A. Decision on Van and Vernon—Controversy Settled

James Miller, the Keith agent, was held liable for one week's salary to Van and Vernon in the vaudeville act, and the act held liable for one week's salary, on a ruling of E. P. Albee, who reversed a decision of the Vaudeville Managers' Protective Association, who had previously awarded the act two week's salary at \$450 weekly. The facts surrounding the reversal were a controversy between the act and agent. The act played one week at a stated price with the agent claiming that if it would good it would receive more time. The salary was \$700 for the week. The act claimed the agent profited more time beginning Oct. (Continued on page 9)

About the most exciting meeting Equity has ever held occurred at the 48th St. theatre Sunday afternoon. There were about 700 present (mostly elderly people) out of a total of (claimed) membership of over 10,000. They voted on a vital subject which binds the whole organization.

John Emerson, Frank Gilmore, Paul Turner (attorney), Grant Stewart, Ralph Morgan, Joseph Bentley, Grant Mitchell and Hugh Frayne (A. F. of L. labor leader) were among those on the platform. Gilmore, opening the meeting, said the reason the members had not been apprised of the purpose of the meeting was because it was figured best to get the members in a meeting where they could be talked to and the matter explained to them. Emerson yielded his usual opening chorus, "Don't read Variety, and if you do, don't believe anything you read in it." Then he stated he had a second stanza as follows: "They (Continued on page 42)

## FOY'S SYMPATHY

Brings in Show—Won't Spend Own Money

Eddie Foy's show, "The Casey Girl," was called in from the road last week, having been out about two weeks. The attraction is claimed to be good property, but Foy declared he would go no further with his own money, which paid for the production. Foy, in settling up the affairs of the "Girl," also declared he was "for the manager, now that I know what he is up against." The show was under the direction of George Nicholas and Jack Welch, neither was financially concerned, the show being all Foy's.

## PLAY REHEARSED FIVE DAYS

The first reading of the script of "The Casey Girl" was made at the offices at Thomashefsky's Broadway Tiddish theatre, was held last Monday and the show made its debut Friday night, five days later. Rudolph, the children's formerly with the company, will appear in pictures over the winter.

## COSTUMES

Who will make your next ones? Those who have bought from us

BROOKS-MAHUE  
1132 Broadway, 2nd Floor, N. Y. City  
11,000 Costumes for Rental

## ENGLISH PANTOMIME SEASON FAIRLY WELL PLANNED OUT

**Wylie & Tate Will Have Four Pantos Opening in Provinces Some Others Include Show at Palladium, London—Robey Opens at Glasgow**





## UNDRAPED GIRLS IN ACT PASSED UP ON PUBLICITY

Main Street Manager's Proposal to Kansas City "Star" Not Accepted

KANSAS CITY, Nov. 7.

The local press, which has loudly decried the exposure of nude women on the New York stage, refused to give publicity to Kansas City's first showing of the feminine figure in the altogether. The display was made at the Main street, where Ned Wayburn's "Birth of Venus" is featured on the theatre's second anniversary bill. The billing referred to the act in the following terms: "A positive sensation—the talk of the town—beautiful, shapely girls in daring poses." The last part of the advertising was without exaggeration. Two of the poses were but slightly draped and the last, where a young woman is displayed lying upon a bier, displayed the form of the model absolutely nude. The act did cause considerable word-of-mouth advertising, but without word and without that the shock which might be expected.

"The Star" did not miff the story, but ignored it. Monday the paper's chief critic and reviewer visited the theatre and sought information as to whether the management was going to let the act go undraped through the week. The intimating paper might condemn the showing. It is understood he was advised that the paper would give the story first page space so that the model would be draped for the following performances, but after seeing the performance the critic never gave it a mention.

The act was originally intended to be shown at the Newman picture theatre, but could not be shown on account of the limited run at that place.

## VICTOR ARNOLD SENTENCED

Milwaukee, Wis., Nov. 7. Victor Arnold, "Sonia" Clark's broker of Madison, Wis., and the father of Maxine and Yvonne Arnold, vaudeville dancers, has been sentenced to five years in the federal penitentiary at Leavenworth, Kas., and to pay a fine of \$10,000 on a charge of using the mails to defraud.

Arnold first achieved fame when, after struggling along for years as an Armand brook, he was organized the Madison Road Co. and soon was rolling in wealth and luxury. Then, to show his gratitude for his own good fortune, two years ago he invited all of Madison's poor to partake of a modest Christmas dinner at his expense. Girls which he gave out and the dinner cost him \$2,500.

Next, upon going to New York he became an executive of Mason, however, the company which he had founded went into bankruptcy and his indictment followed.

It was following his arrest and the discovery that they had lost all of their riches that the two Arnold girls, who had in previous years appeared with Pavlov, went on the stage in a dance number, appearing in Milwaukee at the Palace Orpheum while their father sat in jail at Superior, Wis.

## FANNY STEADMAN ENGAGED?

It is rumored that Fanny Steadman, the vaudeville star of Al and Fanny Steadman is to become the bride of George Roberts, former manager of the Hallway Circuit. Roberts is at present in the city adjusting matters pertaining to the Hallway Circuit, which was recently routed.

Loew's, Inc., has been placed for \$24,755 for costs as a result of having the complaint which Samuel Aronson filed against him dismissed. The complaint will stand against the other defendants, Aronson, Aronson Co., Inc., and the actress Corp., David Bernstein and Nicholas M. Schenck, who are in Aronson's suit on account of the film distributors not to have films to Wertheim Pool-Skill in New York. Damages for \$5,000 are asked.

Robert Everett, the owner of Everett's Vaudeville, has now over here asserts that "Everett's Monkeys" now involved in a lawsuit in America is an infringement on his act and title and in no way connected with him (Robert).

## AUSTRIA THRIVES

Conditions in Germany Having No Effect

Washington, Nov. 7.

Adverse conditions in Germany seemingly are not affecting Austria. The elections to the Austrian parliament have been entirely quiet and orderly, according to state governmental reports to Washington, and although living costs continue to mount, business shows marked improvement.

A large delegation of Austrian business men are on their way to the United States to purchase American goods, among these purchases are to be a great number of specialists. Unemployment is continuing on the decrease, with 5 per cent lower than the month preceding being reported.

## IRENE WEST WEDS IN CHINA

Los Angeles, Nov. 7. Irene West, writer from Shanghai that she was married at Cebu, P. I., to Irwin C. Pope, last July. The couple will remain in China, where Tourist is editor of the English section of a Chinese newspaper at Shanghai.

## TOMMY GRAY DUE BACK

Tommy Gray is due back the first or second week in December. He will probably accompany Harold Lloyd and aid in the arrangements for the Broadway presentation of the latter's new picture, tentatively entitled "The Girl Export." Tommy expects to stay in New York for about a month and then return to his film work in Los Angeles.

## VAN AND SCHENCK DOUBLING

Van and Schenck will play several New York Keith houses in addition to the Palace next week. The team will open this Sunday at the Colonial. New York, going into the Palace Mid Monday in addition to appearing in the floor show at the Silver Slipper Cafe, Broadway and 49th street.

The elict against acts doubling into cabarets was revoked when Van and Schenck were booked into the Palace to replace McIntyre & Heath.

## House of David Band East

The House of David Band will open a tour of the Orpheum Circuit next week, working east and opening in the eastern Keith houses at Kirtland, Boston, Nov. 26.

## NO MUSIC IN MIAMI

Miami, Fla., Nov. 7. Miami theatres are without music this week as the result of a disagreement of the Paramount Enterprises, Inc., with the local musicians' union. The working agreement, which expired Oct. 31, was to have been replaced by a new one, giving the musicians a slightly higher scale.

As the result of an agreement not being reached, houses will be without music until it is settled. Five theatres are affected.

## ALLEES ABUSE

Chicago, Nov. 7. Claiming that she had been severely beaten and abused in numerous occasions, Florence E. Brady, vaudeville, has instituted proceedings for a divorce in the Superior Court against Thomas J. Brady, non-professional, charging cruelty. The couple were married March 28, 1922, at Portland, Me., and separated Dec. 21, 1922, in Pittsburgh.

## Reported Taking Garrick Over

London, Nov. 7. Wills & Hewson, according to reports have taken over the Garrick on a year's lease.

## MRS. TONY PASTOR CUTS OFF SISTERS WITH \$1

Will May Be Contested—Estate Over \$60,000

Heirs of Mrs. Josephine M. Pastor, widow of Tony Pastor, were directed by Superior Judge, at New York, L. I., to show cause before him Nov. 20 why her will, cutting off two sisters with but \$1 each, should be completely ignoring eight nieces and nephews, should not be admitted to probate by him upon that day. Just \$1 estate is over \$60,000.

The sisters are Mary J. O'Shea, of 5 Kollins street, Salem, Mass., and Annie A. Roberts, of 128 East 42nd street, New York.

The nieces and nephews, all residing in Connecticut, are Mrs. Florence E. Brady, of 32 West 42nd street, and Walter F. Foley, of 883 Main street, both of Hartford; Mrs. Florence F. Wills, of 125 West 42nd street, and Charles K. Foley, of 268 South Main street, both of Waterbury; Edith E. Foley, of 100 West 5th street, and Lorship Manor, Stratford, and Mrs. Esther F. Rundacker, of 116 West 42nd street, and Richard B. Foley, of 215 Main street, both of Bridgeport.

Mrs. Pastor was 68 years old and a daughter of the late Charles Foley, of Hartford. She lived at 54 Whitney avenue, Manhattan, L. I., where she died Oct. 4 and was laid to rest beside the body of her late husband at Elmhurst. She married the theatrical manager in 1877, and at that time was regarded as one of the most beautiful women in the country. She had been active in her husband's business and for many years been engaged in charitable work and was the organizer of the state Children's Christmas Festivities.

Tony Pastor, husband of the testatrix, documents show, died at the age of 77 on Aug. 6, 1902, leaving a net estate of \$65,500.

## BLACKS APART

"Dardanels" Author May Be Served by Publication

John S. Black, better known as Johnny Black in music publishing circles as a songwriter, the author of "Dardanels," may now be served by publication in the divorce suit which Shirley E. Black started. Black, because of his Philadelphia residences at 4645 Windsor avenue, and his business location at 1231 Arch street, where he conducts an office as the Johnny S. Black Amusement Company, could not be served.

Black petitioned for service by publication. She formerly was "Dardanels" in her husband's act of Black and Dardanels.

An unknown woman in named, the location being 245 West 61st street, New York, where the singer is charged with having been unfaithful between June 30, 1921, and Aug. 30, 1921, and where he is alleged to have lived with the woman between Aug. 30 and Sept. 29, 1921.

The Blacks were married in Philadelphia May 7, 1918.

## BAYES AND COMISH

Wanted Net Salary and Agent Paid.

The Norah Hayes book-keeping by the Keith Circuit is said to have foundered due to Miss Bayes' insistence that the salary be net. Miss Hayes is under a personal contract to William Morris. It is reported, however, that she is unable to pay Morris' commission.

The Keith people refused to do this taking the stand that Morris is an independent manager and agent.

The singer was tentatively booked for the Orpheum, Brooklyn, next week, with the Park, New York, Nov. 22. Up to Tuesday the matter was in abeyance.

Nazimova's Orpheum Return Nazimova is booked for three more weeks at the Orpheum, New York, returning to the Orpheum Circuit Dec. 2 at Chicago. According to an Orpheum official, she is unable to make to secure another batch for the Orpheum.

The "Arkangel," play of the George Middleton player in which Nazimova appeared at the Orpheum, New York, last week, was a success. Her performance on the Orpheum Monday will be a real test vehicle for the collection of her Orpheum route.



## FANNIE BRICE

SAYS A FEW THINGS ABOUT HER NOSE PROVIDED BY DR. HENRY J. SCHRESON

"I am making the statement of my own free will and spending my own money to correct a wrong that I believe has been done a veritable genus in his specializing in surgery, because I personally feel I am indebted to Dr. Henry J. Schreson to that extent for the splendid work that he has done for me in operating on my nose."

Prior to consulting Dr. Schreson I suffered myself of no surgical abilities through viewing the physical miracle that he performed for the Bill Sisters, Frankie James, Minnie Allen, Siegmund the dancer, Benjie Murphy, Rabbit Hatter, Ben Hard of Bard and Pearl and Weston and Ethel, all of whom he successfully operated on and who are to my own personal knowledge, not only cured but healed by his work, but also freed deeply indebted to him for what he accomplished for them.

I believe that the greatest expression of unbounded faith that I have in Dr. Schreson is shown in the fact that I believed that my brother, Lew Brice, has his nose operated on by him, and now, despite all disclosure regarding the doctor, I am having my second brother undergo an operation as soon as the doctor returns to his office in Chicago.

"My principal reason for making this statement, in addition to public expression of my faith in the doctor, is to assure well-meaning friends, who have been incessantly telephoning me and expressing their confidence—while I thank them for their interest, I wish to assure them that I have no need for expressions of sympathy—that I am satisfied, and I believe that is sufficient."

(SIGNED) FANNIE BRICE













has the girls in costumes that hold jumping jacks on the back. The girls regulate the girls turn their backs to the house and the girls are dressed in costumes that are a combination of black and white. They are going through comedy gyrations and antics, like the jumping jacks on a string of childhood days. The girls are dressed in costumes that are a combination of black and white.

There they try for novelty is made with an arrangement recalling the Leleh Stars' old minor dance floor, but unlike the Leleh girls who stood on either side of the minor were on the main floor in looks as if they were the Leleh girls in the regulation style and formations. The girls are dressed in costumes that are a combination of black and white. They are going through comedy gyrations and antics, like the jumping jacks on a string of childhood days. The girls are dressed in costumes that are a combination of black and white.

The chorists are a poorly trained and unscientific vocal unit, and they go through the stunt mechanically for the most part. Florenz Ziegfeld is a slender, vibrant, blonde and of attractive appearance, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability.

Frederick C. Hackett does a rube comedy, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability.

Jack Granger is the juvenile. Napoléon is a good appearance, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability.

The Colored Five, a small-time singing and musical group, was added at the Columbia. They stopped "Temptations" night, and that's the best that can be said about it. The Colored Five, a small-time singing and musical group, was added at the Columbia. They stopped "Temptations" night, and that's the best that can be said about it.

## DANCING POOLS

- ▲ Girl.....Ruth Stone
- ▲ Boy.....Ruth Stone
- ▲ Girl.....Ruth Stone
- ▲ Boy.....Ruth Stone
- ▲ Girl.....Ruth Stone
- ▲ Boy.....Ruth Stone
- ▲ Girl.....Ruth Stone
- ▲ Boy.....Ruth Stone

Mix Dix, last season with Gertrude, a "Villain of the Day" and a feature of "Dancing Pools" at the Columbia, was added at the Columbia. They stopped "Temptations" night, and that's the best that can be said about it.

Her two principal assistants, Benjamin, a well-known comedian, and Al Golden, a versatile and convincing dancer, shared the first part of the show and headed a first cast that worked well. The second cast, which included the girls who had been service for seasons but which were suited for the dramatic, did not please.

The production runs to economy. The biggest hit is Mix Dix's own costumes. She is a voluptuous-looking girl, and she is dressed in a suit and tie. She is the best possibility of his dance ability. He is a French name, and he is dressed in a suit and tie. He is the best possibility of his dance ability.

A girl's number in the second act, "The Girl Who Was Too Fat to Eat," was a sketch full of fast dancing, and it was a success. The girl was too fat to eat, and she was too fat to eat. The girl was too fat to eat, and she was too fat to eat. The girl was too fat to eat, and she was too fat to eat.

## BUFFALO SUNDAY NIGHT TWO YIDDISH SHOWS AT Union-Independent Battle Starts—Each Co. Announced for Every Sunday

Buffalo, Nov. 7. For the first time in two years Buffalo had the spectacle of two Yiddish shows playing direct opposition on Sunday night at two theaters. A Littleman presented Hyman and the Chubbavitz at the Majestic in "A Man to Be Believed," while Sol Schmuckler played the Michael Nussim Company in "Planes of Love" at the Criterion.

Business was reported satisfactory at both houses. Each company has announced a performance every Sunday during the coming month.

## REWRITING YIDDISH

Carle Carlton May Produce "Little Business Men"

Edward Clark will reconstruct a Yiddish play, "Three Little Business Men" in collaboration with George M. Carter, author of the original. The play will be retitled and rewritten by Clark, who is considering it for production.

The reconstruction calls for the inclusion of the Yiddish theme, returning to the Russian characters. The play is a comedy, and it is a comedy. The play is a comedy, and it is a comedy. The play is a comedy, and it is a comedy.

Denise Swamping Theatre. Patrick McGovern, elm, plumb, and a broken chair, who is a comedian, has a general idea of the charges of the Classic Theatre Company, which is a comedy. The Classic Theatre Company, which is a comedy, is a comedy.

## IN AND OUT

White and Barry, out of the American, New York, Monday, because of the show. The girl, Sherlock and Clinton, filed.

What else did and topped. The girl, Sherlock and Clinton, filed. The girl, Sherlock and Clinton, filed. The girl, Sherlock and Clinton, filed. The girl, Sherlock and Clinton, filed.

The action in the Malvern Hill battle hinged around General Jackson's decision to fight the battle. Jackson was not late for the battle as brought out in the production to any great degree.

Among the most noticeable were the action in the Malvern Hill battle hinged around General Jackson's decision to fight the battle. Jackson was not late for the battle as brought out in the production to any great degree.

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## SOUTH SOLD TO 'LEE' (Continued from page 1)

performances here, all sold out far in advance. That night audience was composed mainly of Confederate veterans, Sons and Daughters of the Confederacy, and the women of the former capital of the Southern Confederacy. There were no foreign guests in the audience.

His performance was that of a finished actor, and was consistent. He will have much wider appeal elsewhere than in the south, for it fits the northern conception of Lee.

Alfred Lunt, as David Peel, one of the soldiers of the drama, played the part very well. He was the best of the soldiers of the drama, and he was the best of the soldiers of the drama.

The Jefferson Davis of the drama—Eugene Powers—was unsatisfactory. He was a poor actor, and he was a poor actor. He was a poor actor, and he was a poor actor. He was a poor actor, and he was a poor actor.

The play is in three acts, each of which is broken up into two or three episodes. The play is in three acts, each of which is broken up into two or three episodes. The play is in three acts, each of which is broken up into two or three episodes.

Beautiful ballroom scene at Arlington, the Lee home, follows with the young men of the Confederacy. The play is in three acts, each of which is broken up into two or three episodes.

The action traces the rise and fall of Confederate hopes and their realization of the sturdy soldier who sacrificed everything to fight for his native state despite his opinion that the war was a mistake.

Season with the Confederate president, Jefferson Davis, follows the battle scene, with one of Lee's headquarters near Spottsylvania courthouse in 1864 following.

The final scene is in the field after Appomattox. The play is in three acts, each of which is broken up into two or three episodes. The play is in three acts, each of which is broken up into two or three episodes.

Changes of Name on Mutual "Pala and Pollen" The Mutual production, which has been retitled to "Pell Mel."

All of the Mutual attractions will appear a complete circle of the wheel. The Mutual production, which has been retitled to "Pell Mel."

ENGAGEMENTS Louise Elsie, "The Vegetable" (succeeding Elsie Hambrick). Helen Tilden, Henry Crosby, "The Girl Who Was Too Fat to Eat."

Stuart was alive at the hour the author had his death announcement. The play is in three acts, each of which is broken up into two or three episodes. The play is in three acts, each of which is broken up into two or three episodes.

## STAGE HANDS' PRESSURE ON SHAY IN TANGLE

### Executive Board After Former President—Local No. 1 Defending Him—Vote of Confidence Extended

parade. In the play they were them in battle. Lee never showed his commands, or became excited in battle, as shown. The hotter the fight, the cooler he was, according to his staff officers. His voice was not flat and lifeless, but in the middle tones with distinct modulation, but without due emphasis.

Lee never allowed young enlisted men to hang around his headquarters in informal attitudes. He was a soldier, even though he was a kindly man who would tease his young officers on occasion and listen to their complaints.

## ACT CLAIMS TOO

(Continued from page 1) At a meeting of \$150. The act was afforded bookings beginning Nov. 5, which was refused, according to the actors, and an appeal made to the V. P. M. A.

The V. P. M. A. gave the act a vote of confidence. The act was a soldier, even though he was a kindly man who would tease his young officers on occasion and listen to their complaints.

E. P. Albee reversed the decision of the V. P. M. A. Albee holding that the act was a soldier, even though he was a kindly man who would tease his young officers on occasion and listen to their complaints.

## SAVAGE AND MODERN

(Continued from page 1) ried the big for its production ex-

Savage has taken the loss, but from accounts is no longer sanguine about the other pieces he and Pemberton were to do. Although neither can be blamed down for a definite statement as to whether the former plans will go through, those having an inside on the affair admit they are waiting that Pemberton's leaning toward ultra-modern productions were vast distances from the more old-fashioned musical entertainments.

## SCHWARTZ HIT BY CAR

Mr. Schwartz, manager of Kettie's, Jersey City, was struck by an automobile Tuesday night as he was leaving the house after the night show.

The manager was removed to the Jersey City Hospital and later transferred to his home in New York City. The manager was removed to the Jersey City Hospital and later transferred to his home in New York City.

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## STAGE HANDS' PRESSURE ON SHAY IN TANGLE

### Executive Board After Former President—Local No. 1 Defending Him—Vote of Confidence Extended

Two notes were made in the matter of the resignation of the presidency of the I. A. T. S. E. by the Executive Board of the I. A. notified Shay to appear before the board to answer charges and explain the deficit of some \$75,000 and the New York local of the I. A. ent out a countrywide call to the other locals asking a special convention to be called to get at the facts of the case.

The executive board's notification calls for Shay's appearance Nov. 12. The board will hold a special session starting Nov. 12 and lasting throughout the week. A charge will be preferred against Shay and he will be entiled upon to stand trial on it. If a majority of the board finds him guilty of the charge which will be misappropriation of funds the I. A. board can expel Shay.

The I. A. board of the National Protective Union No. 1 is behind Shay, and gave him a vote of confidence at a meeting held Oct. 24. It is the belief of the New York local that Shay has not been given a fair trial.

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## BARE LEGS OUT

No bare legs will be tolerated in Toronto, Columbus or Cincinnati this season. The Keith agents were instructed to so notify their acts in the following cities. No bare legs will be tolerated in Toronto, Columbus or Cincinnati this season.

The "Act's" Representatives: "Please notify all acts that will play Toronto, Columbus and Cincinnati that the girls must wear tights or stockings and that production of the naked legs will be discontinued."

You are to be held strictly accountable for all your own acts in these cities. No one is to be held responsible for any act that is not up to you to notify their acts in the following cities. No bare legs will be tolerated in Toronto, Columbus or Cincinnati this season.

## LEAVE "VILLAGE FOLLIES"

The Hickey Brothers were taken out of the "Greenwich Village Follies" last week without the customary notice. The act is reporting daily to the Winter Garden until receiving two weeks' notice.

Florence Mills, editor, left the "Greenwich Village Follies" Monday after the act's departure. The act is reporting daily to the Winter Garden until receiving two weeks' notice.

She slipped into the show three weeks ago and was given special notice to leave the show Saturday for a time to cause a general walk-out of the other principals. The act is reporting daily to the Winter Garden until receiving two weeks' notice.

## NEWMARK'S STOCK BURLESQUE

The Strand, Newark, now playing straight pictures, will start a burlesque stock picture beginning Nov. 12. The burlesque stock picture will be played by Morris Froelich, Joe Goldsmith and Louis Mannheim, who also appear in the burlesque stock picture.

## BURLESQUE CLUB BALL

The Burlesque Club of America will give a ball at the New York City. The ball will be played by Morris Froelich, Joe Goldsmith and Louis Mannheim, who also appear in the burlesque stock picture.



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## UNIQUE, EXTRAORDINARY—AND LONESOME

"Variety" does not deny the soft impeachment it is unique and extraordinary. In fact, it is beginning to feel so much so that it is getting lonesome. From all sides exclamations and new recognitions are pouring in.

Not in the least is "Variety's" weekly distributed digest read by 20,000,000 people in the dozens of 50 cities, but Ashton Stevens, the veteran dramatic critic and editor in Chicago, proclaims (while gently stepping us on the wrist) that "Variety" is the most popular and most eagerly waited-for visitor in the life of the dramatic editors of the nation.

Our editorials, even, of which we never were very proud ourselves, are being quoted and credited from coast to coast. Our recent one headed "The Easiest Way" got more national attention than a new Hollywood divorce—it got more than attention—it got support.

As to the dramatic editors, we have not been surprised by Mr. Stevens. We have heard an inkling for years, and a rather point-blank conviction during the last several years, that of all faithful followers within the trade and its collateral cohorts, "Variety" has no more solidly "sold" clients than the writers of the national dramatic columns.

We saw our news and views reflected from coast to coast. Not infrequently they were more than reflected—they are mirrored, even adopted bodily. "Variety" does not resent this. It sells information—to anybody who wants it at 10 cents a copy and for whatever uses anyone chooses to make of it.

There is no copyright even on our exclusive cables which cost more than our patrons would believe, our news "beats" that become international front page "copy" and our various features which no one can get any other way but by reading "Variety."

Least of all do we "protect" our editorials, even though nowadays they are being reprinted too. We hope someone steals this one.

## NEW YORK'S PLAY CENSOR

In August W. Glatzmaier, the New York City Commissioner of Licenses, the show business has an uncommon friend and ally. The commissioner, who has been in the position of head of a citizen jury inspection of plays, or staying it off.

The commissioner is more inclined to sidestep any such possibility. Aside from refusing to make possible any notoriety and publicity for "dirty plays," he is not inclined to lay down a "red line" or "yellow line," realizing that every human does not go to the theatre with the attitude John B. Sumner of the Suppression of Vice Society, does, for instance.

Sumner is a paid reformer. Like all such sardonic individuals it is his job to ferret out anything questionable. If he failed to do so he might be dismissed, or he might be laying down his job. Sumner is on the right track as regards a few shows. Even the broad-minded license commissioner concedes that. But that doesn't call for the severity Sumner would mete out.

A show, even like "Artists and Models," could be easily spiced. The censoring process would be to everybody's advantage. Dirty for the other "dirty" plays. They give the show business a black eye.

Mr. Glatzmaier admits he saw Olga Netherland in some "hot" things many years ago. Stage censorship wasn't called for then. Why today? If Sumner agitated that Producing Managers' Association conference with Olinemus and Thomas and Owen Davis present, there was some ground admittedly.

Personally Commissioner Glatzmaier doesn't care much about it one way or another. But if the jury panel does come into practical existence, the license commissioner will be faced with very sound grounds before it does, and then it will be very properly investigated in case of "phony" from rabid reformers.

## EQUITY ALLOWS 20 PERFORMANCES WEEK

It's going to need an elastic mood to reconcile Equity's permission to play 20 performances a week by its members with its oft-stated attitude that it is not to be a playground for the companies that choose to play 20 performances on the ground that actors need one day of rest when playing eight performances a week.

The agreement reported in this issue reached between Equity and the management (name of two stock burlesque houses in Chicago not to be named) at this instance notably its opposition to Sunday performances on the ground that actors need one day of rest when playing eight performances a week.

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Don't blame Equity for wanting dues and it is getting dues through this arrangement. But never before in the history of any theatrical union has anyone agreed to performances such as this received sanction.

It might be concluded Equity believes stock burlesque actors like work better with more than the players of legitimate stage. Anyway, that's it and there it is.

Just one more reconciliation item and we are through for this week. At the Equity Sunday meeting in the 45th Street theatre leased by Equity, it was stated by John Emerson, president of Equity, he did not object to the "Whole Town's Talking" at Lee Schubert's place in New York. Mr. Emerson admitted he owned but one-third of that show. He mentioned his partner or partners as Lee Schubert or Al Woods or both.

The constitution or by-laws of Equity state no manager can be a member of that organization.

The constitution of the P. M. A. defines its members. The Equity-P. M. A. contract says the production of any P. M. A. member may be played in Equity. The Equity-P. M. A. contract is of the P. M. A. as to Al Woods. If Mr. Emerson is one-third owner of "The Whole Town's Talking" it's almost safe to assume he is interested in one-third of the profits or loss of that show.

## MORE ABOUT CRITICAL JUDGMENT

This matter of critical judgment doesn't rest. It has as many angles as new ones open up about it every time you consider the situation. This time it is Heywood Brown's contention that a critic's function does not extend beyond a conscientious recording of his personal reactions as he sits before a particular presentation.

There is something to be said for this view, but presuming it to be 100 per cent true, does it not open the further subject of what the intellectual composite or the spiritual mishap of the desirable reporter of the theatre should be?

The term "critic" isn't an respectable a designation as it used to be, possibly because the better a play reviewer is the more he resembles the

of the word. The better the craftsman is the less he longs to be tagged manager of the machinery of the City News Association and panned upon all the news that went out of that institution. And for years he insisted that in the New York directory it should stand "Thomas Mead, reporter." Of course, he leaned backward in his desire to escape a pose.

The vast majority of the theatre-going public have their opinions of plays and the enormous majority they are inarticulate. Most of their observations get down to "Great" or "Rotter," and they don't stop to analyze their conclusions. To do so would probably involve a lot of material affairs and not given to introspection.

Granted so much, the ideal reporter of the theatre would be a person as near to the average theatre-goer as possible in ideas, opinion, and the faculty of expressing what Mr. Brown calls his reactions. Such a person could interpret why Smith and the show was "great" or illuminate Jones' summary "Rotter" to Jones and Smith.

The fact is that the New York play commentators are so far away from sympathetic toward Jones and Smith, that they have the faintest relation to his processes of mind. First because the critics are theatre-weary, and secondly, because they are alien from the generality of the people at the theatre because they are there on business and not on pleasure bent. The theatre to most people means a little recreation probably not often more than once a week. The critic becomes too "fancy," too sensitive to himself and too absorbed in his individual eccentricities.

The astonishing thing about Variety's idea of surveying the subject on the percentage plan is that a bookish highbrow or timid critic can ever like a play that will win the approval of the public that is mute, but likes what it likes.

## INSIDE STUFF ON VAUDEVILLE

"Jockey" the crow, at the Palace, New York, this week was released by Pie Ziegfeld from "The Follies." The bird act has been given a route for the coming fall. Last year it was at the Hippodrome under the Billingham management.

The United States Realty Company, which owns the New York Hippodrome property is to turn it over to the Keith circuit office Nov. 15. It is unlikely as Keith's hip it can reopen before Xmas.

George Chooch is sailing Nov. 13 on the "Aquiline" for the purpose of trying to persuade the authors of "Mr. Batting Butler" to cut down their royalty fee of 10 per cent. on the gross of that show at the Selwyn, New York.

The show has been doing around \$16,500. Chooch (who produced it for New York in association with the Selwyns) thinks he would have a crowd like that even without the "Mr. Batting Butler" show.

The Low circuit executives appear to be pleased with their change in the split week houses to full weeks. They do not altogether credit the players in the combination split, but say a better grade of vaudeville turn made possible by the switch has contributed.

The loss of the repeats by patrons on each end of the split they claim has been more than offset by a new class of business drawn through the altered policy.

With but 52 pictures required and 52 bills (it open all year), as against the 104 of each with the split week time, there is less to worry over and the people seem to like the show better.

It is unlikely, says the Low men, that with any split week both the pictures and the vaudeville in both splits would be of even quality.

An advertiser in "The Clipper" in Michigan wrote the paper a letter asking it to withdraw the firm's ad, as "Clipper" read like a "rent" paper, the "Western" management of the firm, the "Western" management Department in "The Clipper." The advertisement was withdrawn and a letter sent to the advertiser in reply asking how the firm disapproved of the firm's ad and dry cleaning. The town is Michigan where the firm does business is St. Joseph.

Young Stribling of Macon, Ga., reached New York last week, with his father, Stribling is the family name. Formerly the father, mother and two children (including George) were vaudeville as the Forty Novelties Circus. The father, the only one of the family, his father, the arm-lifted child with him.

Setting in Macon and out of the show business, George developed into a star. He is now the only one of the family who is still in the show business. Mike McGuire in his home town, Stribling's first battle in the East will be at Boston Nov. 11 when he meets Joe Zagan.

Last Friday Young Stribling and three others at Madison Square Garden just before the Renault-Johnson bout. Joe Humphries started to announce the bout but when he mentioned Macon, Ga., the house was empty. The show was cancelled. The show was yells and applause with Stribling retiring without being introduced. It was indicative to the sea people about that Stribling can draw capacity anywhere in New York for his first local fight, at least.

Chas. Kenna, "The Street Raker," a standard act of a decade ago and active vaudeville star, will be the "high light" at the Hippodrome before all of the circus acts. Kenna is now playing the Keith Circuit and will be booked into an eastern house prior to the Hippodrome opening.

After the "showing" he will be signed for the Hippodrome as a permanent feature.

The option on the Dorothy Russell vaudeville turn was not exercised by the Keith Circuit, with no further bookings reported available from Keith. Dorothy Russell is the daughter of Lillian Russell, former musical comedy star. This is her third failure in assembling an acceptable vaudeville vehicle.

Max Welty (Ten Eyck and Welty) thought he was fixed for life when during a trip overseas he bought a German castle at Ruitburg for \$5,500, the property being valued at many times that amount. But in Germany he found the castle was a ruin and he was forced to sell it for \$500. He sold it. When the sales of marks were counted he found out the equivalent was just \$5,000. He was forced to sell it for \$500.

The president of a vaudeville circuit and its booking manager attended a matinee performance in one of the circuit houses on the Pacific coast during a recent trip. The performance was held up for six minutes for the president of the circuit to make a speech. The president of the circuit said "The trouble was" and then he retired, stating the show was over in the next act was not started with the way the stage was set and was moving things about to suit his own taste.

## Unbridled Press Agents Too Free With "Variety"

The leading dailies throughout Florida this week received dispatches signed fictitiously "Editor of Variety" with a name employed in connection with the entertainment is under the auspices of E. F. Albee and Charles Dillingham.

One paragraph said: "Los Angeles' loss should be Florida's gain as eastern production seems to be the demand of the producers."

Neither that paragraph nor any of the others excepting one appeared in Variety. If this is a part of a stock jobbing play on the people of Florida, Variety will not be a party to it. A person mentioned in the fake story produced pictures in Canada through stock selling.

Nor will Variety permit press agents to use it in this way or to commit forgery with a personal signature as representative of Variety or Editor of Variety in a wire.

This is published as the first article warning for any use of all press agents capable of deception like this.

## "DIRTY SHOW" BY COMMISSIONERS

Reason for Sumner's Objection—No Set Number of Complaints for Public Jury Review—Censoring from the Inside

Until yesterday (Wednesday) August W. Glatzmeyer, commissioner of licenses of the City of New York, received no complaints from the public on the "dirty show" proposition.

The commissioner made a public statement, following last Thursday's party at the offices of the Production Managers' Association, that the department believes that the source of receiving complaints which would determine whether the jury panel system should be inaugurated. At present the department already has a list of 300 censors' names, the panel having been drawn during the term by independent's form by John P. Gilchrist.

The meeting Thursday had the following present: John S. Sumner, of New York Society for the Impression of Vice; Augustus Thomas, Frank Gilmore of Equity, Owen Davis of the Dramatists, and Commissioner Glatzmeyer. Mr. Davis stated that the American stage was never cleaner than it is today.

The license commissioner, a broad-minded, although not an anti-theater player, has never occurred. His attitude is that Sumner, a paid official of an organization that is an offshoot of the Anti-Authority Comstock anti-verging organization, is paid to ferret out everything questionable and does not view plays or read books with the mind the average person does. Of the "inside" of the organization to "Artist and Models" for instance, outside of its generally recognized "dirty" is the only thing in the first few weeks was something to this effect: "It's a good thing Sumner is not around. The line used in connection with the 'Rain' travesty, has since been called 'Artist and Models.' The understood, was the one show Sumner made the most of at the P. M. A. conference.

Commissioner Glatzmeyer points out that burlesque shows 20 or 30 years ago were something to the questionable Shubert show is today. What he hasn't seen is a typical Columbia wheel and a typical New York (which deprive the popular objection of burlesque) and also conceding that "Artist and Models" had so far as that could be eliminated to good advantage.

The Commissioner was prompted to view the revue when it first opened through an anonymous communication quoting a number of extremely "hot" lines that weren't "the original." The license official says the show the person who saw it and found that much of the alleged smut was absent although there was enough present otherwise.

As to how many complaints will be received or influence on the view, the Commissioner cannot state. Only two or three may be received in some cases depending on the nature of the complaint. In other instances, 10 or 12 may be insufficient to bring the show before the jury. He still insists that all the censoring in show business should be done from the inside taking the common sense attitude that some hushy cannot be called representative of the logical mind. His personal opinions might be too biased because of individual make-up.

## MARIONETTES' SECOND TRY

Philadelphia, Nov. 7.—The Italian Marionettes, brought here by Charles G. Glatzmeyer, and placed into vaudeville act a two-week try at the Proff, will be presented as a full-length revue show, further vaudeville having been reported cancelled. It is believed the attraction may be enough to pay on a new basis.

The Punch and Judy is mentioned as a logical next step. The group show although another house was claimed to be bought. The Punch and Judy has recently presented the Tony Barg Marionettes around the holidays.

## "ABIE'S" BOOKING MESS SHUBERTS VS. GAZZOLLO

Expected if Show Plays Studebaker Gazzolli-Shubert Split Will Follow—Piece Booked

Chicago, Nov. 7.—"Abie's Irish Rose" is having a world of experience trying to get into a loop theatre. Sunday advertisements claimed the piece would positively open in Chicago Sunday, Nov. 25, but mentioned no theatre, suggesting, however, a tent would be used in case of emergency. It was good advertising.

Frank Gazzolli, manager of the Studebaker, has "Abie's Irish Rose" and will keep it unless frightened off by the Shuberts, who want it for the LaSalle. It is reported that Shubert has a cabinet order. When the Shuberts heard about it they got into immediate communication with the Studebaker manager.

By the way contracts are arranged, the Studebaker and Shubert turn the Gazzolli-Gazolli combination with bookings for 50 percent of the profits of the show. This time Gazzolli stepped out and landed "Abie's Irish Rose" on his own initiative.

If the Studebaker holds onto "Abie's Irish Rose" there's good reason. The Shuberts, who have decided to fight it out with the Shuberts.

Since assuming possession of the Studebaker, Shubert and Gazzolli have been semi-independent. It is reported their earnings despite the long run of "For All of Us" last season didn't return them the figure imagined. The split agreed to by the theatre owners to swing into what they thought would be booking protection hasn't turned out the way they expected.

Joseph's advertisements said "Abie" would appear somewhere in Chicago—under a tent if necessary under a tree. The advertisement will open on that date at the Studebaker.

The Commissioner has been heard to "I'll stay like I'm" to vacate on the day preceding.

## "GINGHAM GIRL" CLAIM

Action Started in Chicago on Title and Plan Claim

Chicago, Nov. 7.—Action for injunction and damages was filed in the United States District Court, Chicago, Thursday week. The piece is by Victor Dunn and will feature George Kelly, brother of Miss Helix-Cobb. The picture of a girl in a gingham sunbonnet is the picture of the picture of the picture on stationery boxes and signs.

It is also alleged she gave a performance with the gingham girl as the central idea in the lobby of a theatre in Chicago. It appears years ago. The date of the performance is reported to have been four months after Eddie Russell opened in vaudeville in "An Man of Affairs." Later expanded into the musical comedy "The Gingham Girl."

## FRAGILE'S "KING FOR DAY"

It is in France producing "A King for a Day" at the Theatre de la Ville, Paris, Chicago, Thursday week. The piece is by Victor Dunn and will feature George Kelly, brother of Miss Helix-Cobb. The picture of a girl in a gingham sunbonnet is the picture of the picture of the picture on stationery boxes and signs.

## HITCH'S GHOST SEANCE ON HIS SUNDAY OFF

Chicago Medium After Paper's \$2,500—Author "Rubbered" But Was Blocked

Raymond Hitchcock started something in Great Neck Sunday when he staged a spiritistic demonstration in his home after calling a number of professionals in to see Mr. C. S. Tomson, a Chicago medium, give a test in an effort to cost \$2,500 offered by the "Scientific American" to any one who could prove the existence of ectoplasm.

J. Malcolm Bird, editor of the publication, and Dr. Walter Franklin Prince, a psychic expert, were those present.

Hitchy has been a bug on spiritualism for some time. He is touring in "The Old Soak," playing J. H. C. Tomson, a Chicago medium, give a test in an effort to cost \$2,500 offered by the "Scientific American" to any one who could prove the existence of ectoplasm.

The medium was stripped and examined by a committee to see that he did not conceal any prop or material. In a borrowed kimono let by Mrs. Hitchcock, Mrs. Tomson entered a cabinet order and sealed by Hitchy, who also sealed the windows. A blue electric lamp bulb was brought by the medium's party and inserted in a socket about 20 feet from the cabinet.

An author who was invited found Hitchy working on the cabinet, and asked him to pick up an idea for a comedy hit in the revue. Hitchy shushed him forthwith. Sooner than men could get into the cabinet, having left the kimono outside, she stepped forth as a misty being, supposed to be the ectoplasm of a departed individual; she stepped forth as a misty being, supposed to be the ectoplasm of a departed individual; they recognized dear ones who had died.

The author, who was one of the committee, approached close to the cabinet and asked the woman or spirit who was coming forth by his chest, and held by Nourahin, the woman who was coming forth by his chest, and held by Nourahin, the woman who was coming forth by his chest, and held by Nourahin.

Hitchy is credited with having said he recognized an uncle, also a brother, and a sister. In 1913, he, however, it is reported he said the woman "knew a rotten show to go to her hands."

Mrs. Tomson will present her spirit manifestation in the office of the "Scientific American" to win the prize.

During the demonstration in Hitchy's home, a photograph was played.

## Coburn's Brother Killed

Atlanta, Nov. 7.—Capt. W. C. Coburn, attorney and famous Ku Klux Klan member, was killed by Phil E. Fox, Klan paper editor, through a factitious fight. K. K. Coburn is a brother of Charles Coburn. W. C. Coburn's daughter has been appearing in his brother's company.

This is believed to refer to the Coburns (Mr. and Mrs. Charles) at present appearing in the "The Gingham Girl" in London, on the Pacific coast.

## CHI NERVOUS WRECK? NOT SET

Chicago, Nov. 7.—In all probability the new company of "The Nervous Wreck," headed by Taylor Holmes and headed by Taylor Holmes and headed by Taylor Holmes, will be substituted for her in the remainder of the season.

It is the pharmacist filling the prescription made a heavier percentage of the opiate than has been prescribed.

Miss Joyce was back in the cast at the Saturday matinee.

Places Show Before Politics Lexington, Ky. Nov. 7.—Use of the Lexington Opera House for the first time in years for a night of more than a year on account of lack of adequate fire insurance was refused by Charles Dawson, Republican nominee for Governor of Kentucky, a few days ago on account of the fire insurance show was booked at the house the night Dawson was here.

## "ZERO'S" REVENUE MAY BE COSTLY TO EASY PAY

Joseph Rinn Called Upon to Pay Equity Players Bonus — Also Guaranteed Theatre \$4,000 Weekly

## W. VA.'S OWN ASSN. BARS POLLOCK'S "FOOL"

Claim Made Play Holds Up State Unfavorably—Unions May Take It In

Chicago, Nov. 7.—The American Constitutional Association, an organization which exists only in West Virginia, having failed to spread through the country as its organizers hoped, has been able to keep "The Fool" out of West Virginia and to cancel dates booked at Charleston and possibly other points through taking the position that there is nothing in the play which concerns the best interests of West Virginia as a commonwealth of the United States.

"The Fool" has reference to "rich men in New York owning coal mines in West Virginia which they have no direct touch and sending the poor men out to work in an idealistic set with welfare propositions and the other a tug with 'better' and 'worse' ideas which is propaganda which will do Southern West Virginia, along the Norfolk coast and the Long Beach of the Chesapeake and Ohio a great injury and give much encouragement to union labor, which is in a pocket down that way. The American Constitutional Association can't do the coal operators. It's a way without creating much talk, although union labor has no illusions about this organization being no less than a gathering of representatives of women's clubs at a review of the state matter by Mrs. P. M. Conley in the guise of a Charles of recent stage success.

Channing Pollock has explained to the American Constitutional Association that the "exigencies of the drama" required it, but this does not satisfy those who resent the disposition of the play to put West Virginia in an unfavorable light to the public. An address was made to a gathering of representatives of women's clubs at a review of the state matter by Mrs. P. M. Conley in the guise of a Charles of recent stage success.

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## PEGGY'S OVER-DOSE

Too Much Opiate in Cough Mixture

Miss Joyce Joyce missed the Fox in the performance of "Varieties" at the Carroll last week due to an overdose of an opiate compound, especially of morphine, which she took to get a cough mixture the actress had taken to relieve a cold just prior to the performance.

Miss Joyce had been troubled with a severe cold for several days. One of the members of the company volunteered a remedy and brought her a prescription to be filled. The actress had it filled on the way to the theatre and took a dose of it in her dressing room. She was unable to appear in "Varieties" number. After that Peggy became ill. It was finally substituted for her in the remainder of the show.

It is the pharmacist filling the prescription made a heavier percentage of the opiate than has been prescribed. Miss Joyce was back in the cast at the Saturday matinee.

Places Show Before Politics Lexington, Ky. Nov. 7.—Use of the Lexington Opera House for the first time in years for a night of more than a year on account of lack of adequate fire insurance was refused by Charles Dawson, Republican nominee for Governor of Kentucky, a few days ago on account of the fire insurance show was booked at the house the night Dawson was here.

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The withdrawal of "Zero" from the 4th Street Saturday is a case of one group of Equity players being forced to get out of another group. The mystery play has an all Equity cast. Had not Equity Players agreed to let back the opening of "Queen Victoria" from this week until next, "Zero" would have been left high and dry on a tour booking for the mystery play was not secured until late Monday evening.

To secure the additional week Joseph Rinn, author and producer of "Zero" agreed to a bonus of \$2,000 to the Equity Players. In addition to the house guarantee, representative of the author-manager stated. The alleged explanation of the bonus given, Rinn was paid to the Equity Players, representative of the author-manager stated. The alleged explanation of the bonus given, Rinn was paid to the Equity Players, representative of the author-manager stated.

Through Rinn agreeing to the bonus, he virtually in paying salaries for both his own company and that of Equity Players. Because of the bonus, a transaction of \$400,000 in the guarantee figure which in \$3,000 the final week but if the "Queen Victoria" cast. Had the payment not been made this week, the company would have received salaries this week.

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## KITTY DONER'S CLIMB

Sounds Like Publicity, but Cautioned by Judge

Boston, Nov. 7.—Two Mass Institute of Technology students, a police officer and Miss Kitty Doner of "The Dancing Girl" found events following each other in rapid succession from the time Kitty tried to climb a lamppost near North Station until the quarantine was placed on all rights to Boston to the City Hall police station with Patrolman Higgins act.

It all started when a Tech student interviewed Miss Doner for the college paper. She was asked to make her over to see the college on condition that she wear the male attire in which she appeared in the scene of the musical show. Kitty accompanied by her brother and sister, who were also in the show, were being recognized and offered to go to the South Station through the business section to prove the effect.

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# BEEMADLED B'Y THE FOLIES, THE FOLIES AND THE FOLIES

**\$5,000 Weekly for \$4,000 House One Angle—Advance for 300-Seater—Incoming and Outgoing Plays—Sir John Fools Talent**

Business generally along Broadway continues to be off form. Last week true to prediction, taking continued the downward progression which started three weeks ago. This week election was counted on to liven the going, but agency sales were comparatively light and heavy rain, which is peculiarly common every Tuesday night for a month resulted in meagre pickings.

Still the demand for theatres is so heavy a shortage is existing. Even guarantees are not magical. The limit appears to have been reached in opening up the way for Broadway booking. During the week one independent producer offered \$5,000 weekly guarantee for a house that never sought more than \$4,000, which its lease considered the peak price.

Guarantees of \$1,500 weekly for 300-seaters have already been made money for four weeks (\$6,000) being paid in advance against possible percentage earnings.

At least three attractions have come in with the understanding they cannot remain longer than two weeks and two others have been felled out.

Despite the conditions that apply for the average attraction, Broadway now has three shows in their second year. "Abie's Irish Rose," the leader, is in its fifth week; "Seven Heavens" is in the fifth week and "Rain" the 53d. All look certain of completing a second season and two may remain longer. There

are six other non-musicals nominated for a full season's run, four of which are being now productions.

Musicals, active at 15:30 per cent for three attractions on the current list, first to get to the top of the list is "Stepping Stones," Dillingham's new production, which opened at the Globe Tuesday and was immediately rated a "wow" success. The "Music Box Revue" as formerly is called at 15:30 per cent of the new "Follies" adopted that price for Broadway this season.

Non-Musicals at \$3.30.

There are more non-musicals sealed at \$3.30 per full than last and at least five have got advanced price. They are "The Changelings," "Casanova," "Barramouche," "Spring Cleaning" (this week) and "Tarnish," which lifted the scale after opening. Charging \$3 in is a particular sign of success, however, for two of the extra price plays are "Gilded Out."

The new Stone show easily centers interest of the week's openings with "Spring Cleaning" figured "in" also on its Chicago showing.

Last week brought forth two of exceptional promise, "Cyrano de Bergerac" with Walter Hampden carried a splendid premiere at the National and figures to last far beyond the subscription season first allotted it. "Runkin Wild," White's colored musical, got off to a great start at the Colonial, which switched to vaudeville, and on its first week.

(Continued on page 33)

## WATERFALL IN CHICAGO, COUTHOUL COMPETITOR

### Fast Broker Coming Ahead Ticket—1,000 Tickets Weekly for "Passing Show"

Chicago, Nov. 7.

Coming up from a small stand in the Pulaski House to the second and largest ticket broker in Chicago, H. W. Waterfall is expected to be the logical competitor to Mrs. Couthoul. Waterfall has been operating on a direct pay basis with a premium for all of his tickets basis. It is said that his activities of late have aroused Mrs. Couthoul, who is feeling his inroads on her business.

His latest negotiating with the Shuberts for 1,000 seats a week for the Apollo for "The Passing Show," opening Nov. 11, have caused Waterfall to be the "Scalper" to come next.

Mrs. Shuberts, when they heard Sam H. Harris had put over a deal with Couthoul to take 350 seats on week nights and 400 on Saturday and Sunday for the "Music Box Revue" at the Colonial and pay 25 cents a seat, was not acted on. It was emphasized a number of times that the proposed agreement was not authoritative on either side. No vote was taken, and the matter was left to a later discussion, decided to "sleep" on the proposition. No word was either sought or given.

A. H. Woods, in Chicago this week, advised a Variety representative that the Shuberts had used his name without authority in connection with their Equity agreement. He said he had been told, said Woods, it would be with the Erlanger side.

## Shubert-Equity Contract

A babble of discussion and intense competition among the professional managers on Broadway was the result of last Sunday's Equity meeting at the 43rd street, where the members considered the proposal to sign a special Equity agreement with the Shuberts, regardless of whether it was "Producing Manager" Association agreed to sign "unofficial" agreement as privately arranged between LeRoy Shubert and John Emerson and Frank Giltmore.

Most persistent was the criticism of the "unofficial" agreement, which was employed by Equity leaders and reported in Monday's "Times Square Daily." From all sides was echoed the opinion that the collection of dues was the most important consideration on the part of Equity officials.

Several well-known professionals declared they would not countenance the collecting of Equity dues by managers. Last reason it was stated Equity had suspended 1,200 members for non-payment of due, and a number estimated there were 1,500 delinquents.

Despite the managerial side, the privately arranged proposal of an agreement with individual producers rather than the Shuberts, was taken to mean that Equity had lost its desire to go for a closed shop this summer, and the dues matter was far the most important to Equity at the present time.

The proposition, as placed before the P. M. A. meeting Friday last week, was not acted on. It was emphasized a number of times that the proposed agreement was not authoritative on either side. No vote was taken, and the matter was left to a later discussion, decided to "sleep" on the proposition. No word was either sought or given.

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## GALLAGHER AND SHEAN SERVED; QUIT "FOLLIES"

**Absence Not Announced and Gums Up Show at Philadelphia Forrest**

Philadelphia, Nov. 7.

Mr. Gallagher and Mr. Shean were served last night with an injunction, forbidding the New York courts, restraining them from playing for anybody but the Shuberts, and quit the Ziegfeld "Follies" immediately, returning to New York this morning to consult their lawyer before making the next move.

They did not appear at last night's performance at the Forrest. It had been expected the team would continue with the show until the week and the arrival of a deputy sheriff from New York came as a surprise to everybody concerned.

No notice had been posted up to the curtain, and the show went on throughout the performance and the ushers and house attaches were besieged with inquiries whether the comedians would appear.

The show was confused, owing to the suddenness of the change. Gallagher and Shean's spot in the first act, Andrew Tombs recited his "Follies" routine, as was part of the second act was filled by Jimmy Hunsley who sang several songs. The show was new and fresh before.

Those changes necessitated the shifting of the running order and shifting of the specialties. Karandine gave his Russian dance before the curtain, and as part of the Coconut Grove scene.

The show was a very noticeably apathetic and apiring with applause.

In a published statement during the week, Joe Ziegfeld, Jr., declared he was ready to part with Gallagher and Shean, who had wired him a demand for increase in salary from \$2,500 to \$3,500.

## GEO. F. KEIM'S WIDOW HAS CHARGED FRAUD

**Playwright Who Was Burned to Death, of Unsound Mind, Is Charged**

Fraud, undue influence and lack of sound mind and memory are the principal allegations made in a fight begun last week in the Kings County Surrogate Court to break the will made by George F. Keim, one of the authors of the musical comedy play "Ginger," who was burned to death in 1912 and whose death had brought about the arrest and indictment of his son-in-law and two others on charges of murder and arson.

Emma L. Keim, his widow and second wife, of 725 Quincy street, Brooklyn, distributed by him the testament.

A preliminary hearing to look into the objections and to set a date for trial will come up on Dec. 3.

Mr. Keim lived at 841 19th avenue, Brooklyn. His first wife died from the other he was separated and was, paying her \$50 a week alimony.

## RAY COULDN'T ATTACH

**Backer of "The Girl I Love" \$40,000 Out, Black Film Star**

Los Angeles, Nov. 8.

Contracted to receive \$100 weekly with the speaking stage play, "The Girl I Love," Charles Ray, who is now in New York, upon failure to successfully attach the show on a salary, balance \$40,000.

Ray's backer, Jacques Eisman, will have to take a loss of about \$100,000.

The company is reported to have gone by while Ray is said to have come to New York.

The show lost money from the outset, according to report. It opened, five weeks ago, in San Diego.

Charles Ray arrived in New York Monday. It was reported he would stay in the east until his picture, "The Champ," distributed by him, opens at the President, Washington.

## "PLAIN JANE" CAST RECEIVES WEEK'S PAY

**Show Called Off Before Starting Rehearsals—Julia Sanderson Headed Co.**

The cast of "Plain Jane" which was to have been produced by Edgar MacGregor was given a week's pay for rehearsal last week when the show being called off. It is a musical show by Will Johnston.

The company had been working at the show being called off. It is a musical show by Will Johnston.

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## NOT EQUITY "COMPELLED"

**K. C. Manager Paid Initiation Fees for Amateurs**

Kansas City, Nov. 7.

The story in the "Times Square Daily," Oct. 30, relative to the chorus members of the Kansas City Civic Opera company being "compelled" to join Equity's Chorus Union and a sensation at the Garden Theatre. It was denied by the manager, who said the Civic Opera company and that of the DeWolf Hopper Opera company, composed of the local singers, suggest the professional organization.

Barry McCormick, manager of the Civic Opera, said he had nothing such as compelling any of the singers to join the Equity, but that he suggested it and paid the initiation fees for all without cost to any of them.

Van Haven, company manager, and one of the owners of the DeWolf Hopper company, was highly indignant at the report, and said that he had no part in the article in which George Sammis, of the DeWolf Hopper company, was quoted as saying "that he understood there was some slight difficulty in Kansas City Civic Opera company being 'compelled' to join Equity's Chorus Union," and expressed surprise that Sammis should have even thought of making any difficulty in the company.

This week in the "Prince of Follies" an prominent member of the league appeared as the American girl in the "Song of the Sea," a musical show by Will Johnston.

The company had been working at the show being called off. It is a musical show by Will Johnston.

## Janis Show at Auditorium

Chicago, Nov. 7.

Elkie Janis and her supporting company on their concert tour play at the Auditorium, beginning Monday night at 8:30. The house will be sold for 50 cents to \$2.50.

## THIRD WEEK IN COLUMBUS

Columbus, O., Nov. 7.

"Abie's Irish Rose" shows its third week of more than \$1,000 in its second week's gross at the Lyceum Theatre, up more than \$5,000 for the week.

The third week started well, with a sell-out for Monday, Tuesday and in all probability the gross will bank up still more of an increase over previous weeks.

## FOURTH WEEK IN MINNEAPOLIS

Minneapolis, Nov. 7.

L. N. Scott, manager of the Metropolitan Theatre in Minneapolis and St. Paul, believes that the only way good seat attractions may be maintained in the Twin Cities is through guarantees, and adds that he is not in the position to make any such guarantee.

Mr. Scott, commenting on the business conditions in the amusement district of the northwest, told of his observations during 40 years' experience as a theatrical manager.

"Too high prices for theatre tickets," he said, "and automobiles have kept away patronage."

"Medicine companies, presenting mediocre performances at first-rate prices."

"The many problem and saddest of all," he said, "is the fact that a portion of the theatregoers."

"Stars, well known to the public will not come to the Twin Cities, because they are a well balanced production in which there are no big names."

## L. N. Scott of Twin Cities Gives Facts as Evidence of His Knowledge—Near Rap at New York Booking Office

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VARIETY'S 12,000,000

(Continued from page 1)

exactly 60 metropolitan newspapers in 48 cities, with an aggregate circulation as certified in the last government statement of 10,131,470. "Variety's" digest of the world's amusements news, continuing from the correspondence originating in every corner of the globe to "Variety's" "Clippings" and "Square Daily," has now been broadcast by Universal Service for about nine months. A prediction was made a few weeks after it started, prophesying 50 papers with a 5,000,000 circulation. The material has been far over-estimated.

The material now appears weekly in the following papers:  
Birmingham, Ala. ("News").  
Little Rock, Ark. ("Democrat").  
Fort Smith, Ark. ("Times-Record").  
Los Angeles, ("Examiner").  
Oakland ("Tribune").  
San Diego, Cal. ("Union").  
San Francisco ("Examiner").  
Denver ("Post").  
Bridgport Conn. ("Standard-Telegram").  
Washington, D. C. ("Herald").  
Atlanta ("Examiner").  
Indianapolis ("Star").  
Sioux City, Ia. ("Tribune").  
Louisville ("Herald").  
New Orleans ("Daily States").  
Shelburne, Vt. ("Times").  
Baltimore ("American").  
Boston, Mass. ("Advertiser").  
Cincinnati, Mass. ("Telegram").  
Detroit ("Times").  
Minneapolis ("Tribune").  
St. Paul ("Post").  
St. Louis ("America").  
St. Paul ("Star").  
Omaha ("Ber").  
Tranton, N. J. ("Times").  
New York City ("Times").  
Buffalo, N. Y. ("Courier").  
Rochester, N. Y. ("American").  
Syracuse, N. Y. ("Telegram").  
Albany, N. Y. ("Times").  
Cincinnati ("Enquirer").  
Cleveland ("Plain Dealer").  
Columbus ("State Journal").  
Portland, Ore. ("Journal").  
Philadelphia ("North American").  
Pittsburgh ("Gazette").  
Pittsburgh ("Press").  
Scranton, Pa. ("Dispatch").  
Scranton, Pa. ("Times").  
Memphis ("Commercial-Appeal").  
Baltimore, Tex. ("Enterprise").  
El Paso ("Times").  
Fort Worth, Tex. ("Record").  
St. Antonio ("Times").  
Salt Lake City ("Tribune").  
Richmond, Va. ("Times-Dispatch").  
Seattle ("Post-Intelligencer").  
Bismarck ("News").

The record-breaking figure and territorial blanket attained by this news feature is due to its elimination of press agencies and direct impartiality in news statements and the greatest organization for correspondence taking. The feature's paragraphs "lifted" by the smaller newspapers that cannot afford to

buy wire service and which clip and copy from the leaders.

This staggering total is an indication of the intense interest in amusements. However, it may serve as an eye-opener to some of the deluded showfolks who think "Variety" doesn't get across the Hudson river and that "Inside Story" about the theatre is just for insiders.

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"VARIETY'S WEEKLY WIRE"

The weekly wire sent through Universal Service goes out about the following style weekly, according to the news topics.

This week's Variety wire reads as follows:  
By BIME SILVERMAN  
(Exclusively written for Universal Service)

The real clame of the Broadway stage is now lead by Eleanor Duse, E. H. Sothen and Julia Marlowe, Walter Hampton and Sir John Martin-Harvey.

It's a far cry from either to some of the others.

The Sothen-Marlowe group at the 89th Street is doing the latest average business, not over \$8,000 weekly opening in an unfortunate choice in one of Shakespeare's least known romances, "Cymbeline."

They draw \$10,000 at each of her two matinees weekly at the Century.

The eminent English actor, Sir John, also at the Century, as the regular attraction, made a 10-trip with the aged tragedy, "Oedipus Rex," and so firmly it has been held over from the planned first week only, doing \$10,000 at the National was given a decided impetus when Mr. Hampton revived "Cyrano de Bergerac," generally acclaimed for production and playing.

Mme. Duse receives \$2,500 per performance and the remainder of the expense takes that, netting the management around \$5,000 on each Duse appearance.

Against all of these a new colored show lately opened on Broadway drew \$10,000 its first week.

Hope Hampton, the picture star, was married to Jules E. Brulstour Aug. 25 in Baltimore. Their respective ages are 32 and 33. Brulstour has had Miss Hampton under contract. He is the son of an agent of the Eastman company and reputed very wealthy. Brulstour lately divorced, has a daughter nearly as old as his present wife.

Through securing a license under her own name of Mary Hampton and Brulstour not being well known outside of New York, the incident escaped the Baltimore papers.

Landru, the Bluebeard of Paris, is on the screen in a review of his criminal life and the 11 women he has been charged with killing. The film is German-made, but was shown to Variety's representative in London being bolted down.

The picture deals Landru's system with women and Variety's man says if the picture is ever exhibited publicly there will be others behind bolted down.

Following the recent decree in Turkey, Turkish women now appear on Constantinople stages, unveiled, and in the same form of dress they enjoy dancing with foreign diplomats. Turkey previously held a restriction against the veil removal as well as dancing with a foreigner.

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When Edgar MacGregor decided to withdraw "Plain Jane" from production, he waited until the hour at which the first rehearsal had been called, then informed the company. That just cost Edgar one week's salary, for every person in the cast, headed by Julia Sanderson.

Elbet Barrymore, in Zoe Atkins' "Royal Fandango," has failed to impress in Washington this week. The new play throws to Miss Barrymore the incongruous role of a "Miss America" who loses her favor upon a timid model.

After that Miss Barrymore in a peasant dress and an adequate production, there isn't any more to say about it.

What is known as "drawing power" in the show business has been aptly illustrated in San Francisco. The Duncan Sisters as stars of "Topsy and Eva" at the Alcazar theatre and in the play's 14th week, drew a gross of 114,000.

Last week in the same place and theatre the White Sisters replaced the Duncan and the show did \$7,000.

Maanoe bodies failing to promptly respond to an appeal for funds to build a Maanoe theatre in Chicago's Loop, the building has been deferred. It carried with it a lease of a contemplated theatre within the edifice seating 3,500, for which a Chicago firm of exhibitors had agreed to pay \$37,000 annually for 10 years. It is the largest rental ever agreed upon by the year for an American theatre.

The Equity Association in its zeal to protect its actor-members has been advising a weekly day of rest for professionals, selecting Sunday as the proper day.

Within the week Equity has entered into a contract with two burlesque theatres under which the actors' organizations agree its members shall play, if required, 20 performances weekly, four on each week day and five on Sunday. In exchange the burlesque managers united all of their companies to join Equity.

The members Equity wants to protect in New York for their day of rest play eight performances weekly.

Listening to the King Midas stories of some American actors' miseries, the reverse in an English provincial company sounds about as much of a dream as the American company has a pay roll of \$50 weekly.

The leading man receive \$7.50, the manager of the show \$10 and the leading lady prefers \$5 a week to becoming a chorus girl at most.

The Chat Noir Art Theatre slipped into San Francisco to play a week at the Curran theatre, saying the Bolsheviks had chased them out of Russia. After San Francisco got a flash at their performance Monday night the audience were sore at the Bolsheviks for chasing them into France.

Nobody knows where they are going after this week and no one cares.

The South appeared in readiness to condemn the John Drinkwater play, "Robert K. Lee," before presented. It is produced by William Harris, Jr.

Whether the idea of an English playwright and a northern: combining to present the story of a southern company has a pay roll of \$50 weekly. The leading man receive \$7.50, the manager of the show \$10 and the leading lady prefers \$5 a week to becoming a chorus girl at most.

As for the play itself Variety's correspondent at Richmond, where it premiered, intimated Mr. Drinkwater was drinking something else than water, he wrote it and lived in historical errors in the script.

Florida vaguely sees a prospect for itself in the current picture situation. For years the state has been a hotbed of a picture studio invasion, but to date the picture people have investigated little beyond Palm Beach.

Heien Hayes in "Loney Lee" is the female counterpart of "Merton of the Movies," as a young girl from Kansas who comes to New York to go on the stage. Loney Lee in the play seems so innocent she appears less innocent and more dumb. The piece opened at Atlantic City this week with the pronunciation it's not for Helen.

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The first starring play for Chis Sale is "Common Sense," by Herbert Hall Winslow. It opened in Dayton, Ohio, Monday.

Sale's bucolic characterizations fit into the story of a small town reformer and his play is aimed as propaganda against reformers in general. Very well reported.

Carthage, N. Y., credit man for the Sirgman's League Ice Cream Co. Miss Kinnie was the sister-in-law of her brother and sister-in-law at the time of the accident.

After the accident Wood did not stop and he failed to report the accident. He was later arrested, but not today, however, and when arraigned in Carthage, N. Y., was charged with reckless driving and manslaughter.

Miss Kinnie was a student at Syracuse university and appeared at Keith's, Syracuse, several times in vaudeville. She was not appeared in several eastern cities last winter.

She was well known in amateur circles in Carthage, N. Y., and was a scout. She organized a Jazz orchestra of 18 college boys that were also on the tour with her.

The drama is going to be up-lifted in Utica, N. Y., via a Little Theatre.

The newly organized Samaritan Artists have secured quarters in a commercial building at 100 West Washington street and will adapt from the Little Theatre purpose of the new Utica Little Theatre house.

William H. Stirling, a professional, has been secured to direct and coach the new organization's productions.

In connection with the weekly entertainment at the San Jose, Cal., high school, "Joint Givers in Spain," a comedy play, was presented.

Students at Stanford University presented "Androcles and the Lion" in the University Auditorium last week. The production was made under the direction of Gordon Davis.

Henry Duane's "A Doll's House" was presented for three nights recently at the University of California, in the Harnall hall.

LITTLE THEATRES

The Dramatic Club of the Troy, N. Y., high school will present three short plays—"In the Net," "Will o' the Wisp" and "The Boy Who Cried Wolf." The club will give a performance in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer. The club will give a performance in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer.

executive committee announced a list of freshmen who had passed the "examination" entitling them to membership in the senior society. At that time a number of students were tentatively assigned places in the "Senior Club," a club of the senior class. The club will give a performance in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer.

The complete cast for the new Belasco production starring Ray Hunter includes Henry Hull, Edna May, Charles B. Ray, and Charles B. Ray. The production will be given in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer.

Plans are being made to establish a Little Theatre at Kansas State Agricultural College at Manhattan, Kan., by the newly formed "Little Theatre Club" of that institution. Attempts will be made to produce plays written by Manhattan students.

The club was organized under the direction of Miss Lucy Jewell and Professor Holcombe. "Tied and White" an Indian play, was produced last year, while "How H. Really Happened" was played this summer.

The Mountbains, the Union College dramatic society, will produce three one-act plays, "The Van Courter, Hebebrandt, N. Y., Dec. 7. The first time 'Adam and Eve' has been

The North End Dramatic Club of New York City will give a performance in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer.

Technical High School Seniors of Indianapolis have chosen "The Hotter for the Cold" as their third play. The production will be given in the school auditorium on Nov. 16. At a meeting of the club last week, a vote was decided to put on these plays, officers for the ensuing year were chosen. Norman Bowen was elected president; Miriam Bennett, vice-president; and Mildred Robert, secretary. Bowen took a leading part in the one-act play given by the club last week. Robert was elected secretary to be manager-in-chief; Norman Bowen to be property manager; Mildred Robert to be treasurer; and Mildred Robert to be treasurer.

Jersey Kinship of East Avenue Waterbury, N. Y., formerly in vaudeville, recently opened dress when the club in which she was riding at Carthage, N. Y., was struck by a member driven by Jay Wood of

Imitate of Auburn Prison next to stage a nighted show next month under the auspices of the Mutual High School. For several years musical comedies have been offered the public, but this year the old-time minstrel show is promised.

# WEEK-END SPECIALS

**"Music Box Revue" in Center of Specs' Fight, Affecting Other Shows as Well—"Revue" Way Off on Full Week as Against First Week With Tuesday Opening Last Season**

Chicago, Nov. 7. High hopes for the loopy little grocer to reach the first quarter of the season (Nov. 10) at a figure not surpassed in years got severely punctured last week.

In a situation of ambitions took place, Francis became the man-overs of those involved. The owner, spelled again, the "Music Box" seized the "Queen of the Specs" and thereby evaded the greatest disaster.

High in weekly grosses as high as \$4,000 and averaging on the whole \$2,000, were chalked up. The managers drew no sympathy. They are credited with killing Chi's high standing as a theatrical town without standing by their box office sales. In most instances the "Revue" is running Chicago, and fighting among themselves.

For a week these things went along nicely. They were piling up big grosses. The "Revue" was the talk of the country. "Specs" were kept in their place by some well managed. Then the affliction of not letting well enough alone broke out. The whole explosion started in the "Revue" with the announcement of "The Music Box Revue" engagement. "It reported they haven't heard of the Police officers who can handle Mrs. Courtouh, and one doesn't profess to be a manager of the "Specs" is a fast talker. She doesn't profess to be a manager of the "Specs" is a fast talker. She doesn't profess to be a manager of the "Specs" is a fast talker.

For good who can sell the "Specs" here a gold brick. This has been proved, for the "Revue" while some smart manager puts over a deal that amelia of the country "It's a fast talker. This has been proved, for the "Revue" while some smart manager puts over a deal that amelia of the country "It's a fast talker. This has been proved, for the "Revue" while some smart manager puts over a deal that amelia of the country.

The town's all wrong. Attraction 42nd St. is a failure. There's no town in the country where some of the house managers place themselves no much at the expense of the "Revue" as in dear old Chi.

What happened last week made everybody wonder what all the trouble, except the showman who was the "Revue" was. The "Revue" has been piling up because some of the managers have been in the loop, the light houses in the loop. Road managers and agents visiting Chi. The "Revue" has been piling up because some of the managers have been in the loop, the light houses in the loop. Road managers and agents visiting Chi.

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## FRISCO GETS SAMPLE OF DRAWING POWER

**"Topsy and Eva" Drops Off Half Without Duncans—Eltzberg-Brown Gets \$13,000**

San Francisco, Nov. 7. Frisco got a sample of drawing power at the box office last week. "Topsy and Eva," in its 17th week and without the Duncan Sisters, did \$7,000. "The week before with the Duncan Sisters, it drew \$15,000.

The Julian Eltinge-Tom Brown Black and White Revue at the Curran ran \$13,000, very nifty, and Mrs. and Mrs. Coburn in "So This is London" at the Curran drew down \$12,500.

At the Capitol "The Hunchback" drew \$12,000.

Musical took at the Casino "The Merry-makers" did \$12,000.

The week the Casino shows is at the Curran, "London" shows over at the Columbia, "Hunchback" in its fourth week, at the Capitol and "Topsy and Eva," with the White Sisters, continue.

Casino is dark, awaiting Monte Ceter and his musical stock.

## RUSSIANS FALL FLAT

**New Company Opens in Frisco—Small Time and Ametushish**

San Francisco, Nov. 7. The much-heralded Chat and Art Theatricals, which reached here several weeks ago from Russia, opened at the Curran Sunday for the first time. The troupe booked for one week.

The troupe is headed by Joseph Dalgheim. These people claim to have fled from Russia as a result of activities of the Bolsheviks. Their performance is inclined to sympathize with the Bolsheviks. The troupe played in the city of Russia morning after a performance at which Bolsheviks were the audience. Their show is trivial and uninteresting, having all the earmarks of an average amateur performance. Seats between each number were from 10 to 15 minutes long.

It is little novelty in the numbers, not on ranking much with the audience. Their show is trivial and uninteresting, having all the earmarks of an average amateur performance. Seats between each number were from 10 to 15 minutes long.

Dalgheim appears as director and steps before the curtain to announce each act. His English is as good as his entertainment and apparently he is utterly lacking in a comedy sense.

The organization numbers 25 people, of which but three show any real medicine talent. These are Lena Dalgheim, Ladov and George P.

The program consists of 10 numbers, as follows: Petrovskia or the Russian Ballet, Novikov, Chorus, Karmarinakia, Courtship of the Gobins, Chat Noir Women, Muscovite Burlesque on "Wood Soldiers," Play of Chat Noir, Burlesque, Grand Symphony Orchestra and Chat Noir Women.

Of these the only ones with any appeal are the first two. The first proved to be a Punch and Judy show with a human punch; Muscovite a mediocre dance act with one character in skeleton costume appearing as death and another as a clown.

Wooden Soldiers number.

Chat Noir Women show will go any farther than the one week's engagement.

## JORDAN ATTACHED

The Clifton Ketchum, 160 Broadway, New York, late last week served a \$1000 attachment on Walter J. Jordan and Miriam K. Jordan as a balance on a \$4000 note.

The National, the week before, passed into a producer's hands following a momentary disclosure of the fact that the company was in financial straits.

Figure estimated and comment point on some attractions being successful or loss. The variance is explained in the difference in the amount of the attraction, with the size of the attraction, with consequent difference in necessary gross profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (77th week). Last week saw business at its peak, with the attraction while Friday and Saturday were quoted at \$6,000. "Abie" continues its success, with the attraction at great variation. Rightly off last week, but got \$12,000.

"Adrienne" Paramount (24th week). Started week with good advance sale, quoted at \$6,000. "Adrienne" last week were down, as with others, except around \$12,000. "Adrienne" last week were down, as with others, except around \$12,000.

"Artists and Models," Shubert (7th week). Shubert's best money-maker still has big call in assembly. Empty rows first nights of last week resulted in total of \$11,000 over \$26,000. Drop about \$1,500 from previous week.

"Aren't We All," Gaiety (25th week). Ending sixth month, and call for last week, \$12,000. "Aren't We All" is a success, with the attraction at great variation. Rightly off last week, but got \$12,000.

"Casanova," Empire (7th week). "Casanova" last week were down, as with others, except around \$12,000. "Casanova" last week were down, as with others, except around \$12,000.

"Children of the Moon," Comedy (12th week). Chat-loung around last week, but hardly a success. Business never big, but probable profit made because of percentage system of paying players. \$4,500 for last week, and average of \$1,000 decrease of \$1,100 despite earlier success.

"Comedians," National (33rd week). Walter Hampden's production of "Comedians" continued to draw well, with the attraction at great variation. Rightly off last week, but got \$12,000.

"Crazy," Gaiety (25th week). "Crazy" last week were down, as with others, except around \$12,000. "Crazy" last week were down, as with others, except around \$12,000.

"Follies," New Amsterdam (5d week). "Follies" last week were down, as with others, except around \$12,000. "Follies" last week were down, as with others, except around \$12,000.

"Ginger," Broadway (4th week). "Ginger" last week were down, as with others, except around \$12,000. "Ginger" last week were down, as with others, except around \$12,000.

"Greenwich Village Follies," Winter Garden (1st week). "Greenwich Village Follies" last week were down, as with others, except around \$12,000. "Greenwich Village Follies" last week were down, as with others, except around \$12,000.

"Helen of Troy," New York. "Helen of Troy" last week were down, as with others, except around \$12,000. "Helen of Troy" last week were down, as with others, except around \$12,000.

"Love and Liza," Gaiety (14th week). "Love and Liza" last week were down, as with others, except around \$12,000. "Love and Liza" last week were down, as with others, except around \$12,000.

"Magna," Alhambra (14th week). "Magna" last week were down, as with others, except around \$12,000. "Magna" last week were down, as with others, except around \$12,000.

"The Changelings," Gaiety (14th week). "The Changelings" last week were down, as with others, except around \$12,000. "The Changelings" last week were down, as with others, except around \$12,000.

"The Crooked Sausage," Hudson (8th week). "The Crooked Sausage" last week were down, as with others, except around \$12,000. "The Crooked Sausage" last week were down, as with others, except around \$12,000.

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"Crazy," Gaiety (25th week). "Crazy" last week were down, as with others, except around \$12,000. "Crazy" last week were down, as with others, except around \$12,000.

"Follies," New Amsterdam (5d week). "Follies" last week were down, as with others, except around \$12,000. "Follies" last week were down, as with others, except around \$12,000.

"Ginger," Broadway (4th week). "Ginger" last week were down, as with others, except around \$12,000. "Ginger" last week were down, as with others, except around \$12,000.

"Greenwich Village Follies," Winter Garden (1st week). "Greenwich Village Follies" last week were down, as with others, except around \$12,000. "Greenwich Village Follies" last week were down, as with others, except around \$12,000.

"Helen of Troy," New York. "Helen of Troy" last week were down, as with others, except around \$12,000. "Helen of Troy" last week were down, as with others, except around \$12,000.

"Love and Liza," Gaiety (14th week). "Love and Liza" last week were down, as with others, except around \$12,000. "Love and Liza" last week were down, as with others, except around \$12,000.

"Magna," Alhambra (14th week). "Magna" last week were down, as with others, except around \$12,000. "Magna" last week were down, as with others, except around \$12,000.

"The Changelings," Gaiety (14th week). "The Changelings" last week were down, as with others, except around \$12,000. "The Changelings" last week were down, as with others, except around \$12,000.

"The Crooked Sausage," Hudson (8th week). "The Crooked Sausage" last week were down, as with others, except around \$12,000. "The Crooked Sausage" last week were down, as with others, except around \$12,000.























**Hear!! Hear!! H**

**John McCormack**  
of the wonderful Song

# WONDER

by Paul Whiteman - Ferdie Grofe - Marshal Nielan Lyric

Swingin' along faster than ever

**Swingin'  
Down  
The Lane**

by Isham Jones  
And Gus Kahn

Yes - Yes, we insist!

**No!  
No!  
Nora!**

is the Dance Song hit  
by Gus Kahn  
Ted Fiorito  
and Ernie Erdman

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The daintiest song  
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Not a weepy Ballad, But a Clever, Snappy  
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**SAW MILL RIVER ROAD**



# RIALTO'S HARD EARNED \$11,000 TOPPED CAPITAL

## "Zaza" Dropped \$3,000 on Holdover—Tough Town to Figure

Washington, Nov. 7. This is the "darndest" town to get a drift on the pictures! A new picture, "Zaza," dropped \$3,000 and all the dope set down goes wrong on the final round. The toughest proposition lies in Tom Moore's Rialto with a floor space spread out over what looks to be a good square mile. When it is all over, the looks of the place, or so were crowded in there, and when it is only half full it looks full.

This house and Loew's Palace naturally got the great break on Sunday night with the other two holding forth with pictures going into their second week. The Palace was continuously filled throughout the entire day and the Palace has developed into a well-liked local comedienne here, her pictures elicit pretty much the same sort of thing and followers know just about what to expect. Business toward the end of the week dwindled, however, somewhat.

This dwindling was also true of the Rialto with "A Lady of Quality." The local movie reviewers actually went into ecstasies over it. If the business had held the Sunday night pace a record for the house would have been rung up.

The two holdovers by the business gave proof of the good judgment of the local managers in keeping them. On the final count they tied up with the business of the two new attractions.

The throwing into pictures of President adds another house in the downtown group that will have to be figured on in the future. Just what opposition to the regular picture house will be developed here is problematical. Jack Garrison, the house manager, who is to handle the pictures, is an oldtime showman, but with little picture experience. The owners of the house, if the deal on with the Columbia Amusement Co. finally materializes, will put men entirely unfamiliar with any phases of show business into control. What they will do so giving Jack Garrison a free hand is yet to be developed.

Estimate for the week:  
Moore's Rialto (1:50; 85-75).—"A Lady of Quality" (Universal). A big Sunday night with the rest of the week easily being classed under the general heading of "good." Looks to have gotten the lead of the other four houses with about \$11,000.

Loew's Palace (2:50; 85-55-75).—Viola Thorne in "The Social Code" (Metro). A light picture played by good bit comedienne, but not liked by the youngsters and the t. b. m. getting just under \$11,000, possibly as even \$10,500.

Loew's Columbia (1:50; 35-55).—Gloria Swanson in "Zaza" (Paramount). The second week of this picture brought forth a steady demand, and although easily dropping \$3,000 below the first week, much more could not be expected on a holdover. Did \$10,000 in round figures.

Grandville's Metropolitan (1:50; 85-45-75).—Norma Talmadge in "Ashes of Vengeance" (First National). The week for this picture repeats the results of the holdover at the Columbia. It held up remarkably well, but looks to have been beaten just a fraction by the other house. Placing the gross at just under \$10,000 is deemed a fair estimate.

# FRISCO BUSINESS HITS REGULAR SLUMP

## Election Activity Blamed for Falling Attendance Last Week

San Francisco, Nov. 7. There seemed to have been a slump in most of the big downtown houses last week which no one was able to account for. None of the houses hit better than an ordinary average gain. Weather conditions were about normal, but it is thought election activities with many outdoor features such as rallies and election parades may have been responsible.

The Granada took the lead on the opening day with its wacky advertised "Jazz Revue" and Anita Stewart in "The Love Piker." This house got off to a good start and maintained the lead throughout the week. The picture was nothing to boast about, although a fairly good program feature, but the show was both colorful and spectacular.

There were 40 people in the act. The Warfield with "Her Reputation" and the California with "The Lighter" ran about neck and neck from the standpoint of attendance.

The Imperial with "Ashes of Vengeance" in its third week, 1923

slight drop, which was something of a surprise. This feature has been very well liked and the first two weeks were exceptionally heavy, although the turnover was not very great, because of the length of the show.

The Strand, Cameo and Portola all were below average.

California—"Red Light," featuring Marie Prevost. (2:40; 85-80). Business opened only fair and gave little indication of a pick-up later in the week. Got \$10,500.

Granada—"The Love Piker," featuring Anita Stewart. (2:40; 85-90). In addition to picture this house giving top line advertising to big "Jazz Revue." This combination easily the leader of the week. Played to \$10,000.

Imperial—"Ashes of Vengeance," starring Norma Talmadge. (1:40; 85-90). Third week of the attraction took a slight drop. Grossed \$9,000.

Warfield—"Her Reputation," with May McAvoy. (1:50; 85-75). Hitting about an average stride, getting \$11,000 on the week.

Portola—"Six Days," featuring Corinne Griffith. (1:50; 85-55). Picture doing less than average; got \$2,500.

Strand—"The Silent Command," featuring Edmund Lowe. (1:50; 80-75). House missed some way on

# FLINT UNSATISFIED WITH FILM BUSINESS

## "Spanish Dancer" and "Zaza" Just Fair, Despite Heavy Advertising

Flint, Mich., Nov. 7. A town of this size is entitled to business on the lavish advertising done heretofore by Paramount for its features, yet "Just Fair" is what the picture shown locally say the trade for "The Spanish Dancer" and "Zaza" at the Regent.

The result of the departure means to be disappointing. Business, however, this week with "Zaza" is better than last week with Pola Negri film. But the Gloria Swanson current draw is not extensive enough to appease the management.

This one. Week normal, with \$8,000. Cameo—"Why Worry," with Harold Lloyd. (2:00; 15-45). Sixth and last week of this feature extremely light. Took \$1,500.

# COAST FILM NEWS

By E. G. KRIGG.

Los Angeles, Nov. 7. Richard Walton Tully signed Milton Sills for his next picture.

Edith Roberts has been substituted for Winifred Allen in the leading role for Gian Iwan's picture "Big Brother."

Carter De Haven may return to pictures. He is dickering for a contract now.

Carl Laemmle, president of "U," has returned from San Francisco.

Members of the film colony have persuaded the Beach Club to remain open during the winter months. It was originally planned to close the club for four months of the year.

Pauline Frederick is said to have been disappointed or embarrassed because of the fact that during her two month's stay here no film producers approached her with a contract.

J. A. Partington, head of the Reichert Entertainment Inc. houses in San Francisco, left last week for a five days visit to Holly-

wood to study picture conditions in the studios.

W. Ivan St. John is doing the press work for the Hollywood studios.

Fred L. Porter, secretary to Christie Corporation, has been elected a member of the Hollywood Chamber of Commerce.

Mae Murray and her director-husband, Bob Leonard, are taking a much needed vacation.

Helene Chadwick is taking a few weeks' vacation.

Baty Percy is enroute home from New York.

Mrs. Victor Potei is spending a month at Catalina, her husband, the actor, will join her week-end.

Guy Bates Post is through with the screen for a time at least. He is returning to the foothills in "The Climax," being booked at the Mason for November 15.

Julius Burnheim, general manager of the Universal studios, left last week for New York and will sail for Europe for a six weeks' visit.

# We Gave You

Ibanez's "Enemies of Women"  
A Cosmopolitan Production  
Rex Beach's "The Spoilers"  
A Jesse D. Hampton Production  
Elinor Glyn's "Six Days"  
"Three Wise Fools"

But

There's a surprise  
in store for you—

Wait 'till  
you see



The motion picture  
masterpiece

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# HEARTSTRINGS

London, Oct. 24.  
Founded on a novel by Mrs. Gas-  
well entitled "The Manchester Mar-  
riage," this latest "British and  
Colonial" picture is excellent in con-  
ventional. It is another version of  
the story of Enoch Arden, and the  
same explanation is given for the  
gripping than the Victorian original,  
although in these days when  
such matters as sex and childbirth  
were only whispered of, it doubtless  
has something to interest the modern  
production work is good and there  
is no less interest in the story of the  
percol docks and Manchester cotton  
mills together with some beautiful  
shots of the Thames valley and the  
Kensington. This latter pleasure  
comes from anything like a picture  
previously unknown when Mrs. Gaswell  
wrote her novel. The interiors are  
good.

Frank Wilson, first officer of a  
tramp vessel, leaves his wife, who  
is expecting to become a mother, on  
the night of the ship's departure, be-  
fore getting his command. The ship  
sinks, and the child is born in a  
cripple. Years of hardship,  
running a Manchester boarding  
house, eliminate in Alice, the wife,  
marrying the "star" boarder, a man-  
ner, a merchant, a child is born.  
In the midst of Alice's new-  
found happiness, she is told that  
she has been shipwrecked and is  
a prisoner of savages. He is at first  
grieved at the news he hears, and  
the faithful servant shows him the  
steering children and explains what  
his return means to them. He goes  
away. Later some jewelry is  
missed. Another maid tells of the  
visit of a strange man. The faith-  
ful servant, buried to Frank, is  
found, and on the merchant's  
going to acquit his faithful serv-  
ant with the fact Frank is discov-  
ered dead. He has committed  
suicide sooner than wreck Alice's  
happiness. The truth comes out,  
but it is decided to say nothing for  
the sake of Alice and the children.

Once more "B. C." risk success  
by introducing Russell Thorndike's  
is nothing like a strong, stern Lan-  
cashire mill owner who his worked  
him up from the bottom. He has  
neither the facial nor physical  
appearance for such a part and is  
throughout most unconvincing.

Given a light comedy part, the  
juvenile role he would be quite all  
right, but he is unsuited for leading  
business. Victor MacLagen gives a  
fine show as Frank Wilson and  
does a great deal to make the dis-  
covery of his wife's remarriage.

The women are all sound. Edith  
Rishop is responsible for a beauti-  
fully toned portrait of Alice; Ger-  
trude McCoy is good as the faithful  
servant, a part which carries the  
line acting of the picture, and Kate  
Gurney gives a really good study of  
Wilson's mother. Lilian Cathcart  
French is excellent as the crippled  
child, and other parts are well  
played by Sydney Fairbrother,  
George Bishop, Kate Stafford and  
Gray Murray.

This is the second picture under  
the new producing-renting scheme  
of the company, and it should make  
good. Gore.

# THE BELOVED VAGABOND

London, Oct. 23.  
Conjure up an experienced picture  
actor who has for years had to sub-  
mit to the dictates of a director and  
a business department that scruti-  
nizes expenditures. Place a bank-  
roll at the disposal of such a film  
star, with power to expend it as he  
sees fit. In 99 cases out of 100 the  
actor will turn out a feature  
picture of abnormal footage with  
almost occupying the centre of the  
stage almost continually. Inter-  
spered with close-up showing his  
nervous facial expression.

That is what happened in the  
case of Curlye Blackwell in his  
"role supervision" of the film adap-  
tation of William J. Locke's novel,  
"The Beloved Vagabond," directed  
by Fred Leroy Granville, art direction  
by E. P. Kinloch, photographed  
by William Blackly, edited by S. K.  
Winston, with musical arrangement  
by Jecroft. The United Kingdom  
rights to the picture are controlled  
by Anglo-National Productions, Ltd.

They do say that more than three  
reels were cut from the feature only  
a few days before its opening at  
the Palace last night, yet the picture  
ran for practically three solid hours,  
with only a ten-minute intermission.  
The deletion of from three to four  
thousand more feet would undoubtedly  
vastly improve the commercial  
value of the production.

Locke's novel is almost entirely  
descriptive and narrative writing  
which is almost extremely difficult  
to transfer to the screen. For the  
benefit of those who do not know  
the story, it is the tale of a young  
man who agrees with a wealthy  
nobleman not to see or communicate  
with his fiancée for a period of two  
years, in consideration of the rich  
man saving the girl's father from  
bankruptcy and imprisonment. The  
girl, not hearing from her lover,  
marries the rich count, whereupon  
the young man becomes a vagabond,  
earning his living by playing his  
violin on the road and maintaining the  
fact, incidentally growing a beard

and profuse adornment of facial  
foliage. In the pictureization it is a  
case of Quixotic encouragement aug-  
mented by his ramblings encourage aug-  
mented by a boy, a girl and a dog.  
Despite the star's persistent occu-  
pation of the centre of the picture,  
the outstanding feature is that of the  
boy, as played by Albert Chase, said  
to have never before been on the  
stage, which is doubtful. The girl  
would make an ideal Penrod. "The  
girl is well enacted by Madge  
Stuart, Miss Sydney Fairbrother  
plays in her usual fashion, which is  
most acceptable, a bibulous wash-  
erwoman; Owen Houghwood is ex-  
tremely competent as the heavy  
while Phyllis Timmins is exceed-  
ingly unattractive as the girl.  
The photography is generally good  
and the direction atrocious, espe-  
cially in the handling of ensemble  
scenes.

Two or three spoils could easily  
be clipped from the first part and  
easily one more from the second.  
Opening at 8:30, it was a generally  
disgruntled crowd that filed out of  
the theatre at 11:30 the opening  
night.

"Wagon" First at Albany's Newest  
Albany, Nov. 7.

"The Covered Wagon" is booked  
for next week at the Capitol. The  
scale runs to \$156. It is the first  
film that has been booked at Al-  
bany's new theatre, controlled by  
the Shuberts and A. L. Erlanger.

# FISHER CORP'S NEW TWO

Janesville, Wis., Nov. 7.  
The Fisher Paramount No. 17,  
Chicago are negotiating with  
Harry Jones, who is building a the-  
atre on Franklin street, to purchase  
and operate the structure when  
completed. The plan calls for a  
payment of \$250,000.

The Fisher corporation is now  
floating a \$400,000 issue of their  
stock here. They operate two the-  
atres in Madison, Wis., and one in  
Appleton, and recently purchased a  
plot in Fond du Lac for \$50,000,  
where they will erect another house.

Wichita Resumes Sundays  
Oklahoma City, Nov. 7.

Sunday shows are again operat-  
ing in Wichita Falls, Texas, after  
having been closed for more than  
a year.

Marie Rose Rode Marvin Doctor  
Los Angeles, Nov. 7.

It is announced Marie Rose Rode  
will marry Dr. J. F. Pryor. The  
doctor attended the screen player  
when she recently injured herself.

Gloria Swanson is to make her  
home in New York in the future,  
having leased her Hollywood home.

# FILM ITEMS

Endicott, N. Y., will have Sunday  
movies if the unofficial election con-  
ducted by the village is any indica-  
tion. More than 1,000 votes were  
cast at the opening of the film the-  
atres on Sunday and only 148 were  
cast against the proposition.

Changes have been made in the  
plans of the new theatre planned  
for Janesville, Wis., by Fischer's  
Paramount Theaters Company, ac-  
cording to announcement of Frank  
Fischer, who was here recently with  
Samuel Kline of Chicago, steel en-  
gineer for the Balaban and Katz  
theatres, and H. Levine, an archi-  
tect. The renewal of interest in the  
proposed Fischer is interesting fol-  
lowing the disaster which interfered  
with the completion of the new  
place. Fischer now operates three  
theatres in Madison and Appleton in this  
State.

H. J. Hiehle has closed a lease for  
the Hippodrome, one of the original  
moving picture houses in Parkers-  
burg, W. Va., with which he has  
been connected for a period of 14  
years as owner and manager. The  
deal for the lease was consummated  
with the Smoot Amusement Co. of  
that city, owners of the Camden,  
Lincoln and Hippodrome.

The entire exploitation depart-  
ment of Paramount now numbers  
eight men, headed by Claud Saun-

ders. According to recent reassign-  
ments made the force now covers  
as follows: Leon J. Hamburger, as-  
sistant manager; headquarters, New  
York office, covering New York,  
New Jersey, Philadelphia, Washing-  
ton, Albany and Wilkes-Barre ex-  
change territories. Russell B. Moon,  
covering Boston, New Haven and  
Portland, Me. Arthur G. Fickett,  
San Francisco, Seattle, Denver, Los  
Angeles, Portland and Salt Lake  
City. Rick F. Kelson, Omaha, Des  
Moines, St. Louis, Minneapolis,  
Kansas City and Sioux Falls. Wm.  
Danzinger, Chicago, Cincinnati, Mil-  
waukee, Detroit, Indianapolis and  
Peoria. Leslie F. Washan, Pitts-  
burgh, Columbus, Cleveland and  
Buffalo. Kenneth O. Remond, At-  
lanta, Oklahoma City, Dallas, New  
Orleans, Charlotte, Memphis and  
Jacksonville.

George McLeod has finished work  
on the Paramount production  
"Flaming Barriers," written by  
Byron Morgan, who wrote all of  
the Wallace Reid automobile stories.  
In the cast were Jacqueline Logan,  
Antonio Moreno, Walter Hiers and  
Charles Cioe.

Booth Tarkington is to write an-  
other story actually for the screen,  
in which Thomas Meighan  
may be seen.

NOW  
READY  
TO TALK  
DISTRIBUTION  
after one solid year in the making—  
W. F. Alder's

# THE ISLE OF WAXING MEN

Now packing them in on Broadway, Los Angeles

"Most strange of all photoplays"

Unparalleled national ad-  
vertising tie-ups.

Previously unheard of ex-  
ploitation angles

Filmed in the original lo-  
cales of W. F. Alder's  
widely read book of same  
name. (Century Co.,  
N. Y.)

Wire W. F. Alder Explorations, Inc.

1118 Citizens National Bank Bldg.

Los Angeles



**"A SONG OF INDIA" (5)**

Music 16 Min.; Full Stage (Special Set and Drops)

This sketch has one of those mystic Eastern stories which belong in the occult. It depicts the figure of a good boost for their business.

A young man, taking advantage of the love of his father's stenographer, induces her to open the office safe from which he takes £5,000 (the story is English).

He is entangled with a vamp with the mysterious name of "The Girl in India." In a Hindu temple he is haunted by his conscience, which for the purpose of the sketch, is personified as a tangible figure and speaks to him. The vamp takes his last money and taunts him with his cowardice in letting the stenographer go to jail (where she dies) for his crime, and advises him to jump from a window in the temple to the Vulture's Parterre, the place where others have ended their lives from fear of a haunting conscience. He does it.

The end is the vamp, upon being informed of the suicide, tells the Hindu priest she is going back to finish a night of revelry in the "quarters" of the English bar. She is permitted to go, but is rebuked for her conduct. She tells the priest, "A woman must not be too dear."

Then there is a flash back to the original scene in the office where a girl is incorporated as a character. The young fellow the future by hypnotizing him and letting him see the future of the girl, and the girl, in turn, through with a vision. The young fellow returns to the office, and to make amends to the stenographer.

There is plenty of action and the company (three men and two girls) are very good. There are several doubles, in fact, all assume two or more characters, besides the two songs and the dances, which are well done, are interpolated consistently. The enunciation of some of the players can be improved as some of the dialog, especially that in which the English soldier is particularly concerned, was indistinguishable.

The novelty and nice changes of scenery with the music and lighting will pass the act for an early spot on big time bills. It took several minutes to get into the act on Monday night and had the audience interested all the way.

**WALTER MILLER AND CO. (2)**

Sketch 16 Min.; Full Stage American

Billed as a film "star" and introduced by cutouts from several feature pictures, Miller and his "buddy," with later on a "buddy" in arm, dovetailing to a movie start of the story. She is a show girl, he is a "buddy" in arm.

The old celtic gets his boy out of the scene's wiles and falls for her himself. The father, played by W. T. Powers, gave the act all it had. Miller's work in it is practically nil. The staff works up quite an interest that is not later justified. The sketch is thought to be the old man is on. Miller has nothing.

Miller can be sold as a movie hero he can get by and be credited with doing as well as most of the people. The story is a little stage. If he has no draw on his celluloid ring, the scant 10 minutes of the film of the act is a pretty milk-and-water as entertainment. Family time is the best. The act will ever see under any circumstances.

**FOUR ADLONAS**

Casting 16 Min.; Full Stage F. Venue

Four male actors and aerial artists in white tights. The casters come from an apparatus in which they are secured by belts about the waist which hold them horizontally.

The usual casting by hanging from a horizontal bar is not used any time. The flyers are shot into the air, using a trampoline for most of their stunts. The routine contains about every common twist from forward and backward somersaults to the "trapeze" tricks. The tricks are interesting and flashy.

The finish one athletic use the trampoline for a series of somersaults while two of his mates do "pinwheels" or twin horizontal bars.

It's an interesting opening for an act, but can't be held for more than a four-minute chop on the running time.

**"THE AGE OF ROMANCE" (2)**

Music 27 Min.; Full Stage (Special Set) 58th St.

A "flash" act that is a certainty for a three-day bill. Originally conceived, well-played and produced by Henry Bell, it gives a glimpse to the small crowd of vaudeville to glimpse a bit of what they otherwise only see when they visit big musical shows.

The act represents a chicken incubator. From this the human "chickens" are hatched in time for their different numbers. Starting with the little ones, still babies, it follows along successive stages until it comes to the hero and heroine grown old, but contented because they have at last found the real "chicken romance." It is all in the theme song.

While the play is meritorious, a good deal of the value is lost as the special lyrics are often inadequate. The music, too, is below par, but it is difficult to find any other serious faults with the turn.

The leads are carried by Bob Capron and his partner, and Marcela Moore. Capron has an ingratiating musical voice, but lacks the power to sing too many different bits in the act, he is always adequate and the times are talented. One of the girls has a soprano, exceptional for vaudeville, and the other is a cute little blonde, who sings and dances with an abandon that is very captivating.

The leads are carried as a chorus; a lively looking, hard-working crew with appearance. A departure from the regular run has them sing an scenic song and dance, dressed as old mids in number, and the rest of the act is a lot of something at present but should develop into a novelty smash. The act is the extra bit of the act, and it seems almost unfair to the others to have one stand out so.

The costumes are as tasteful, expensive looking and modish as the act. The extra bit of the act is the most and artistic except in the act, and it is a pleasure to see a vaudeville act so well done, so entertaining and never cheap.

**HERMAN BERRENS AND THE**

AMERICAN SERIO (2) Piano, Singing and Dancing 17 Min.; Full Stage (Special Set) 23rd St.

This is a clever, classy act (well staged) arranged to give the audience a welcome item on the best of programs. Berrens is an unassuming character, a nice person, and is really entertaining as the singing giant of the act and the Ryan Serio. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

The closing jazz dance, in which the girls sing and dance, is a "stunt" that shows how after how Closing the show at this time, the act is a very good one.

**SNOW AND NARINE**

Talk and Songs 16 Min.; Full Stage Jefferson

An elongated chop and a pretty girl, a bench at the foot of the act, plenty of laughs with material some new and some familiar, but all get over to the audience.

The man has an easy style in his work and the girl gives him a very capable and amusing manner. The finish (a double song) is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

The man has an easy style in his work and the girl gives him a very capable and amusing manner. The finish (a double song) is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

At the end of the act, the man has an easy style in his work and the girl gives him a very capable and amusing manner. The finish (a double song) is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

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**ALICE MORLEY REVE (5)**

Music 25 Min.; One and Full (Special) 58th St.

The girl of the Morley Sisters (the first step forth to do a single little while ago and was so successful) has been a single girl around was that she had a great chance to become one of vaudeville's leading female comedians. That observation is probably the cause of this current revue which is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

This skit carries a complement of three men and two girls all using the high-cow, and the girl, in the exception of the butler and maid, in evening dress. To enhance the latter couple are in "one" for a brief lyric concerning the mixing of the ingredients for a revue.

After a while, the remainder of the full stage before an attractively draped backdrop that permits a little and another boy and Miss Morley to deliver some eight songs. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

There seems to be something of an attempt to maintain a thread of a leading female comedian, but it is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

Personally, Miss Morley warbles a little and the act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

GREEN AND ALMETA Comedy Acrobats 12 Min.; Full Stage Jefferson

The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

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**JOSE RUBEN AND CO. (3)**

Music 19 Min.; Full Stage Palace

The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor. The act is a very good one, and the leading girls who sing nicely, dance well and have a sense of humor.

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**THURSDAY, November 8, 1923**

NICK COMLEY AND CO. (3) "The Striped Man" 16 Min.; Full Stage (Special Set) 23d St.

This is a dramatization of an episode from the series of "Old Reliable" yarns in the "Saturday Evening Post." It is a comedy with pathos and incidentally gives Cogley opportunity for the delineation of a Texas and Negro, sort of unbleached Lightning Bill Jones.

The action takes place in Old Reliable's home, where a young man, a Texas and Negro, sort of unbleached Lightning Bill Jones, is trapped. Reliable hides him, and his attempts to steer the sheriff and the Texas and Negro, sort of unbleached Lightning Bill Jones, is trapped.

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**ALLEN, TAYLOR and BARBER**  
Piano, Songs, Dances  
17 Mins.; Full Stage (Cyclorama)  
Fifth Avenue

A male singer and dancer, a girl pianist and dancer and an acrobatic contortion girl dancer in a revue type, backed by a cyclorama. The turn opens with the male song, "Annabelle," which serves to introduce a blonde girl for a double act, piano and dance.

The contortion dancer next in acrobatics and bendings topped off by a "Twisting Act." The blonde girl accompanies on the piano for this number and remains for the "Blue," "The Girl in the Chair" and "The Girl in the Chair" in a Chink outfit. He worked in a song, giving the male a Jelly-Roll style of that duck song, the pop hoppers.

An "Impression" of a plonka playing a music roll for the girl pianist was well rendered. "New Orleans" by the male followed. The blonde musician leaving the box for a "tango" double with the boy. The acrobatic act, piano and dance, featuring front, side, back kicking and more spits, "Lisa," being sung with the girl. The contortion dancer and a blonde girl in a Chink outfit with the boy holding the center for "Rock," "Step" and "Jump," concluded a good singing and dancing act, but had a punch anywhere but averaged well.

The act will do where they like dancing. It looks the worst of it above the ordinary turn of this type. "Cos.

**"JEWEL BOX REVUE" (6)**  
Dances and Songs  
18 Mins.; One, Two and Full Stage  
Lew's State.

Eileen Schofield and Bobby Gore have the act, with a male and female chorists. Miss Schofield is a little graceful dancer who does twisting and turning, singing and dancing. Bobby Gore sings and dances. Bobby Gore sings and dances. Bobby Gore sings and dances.

There's the usual introductory number at the opening which has a male and female chorists. Bobby Gore sings and dances. Bobby Gore sings and dances. Bobby Gore sings and dances.

The act is artistically mounted. Bobby Gore sings and dances. Bobby Gore sings and dances. Bobby Gore sings and dances.

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**McCOOL and REILLY**  
Comedy Skit with Songs  
18 Mins.; Full Stage (Special)  
Fifth Avenue

No record of this act is found on Variety's files, but there is no doubt it must have had years of intensive experience. The act is rated as one of the best at the Fifth Avenue. The act is rated as one of the best at the Fifth Avenue.

McCool is an old Irishman of the type who is always in the mood to come to visit him from the old country. Reilly, a much younger man, is the son of the neighbor who comes in to chase a girl and remain to fall in love with her. The act is a comedy.

The feature is the singing of the men. McCool has a light baritone that listens as having long training and he sells the old ballad about Irish in undeniable fashion. Reilly is a tenor who sings a deserved encore after delivering "When Irish Eyes Are Smiling" in a very effective manner. The act is a comedy.

NANCY DECKER  
Songs  
16 Mins. (A Special drop)  
American Road.

Miss Decker is a girl with big time possibilities. Allotted the assignment of singing and dancing, she came on with a gusto that had the most rapid and beguiling before was had any other girl opening song.

Miss Decker makes a refreshing unusual appearance. The act is a comedy. The act is a comedy. The act is a comedy.

FLO NEARY and CO. (1)  
Songs and Piano  
14 Mins.; One  
City.

Unless Flo Neary is able to better up her act with some new ideas or something big in the production line she seems doomed to be merely "one-day" stars. Her recent singing and while she tries hard and is not at all second-rate, her piano and song selections are distinctly more than average.

Arthur Houston (2)  
Juggling  
9 Mins.; Full Stage  
City.

Little or no account for this as an act, with Houston hardly doing a thing. The act is a comedy. The act is a comedy. The act is a comedy.

Arthur Houston (2)  
Juggling  
9 Mins.; Full Stage  
City.

Arthur Houston (2)  
Juggling  
9 Mins.; Full Stage  
City.

**LONG, MANN and CO. (1)**  
Long Distance Love (1)  
15 Mins.; Full Stage  
Fifth Avenue

"Long Distance Love" by Lawrence Mann and his wife, Dorothy, chosen to succeed their "Five Thousand Miles Away" (The third (unprogrammed) male in the act).

The story concerns a traveling man who returns home from one of his innumerable trips to find his lonely wife waiting for him. The act is a comedy.

When "Niffies" died at the Fulton Palace, Miss Verna Haworth and her husband were all there. The new cabaret, "The Silver Slipper," opened Monday, and the Palace booked them, despite the nearness of the new night club. The boys did not have to take off the English evening wear.

Van and Schenck had the honor spot and rode at the evening's favorite. The act is a comedy. The act is a comedy. The act is a comedy.

BAXLEY and PORTER  
Songs and Talk  
15 Mins.; Full Stage (Special)  
Greeley Sq.

This act, a variation of the famous "The Three Bachelors," is a comedy. The act is a comedy. The act is a comedy.

HART and BREEN  
Gymnastics  
9 Mins.; Full Stage (Special)  
City.

A conventional turn in double dancing acts, although there are none of the usual attempts at vocal work or comedy for which praise is given. The woman looks well from the front and does two solo dances.

VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.

A fairly well known act with a good deal of talent that will do good in a double bill spot. The act is a comedy. The act is a comedy. The act is a comedy.

VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.

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VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.

**PALACE**  
Mondri: might bring election eve, but the act is not in season. The act is a comedy. The act is a comedy. The act is a comedy.

When "Niffies" died at the Fulton Palace, Miss Verna Haworth and her husband were all there. The new cabaret, "The Silver Slipper," opened Monday, and the Palace booked them, despite the nearness of the new night club.

Van and Schenck had the honor spot and rode at the evening's favorite. The act is a comedy. The act is a comedy. The act is a comedy.

BAXLEY and PORTER  
Songs and Talk  
15 Mins.; Full Stage (Special)  
Greeley Sq.

This act, a variation of the famous "The Three Bachelors," is a comedy. The act is a comedy. The act is a comedy.

HART and BREEN  
Gymnastics  
9 Mins.; Full Stage (Special)  
City.

A conventional turn in double dancing acts, although there are none of the usual attempts at vocal work or comedy for which praise is given. The woman looks well from the front and does two solo dances.

VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.

A fairly well known act with a good deal of talent that will do good in a double bill spot. The act is a comedy. The act is a comedy. The act is a comedy.

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VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.

sion, which brought the two comedians to the stage in a most unavoidable because of spotting Van and Schenck. The act is a comedy. The act is a comedy. The act is a comedy.

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VERNA HAWORTH and CO. (4)  
Songs and Piano  
16 Mins.; Full Stage  
Greeley Sq.















# FLANK SILVER ORCHESTRAS

(Writer of YES, WE HAVE NO BANANAS)

Open for CLUB, CABARET or STAGE

WRITE, PHONE OR WIRE

**SAM SILVER**

Harry A. Shea Theatrical Exchange

160 W. 46th St., Bryant 4318  
New York City Room 206

Orchestras featuring Frank Silver's new waltz called "HEART STRINGS"

## BILLS NEXT WEEK

(Continued from page 35)  
**CHAMPAIGN, ILL.**  
 Orlanpheum  
 Cook, Mort & H  
 Arthur Jarrett Co  
 Alma Nelson Co  
 (One to Bill)  
**DECATUR, ILL.**  
 Orlanpheum  
 For Pitt's sake  
 (One to Bill)  
**ELMINGTON, ILL.**  
 Majestic  
 Alexander Bros & W  
 Glenn & Allen  
 Billy House Co  
 (Three to Bill)  
**ELGIN, ILL.**  
 Majestic  
 Jan Harris  
 For Pitt's sake  
 (One to Bill)

(Two to Bill)  
**FARGO, N. D.**  
 Grand  
 E & H Robbins  
 Fawcett & Francis  
 Alexander & Fields  
 (One to Bill)  
**GALESBURG, ILL.**  
 Orlanpheum  
 A. J. Jones  
 (One to Bill)  
**GREEN BAY, WIS.**  
 Orlanpheum  
 C. A. T. Dore  
 Harry Barber  
 (One to Bill)  
**JOPLIN, MO.**  
 Electric  
 Maybelle Phillips  
 J. Senator  
 (One to Bill)  
**KEOSAUQUO, IOWA**  
 Orlanpheum  
 H. J. Jones  
 (One to Bill)

**KAN. CITY, KAN.**  
 Electric  
 Dolly Wilson Co  
 Brown & La Valle  
 (One to Bill)  
**KANSAS CITY, MO.**  
 Electric  
 White & Button  
 Albers  
 Revue Classics  
 Bant & Keller  
 The Foyes  
 (One to Bill)  
**LA CROSSE, WIS.**  
 Rivet  
 Manners & Lowry  
 (Two to Bill)  
**LINCOLN, NEB.**  
 Liberty  
 Peters & Le Bu  
 Money & Suppe  
 (One to Bill)  
**MINNEAPOLIS**  
 1st Street  
 The Dancers  
 Jean Haggall  
 Maxine & Bobby  
 Chamberlain & H  
 (One to Bill)  
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 The Dancers  
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 The Dancers  
 Jean Haggall  
 Maxine & Bobby  
 Chamberlain & H  
 (One to Bill)

**MINNEAPOLIS**  
 1st Street  
 The Dancers  
 Jean Haggall  
 Maxine & Bobby  
 Chamberlain & H  
 (One to Bill)

## NEW LIQUID MAKE-UP FOR THE EYES

Gives Instant Beauty to Lashes and Brows

At last science has perfected a liquid make-up for the eyes that is really water-proof. Tears, bathing, perspiration cannot affect it. It goes on evenly for it is applied with a glass rod that comes with each package and dries instantly. It contains a natural oil which stimulates growth, so that the lashes won't break off or become brittle. Easy to use, instantly effective. Makes lashes look luxuriant, brown well arched and groomed. Try Lashbury Liquid today.

For a generous trial package of Lashbury Liquid, but with the Lashbury Lashbury Co., Ltd., to new cost of handling and express. Full size package at all drug and cosmetic stores.

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## Effects . . . Sans Extravagance!

Ordinarily one expects to pay high prices for beautiful effects—but here are three lovely little models—in the inimitable I. Miller manner—which, surprisingly, are but

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**THE HANNAFORD FAMILY**  
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**GERGE HANNAFORD**  
 HEADLINING PANTAGES CIRCUIT FOR THE SECOND TIME  
 MINNEAPOLIS THIS WEEK (Nov. 5)

BRAIN THROBS — MENTAL TITILLATIONS — CEREBRAL COGITATIONS

CEREBELLUM COALESCENCE — METAPHYSICAL MENDELINGS

BRAIN THROBS — MENTAL TITILLATIONS — CEREBRAL COGITATIONS

# THE 18TH ANNIVERSARY NUMBER

OF

## VARIETY

### OUT IN DECEMBER

Special  
stories  
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features.

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## THE CLINK OF THE PUBLIC'S GOLD

IS HEARD IN EVERY BOX OFFICE  
ON THE LOEW CIRCUIT WHERE

## THE GIRL WITH 1,000 EYES

IS SMASHING EVERY BOX OFFICE RECORD

"The Peeress of Psychology," "The Babe Ruth of Show  
Business," she draws and draws and draws

MANAGEMENT

W. A. SHANNON

PERMANENT ADDRESS

ENGLEWOOD, N. J.

BRAIN THROBS — PSYCHIC PHENOMENA — THOUGHT TRANSFERENCE

### ATLANTA By HUNTER BELL

ATLANTA—"Honeycomb House," three days; "The Bat," last three days. Road shows:  
LYRIC—"The Gold Diggers"  
HOWARD—"The Spanish Dancer,"  
METROPOLITAN—"Ashes of Vengeance,"  
RIALTO—"Rouged Lips,"  
EQUESTRIAN—Keith vaudeville,  
LOEW'S GRAND—Top vaudeville and "Reverend Stringer,"  
ALAMO NO. 2—"The Exilers,"  
VAUDETTE—"Enemies of Women."

Selection of the Howard Theatre as a trout point for Paramount productions has drawn a letter of commendation from Mayor Walter A. Sims, who wrote Adolph Zukor that "this is a compliment to Atlanta and I cannot let this opportunity pass without thanking you and your company for the honor."

Willard Patterson, manager of the Metropolitan, sprung a good one last week to combat the big gross being drawn at the Howard by "Zaza." With "Ashes of Vengeance" scheduled to open the following Monday, Patterson pushed up the date three days and offered it Thursday. This took big with the fans and it also enabled the busy manager to announce next week's showing of the picture as a "sell out engagement," a bit of blarney that proved a successful ploy with the public.

Dan Michalew, part owner of the Atlanta baseball club, is now connected with the Famous Players-Lasky organization in New York, was an Atlanta visitor last week and his friends gave him a warm welcome. Michalew is one of the most popular theatrical men who ever lived in Atlanta.

Clara Joel bade farewell to her many friends here Sunday and left for New York, completing a second engagement as leading lady for the Forsyth circuit players. Miss Joel was here when the stock company began operations 55 weeks ago, and returned last summer for a second engagement.

"The Bat," the big mystery success, is back at the Atlanta the last

three days of the week for the third successive season. Nights have been pulled down to \$2 top and Manager Haase is offering a special Saturday matinee at fifty cents to \$1.00.

The biggest Saturdays of the year are now being handed out to local houses with the great influx of visitors occasioned by the week-end football games. Thousands of people are drawn here every Saturday and after the game comes dinner and a show. Hence the satisfied smile on the managers' faces after a survey of the box office situation.

Louise Orth, who was to have opened as leading lady of the Forsyth Players Monday night, was unable to appear, due to an attack of laryngitis. Hazel Burgess, playing in "The Gold Diggers" at the Roosevelt in Hoboken, was rushed to Atlanta to fill the breach.

The Shrine Circus, backed by the Yaarab Temple of the Mystic Shrine, opened Thursday night to 5,000 people and has kept up the standard so far. The circus is in all this week.

The Howard opened Monday with "The Spanish Dancer," the first film to be put on in Atlanta under the new district exhibition plan of Famous. Howard Kingmore, manager, ballyhooed the picture all over town and tied up with Mayor Sims, who pressed the button that shot the film into action.

"Hosom Time," playing the Atlanta all last week, was warmly commended by all who saw it, but the management didn't report it any record breaker for business.

"Pup" Phillips, member of the Georgia Tech football team in '18-'19, is now managing the Vaudeville, a second run house.

All business up over previous week.

### House for Rent

FISHING, L. L.—Artistically furnished all-room house, all conveniences, lovely location (3 minutes' walk from Broadway station), reasonable. Phone Fishing 1747.

### VARIETY-CLIPPER BUREAU WASHINGTON, D. C. Evans Bldg., New York Ave.

By HARVIE MEAKIN

Within a few weeks Washington will be positively rocking but pictures, "The Covered Wagon" coming into Folli's Dec. 3 and Universal's "Hunchback of Notre Dame" into the Belasco Nov. 13 for a run. This, coupled with the President starting with pictures to-day (Sunday), will throw three of the legitimate houses out of gear.

This, of course, is looking into the future, and there are some mighty good things coming in before that. Folli's for the current week has "The Camel's Back," with Charles Chewy and Violet Kramble Cooper featured. The Selwyns are presenting the piece which is reviewed elsewhere in this issue. Following this, Manager Lawitt gives Washington its first glimpse of Ballet's "Chauvourds." So many switches have taken place in the bookings of this house since the beginning of the new season that some doubt is at ways felt when announcing an attraction, but this has stood now for two weeks, and it looks safe to say it will be here.

Ethel Barrymore is making the first showings of her new play, "A Royal Fandango," at the Belasco. It is stated this is the first immediately going into town at the close of the week here. Also reviewed in this issue.

The Garrick, with L. Stoddard Taylor at the helm, turns on its lights once more for the current week with "Winthrop Ames and the Girl of the Year" and "The Girl of the Year" (Guthrie McClintic's production, "In

### A. A. WOODS

(DOC. WOODS)

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For the past six years and Present Trainer of the NEW YORK "YANKERS"  
Special Treatment for Sciatic, Muscular and Inflammatory Rheumatism.  
Corrective Manipulations for Joint and Muscular Displacements and all Bone and Joint Diseases.  
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ANDREW GELLER  
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the Next Room," the piece having reverted to its original name after three or four weeks out in the cities being shaped for New York as "The Next Room."

Current attractions at the picture houses include "Unseeing Eyes" at the Rialto, May McAvoy in "Her Reputation" at the Metropolitan, Thomas Meighan in "Woman Free" at Loew's Palace, and "The Light That Failed" at Loew's other house, the Columbia. The president has "The Winter Comes."

Fritzi Scheff was booked into head the current Keith bill after the sudden cancellation of Nazimova. Captain Bruce Balmforth is here also after a dandy publicity campaign has been put across prior to his coming.

The Strand bill consists of "Theatre Comique House," Al H. Wilson, the old-time German comedian; Volgas and Grille, Mabel Drew, Grace and Eddie Parks, while at the Cosmos Ann Frances and Her Four Colleagues are headlining.

Lawrence Beatus was the guest of "The Camel's Back," was here for shooting some of his scenes in and Griffith and his party moved on to Richmond late Saturday.

Somerset Maugham, author of "The Razor's Edge," was here for the opening of the play.

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SENSATION OF EVERY COUNTRY WHERE THE ENGLISH LANGUAGE IS SPOKEN

# "THE CLINK OF THE PUBLIC'S GOLD"

ENGAGED BY THE R. F. KEITH CIRCUIT TO HEADLINE THEIR GREAT CIRCUIT  
BOOKED SOLID : : : : Direction: ALF. T. WILTON, New York City, New York





## MARGA WALDRON

*Desires to Thank the New York Press for Their Kind Appreciation of Her Work in George White's "Scandals, 1923"*

"EVENING MAIL" (James Craig)—"We particularly liked the work of young Miss Marga Waldron, a nimble, graceful toe dancer."  
 "NEW YORK HERALD"—"Marga Waldron caused gasps by remaining on her toes throughout the lovely Rose dance."  
 "JOURNAL OF COMMERCE"—"The Life of a Rose was another entrancing contribution as . . . danced by Marga Waldron."  
 "EVENING POST" (C. P. R.)—"And the gorgeous scenes The Life of a Rose stood out head and shoulders above them all."  
 "The New York Times"—"Marga Waldron danced in a most entrancing manner. Nothing more artistic or beautiful has been seen these summer days. Nothing better could be desired."

"BILLBOARD"—"Some splendid dancing is done by Marga Waldron."  
 "THE MORNING TELEGRAPH" (London)—"Marga Waldron, that wondrous dancer, was exquisite in her impression of the American Beauty Rose."  
 "ZIT'S WEEKLY"—"Miss Waldron is one of the finest dancers in the United States and adds strength to any production in which she appears."  
 "NEW YORK TIMES"—"There is a Rose number danced by Marga Waldron that is considerably above the average."  
 "NEW YORK CLIPPER"—"A fine Rose number . . . finely danced by Marga Waldron made it stand out as one of the best things of the evening."

### INDIANAPOLIS

By VOLNEY B. FOWLER  
 Murat—"The Passing Show."  
 Tuesday and Wednesday: "Molly Darling," last half.  
 Capitol—"Hilpity Hop."  
 Ona B. Tabbot has John McCormack at the Murat matinee November 11; Cincinnati Symphony Orchestra, November 15; Pavlova, matinee and night, December 2, and DeLoachmann, matinee December 9.  
 Gen. Josef Haller, the Polish war hero, touring America as the guest of the American Legion, was here last Saturday.  
 Officers and directors of the Motion Picture Theatre Owners of America met at the Severin Hotel last Thursday to discuss further

plans for the meeting of exhibitors of Illinois, Indiana, Michigan, Wisconsin and Minnesota at Frech Lick, November 14 and 15.  
 Oleen and Marka, proprietors of the Ohio, invited prominent citizens, newspapermen and professionals to the opening recital of their new \$10,000 Mar and Cotton concert organ, Sunday, November 4. Lester Huff, permanent organist, gave a classical selection at the opening.

Theatrical people were interested in the resignation, November 1, of William R. Becker from management of the Hotel Lincoln. Roland L. Meyer, late manager of the Claridge at St. Louis, succeeded Becker.

Jack Pickford, here last week to see his wife, Marilyn Miller at English with "Sally," made light of publicity given the reported intention of his sister Mary and her husband, Doug, to use an eastern magazine for libel on the story about their impending separation.  
 "I can imagine Mary and Doug stopping in the middle of their two most expensive pictures in the such a petty thing as this," said Jack.

Indiana Board of Photoplay Indorsers have approved "The Silent Command," "Strangers of the Night," "The Merry-Go-Round" and "Circus Days."

### KANSAS CITY

By WILL R. HUGHES  
 STURHEIT—"Price of 1923."  
 GARDEN—"De Wolf Hopper Opera Company in 'Plinkoffe.'"  
 GAYTON—"The Breakers."  
 AUTUMN—"Tess of the Storm Country," Hawkins-Elliott stock.

### LYLE and VIRGINIA

Flashes of Variety

Dr. WILL JACOB'S ARCADE

ORPHIUM—Vaudeville.  
 FANTASIES—Vaudeville.  
 MAINSTREET—Vaudeville.  
 GLOBE—Vaudeville.  
 NEWMAN—Rupert of Hentzau film.  
 LIBERTY—"Thundering Dawn" film.

Business was just bad all around last week, no one theatre getting very much the best of the breaks if there were any. None of the managers have any alibi to offer. The customers just did not come and that was that. At the Shubert "The First Year" came strongly recommended and the critics were unanimous in their words of praise, but the business was a sore disappointment to both show and house management. The two matinees made the only showing of the engagement.

At the Shubert's other house, the Missouri, the National Players stock, after a five weeks' trial, gave it up and the house is dark for a week, when feature pictures will be given a trial. The two for one thing was tried out in an attempt to get things started but failed to increase the receipts. The sudden closing of this house was somewhat of a surprise, as it was the opinion that the promoters (Shuberts), were experienced enough showmen to know that a stock clientele had to be built up and that they would give the stock proposition a longer trial.

The Orpheum, with an expensive bill headed by Belle Baker, and the Wirth's big riding act, also suffered, although the Mainstreet held up fairly well and probably made the best return of any house in the city. The first-run picture houses on the street were also among the sufferers, the big Newman with the "Cold Diggers" beating the previous week but a little, and that was one of the poorest in the history of the institution.

"Mike" Hilm, popular owner of Electric Park, returned this week from an extended visit on the West coast where he will leave next week for his winter home in Florida.

The Garden, where the DeWolf Hopper Opera Company is filming a 10 weeks engagement, has cut out

the Sunday shows and is opening with its new bill Monday evening. The Fantasies starts its week with a Saturday matinee and the other play shows open Sunday, which gives this town three opening dates.

Pearl Regay and company, and Cabill and Romaine, both on last week's bill at the Orpheum, were sent not so long ago at the Mainstreet, for half the Orpheum's price. These quick returns are noticed by the vaudeville fans and may have something to do with the business.

"Within the Law" was the bill at two theatres here this week. It was the offering of the Hawkins-Hall stock at the Auditorium and was also played by the Kansas City Conservatory of Music repertory company.

### SAN DIEGO, CAL.

By LON JEROME SMITH  
 SPRECKLES—"Trene."  
 CARRILLO—"The Spanish Dancer" (Film).  
 BROADWAY—"The Bomerang" (Stock company).  
 RUPELIA—"The Rambler's Kid".  
 COLONIAL—"Frita Flores and Irene in 'Three Miles Out' and 'The Man and the Moment' (Film).  
 HALTCO—"The House of Spades" (Film).  
 PLAZA—"6 Days" (Film). Second week.  
 SAVOY—"Fantasies vaudeville."  
 REX—"Theater's Eighth Wife" (Film).

Business has picked up at the Broadway, following resumption of operation by the Bush management.

### LA SYLPH

DANCING SCHOOL  
 257 West 72nd Street  
 NEW YORK  
 ENOCHITE 180  
 Ballet—Acrobatic—Interpretive

after the Taylor and Wells stock had failed to make expenses. Most faces in the company assembled by Bush are familiar to San Diego playgoers and it is expected the stock policy will be continued for the rest of the season to good patronage.

Work on the new Fantasies theatre in the Commonwealth Building is nearing completion and plans are being made for the opening of the house on Thanksgiving Day.

Hubbell's Singing Band has been engaged as a feature of the cabaret at the Waldorf.

### "Frozen Faces"

THE man with the "frozen face"—the party who braces himself against his seat and says by his attitude, "I dare you to raise one single ripple on this frozen front." We've all seen him and his name is Legion. But there's a little mile of a comedienne playing the Keith Circuit who is never daunted by the dare of those theatre goers; she is

### "Dolly Dimple"

ONCE your blasé vaudeville group bumps into about ten minutes of DOLLY DIMPLE'S songs, dances, monolog and impersonations—he's just as liable to "tear down the house" as a gang of college boys on Saturday night. LITTLE DOLLY is one "kiddie" actress who puts it over as though she had been born on the stage.

### Direction

HARRY FITZGERALD  
 Keith-Orpheum Circuits  
 Edward Smith-Mark Levy  
 Loretta Cretwell

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# THE FOUR FAIR SISTERS

"THE CONCERTINA QUARTETTE"

## AT B. F. KEITH'S ROYAL, NEW YORK, THIS WEEK (NOV. 5)

BOOKED SOLID ON KEITH AND ORPHEUM CIRCUITS UNTIL JUNE, 1924

Direction H. B. MARINELLI

### BURLESQUE ROUTES

(Nov. 12-Nov. 19)

#### COLUMBIA CIRCUIT

"All Aboard" 12 Yorkville New York 13 Empire Providence.  
"All in Fun" 12 Gayety Washington 19 Gayety Pittsburgh.  
"Bathing Beauties" 12 Empire Toledo 19 New Gayety Dayton.  
"Blue Town" 12 Star & Garter Chicago 13 Gayety Detroit.  
"Bustonia" 12 Gayety Omaha 19 Olympic Chicago.  
"Breezy Times" 12 Olympic Cincinnati 18 Capitol Indianapolis.  
"Brevisions of 1924" 13 Gayety Buffalo 19 Gayety Rochester.  
"Bubble Bubble" 12 Capitol Indianapolis 19 Gayety St. Louis.  
"Chickadee of 1924" 12 L O 19 Casino Philadelphia.  
"Cooper, Jimmy" 15-17 Colonial Utica 19 Gayety Montreal.  
"Dancing Around" 12, Gayety Rochester 22-24 Colonial Utica.  
"Follies of Day" 12-14 Van Curen Schenectady 15-17 Harmaus Bleeker Hall Albany 19 Gayety Boston.  
"Glee" 12 Columbus Cleveland 19 Empire Toledo.  
"Happy Days" 12-14 Felt's Waterbury 15-17 Stone O H Binghamton 19 Miners Iron New York.  
"Happy Go Lucky" 12 Empire Providence 19 Casino Boston.  
"Hippity Hop" 19 Gayety St. Louis 19 Gayety Kansas City.  
"Jolly Wood Folkers" 12 Hyphen New Haven 13-21 Felt's Waterbury 22-24 Stone O H Binghamton.

### JOE and HARRY KESLO

DELMAR'S FIGHTING LIONS  
BILLY DeLISLE  
FLORENCE DARLEY  
with "HAPPY GO LUCKY"  
Watch for the Combination!

### Delmar's Fighting Lions

JOE and HARRY KESLO  
BILLY DeLISLE  
FLORENCE DARLEY  
with "HAPPY GO LUCKY"  
Watch for the Combination!

### FLORENCE DARLEY

JOE and HARRY KESLO  
DELMAR'S FIGHTING LIONS  
with BILLY DeLISLE  
with "HAPPY GO LUCKY"  
Watch for the Combination!

"Jig Time" 12 Palace Baltimore 19 Gayety Washington.  
"Let's Go" 12-14 Grand O H London 15-17 Grand O H Hamilton 12 Empire Toronto.  
"Marion Dave" 12 Columbia New York 19 Casino Brooklyn.  
"Monkey Shines" 12 Gayety Pittsburgh 19-21 Court Wheeling 22-24 Grand O H Canton.  
"Nifties of 1924" 12 Casino Brooklyn 19 L O.  
"Queen of Paris" 12 Olympic Chicago 19 Star & Garter Chicago.  
"Radio Girls" 12 Miner's Bronx New York 19 Yorkville New York.  
"Record Breakers" 12 L O 19 Gayety Omaha.  
"Rumors Wild" 12 Empire Toronto 19 Gayety Buffalo.  
"Silk Stocking Revue" 19 Casino Philadelphia 19 Palace Baltimore.  
"Step On It" 12 Gayety Boston 19 Hyperion New Haven.  
"Talk of Town" 12 Hurtig & Seaton's New York 19 Empire Brooklyn.  
"Temptations of 1924" 18 Empire Brooklyn 19 Orpheum Paterson.  
"Town Scandals" 13 Orpheum Paterson 19 Empire Newark.  
"Vanities" 12 Gayety Montreal 19 Van Curen Schenectady 22-24 Harmaus Bleeker Hall Albany.  
"Watson Bili" 15-14 Court Wheeling 15-17 Grand O H Canton 19 Columbia Cleveland.  
"Watson Siding Bili" 12 Casino Boston 19 Olympic New York.  
"Whirl of Girls" 12 Gayety Detroit 19-21 Grand O H London 22-24 Grand O H Hamilton.  
"Williams Mollie" 12 Empire Newark 19 Hurtig & Seaton's New York.  
"Wine Woman and Song" 12 Gayety Kansas City 19 L O.  
"Youthful Follies" 12 New Gayety Detroit 19 Olympic Cincinnati.

### MUTUAL CIRCUIT

"Band Box Revue" 12 Empire Hoken 19 Gayety Brooklyn.  
"Ella of Hilo" 12 Olympic New York 19 Star Brooklyn.  
"Broadway Belles" 12 Lyric Newark 19 Bijou Philadelphia.

### BILLY De LISLE

JOE and HARRY KESLO  
DELMAR'S FIGHTING LIONS  
with "HAPPY GO LUCKY"  
Watch for the Combination!

TOM

Senna and Webber

GERTRUDE

"ALL ABOARD"

P.S.—CHARLES BENNA WITH EARL CARROLL'S "VANITIES."

"Dancing Fool" 12 Star Brooklyn 19 Lyric Newark.  
"Hills and Skirts" 12 Garrick St. Louis 19 L O.  
"Polly Town" 12 Academy Pittsburgh 19-21 Park Townsend.  
"French Models" 13 L O 19 Gayety Louisville.  
"Georgia Peaches" 13 Howard Boston 19 Olympic New York.  
"Hello Jake" 13 Polly Baltimore 19 York 20 Cumberland 21 Altoona 22 Lewiston 23 Uniontown 24 New Castle.  
"Helter Skelter" 12 Gayety Louisville 19 Empress Cincinnati.  
"Roy Riders" 12 Majestic Scranton 19 Neshille Wilkes-Barre.  
"Lafayette" 12 Neshille Wilkes-Barre 19 Empire Holokan.  
"London Gayety Girls" 12 Altoona 19 Reading 14-15 Williamsport 16 Columbia 17 Bethlehem 18 Philadelphia.  
"Make It Peppy" 12 Empress Cincinnati 19 Empire Cleveland.  
"Miss Venus Cor" 12 L O 19 Garrick St. Louis.  
"Moonlight, Maida" 12-14 Park Uniontown 19 Empire Milwaukee.  
"Oh Joy" 12 York 13 Cumberland 14 Altoona 15 Lewiston 16 Uniontown 17 New Castle 19 Academy Pittsburgh.  
"Pell Meil" 12 Gayety Brooklyn 19 Howard Boston.  
"Round the Town" 12 Garden Buffalo 19 Majestic Scranton.  
"Soury Bili" 12 Empire Cleveland 19 Elvira 20 Fremont 21 Sandusky 22-24 Cataract Niagara Falls.  
"Soury Bili" 12 Elvira Philadelphia 15 Allentown 20 Reading 22-23 Williamsport 24 Columbus 25 Bethlehem.  
"Step Lively" 13 Elvira 13 Fremont 14 Sandusky 15-17 Cataract Niagara Falls.  
"Step Lively" 12 Empire Milwaukee 19 L O.

### DETROIT

BY JACK SMITH  
REVERB — DETROIT — "Bally, Irene and Mary," two weeks.  
REVERB — MICHIGAN — "Mary the Third" one or two weeks.  
NEW DETROIT — "Covered Wagon" 24 weeks.  
GARRICK — "Up She Goes," two weeks.  
MAJESTIC — "No More Rhonda," Next, "All in Jimmy Valentine," then "The Virgin." Broadway — "Strand," "Dose of Venice," then "Strangers of the Night." Capitol: "Dose of Venice," Washington, "Speedfast Heart," Colonial.  
Reymond Simons and Jazz Band are at the Capitol this week, and Maxine Brown, dancer.  
Kenneth Hudson is making personal appearances three times daily at the Broadway-Strand theatre, where "The Virgin" is also playing.

### NEW ORLEANS

By O. M. SAMUEL

TULANE — "The Pool."  
ST. CHARLES — Souther (Major in "Six Cylinder Love").  
ORPHEUM — Vaudeville.  
CRESCENT — Vaudeville.  
PALACE — Vaudeville.  
STANLEY — "The Common Law."  
LIBERTY — "Three Wise Fools."  
"Blossom Time" Nov. 11, 1924.

Local J. A. T. R. E. gives Pa national ball at the Alcazar Nov. 15.

Albert Kist, orchestra leader of the Tulane, was married the other day. It's his first.

Harry Martinez, of the sporting department of the "States," is doing the prize work for the future, having succeeded Ned Thatcher, who has accepted a position with a Mobile paper.

The name of the Grunewald hotel has been changed to the Roosevelt by its new owner. The Oriental room of the hotel has been converted into the Romanesque room. The Georgia Serenaders are playing for the dancers in the new restaurant.

The Little Club when revealed the other night proved a cabaret sensation. It is miles ahead of anything in the south and compares with the best in New York. Herb Trustee is managing the Little Club.

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After 800 refunds in the second week the Rivoli has adopted a policy against holdover pictures. Managers of the larger houses here have found out that business seldom holds up during the second week. In other words, Baltimore is a one-week stand—pictorially and otherwise.

There will be no race suicide in the theatres here next week. "The Love Child" is billed for the Auditorium. "The Unwanted Child" for the Lyceum. Similarity in the names is causing considerable confusion. The switch of the "Love Child" show was so sudden that the Sunday theatrical pages carried notices on it and as a consequence Fred Schamberger is having a lot of the junior explaining to do.

**PHILADELPHIA**  
By ARTHUR B. WATERS  
A minstrel organization will be presented in the near future at the Grand opera house (Stanley-Keith vaudeville) composed of boys and girls from the industrial plants and factories of North Philadelphia and Kensington.

The Duncan Sisters, Anna, Lena and Marge, will appear at the Academy of Music for a single performance, Saturday afternoon, Nov. 16.

The bronze tablet commemorating the concert given by the Philadelphia orchestra under the direction of Leonido Stokowski at the Stanley theatre last spring was unveiled at that theatre last week by Jules

Macbroom, president of the Stanley company. Mr. Stokowski, Edward W. Bok, Josef Pasternack and Otto Schweitzer, the last named the sculptor of the tablet, were among the dignitaries present.

A number of changes are announced in the personnel of vaudeville house managers of the Stanley company here as a result of the opening of the new Elfræ, expected to take place in about a month.

Nathan Sablosky, manager of the Globe, Juniper and Marlet streets, will become manager of the Elfræ, leaving his present position next week. Frank Wolfe, Sr., will become manager of the Globe in Mr. Sablosky's place.

Charles Thompson, manager of the Cross Keys, has been appointed to assist Mr. Sablosky at the Elfræ, his new duties to take effect when the house opens. Frank Corcoran, now assistant manager of the Globe, will take over the reins at the Cross Keys to succeed Mr. Thompson.

**SYRACUSE, N. Y.**  
By CHESTER B. BAHN

WHEATING—Monday-Tuesday, Jim Barton in "Dew Drop Inn." Jim half-Frank Craven in "The Bird Year." Next week, Tuesday, Payton in ballet; last half, "The Wolf Westcotts."

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STRAND—First half, "Broadway Gold"; last half, "The Girl I Loved."  
EMPIRE—First half, "Red Lights"; last half and all next week, "If Winter Comes."  
ROBBINS—ROBBINS—First half, "Pioneer Trails"; last half, "A Lady of Quality."

Kelly and Burke, lessees of the Corn Hill theatre (pictures) at Utica, have sold the lease to Jacob Elias, owner of the property, who will personally operate the house in the future.

Mrs. Eli Rosenbaum, wife of the owner of the Hippodrome theatre, Ogdenburg, prevented a panic when patrons of a pool room in the basement of the theatre sufficed and overturned an oil heater. The burning oil fired the floor and ceiling. Mrs. Rosenbaum, smelling smoke, turned off the switch in the operation.

ing booth, and then, assuring the audience there was no immediate danger, led the patrons to the street. The damage to the playhouse property from the fire was small.

The dinner of the Utica News-writers Club last week resulted in a new recruit for barterage, Barney Gerard, who was among those present, signed Rue Foley, Utica dancer, for his "Vanities" on the spot after she had appeared on the banquet entertainment program. Speakers at the affair included Bozo Snyder and Sam Green.

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## EQUITY MEETING

(Continued from page 1)  
(Variety) are now getting out a daily ("Times Square Daily") just to worry us that much more."  
"The New York Times" con-

## Long Acire Cold Cream Ideal for Make-Up Use

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tinued Emerson, "says that Al Woods and I are partners in 'The Whole Town's Talking,' but I have only a third interest and no say in the business arrangements or policy. 'The Times' says that the Shuberts are making me a present of the Bijou theatre. I wish they were. Al Woods has to guarantee the Shuberts \$10,000 a week for the show to stay there." (The salary list of the Emerson show is around \$1,500 a week.)

Emerson continued: "Regarding Gilmore and I holding office for five years, you people can throw us out tomorrow. If you think my posi-

tion is a snap, you have no idea of the responsibilities of the office."

"Regarding the agreement itself," said Emerson, "we have some bitter pills to swallow, but I have often when sick swallowed bitter pills and felt better for them afterwards; so have you."

"This agreement will beat the managers to public sympathy by avoiding a strike, and we will do it with honor. The matter seemed to arrange itself anyway."

"On Sept. 10 I went to the Shubert offices on other business. Lee Shubert saw me and called me into his office. He asked me when I (the Emerson) did not say Equity was going to come to some agreement to prevent a strike. After some conversation a date was set (Sept. 13) for a dinner engagement at the Ritz hotel at which I (Emerson), Gilmore, Lee Shubert and Wm. A. Brady were present."

"We discussed a settlement from 1 p. m. to 11 p. m. and so important were the developments that Gilmore, who had tickets to go to Portland, Ore., canceled that date."

"About a week or ten days later I (Emerson), Gilmore, Brady, Weber and Winthrop Ames met at the Astor Hotel and continued the subject from 7 p. m. until 1 a. m. next morning. (Emerson did not state the nature of the conversations.)"

"The managers mentioned then expressed the opinion that we had better meet out of town away from all influences. It was decided we should gather at Atlantic City. Friday, Oct. 25, we all left on the 2 o'clock train for that place. Brady, Ames and Shubert had a statement and invited Gilmore and me (Emerson) to talk it over. On arriving

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LOS ANGELES NEW YORK SAN FRANCISCO

at Atlantic City we dined together and talked until 1 a. m. The conversations were continued until Sunday, when we all left on the 4 o'clock train for New York, with the agreement drawn between us, for your approval and that of the members of the P. M. A."

And here are the provisions of that settlement:

1. The fees of the P. M. A. to be reduced so that all managers may join it. We (Equity) can then do business with one organization instead of individual managers.

2. Actors and actresses who are in good standing in the Fidelity League on Sept. 1, 1923, to be exempt from discrimination. All others who belong to neither Equity nor Fidelity after that date to be considered independents and in order to secure engagements must join Equity. (Emerson later stated that there were probably 15 members in Fidelity and that "Fidelity would soon be dead anyway." Meanwhile, he added, Equity members would work with them, "but we will know what they are.")

3. Equity must not raise its dues (to make it hard for any actor to join).

4. Equity must not take exception to any play nor refuse to have its members play in any play.

5. Equity must not interfere with the casting of any play.

6. Equity must not close its doors to any actor.

7. No sympathy strikes must be

indulged in. But Equity members must not handle props nor scenery, nor go into the orchestra pit in case the stagehands or musicians go on strike.

8. Managers can lay their shows off Christmas and Holy Week if they wish to. But if they play full salaries must be paid.

9. Whereas, the free rehearsal period in which a manager could let an actor out was 10 days, that

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# A GUENTE AND GILL

KEITH'S RIVERSIDE, NEW YORK, THIS WEEK (NOV. 5)

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by HARRY PEASE, ED. G. NELSON and VAN and SCHENCK

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period has been reduced to seven days. "If a manager engages an actor he must not send the actor to an agent for his contract. It is a direct engagement for which no commission may be charged.

Emerson, commenting on the agreement, said: "We gain our principal point, anyway. All actors need Fidelity must join Equity, and so we really get the Equity shop in principle if not in name.

"And another point we gain is that if a show runs 10 weeks that show must give a benefit performance for the benefit of Equity's sick and death benefit fund. Won't it be funny to have Fidelity members working for our benefits?"

Victory for Equity  
Grant Mitchell said he thought

the agreement was a victory for Equity, and that in adestepping a strike Equity would regain public sentiment, which had been wavering. Mitchell said that Emerson, who has been classed as a manager of "The Whole Town's Talking", was not around the show much, and that Shubert and Woods attend to the business. (Mitchell, who is leading man in Emerson's show, did not mention what part Emerson had in the cutting of salaries in that company, or refer to it in any way).

Grant Stewart also spoke in favor of the agreement.

Hugh Freyne also said the agreement was "great," as it insured "peace without war." He also opined that Equity's attitude in the matter would win public approbation for compromising rather than disrupt the show business by causing a strike.

A vote on the agreement was then called for. Dobson Mitchell, a character man, rose with a document from which he read a resolution calling on those present to accept the agreement and

let the Council ratify it if they thought it advisable.

One of the members arose and asked how it happened that Mitchell had this already written out to spring on the meeting. "Has he inside information? Is it all fixed?" he asked.

Mitchell replied: "I figured it out myself and wrote it on my own 'typewriter'."

No one on the platform answered the query or made any explanation.

The jolt of the meeting came when a member (name unknown) asked Emerson: "Is this agreement with the P. M. A. or just with the Shubert coterie you have mentioned?"

Emerson, talking as though groggy at the attack, replied: "Well, those I mentioned took the matter up with the P. M. A. last Friday, and that body is now considering it. But if the P. M. A. do not sanction the agreement the Shuberts, Brady, Woods, Weber and Ames will subscribe to the agreement, and if necessary, form an organization of their own to do business with Equity along the lines of the agreement, without regard to the other members of the P. M. A. Which goes to prove what we have told you, that there is no unanimity in the P. M. A., and that we have friends at court."

George McCrory arose and said: "I believe the entire business of the organization should be left in the hands of the officers and Council." To which a chap sitting near re-joined: "Oh, McCrory's talking for a job now."

"Machine Worked"

The machine was in good working order, applauding the speakers who followed the seemingly cut and dried lines of the leaders, and cheering and hissing those who spoke in opposition to their plans.

Many prominent theatre managers and their comments came themselves in against the agreement, but none for 10 minutes then it was over, taking the floor to be howled down.

by the partisans of those interested in putting it over.

One went down front to say: "Before this thing goes through I would like to put a motion that every member of Equity shall be apprised of the details and given a vote on the agreement."

This met with howls and boos from the machine.

Frank Sheridan, who previously had endorsed the agreement, apparently had a change of heart, for he seconded this motion. The pair were hooped a-plenty, and it required some time to quiet them.

Finally, Sheridan, who had waited them out, said: "Don't be a lot of books. You can't howl me down. I know what I am talking about, and I know what I am up against, but you don't. I want to know if this thing is going to be put through right here and now, before we hear what the P. M. A. or our own members think about it, or is just this to get an expression of the sentiment of the members and the matter to be decided either by a referendum vote or at a meeting to be called for the purpose later, this little bunch going to decide here and now for the entire membership of Equity?"

Emerson answered: "Yes, this matter is to be decided right here today."

Sheridan's comment as he retired was: "Well, that's putting it over. I know out."

Emerson then read Mitchell's resolution indorsing the agreement and a vote was taken. It passed with

only about 30 dissenting votes. Many did not vote.

While the crowd was talking, Emerson said: "Here's something I am going to ask Grant Stewart to put to you, and you can take it or leave it."

Without preamble, Stewart said: "Now that you have o.k'd the agreement, we want you to give the Council power (in case the P. M. A. does not ratify it) to conclude the agreement with the Shuberts, Brady, Woods, Weber and Ames, independent of the P. M. A., and to deal with the others as occasion requires."

A quick question, a slam of the gavel, and this was over, too.

While the members were trying to find out what it was all about the meeting was declared adjourned.

There was more discussion after the meeting among the members than while it was in progress.

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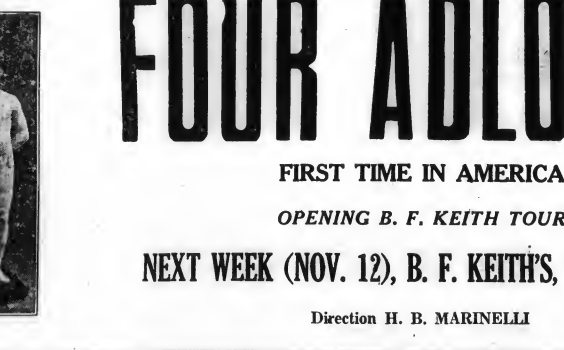
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### LOS ANGELES VARIETY OFFICE

GREENWICH  
Metropolitan Theatre Bldg.,  
Suite 201, Hill St. Entrance

The Orpheum, minus a big name of especial box-office value, was below the usual Monday matinee attendance, but otherwise played beyond expectations. The bill ran smoothly, although seven of the eight programmed acts were in full stage. Several of the latter closed in "one" not only eliminating stage waits but adding value to the show with their extra bits.

William Beasley and Co. topped and a better presented or more meritorious dancing act has yet to be shown here. The girls completing his company are each worthy of much praise.

The Avon Comedy Pairs, return within a short period, seem able to continue with the same routine indefinitely.

Edward Everett Horton and Co. in a sketch entitled "A Play with a Punch" went across well, through the capable work of Horton and his support. It should suffice for a brief vaudeville dip. A woman pelted at the audience provided the finish for the act.

Nonette with her violin and good voice, scored and added class generally.

Fully Arlington and Co. were a huge comedy success. Arlington's funny stuff got wows in spots. The Dixie Four, colored quartet, did well with their singing and strut dancing, their contagious kick put panicked em.

Willie Schenck and Co. made a

good flash with their act and the novel stunt of having a girl dive through a photograph horn on her entrance. But their balancing was not at a walking audience. Harry Moore, tearing paper cleverly into attractive designs, was appreciated opening.

Marcus Helman and George Godfrey, Orpheum officials, were in the audience.

The current Hillstreet bill includes several features from the Orpheum last week. Pio Lewis and "Foddlie" Hannaford and Co. shared the billing honors. Both were at the Orpheum. Miss Lewis, next to closing, made a strong bid for comedy honors, repeating her last week's success.

Hannaford, closing the show, held the house to a man at the Monday matinee. He worked with plaster on his head due to a fall last week. His riding turn proved a strong closing flash.

Russell Carr opened quickly. It was a difficult position for a ventriloquist following several reels of movies. The talk failed to bring forth hearty laughs with the weakness apparent at the finish.

Folly and Oie in second spot got things started. The songs particularly brought results. Maurice Diamond and Co. supplied a speedily accepted by two hard-working men. Diamond easily made the dance work stand out.

Frank Dixon and Co. got good returns in a hick suit with several punch lines fourth. It was a bill of standard turns which played entertainingly.

A bill of average value played to good attendance at Paramount Monday. Max Teuber's "Shakedown" topped a six-act show. The act is

slightly and hides clats but is hardly up to bill-topping requirements. The company includes Colleen Ryan, Adeline Lico, Rosa Ulrich, Sylvia Harmon and Mabel Stewart. The turn is colorful and the first crack at comedy and they garnered in many laughs. Hall and Shapiro, male team, kept the laughs coming with particularly funny falls.

Stanley Chapman, next to closing, built up from a slow start at the laughing and applause hit of the bill. "Thirty Pink Toes" gathered laugh after laugh with a bodgedge of comedy and acrobatics.

Charles Moritt held the deuce spot, adding along smoothly with the capable assistance of Grace Harris. This couple and the first crack at comedy and they garnered in many laughs. Hall and Shapiro, male team, kept the laughs coming with particularly funny falls.

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brought some interesting sniffs of the devastated district.

Ackerman &amp; Harris are now booking Forterville.

The rain of last week had anything but a depressing effect upon the box office. Managers assert the moisture helped business rather than hurt it.

Joe De Mott, manager of "Trene," which is touring the coast, is planning to organize a musical stock organization here next fall.

Arthur Kay, musical director, has been engaged by West Coast Theatres, Inc., for one of their coast theatres.

The California and Mission theatres have changed their opening nights to Friday. This is done, the managers say, to get a better break in the press.

Phil, orchestra leader, is negotiating a lease for a dance pavilion to compete with the Cinderella roof. While the deal is progressing he will go to Seattle for a 20 weeks' engagement at the Idaho, which was arranged for by Booklet-De Reek Agency. Phil's orchestra succeeds the Will King company at the Heile, which will start with a picture policy.

Sophie Tucker is now back East after several months of hibernation in these parts.

John R. Greer, Philadelphia theater man, is here.

Winna Wilkes is now a member of the Majestic stock company.

Mrs. Harry Lauder came here a week in advance of her husband. The newspapers printed columns in-

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SAN FRANCISCO—Pantages Theatre Bldg., 20  
Mar. 2222 Van Ness

interviews with cuts, proving that Lady Lauder is considerable help to her actor-singer husband in a publicity war.

Harry Lauder packed the Philadelphia Auditorium, and a advance for the week indicates a virtual sell-out.

"The Perfect Pool," with Ed Wynn, drew most of the picture colony, in spite of several opposing attractions. It will be here two weeks, and stands a probable chance of breaking the Macon record for a musical attraction.

Edward Everett Horton, film and stock favorite, is appearing this week for the first time in vaudeville at the Orpheum in a playlet by Joseph Jackson, Goldwyn production. The piece is titled "A Play with a Punch." It revolves around the young author rehearsing his first dramatic effort. There are several scenes of one working in the audience. The lines are fairly bright, but the vehicle is draggy and dull. A fortune's clever acting and personality helped to cover up the weaknesses.

Local wags are still talking about Fred Niblo's appearance in the Orpheum Fund show. Niblo wore skin-tight knickers—and the ladies did much commenting.

Cherry Campbell has resumed his stage manager's job at the Majestic. He returned recently from the South.

### BROOKLYN, N. Y.

BY ARTHUR J. BUSCH

Brooklyn is moving along quietly. The California Days left the Shubert-Crescent for Teller's Shubert this week. "Red Light Annie" took the place and opened Monday to a moderately full house. Just how the local Brooklyn wags were warning the seats is a matter only for a surmise. Crescent is the hoodoo house, and no-night seems to know the reason. But it seems the trouble lies in the house, fact which certainly is not built for the comfort of the patrons. The acoustics are bad, and that ought to be a good reason why the playgoes stay away. It has the best location in Brooklyn.

"Little Nellie Kelly" did comparatively good business at the Montauk last week. This week "The Last Days of Pompeii" took the place. Rumor has it that someone has purchased six buildings on Fourth avenue, near Times plaza. The rumor is that the buildings will be erected as a theatre on the property, and that someone has taken an option on the lot. The rumor does not substantiate the rumor. The real estate men refer to the lot as a "theatre on the lot." The purchaser does the job, and the same rumors are rampant.

The Majestic opened its week with "The Perfect Pool" and was followed on the heels of "The Perfect Pool" by "The Perfect Pool."

"The Perfect Pool" is now in its fourth week, and the play which will shortly be seen in its short run under the title of "The Lady."

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**NEWS OF THE DAILIES**  
(Continued from page 45)  
York's theatrical first room and Emergency Service, on West 47th street, took place last Sunday afternoon. The rest room in the outgrowth of abandoning the plans for



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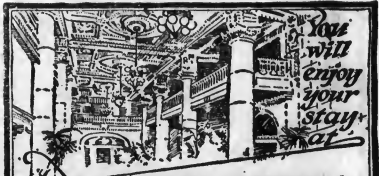
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a theatrical hospital and the funds originally for the latter have been used. It will serve as a clearing house for actors seeking engagements and will offer mail service and medical aid. Privileges are offered free to the profession from 11:30 A. M. until midnight. Many prominent people of the stage and clergy attended the opening.  
Jean Ruse, dramatic critic of the Parisian paper, "Comedie," has been dissatisfied for writing some scandalous and risqué verses about Miss Cecil Borel, star of the Comedie Francaise. In announcing the dismissal of the editor of the paper said Borel had insulted an artist who was "first a woman and second an honor to the French stage."  
The Producers' Features Service Corporation has placed a guilty in Special Sections, New York City, to exhibiting a picture without a license from the State Commission. The corporation has been fined \$250.

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divorce by his wife. Minis Informs on grounds of desertion and neglect to provide. Mrs. Aruckie claims the marital conviction deserted her in September, 1917.  
Roscoe Aruckie is being sued for



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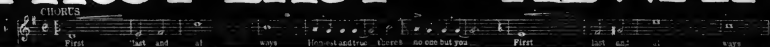
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NEW YORK CITY, THURSDAY, NOVEMBER 15, 1923

48 PAGES

# EQUITY MADE CONCESSES

## AUGUSTUS THOMAS SCORES LATEST OF "DIRT SHOW" BRIGADE

Mixture of Crookdom, Prostitutes and Religion, Repudiated by America's Playwriting Dean—Objects to Holy Grail Use

The ennoblement of violent language plays and those with lurid situations on the boards of Broadway is believed to have reached the crest with the opening of "The Cup" at the Fulton Monday. The latest vulgarity is a crude mixture of crookdom, prostitutes and religion. When asked, Augustus Thomas, one of the deans of American playwrights, had this to say about "The Cup":

"I haven't seen the play to which you refer, but if as reported an object usually held sacred by a great body of religious opinion is used in degraded association, it is objectionable, and the play would be repudiated for the same reason that a certain picture that represented politicians laying hands on the Saviour was withdrawn from exhibition.

"The principle involved is that the symbol of every religion should be held in respect by the followers of all other religions. These symbols, objects and make tangible or real the ideals by which the people of that body of thought shape their conduct, steer their course, and if there is not mutual respect for these symbols, there can be no peaceable advancement of the groups that respectively revere them."

## CONCERT STAGE DRAW DENTING THEATRES

Columbus Houses Feeling It—Big Year for Concerts

Columbus, Nov. 14. The concert stage has cut in on the theatre box offices this season to an appreciable extent. This is an exceptionally big concert year for the Buckeye capital, and the Columbus houses have been feeling it. Schumann-Heink packed 'em in at Memorial Hall last week, as did the Cleveland Symphony Orchestra. In addition several minor artists did well. This week both Sousa and the U. S. Marine Band are on deck, with the St. John's Choir also slated as a heavy drawing card.

## DESERTED HUSBAND UTTERS A WISH

Hopes Wife and Wife-Stealer Marry—"That's a Punishment"

Binghamton, N. Y., Nov. 14. The marital troubles of Harry P. Williamson of Binghamton, N. Y., are tear jerkers indeed. "Twice not so sad as that Eleanor Radcliffe, musical comedy actress, who sang her way to his heart and their marriage, left him nine times—the divorce granted him by Justice Leon C. Rhodes fixed that all right—but she has taken their little Jeanne, and the court lets her keep the child. "Things went along fine for a while," said Williamson, "but my wife got the wanderlust very often. She'd drift off and then drift back, telling me that she wanted to earn her own living. The last time out she fell in love with some fellow, and the next thing I knew she was keeping house for him. "I hope they'll marry," said Williamson, following the discovery of his wife and the man who stole her in a rooming house during his search for the sight of his child. "That's a punishment I can't help but hope will overtake them."

## MUSICAL COMEDY NEXT?

Plans Forming for Ford's, Baltimore. Henkel With Some Clark Scripts. Baltimore, Nov. 14. A summer season of musical comedy with new works is being planned for Ford's by Harry A. Henkel, manager of that house. Mr. Henkel has in view some scripts obtained from Norman Clark, D. E. of the Herald papers. The season may be started early in the spring. Henkel is placing his faith upon the originality of the Clark works.

## RIVALING THE FOYS

Eddie Foy can take to his laurels when Mrs. George Foy, mother of her ten children arrive in this country to appear on the opening bill at Keith's Hippodrome, New York. The Charisus called from France Nov. 3 and will play the Keith Circuit until the Hippodrome. They are a standard act in Europe.

## POINTS MAILED BY MANAGERS AS THEIRS

Both Sides Reported Wanting Peace Agreement—Individual Managers Remain Firm Against Closed Shop—Lee Shubert's Interjection Regarded as Unfortunate—Agreement for 25 Years, with Revision After 10 Years

## SUPPOSED GUARANTEE

Possibilities of a factional fight, with actors and managers drawn up on both sides, and an even chance of a long-term agreement between the Producers' Managers Association and Equity is the outlook upon the negotiations between the two organizations. Neither side seems aching for the struggle first believed inevitable, but both sides have members holding intensely opposed convictions.

Indications are that in the welter of discussion since the proposed agreement became known, the actual facts have not yet been set before either organization generally. In the P. M. A. those favoring an (Continued on page 6)

## UNIFORMED COPS' VISIT

Bit Through "The Shame Women" Performance

The police are taking official cognizance of the "lucky" or allegedly questionable shows on Broadway. The first known instance, although previously reported in connection with "White Cargo" at the Greenwich Village, was the visit of two uniformed police sergeants from the 22d Precinct to "The Shame Women" at the Princess. They asked for admission of Gustav Huel, president of the sponsoring corporation, explaining they and others have been detailed to make the rounds of all the theatres and take notes on the performances.

The courtesy of crashing the gate was extended to them but the cops refused orchestra chairs, contenting themselves with obscure balcony seats. A plain clothes man was also reported in the house that night. The sergeants took notes and departed after the show. "The Shame Women" is not as wicked as its title suggests and is the least harmful of the questionable shows on Broadway or within the borough of Manhattan.

## PRESIDENT GOES TO THEATRE; FIRST TIME SINCE IN OFFICE

Occasion Event at Capital—Accompanied by Mrs. Coolidge, Quietly Witnesses Performance of "Robert E. Lee"

## ACTOR RETURNS \$1,100 TO 'KEEP HIS CONTRACT'

Bert Wheeler Paid Contract Forfeiture, Received It Back, Then Returned It

Bert Wheeler (Bert and Betty Wheeler), the former vaudeville artist who broke his arm after mooring in the Ziegfeld "Polka," was refunded the \$1,100 he had paid the Keith Circuit for cancelling the last two weeks of his Keith pay or play contract.

After Wheeler's accident the Keith office refunded the \$1,100. The artist, in a letter of thanks, returned the check once again to the Keith people, as Elia Ziegfeld was paying Wheeler for the lay-off period.

Wheeler explained that he felt he owed the Keith people the money and wanted to live up to his contract with a pay. Wheeler held a pay Keith route which had two weeks to run when he began rehearsals for the "Polka." The two weeks' salary at \$550 weekly totaled the amount which Wheeler paid after opening with the "Polka."

## MARILYN MILLER'S \$3,500

Flat Salary Now With Flo Ziegfeld—Erol \$2,200

A contract calling for a flat weekly salary of \$3,500 has been received by Marilyn Miller. It replaced her former agreement of 10 per cent of the gross of "Rally" with a guarantee (against 10) of \$1,500 weekly.

Leon Strolz is also said to have reduced his percentage agreement to a flat salary of \$2,200 with the same show.

## EQUITY'S CUT RATES

Tickets for the opening of the first production of Equity Players for the current season at the 48th St., which opens tonight (Thursday) has been in the cut rates for two days.

## E. B. FONTAINE ENGAGED!

Atlantic City, Nov. 14. Evan Burrows Fontaine, who is residing here with his son, is reported engaged to a well-known local politician.

[Variety-Gipper Bureau, Evansville, Ind., November 14.]

President Calvin Coolidge took in a theatre Monday night. It required the shade of Robert E. Lee, the pen of John Drinkwater, the astute managerial ability of William Harris, Jr., the friendship of Burr McIntosh and the brilliancy of the best (both inside and outside) of Robert Milton to bring about this reversal of form on the part of the chief executive of the nation. In taking in the performance not only was the official mourning period for the late President Harding broken temporarily, but Mr. Coolidge also broke a long standing stay away from shows.

The President, Mrs. Coolidge, C. Bacon Stimp, his secretary, and Frank Stearns (who has succeeded Col. E. M. House as the "Man of Mystery" of the White House) consulted the party. Mrs. Coolidge seemingly attracted the greatest amount of attention. She was becomingly gowned in an orchid colored chiffon affair made on straight (Continued on page 2)

## "SCARAMOUCHE" AS GRAND OPERA

Story Now Done as Play and Picture Going Into Music by Chicago Opera

"Scaramouche" originally a novel and currently presented as a play and film, will also see production later as a grand opera. George Baklanoff, baritone of the Chicago Opera Company, has secured the operatic rights from Charles L. Wagner, the producer of the world's dramatic rights to the Rafael Sabatini original owner of the opera. Wagner, until recently symphony conductor at the Berlin Opera House in Germany, where he produced, arrived in America several weeks ago. He is being retained for the score composition.

## COSTUMES

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# STAGE AND STAGGION MISSISSGINGS

**Starts Today (Thursday) in New York—Charles C. Shay, Former President, Summoned to Appear—**  
**Deficit of \$78,000**

The investigation which the executive board of the International Alliance of Stage Employees has instituted in the matter of the \$170,000 deficit in the funds of the organization starts today, Nov. 15.

Charles C. Shay, former president, whose resignation was forced six weeks ago by the I. A. board, has been requested to appear before the board, the letter to Shay stating, "to answer the charge of having misappropriated the funds of the I. A., as per copy of auditor's report received." The auditor's report refers to \$170,000 alleged to have been unaccounted for expenditures by Shay in the sixteen month period from June, 1922, to October, 1923.

The executive meeting will start at 2 p. m. Thursday and will be held at the New York office of the International. Local No. 1, New York, which adopted a resolution of confidence in Shay at its recent meeting, is co-operating with several out-of-town locals to secure a special general convention of the I. A. as a means of settling the charges for Shay. The necessary two-thirds vote for a special convention would not be secured by Local No. 1 as yet.

Whether Shay will appear before the executive board of the international organization to clear himself is not known. At the I. A. headquarters no reply had been received from Shay late Wednesday afternoon.

## TERRY'S COMING DOWN

Result of Improvment Scheme; Peculiar House

London, Nov. 14.

After a life of 25 years, Terry's theatre in the Strand is to be demolished as the result of an internal schism. The theatre, an important West End house, it has for many years been drifting downward in some time the theatre lover, W. H. C. Nation, ran it with pieces written and composed by himself as he had other houses, and for some years it has ranked as a third-rate cinema. It was built on the site of a notorious old Coal Hole by Edward Terry soon after he left the Gaiety, which was almost a failure. It was never a particularly comfortable house and never very popular, although it had had a reputation for good fortune, such as the production of Sir Arthur Wing Pinero's "Sweet Lavender," which ran for two performances. Some years ago there was much talk of Albert de Courville taking it over and renaming it the Shriley, but nothing happened.

## DEATHS ABOUND

Paris, Nov. 4.

Germes Roux, French comedian, formerly manager of the Casino at Montigny-Le-Bains, France, died at 55.

Henri Arrault, French picture exhibitor at Rueil, France, aged 72.

Ed. Rousseau, actor and musician, at La Rochelle, aged 62, after a long illness.

**Goldin's Stuff Brought for Storage**

London, Nov. 14.

About 100 boxes belonging to Goldin's effects, in storage since 1919 were sold at auction last Friday on payment of the unpaid estate bill, \$125.

The boxes brought \$750 under the hammer.

## HAYAKAWA'S GOOD SKETCH

London, Nov. 14.

Seisue Hayakawa, the Japanese screen star, was well received at the Coliseum upon opening in the same sketch he presented in Paris, entitled "The Knees of Goldin."

The reception was most cordial and the skill will do nicely for a fortnight at this house.

## Dave Bennett Staging

London, Nov. 14.

Dave Bennett is to produce and stage the dances for Charlie's American

## CHALIAPIN'S DAUGHTER

Appearing With Russian Troupe in Paris

Paris, Nov. 14.

Anatole Dollérot's Russian troupe, "The Golden Cock," recently played at Prague, debuted at the Ballet du Grand Theatre de Paris, although the performance is somewhat similar to Ballet's presentation.

The company includes Lydia Chaliapin, daughter of the famous singer. Dollérot, son, Michel, assumes the function of speaker for the players.

## AMERICANS IN EUROPE

Paris, Nov. 4.

In Paris last week: Garet Garrett, New York journalist; Edward G. Ross, First National producer; Aash; Albert E. Smith, Vitaphone Co., with his wife, Paula; Mignon Nevada, who sang at the Salle Gaveau; James Hagner, tenor, broadcasting from the Eiffel tower; Belle Byrbe, Carlyle Blackwell and Jake Wink.

## BEAUTY WITH GREIVANCE

London, Nov. 14.

London's prize beauty, Margaret Deany, has placed an attachment here against Joe M. Schenck and Miss Leahy was selected by Miss Trefler to take to the cinema last year where she failed to "arrive" in pictures. The girl did not better here upon returning.

## Dolly in Paris Revue

Paris, Nov. 14.

Dufrene presented the Lelievre and Varma revue, "Dolly Sisters," at the Palace. The Dolly Sisters are featured. Their first entrance is on white horses and later earn applause with dancing. The revue is a splendid production.

It is starred by Jeanette Glee Singers, Max Berger, Madeline Niklins, Fritsch, Sonia. Any ad, Minton, who sang an English male chorus of eight, Francis's English Girls, Billarelli's Ballet and Senga and Senka Light.

## Producer as Associate

Paris, Nov. 14.

Ed. Ross, formerly an actor, who has supervised the producing of Quinson's enterprises, has been taken on as an associate and will be hereafter the official manager of the Bouffes.

It is stated Yves Mirande, author, is also to be interested in the Quinson business and will be appointed manager of the Bouffes. He has numerous playhouses controlled by the organizer of the reduced price theatre subscriptions system in Paris.

## Veiterra and Mistingui Friends

Paris, Nov. 14.

Rumor has it that Leon Veiterra and Mme. Mistingui have been at the Regence for some time past after a latter terminated her engagement at the Casino de Paris and joined Mme. Hailan in South America. Prior to going to London, where she sells for New York, rumors have been that the two are amicably settling all differences outstanding, and Mistingui may be induced to return later to the Casino.

## YOUNG LADIES NOT WANTED

Home, Nov. 4.

At the first performance of the new play by Pirandello, "Man, Beast and Devil," which was presented at the theatre sitting "In view of the immaturity of the subject," the audience requested that unmarried ladies should not attend."

## Bedini Reviving Old Act

London, Nov. 14.

John Bedini has the original Arthur Hare and will be reviving the act, for a few weeks, prior to his departure to America.

## Radio F.V.H.

Laugh Casting Station, Around Los Angeles, 9:10 P. M.

Mad Tom Gray on phone at 8:52. He just came from church around at the Little Gray home in the West. At 1 A. M. we wished brother Harry and brother Danny were there, two brothers who have to stand for an awful because of their better known brother. Also mentioned Dominick and Jimmy Quivy. Saw the present Jane and Katherine Lee gave Tommy. Voice came. Everybody says I may out here because I'm the only comic who came out minus any idea of taking a test for pictures. "With all the aged men around, I could have a very funny ad this week, but what's the use, everyone knows that the funniest man who pays for this ad is

**FRANKIE VAN HOVEN**  
Direction, EDW. S. KELLER

## BOURET'S COMEDY

Love, Widow and Complications in "Honne Enchaînée"

Paris, Nov. 14.

"Honne Enchaînée" a Bourdet's three-act comedy, produced at the Theatre Femina, is amply acceptable. During the first act, the story relates of Philip continuing a love intrigue with a girl named Helene, who he had possessed Helene previous to the latter's marriage with his friend Michel. Philip, still loving Helene, fears a revelation. Helene desires to arrange for Philip to marry a mutual acquaintance but the widow objects, due to her own inclinations in that direction. He unwillingly agrees.

Helene's reluctance to the sacrifice brings about an investigation by Michel, whereby he learns the truth, compelling Philip to depart but pardoning his wife. Marthe Regnier gave a clever performance as Helene while Charles Boyer was excellent as Philip. Constant Romey was most convincing in the role of the husband, Michel.

## PALACE BOARD REJECTS OFFER

London, Nov. 14.

At a board meeting yesterday, directors of the Palace Theatre Company voted to reject the offer of Abrahams, Feldman and Dance to purchase the theatre.

## PREVENTING CRASH

London, Nov. 14.

Creditors a prominent theatrical company are holding daily meetings here in endeavor to avoid a financial crash.

Results are momentarily expected.

## DEDIAGHIEFF DIRECTOR

Paris, Nov. 14.

Serge Dediaghieff, Russian ballet master, has been appointed director of the Monte Carlo Opera Company for the coming winter season.

## Princess Matchable to Sail

Paris, Nov. 14.

Princess Matchable, formerly Marie Carmi, will sail Dec. 8 to take the Madonna role in Morris Gert's presentation of "The Miracle."

## Arrived in London

London, Nov. 14.

Arriving here on the "Majestic" were J. L. Scott, Sir Benjamin Puler, Jack Haskell and Shirley Kellog.

## Leonard and White Back

London, Nov. 14.

Leonard and White will resume their original roles in "Tartuffe Again" when they replace Yvonne and Adams Nov. 24.

## GOVT SPONSORING

"Armageddon" Picture Opens at Tivoli

London, Nov. 14.

The government sponsored the "Armageddon" picture which opened at the Tivoli Monday and was well received.

The film is supposed to be a reproduction of the Palestine campaign, with certain of the battles picturized said to explain many of the original errors.

It is understood that the promoters are paying the house \$3,000 besides taking care of all the advertising for the showing.

## PRESIDENT SEES "R. E. LEE"

Washington, Nov. 14.

Lines and unframed with a wrap that was equally becoming to her, it being a flowing model of very work with large machine collar.

The party arrived shortly after eight o'clock, with the crowd awaiting to arrive, which brought back the old-time thrill that Washington goes to look forward to during the Wilson occupancy of the White House.

Practically no applause greeted the President's entrance into the big White House car, although, after being guided to his box by the president's son, Mr. Archie, he responded readily to each guiding touch by one of the guards, there being quite a little ovation tendered him.

Due to the darkness of the theatre, the President, when he came to play, it was impossible to note the manner in which he received the ovation. During the first intermission, after removing his glasses, he studied the audience for a few moments and then returned into conversation with the first lady of the land.

At the second intermission he again repeated the survey of the house, but for a longer study this time, seemingly taking more interest in a novelty. The balance of the evening was spent in a close study of his program, he making one more to the "Silent Cal," as he has been popularly known, and taking up the reins of the government. He did not applaud at the close of any of the acts of the program.

Leaving the President was again faintly cheered and the first visit to the theatre during his presidency of the highest office of the nation came to an end, with the worried front, he was first noted on the rotund countenance of "Duke" Foote, manager of the house, giving way to a big smile.

There is a story back of the attendance of this performance, for which Arthur Kelly, secretary of the house, vouches. Mr. Coolidge's promise to attend the performance was made at a luncheon with Burr McIntosh at the White House. McIntosh being a friend of long standing, it is a coupled fact that the President's love of history, the greater portion of his reading being along these lines, is what turned the trick.

As for the play, it was just a little better than the multi-reel production there was scattered applause throughout, but at no time was any great enthusiasm shown to the possible exception of the entrance of the Duke of Churchill, the central character of the story. But scene brought nothing near to the excitement and demand for certain, this was not taken due to the change of act. At the close of the play, the only call given was to Mr. Churchill.

It was stated for Mr. Harris that the President had been in the speech and dress, as well as some of the action of the play for the first time in his first presidency.

President of the United States Calvin Coolidge has issued his first invitation to the U. S. Senate to visit the White House as his guests. The invitation was issued to Al Moore, director of the U. S. Senate, and to the President's son, Archie, who is playing at Keitt's here this week. Moore was a member of the Massachusetts State Legislature at the time that the President was first Governor of the state.

Moore had charge of all the U. S. Navy funds in France during the war and led the band of the President Wilson on his arrival at Brest. All the members of the band are now at the President's estate. They have also been greeted by Senator David I. Walsh and Governor Clette, who is returning. Lodge sent the boys a message of good luck on their opening here.

## ARMISTICE CELEBRATION

VERY BIG IN LONDON

But Terrific Slump Followed for Amusements—Circos' \$11 Cover Charge

London, Nov. 14.

The Armistice celebration Saturday and Sunday yielded a satisfactory returns to theatres, cabarets and hotels but immediately after the Armistice, Monday and yesterday, a terrific slump set in for amusements.

As a special instance of the holiday spirit, which closed out the week, was Ciro's restaurant, that has a capacity for 4,000 but which, on Sunday, sold 1,400 covers at two guineas (\$11) each, but the other hand the aftermath which struck the first two days of this week saw only two capacity audiences at the Coliseum, where Seisue Hayakawa is playing, and the other at the Tivoli, due to royalty being present.

## EGYPTIAN BALLETS

May Come Over After Paris Appearance

Paris, Nov. 14.

A troupe of Oriental dancers, to be designated the Musulman ballets, of the other hand the aftermath Egyptian, proposes making a visit to the United States after it has been out of Paris.

The date of the Paristan debut is not set and the company may first visit the United States.

The music of the ballets to be presented has been composed by Melmet, designed to be a musical dance to be given at the Theatre des Champs Elysees will comprise the repertoire of the "Sultanian Night," "Daughter of Pharaoh," "Shir-Tahan of Hindoustan," and "Virgine of Ispahan."

## INCESTUOUS DRAMA

Anti's "File Perdu" Unhappily comes—Accepted Unfavorably

Paris, Nov. 14.

An unfavorable opinion was well left at the opening of "File Perdu," designed by Claude Anet, at the Arts Theatre.

It tells of a man of 40 meeting a girl of his father, with a man later discovering the girl is his daughter from a former affair.

Capitain, the father and Falconetti the girl.

## AMERICAN STAR AT OPERA

Paris, Nov. 14.

Mary McCormick conducted the report of her engagement at the Paris Opera during the coming winter season. The engagement is with the Paris Music academy. She will appear at Chicago next spring.

Parish Williams, baritone, gave concert at the Salle Erard last week including new works by Blair Fairchild, whose death is now improving.

## Ingrams in Paris

Paris, Nov. 14.

Reg Ingram is here with his wife Alice Terry, filming "The Arab" which will feature Ramon Navarro.

## SAILLINGS

Nov. 14 (New York to Paris) principals of Louis Gerard's play "The Knees of Goldin" will sail for Paris. The cast includes Claire Windsor, Bert Lyle, Rosemary Threl, Montague Low.

Nov. 10 (New York to London) Lord and Lady Northek (Jessie Brown), Mrs. Raymond Hitchcock (Flora Bebb), Mary Ann Revell (Olympic).

Nov. 22 (from San Francisco) special trip) Bob Watt (Manchurian).

## THE TILLER SCHOOLS

OF DANCING

143 Charing Cross Road

Director, JOHN TILLER

## KERSHAW

GUARANTY TRUST CO. NEW 2



Chief Justice, Winston Churchill and the Ambassadors to the Court of St James' were present.



# DEPEENED TO DEEPLY NOT PRODUCE COULD BE MATERIAL

## Bookers Complain of Conditions Limiting Act-Supply for Them—Managers' Economy Plays Its Part, However

Independent vaudeville bookers claim, that never before have they been compelled to play such an inferior grade of acts as at present, due to the "position" declaration against the independents by the larger circuits.

According to one authority there are only about five weeks of eastern independent bookings where an act can play without "cranking" their act for future bookings in other houses close by and booked by the larger circuits.

The independent agents claim their books are cluttered with acts that in former times could be booked for 15 or 20 weeks in the independent houses. This type of act now if not wanted by the big or small time circuits finds it hard to get any kind of salary from the independent. If an act "dickers" for salary from either of the large eastern circuits it can no longer "get the money" in the "side-ways" while waiting for the other circuit to come across.

The independent agents are also curtailed by the condition, that the act must sell the act in the new Pantages to hold it unless the act is willing to accept aittance from an independent agent. The "good weeks" work have been exhausted.

The independent house owners formerly paying salaries and are willing to play the best obtained in the vaudeville fields are now economizing with money and vaudeville and feature pictures. It is said.

Several of the independent agents have sent out the act to play in the independent houses to install fully equipped exploitation departments and use the act to invade new houses and swing over to their books.

There is constant competition from the "type" continuous soliciting houses booked by them and offering all sorts of inducements to win them away, the established bookers believe that the new department will in the effect work in keeping those already clinched on their books.

It is planned that the department will invade the independent houses to the theatre including special contests and special nights designed to draw audience much he have been successfully experimented with by the larger and established circuits. The idea is a new angle for the independents. Heretofore their exploitation ended with the mailing of the usual lobby photo and the billed. Now they will add press e-c's and feature yarns about the players. This angle will undoubtedly appeal to the latter inasmuch as they seldom get any newspaper attention until they make the grade or the better circuit.

### ROY COY ADJUDGED INSANE

Kansas City, Nov. 14. The proceedings against Roy Coy, a vaudeville actor, charged with the robbery, were dropped last week. Justice of the Peace James J. Shepard. Coy has been adjudged insane, and is now confined in the State asylum.

Last summer, while appearing at the Apollo, he was recognized by two of the patrons who claimed Coy had held them up. He was arrested, and identified by several of the bandit who had robbed them. The prosecuting attorney's office announced that while the proceedings had been dropped, that the charges against Coy, and that if Coy should be discharged from the asylum he will be prosecuted.

### Heavies Can't Draw at Omaha

Omaha, Nov. 14. The World theatre, playing Pantages vaudeville, has been known about paying Tommy Thorne, the boxer \$2,500 for a seven-day engagement. The World people decided they didn't want Gibbons. Later they changed their minds and decided to take a chance. The negotiations are still being guessed wrong again. The bill paid by Gibbons won't gross more than the average taking for a fair bill.

## YOUNG LAURIE TALKING

Joe, Jr., Gating Money as Free Lunch Grabber

Chicago, Nov. 14. Having purchased a bale of chewing gum, Joe Laurie, Jr., of the "Gingham Girl" is going after the Will Rogers laurels as an after-dinner speaker. Joe has a similar routine to that of Rogers and is being kept busy addressing business luncheon clubs and societies.

This week he addressed the Executive Club of Chicago, as executives of bank and business officials on the subject, "The Executives From Our Country and Our Country." He will tell the Chicago residents of Missouri what he thinks of them and their state at their annual banquet.

Joe says he is doing this stunt for the purpose of obtaining "fodder" for Chief, a German police dog, which he recently imported.

## MISSED THE PALACE

Hard Break for Team of Mack and LaRue

Mack and LaRue have never played the Palace, New York. They were booked to close 'em show there this week. The artists were all made up and ready but couldn't get on the stage Monday afternoon due to the length of the bill which included "Classe Loftus" 45-minute come-back.

The house notified the act it would have to drop it and offered to pay full salary. The team refused money and accepted Greenpoint, Brooklyn, for the last half of the week instead. They will play the Palace the week after next and are hoping to draw the opening spot.

## ARM-IN-ARM KENTS

The judicial hearing of Bill Kent's automobile smashing tendencies came up yesterday before Magistrate Jattenhouse in the West Side Court and culminated in Kent and his wife walking out arm in arm—following the decision the wife to be returned to her.

Kent last week was brought into the court on a charge of larceny for abducting the closed vehicle and remained a few hours by request until the essential \$1,000 bail had been produced.

## FRIZI BRUNETTI'S PLAYLET

Frizal Brunetti, picture star, taking a flyer in vaudeville with a "Ketch called 'Puppets of the Public'" written by Joe J. Moran, formerly of the New York "World," and now publicity man for Goldwyn on the Coast. Bob Dwyer, picture director, and Jack Mower are included in the new production. "Puppets of the Public" deals with studio life from the inside.

He was sent to Wichita, Kas., to the Miller theatre early in October, 1922, and kept booking himself right along, losing only a few parts of weeks. "It was mostly manager to manager booking," he explains.

## Winnipeg Has Affiliated Vaudeville

Chicago, Nov. 14. The Strand, at Winnipeg, opened Nov. 6, playing Ackerman and Harris vaudeville for the first half of each week. The arrangement, perfected at the last moment, was for Paul Ohndorn and his boys, Les and vaudeville for the last half of last week and for last halves for some time to come, but owing to the illness of Mr. Goudron the shows were not booked, but Manager Ed Beaman filed the date. The Strand advertised affiliated vaudeville, which is a good name for the shows, as various agencies have been asked to fill the last half of the week, including M. A. A.

The Lyric, at Virginia, Minn., started playing the Ackerman and Harris shows on Nov. 12. The Palace, at Superior, Wis., starts playing a four-act show on Nov. 14. The Lyric, playing the vaudeville Saturdays and Sundays. Brainerd, Minn., opens Nov. 14. Hibbing, Minn., also opens this week.

## West Likes "Synchronic West"

Phil Tyrrell, of the Billy Diamond-Sun office, has booked a big Synchronic West show at Madison, Wis., starting Nov. 25. Jack Fine booked a Synchronic West show at the agent, Grand Rapids, Mich., last week, which drew big business.

## PUT IT IN WRITING, SAYS E. F. ALBEE

### No Promises—Reduce Everything to Writing

New York, Nov. 9.

Editor Variety: Variety's article with reference to "Act Held Jointly Liable with Agent" is a little confusing.

It is true that I hold this office responsible for any promise made to my employees. In this case it was the agent employed and paid by the act who was alleged to have made the promise.

While I can to some extent hold the agents responsible, I cannot control their shortcomings as I can the employees of this office, nor can I be entirely responsible for their promise.

In this case I felt that both sides were wrong. I also felt that by having each one pay for a week it would have had effect in the future of making both do business in a businesslike way.

If one of our employees had made the promise, either to the agent or to the act, I would have seen that he was held responsible for it. I am endeavoring to inject into vaudeville business methods as far as the agents' manner, agents or any other employees in vaudeville are concerned.

There should be no promises made in this or any other office that are not reduced to writing; then there can be no misunderstanding. The artists have been too anxious to accept any word lightly spoken or to take "I will see what I can do for you" as a definite engagement. E. F. ALBEE.

## No Orphan in San Diego

Los Angeles, Nov. 14. Harry Singer stated that there is no foundation for the report that Orphan vaudeville would go into the Savoy in San Diego when the Pan bill is moved into the new Pantages in that city. The new Pan house is due to open early next month.

## West Coast's Solid Routs

Los Angeles, Nov. 14. The West Coast theatres now have solid weeks of vaudeville bookings. The Cabrillo, a new house on the coast, opens Nov. 15 with a triple split, and Paedens will try again with a full week.

## OBITUARY

THOMAS GARRICK

Thomas Garrick, veteran actor, died Nov. 8 at his home in St. James, N.Y., after an illness extending over several years. He was born in St. Louis and began his stage work under the direction of James Murlack. He was a brother-in-law of William C. Cullen and appeared with the comedian in several productions. Mr. Garrick was a Mason and a member of the Lambda. He leaves a widow, Helene, who is his sister's niece.

## JAMES O'NEIL, Jr.

James O'Neil, Jr., son of the late James O'Neil, actor and brother of Eugene O'Neil, playwright, died Nov. 8 in a hospital in Trenton, N.J., aged 42. The deceased was for the time on the stage with his father.

Herbert J. Anderson, a former manager of the Opera House, St. John, N.Y., after an illness which he demies secretary of the Opera House Company, St. John, died at Rensselaer, N.Y., Nov. 8. The late Mr. Anderson was manager

## IN MEMORIAM

# BURTON GREEN

November 17th, 1922

## IRENE FRANKLIN GREEN

of the Opera House in St. John for several years. He was also manager of the Gann, a motion picture house in St. John, for several years. In his earlier life he was in newspaper work. Three years ago he suffered a stroke of paralysis and was confined to his bed. He is survived by a widow, five children, six sisters and three brothers. The funeral took place from the Rensselaer Anglican Church.

Dea Doyle, 33 years old, character actor with the Wilkes Players at the Denham (stock), Denver, died Nov. 12 of pneumonia. He, who came to Denver from San Francisco two months ago, played Monday night's show in "A Man of Action." Tuesday morning, when he failed to appear for rehearsal, an investigation was made. He was rushed to the hospital, but failed to rally. Doyle's family name was Spurgeon.

## IN REMEMBRANCE

OF TWO FRIENDS

# PAUL DRESSER

and

# P. J. ("PAT") HOWLEY

from

## THEODORE MORSE

rior. He was the husband of Florence Spurlin of the Century stock, Oakland, Cal., who arrived in Denver on Saturday to take charge of the body.

Dr. Richard Nicolson, well-known director and coach of grand opera, died Nov. 8 at his studio in New York city, aged 63. He was born in New York and established himself as a contractor and real estate agent before he came to this country. Dr. Nicolson was a composer, as well as director and teacher. Some of the brightest stars of the Metropolitan and other theatres received their preliminary vocal training from him.

Mrs. Mary Doolan, mother of Laurette Daley, of Hilton and Daley, died Nov. 8 following an illness which lasted five weeks.

Mrs. Mary A. Melius died at her home in Brooklyn Nov. 6. She is survived by six children.

The suit instituted against Arthur Weston, vaudeville actor, by Elwood Hinchey, playwright, for \$500 for the use of the drama "The Way Out," was settled out of court this week.

## OFFICER VOKES AND DON

Opening on the Keith Circuit this week upon their return from Australia, "Busby and Don" show a follow program on the outgoing trip, and notwithstanding his opposition to Don's favorite pastime they became fast friends. Vokes and Don continue under the direction of E. K. NADEL, who produced the act six years ago.



## Equity Makes Nine Concessions

Mildred Taylor in Farsallito, Cal.  
Oct. 27.  
The couple are making a trip  
around the world by auto.

and Francis J. Lynch, East Orange, N. J., manufacturer, have obtained a marriage license and are to be wed sometime this week. Miss Armstrong recently obtained a divorce from Herbert Rawlinson, film actor. Blandine Sloan, scenic artist, and Mildred Taylor in Pasadena, Cal. Oct. 27. The couple are making a trip around the world by auto.













# THE 35th ANNUAL GLOBE THEATRE SHOW

**Ziegfeld Reported Offering \$7,000 Weekly for Carroll for Cantor Show—Condition Will Exist Until New Year's**

Broadway recovered from a three-week dip in business last week, and from election day on excellent ground. The 35th annual show of the best money-getters inserted an extra matinee for the holiday and new high records were claimed.

This week there are 55 attractions on the list, the highest of the season thus far. All the big houses but one are tented and the bidding for theatre in town is hot.

One manager tendered a certified check for \$16,000 as advance guarantee for four weeks. Another was willing to pay a bonus of \$1,000 to anyone who could secure a house for a new show, with well-known star, forced to remain idle.

The scurrying for theatres in New York extends to the first of the year. Three offers dated at that time have been made for the Cohen, Famous Players want it for "Mary Jane McKane," now in Boston. Ziegfeld reported having offered \$7,000 weekly rental for the four walls of the Earl Carroll for "Kid Boots," the new cantor show due in at the holidays.

The new sensation among the musicians is "Scopeland," which Dillingham brought into the Globe last week. It is rated the best thing since "Sally," and the weight of the call for tickets is indicative of a run that may be as lengthy. The first night "Sinner" drew \$10,000, using a 45¢ after the 111 premiere. Normally, the show can play to over \$15,000, which never has

been known at the Globe. Next week it will exceed that figure by virtue of a \$710 top for "Football Night," Nov. 24, the date of the Army and Navy football game at the Polo Grounds.

The "Pollies" holds its leadership for gross, going to better than \$42,000 again last week. The "Music Box Revue" moved up to \$31,000, the rain representing holiday prices for the election matinee. One of the big musicals, however, playing additional performances, "Wildflower," in nine shows got \$23,000. "Poppy," with the same number of performances, went to nearly \$22,000. "Mr. Bateman," "Katie," jumped \$1,000 without an added matinee, and grossed close to \$19,000. "Vantiles" got about \$18,000. "Humpty Wig" the colored show at the Colonial, beat its opening week by reaching \$20,000. "Little Jesse" worked up and netted a good profit at \$13,500.

"The Nervous Wreck" at the Harlots, and "The Swan" at the Cort, paired as the new comedy leaders, reached remarkable figures. "Wreck," in nine times, got \$21,000 and "The Swan," with the same number of performances, reached \$19,300, about the record figure for the Cort.

"The Lollies" at the Shubert, however, led the non-musical with the great figure of \$27,300, an extra matinee counting. "The Dancers" at the Broadhurst grossed about \$19,000. "Sydney" at the Grand, an extra matinee, grossed \$14,000.

The three camp hoppers stood up as well as ever, with "Poppy" (Continued on page 41)

## "DEARIE" GOT PANNED AS 3RD RATE SHOW

"Original Co." Didn't Fool Columbus Critics—Looked Like "Turk"

Columbus, Nov. 14. The dailies gave "Good Morning Dearie" a generous passing last week on account of the well-known names and "third-rate" quality that came to town advertised as the "original New York Company."

The show did poor business after the critics let it be known there wasn't a voice in the company and the flat sets looked as if out of the duffel box of a repertoire company.

## BUY FOR A WEEK

Rose Asked for "Brak" With "Love Scandals"

Morris Rose, the insurance man, who with his brother is named as the principal backers in "A Love Scandal," opened the show at the Ambassador, New York, last week under a situation in which he had but two weeks. The show surprised by getting off to a good start, then lived through, and reported to cut rates, with a gross for the first eight performances of about \$72,000.

Rose delivered a few remarks around the Shubert office that he had been told by the Shuberts to put over an agency buy for the show. It is about the same situation in which he had a single week. With the tickets going in cut rates there was no chance for the show to prosper. If they had been requested to take on the

"Topics of 1912," the Delvella show, is scheduled to arrive at the Ambassador Monday, but yesterday there was some doubt about the premiere. If it is delayed "A Love Scandal" will get another week or so at the Ambassador.

"Topics" is too big for the Ambassador. Lee Shubert was told that Atlantic City Tuesday to attempt routing. A shortage of dressing rooms for choruses is being arranged for by renting part of the garage adjoining the Ambassador. Rose took over a contract here for George Brennan for "Steadfast," which ran for one week at the Ambassador. He took over the bringing in "A Love Scandal" and securing another theatre at the end of the second week. No other house has yet been mentioned getting the show.

## WILLIAMS SERVED

Charlotte Ives' Suit for \$10,000 Under Way

Charlotte Ives succeeded last week in the action to recover \$10,000, theatrical producer and co-owner of "Rain" with a summons and complaint filed in the Supreme Court of the Ninth District Municipal Court. The suit was brought by Ives against William Williams in the title of "The Goldfish," with Marjorie Hameau as star.

According to the complaint, Williams told her he could acquire the American rights to "The Goldfish" for \$10,000. Williams had secured the piece in Paris and believed it a suitable vehicle for her, so invested \$10,000 towards the purchase price.

Williams also found that the Shuberts had never devised themselves of their rights, and the play was finally produced under the title of "The Goldfish," with Marjorie Hameau as star.

Williams is said to have paid back \$200 of the money and then ceased to make any more payments. His interest in "Rain" also was transferred to his sister, Hattie Williams, erstwhile musical comedy star.

## LeMaire Calls Off "Primrose"

Rufus LeMaire Saturday abandoned "Primrose" with Eleanor Hightower in the lead, after five days of rehearsal.

Through being under the 10-day limit of rehearsing, LeMaire is now paying salaries to principals and chorists.

**No Dirt Show Complaint**  
Outside of the two standing complaints from the paid officials of the Suppression of Vice and Prevention of Crime societies, the Police Commissioner August W. Glatenspar reports everything serene on "dirty play" complaint up to yesterday (Wednesday).

He gave a very plain complaint from a citizen has been registered with his department. The chief of his bureau is, therefore, unconcerned about the filthy shows on Broadway. He said that he would be of grievances are registered to warrant the inauguration of the jury panel.

## INDA PALMER DEAD

Skeleton Found Near Ridgewood N. Y.—Disappeared Last April

Newark, Nov. 14. A skeleton, identified as that of Innda Palmer (Mrs. Independence Palmer) was found Saturday at Paramus, near the home of N. J. Miss Palmer had been missing since last April when she disappeared from the home of Divine Providence at Paramus.

Although a thorough search had been made no trace of bones was discovered until Saturday. A year ago she had been stricken with paralysis and after leaving the hospital, her health began to fail again seven years ago. She was born July 4, 1853, through her mother she received her given name.

## "SUSIE" STOPS

Grace Grace Tour Off—May Appear Later

"All Alone Susie," starring Grace Grace, closed at New York Wednesday night, the attraction coming back to New York. It was stated, looking conditions in the South prompted W. A. Brady ordering the show in. It was planned to appear in New York, but "Susie,"

Miss Grace may appear in "Miss" in Chicago or New York later in the season. The play was first at the "The World of the Non-nom," and was tried out in stock last summer.

## GUS HILL'S "BANANAS" SHOW

Gus Hill, "The World of the Non-nom" will open Monday at North Amboy, N. J. The cast includes 25 people, according to Hill.

# CONCEALMENT BY LIES

**Effort to Thwart Mrs. Couthou's Stranglehold on Chicago's Legit Theatres—Powers-Erlanger Houses Not In**

Chicago, Nov. 14. Through the arbitrary stand of Mrs. Couthou, the age, Chicago theatrical circles and managers began to devise means for immediate relief. As the result of a number of conferences, a suggestion was made that a central theatre ticket office be established of a central theatre ticket office. The idea was considered by all of the managers except Harry J. Powers. The others, however, were inspired by the idea, and immediately sought quarters. A site was found on Randolph street which could be had for \$10,000 a year and a 30-day option taken.

Suddenly the plans were halted when it became known Powers had been applied of all the details, as Mrs. Couthou, and imported information to the "Queen," with the assistance of Harry J. Powers, had been under the ground channels working to upset the plans of the legit theatre managers to form a ticket office commercially and politically to stop the movement. He spent every hour of his time in looking for a place to bring about to establishment of the Central office will be held next week. It did not mean the object was to have it operating by Jan. 1.

# SEALED VERDICT

**And "Irene" Echo Vanderbilt Producing Co. Suit Against Edward Royce—Alleged Contract Breach**

A sealed verdict was ordered yesterday in the breach of contract suit by the Vanderbilt Producing Co. against Edward Royce, stage director. The decision is expected today (Thursday). The Vanderbilt company, producers of "Irene," alleges it advanced \$4,000 on a contract whereby Royce was to render services in staging the show written by James Montgomery of the Vanderbilt company and one of the authors of "Irene." Royce was to get \$400 a week for his services, one per cent of the gross receipts of the shows staged, and 10 per cent of the net receipts of the shows.

Royce counterclaimed for \$25,000 damages on the ground Montgomery had been under additional obligations to him to render services in staging the show written by James Montgomery of the Vanderbilt company and one of the authors of "Irene." Royce was to get \$400 a week for his services, one per cent of the gross receipts of the shows staged, and 10 per cent of the net receipts of the shows.

The Vanderbilt company alleges it cancelled the contract on Royce's refusal to produce the show for \$4,000 would be returned. M. I. Malinsky (O'Brien, Malinsky & Malinsky) is attorney for the plaintiff.

## AUTO AD BOOKS

Sam Harris First with Chester-Polard Window Attraction

Sam H. Harris is the first manager to purchase one of the Chester-Polard auto-advertising books and is using it to advertise Sam H. Harris attractions in the window of the Theatre Theatre Ticket Co., on 42nd street, between the New Amsterdam and the Sam Harris theatre.

The book has several leaves, on each of which ads of the Chester-Polard auto-advertising books are placed turn automatically. "Rain," "The Music Box" and "The Nervous Wreck" are ads appearing.

The device is attracting attention.

## DOWLING'S NEW MUSICAL

Boston, Nov. 14. Eddie Dowling, here with "Sally, Irene and Mary," is reported finishing a musical comedy, to be called, "Whistling 'Tm."

It is scheduled for a summer run at the Wilbur next season.

## POPULAR RUSSIAN PLAY

"Vera Mirnova" Taken by Anna Nichols

The English rights to a Russian play called "Vera Mirnova" have been purchased by Anna Nichols, manager and producer of "Abbie Irish Rose." The play has been translated by Herman Bernstein.

"Vera" has been playing on and off in Moscow for the past 10 years. It is said to have shamed everything else in the local repertoire in popularity.

The play was written by Ivanov. An authorized version was played in Paris under the title of "Vera Mirnova" some years ago. The play was purchased by the French rights to "Vera" also.

For some reason the play was not included in the program of the Moscow Art Theatre for America.

## DIVORCE FOR MIRIAM NESBITT

A divorce decree in favor of Mrs. Miriam Nesbitt McDermott has been signed in New York by Judge McDermott. The action was undefended.

The alleged infidelity occurred May 21 to 23 last at an East 57th street hotel. The couple were married May 20, 1918. The divorce was granted on charges of adultery and abandonment.

The action was discontinued prior to this action.

## HIGH FLYING SPENDTHRIFT

A 27-year-old child, an accountant earning \$3 a week is alleged "squandering" his income on a 17-year-old chorus girl.

The latter is not named but this allegation figures in a separation suit filed in the New York Supreme Court by Rose Costello DeVot against Coe Louis DeVot.

The suit was awarded \$100 a week alimony and \$100 counsel fee by Justice Vernon M. Davis. They have an infant daughter.

Crumit and Sanderson in "Follies" at the Grand. Crumit will play with John the "Follies" Nov. 28. Crumit may hold over at the Grand in New York.

Miss Sanderson was to have been in the cast of "Plain Jane," the new show at the Grand, but for production but which was called off at the first rehearsal.

## MME. DUX FEATURES

San Francisco, Nov. 14. As a feature of Music Week, an annual event in San Francisco, Mme. Claire Dux, mezzo-soprano and prima donna of the Chicago grand opera company, gave a concert in Union square last week.

A special platform was erected at the Music Box and Port of Call, and the square and thousands of people appeared to witness the performance. She and her orchestra from the Granada also took part.

## "O'Reilly," "Kellie" and "The" at the

Chicago, Nov. 14. "The Rise of the" and "The" at the way at Cohen's Grand Dec. 2 to 10. The show is being scheduled to open the season at that house.





























## PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

**HENRY MURTAGH**  
Organist  
10 Mins.  
Trauma's Metropolitan

Los Angeles, Nov. 9.

Last week Henry Murtagh, featuring "Love Tales" in an original arrangement scored the comedy hit of a somewhat heavy program. Comedy cartoons very cleverly done are used with the music, each aside portraying the latter in which the different members of the family from the baby up render their version of this popular number.

The piano number of "Sister Kate" could hardly be distinguished from the real thing. While the trombone part supposedly by Brother Bill turned out to be a riot for laughs, Murtagh has attained great success in his new policy of giving the public the music they seem to enjoy from the organ, namely lighter and more popular numbers with a bit of comedy added here and there.

**"BERCEUSE" FROM "JOCELYN"**  
(3)  
Vocal and Instrumental Trio  
5 Mins.; Full Stage (Special)  
Chicago.

Chicago, Nov. 14.  
Some of the most artistic presentation offerings at the Balaban and Katz houses have little which would carry an appeal in straight vaudeville. This vocal and instrumental trio, which consists of a tenor who seems to be regularly on the Balaban and Katz payroll and orchestra-musicians probably from the orchestra, scored satisfactorily last week, though not calling for or obtaining vociferous applause.

Walter Pontius is the tenor, Edward Vito is at the harp and either Walter Poole or Roy Kansas the flute. There is a black curtain in "thru" with an oval space in which the three musicians are located on pedestals with a pretty view far in the background. The offering in its entirety was highly artistic.

**"HINDU DANCER"**  
Dancing  
8 Mins.; Full Stage; Special  
McVickers; Chicago

Chicago, Nov. 14.  
The set shows the interior of a temple, with pillars, possibly three feet apart, around most of the stage and a door at the top of half a dozen steps on one side. The door is an idol on a pedestal which can be seen between the columns. The setting is quite artistic and there is a new slant given the door idea. The frame of the building lends toward the stage so that there is a novel effect when a girl comes out of the door and down the steps. She takes a step on one side of the idol, another girl, does some dancing steps on the pedestal, which is several feet from the stage. The idol becomes stone once more and the girl is alarmed when a prisoner runs into the temple. He dances around, wins her sympathy and she cuts his hands. The conclusion of the dance he runs toward her, and there was a splendid chance for applause several times during the show starting at 2:22 Monday afternoon did not take advantage of it and every one was disappointed.

When the two danced some more and the curtains were finally drawn, the audience was surprised to find a highly artistic number in every respect, and in many ways is the best that Boris Petroff has presented.

**ROSE PERFECT**  
"American Nightingale"  
8 Mins.; Three; Special  
McVickers; Chicago

Chicago, Nov. 14.  
A stately woman, nice appearance, good voice, sings "Carissima" and "Palling in Love With Someone" and her enunciation is splendid, so that every word can be clearly distinguished. The set is draped with a very tall window in center which looks like the same window used in another presentation recently. This singer scored quite a success as compared to vocalists who had preceded her.

**RELEASING "HUNCHBACK"**  
U. Not Waiting Two Years of Road Showing

Universal has come to the decision that the exhibitors are to have "The Hunchback of Notre Dame" without waiting for the two years of road showing. The decision was reached within the last week and the organizations advertising for salesmen started about three days ago. According to the present plans a special sales force of a higher grade than the usual Universal staff is to handle the picture and dispose of it. Those making inquiry at Universal regarding the sales positions advertised have been informed that high class film salesmen capable of handling a picture of the proportions of "The Hunchback" are not available. They were also informed that the big sales drive on the picture is to be started within the next few weeks.

At Universal however an utter ignorance of the plan to shoot the picture to the regular exhibitors is professed. At the same time there is a denial that the sales force in Chicago is to be curtailed, the letting out of six members of a sales staff came as a natural move in an effort to increase the efficiency of the staff.

It is known however that "The Hunchback" has not hit the road showing houses with the force that it should have. The picture according to a number of close observers of the road showing end of the game has not been handled as it should have been. Universal has been paying straight rentals that have been excessively high and making guarantees that have been all out of proportion, incidentally making it tough for a number of other road show renters who are experienced showmen and who know what the legitimate terms for that form of attraction should be.

Universal announced at the opening of the run of "The Hunchback" that the picture would not be released in the general run of motion picture theatres for at least two years and that the attraction would

## FIGHT FILM ACCOUNTING

Leon D. Britton, et al, Sued by Herbert Yudin

The screen rights to the Pirro figure in an accounting suit which Herbert Yudin has filed in the New York Supreme court against Leon D. Britton, Charles Penser and Penser's Productions, Inc.

Yudin alleges he laid off negotiating for the exclusive film rights in opposition to Britton and Penser on the understanding he (Yudin) would have a 10 per cent. interest in the profits, also assisting the defendants in clinching the contracts. Prior to that all principals allegedly were in co-partnership as New York and New Jersey states distributors.

Yudin alleges the Willard-Pirro films have earned \$14,000 so far and the Leonard-Penser picture \$35,000, but he wants a full accounting so as to determine his interest in the productions.

## BABY PEGGY'S FIRST

Principal Pictures have secured the rights to the Laura E. Richards story, "Captain January," now in its 2nd printed edition, as the first screen vehicle in which Baby Peggy is to appear under its management. Eddie Cline will handle the direction.

continue over that time as a road show proposition. It is evident that those handling the production have planned their mind rather suddenly regarding the method of selling the film and it now evidently ready to let exhibitors have a chance at it.

TRIANGLE SCHEDULES  
FILED IN BANKRUPTCY

Assets Listed as \$651,000  
With Value Unknown of  
Chief Assets

The Triangle Film Corp., against which an involuntary petition to bankruptcy was filed last month by Adam Kessel, Ed. and Charles Kessel who have a \$23,000 balance due on a \$103,000 judgment award, this week filed its schedules of assets and liabilities.

Although the Kessels' petition alleged an approximate total liability of \$2,048,000, the known claims listed by Triangle mount \$361,295. Assets of \$1,620 are also listed.

This does not include the chief asset of the corporation, a series of film productions made between 1914-1919 which cannot be even roughly estimated in value, according to reports on file, although on the company's books they are valued at \$1,845,657. Accounts receivable, deemed an asset, total \$106,912.83.

A new film company, with a capitalization of over \$1,000,000, to be known as the United Producers and Distributors, will start actual production shortly. W. F. Woods is vice-president and general manager.

Roscoe Arbuckle is again a resident of Beverly Hills. The comedian plans to remain here.

## At the RALTO Now

From Arthur Train's sensational best-selling novel. Adapted by Monte M. Katterjohn.



## "HIS CHILDREN'S CHILDREN"

Paramount's second demonstrated picture, "His Children's Children," is now doing capacity business at the Rialto, New York; Loew's State, Boston, and McVickers, Chicago.

Here is a 100 per cent showman's picture—a great cast (including, besides the four principals named above, Hale Hamilton, Mary Eaton, Mahlon Hamilton, Warner Oland, John Davidson, and Lawrence D'Orsay), a well advertised story, jazz, class, and heart appeal.

## Variety's showman critic says:

"Looks like a box-office whale. Certainly does slam the present mode of living among the society elite. A story with a moral, plus jazz atmosphere and a laugh here and there. Dorothy Mackail makes a distinct impression. Bebe Daniels is herself. Mary Eaton does nifty bit of vamping. It should be a box-office clean-up."

All Exhibitors  
in Michigan

Read our magazine published every Tuesday  
If you want to reach this clientele there is no better medium.  
Rates very low

MICHIGAN FILM REVIEW

With  
James Kirkwood  
Anna Q. Nilsson  
Tully Marshall

Adapted from the Thrilling Novel by Cynthia Hooley  
A DONALD CRISP Production

A First National Picture



# SHAPIRO, BERNSTEIN

IF YOU NEED REAL GENUINE HIT MATERIAL THAT WILL  
BE HERE. NEARLY ALL THE BIG BROADWAY MUSICAL REVUES  
AND ALL

The most beautiful little sentimental first performance hit ballad in America

## "STAY HOME, LITTLE GIRL, STAY HOME"

By LEW BROWN and JAMES F. HANLEY

The big novelty sensational hit of the Messrs. Shuberts' stupendous production, "Artists and Models"

## "SAY IT WITH A UKELELE"

By ART CONRAD

## "LAST On The Back Porch, I

By LEW BROWN  
The Cre

One of the most beautiful waltzes written by Mary Earl and James F. Hanley. Will be the biggest thing in the waltz line this year.

## "MISSISSIPPI RIPPLES"

A ballad that is coming forward in leaps and bounds

## "ROCK ME TO SLEEP WITH MY VIRGINIA MELODY"

By JOE DARCEY, BUD GREEN and RAY HENDERSON

A beautiful new high-class ballad for high-class singers only

## "SWEET PAL"

By BOB MILLER

NEW YORK—GEORGE PIANTADOSI  
General Professional Manager

# SHAPIRO, BERN

CHICAGO, Grand Opera House Bldg., JOE MANNE  
SAN FRANCISCO, Pantages Theatre Bldg., FRANK SNOWDEN  
ST. LOUIS, 401 Pine St., STEVE CADDY

BALTIMORE, 405 Madison Ave., SAM TUMIN  
DETROIT, 206 Ryerson Bldg., BILLY MACK  
CINCINNATI, 1803 Hewitt Ave., DOC HOWARD

DENVER, 1442 Pa.  
LOS ANGELES, 312 S. W. 1st  
PITTSBURGH, 1100

# **& CO., MUSIC PUBLISHERS** **LOUIS BERNSTEIN, President**

OF HELP TO YOUR ACT YOU CAN ALWAYS GET IT  
COME TO US FOR MATERIAL WHEN THEY NEED HELP,  
S GET IT.

The great new novelty comedy song that is catching on as rapidly as our "Bananas" did

## **"WHEN IT'S NIGHT-TIME IN ITALY IT'S WEDNESDAY OVER HERE"**

By JAMES KENDIS and LEW BROWN

The screamingly funny novelty. The first of its kind ever written in song history.

## **"CLAWENCE"**

(DON'T TWEAT ME SO WUFF)

By JOE MANUEL, MACK HENSHAW and HARRY JENTES

## **NIGHT Loved Her Best Of All"**

RL SCHRAUBSTADER  
g of the Year

Still the sensational hit with Miss Winnie Lightner in George White's "Scandals"

## **"STINGO-STUNGO"**

By LEW BROWN and JAMES F. HANLEY

The talk of the country. A characteristic rube sensation

## **"DOWN ON THE FARM"**

(THEY ALL ASK FOR YOU)

By BILLY DALE, CHARLES PARROTT, JIMMY ADAMS and HARRY HARRISON

A fox-trot ballad success

## **"SOMEBODY ELSE TOOK YOU OUT OF MY ARMS"**

(BUT THEY CAN'T TAKE YOU OUT OF MY HEART)

By BILLY ROSE and CON CONRAD

# **NSTEIN & CO.**

Broadway and 47th Street  
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D NICHOLSON  
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# CECELIA (CISBY) LOFTUS

## Imitations and Comedians

### 16 Min.; Full Stage

It's about 15 years since Cecilia Loftus appeared over here in vaudeville. Now she's back and at the Palace and her come-back might be the best one to make it complete. Miss Loftus is assisted by a male pianist.

Her first imitation was a brief suggestion of Irene Frankin. This has Miss Frankin's name on it. An impression of how a heavy dramatic actress would read a play over her head and then it clicked through holding comedy of the subtle sort that Miss Loftus knows so well but has forgotten.

Harry Lauder, third, and Miss Loftus forgot the words of the song at first, but covered the slip with supreme showmanship. Her Lauder is good, but not unusual. A monologue bringing forth a session from Mrs. Fiske's "Marry, Mary Quite Contrary" with Mrs. Fiske in action, mannerisms and voice next was suggested by the character of the same following. A song done as an imitation of Alice Delany in a lampooned song about the atmosphere gave Miss Loftus an opportunity for deeper stuff than that which had been done before. The story of a street woman and was sung in French first, the second verse in English and the third in English.

The monologue done by Beatrice Herford about the small boy on the tram car and his mother's admonitions, advice, characterizations as ordered by Miss Herford, and not announced by Miss Loftus as an imitation of Miss Herford's characterization. Jeanne Dorels, as Sadie Thompson in "Rain," followed was perfect. The character, including number Nora Bayes, who was in the audience, stepped on the band and did a little of the jazz variety.

Miss Loftus picked up the second chorus with Miss Herford with a camera directed imitation of Miss Bayes' gestures. The two doing the same song simultaneously made for a comedy.

Miss Loftus is still the same great artist she has always been. Her character always comes with the passing years, but her mimetic gifts have mellowed if anything with time.

At the matinee Miss Loftus received a floral presentation worth seven. She was accorded a five-minute reception in the afternoon, and a lengthy ovation in the evening. She was a thing like a minute and a half or thereabouts on her entrance.

Miss Loftus gets around and catches the different theatrical varieties without imitating her act. She will develop added value in a certain speech she mentioned she had not had time to say. She has a "cousin" draw. Admittedly, Miss Loftus has the ability to entertain the masses as well as the classes. She just had to be the Monday.

# BOBBY JACKSON CO. (3)

## Songs and Dancing

### 15 Min.; Three (Special) Street

Jackson appears to be but a dancer, but to qualify for the top billing of the act is a different thing. Assisted are two girls, one at a piano with the other working opposite the lead.

A short recitation, of questionable value, gives the act its start, which is followed by a song and dance following the raising of the special drop. It then goes into a little piano interrupted by a song and dance.

The piano solos for one number, varying with much similarity to a cabaret delivery, while Jackson and his off-sung songs and dances posed laughs that may be there, but failed to impress this house with any quality.

The act smacks of the smaller Vaudeville emporiums, besides there is a very little light on the stage, no augmenting background unless it was figured that a set was essential to the trio. The reason for the case it is undoubtedly true for the greater of the minor variety shows to try to re-embody the qualifications necessary to carry the turn over with the help of the piano. The manner in which they laid out, but dramatic changes are absolutely essential before the act can live up to its scenery or billing.

# FLORENCE RICHARDSON and Betty Cook

## 17 Min.; One and Three (Special) Hangings

Zittet is getting a free ad. on the program in the link of his Zenobia. The act is a band of 11 women headed by Florence Richardson. They are the regular dance band of the Palace. Outside of a brief stay in Will Morley's ill-fated "New-Comers," the act has been in the Palace since its appearance with an orchestra. In the production she was merely presented as a violin solo conductor of the regular house orchestra. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

As a vaudeville act its only novelty is the sex of the performers. Or as they are just another band, although they suggest more effective possibilities if properly handled. As it is, the double quintet goes through a routine of straight dance numbers, suggested by the character of so many dance records were put on a photograph, only the instrumentalists could not be as capable as on the discs.

Not until a routine record encore, when the name of the band was given over 10 years old, that has been recently revived because of the "blue" feature. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

There are many number of hotel combinations that are as good as the act. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

The girls are good dance musicians. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

With a real punch, coupled with the orchestra's, they, they could be made a card for the time. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

# COOK and SHAW SISTERS

## Musical and Songs

### 23 Min.; Full Stage (Cyclorama) 23 St.

Billy Cook is the saxophonist last in support of Shaw. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

The turn opens with the girls playing piano and violin duo followed by a song and dance. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

Another sax specialty by Cook is followed by a piano duo of classical music. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

A sax solo of a medley of pop by Cook while the girls play in Gypsy costumes for a violin and piano. Cook joins them again, handling the act. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

# FRANK SILVER and Onch (10)

## 15 Min.; One and Full (Special) Stats

This band has been playing for London several weeks now, although this is the first time critically noticed. Silver's "Yes, We Have No Bananas" which must have netted him a substantial cash bonus, has assured retirement for a year or two without any fear of the girl. The girl is a violin solo co-author of "Banana" is also a member of the band, although Silver specializes of the salacious atmosphere.

Silver and Onch were originally presented as a violin solo. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

The personnel of the orchestra numbers 16, including four brasses, piano, bass, violin, two guitars and Silver at the traps. A stage box male singer is also part of the act. The box singer sings with "Banana Blues" which cues into the instrumental, instrumentally. The band numbers 16, including four brasses, piano, bass, violin, two guitars and Silver at the traps.

Silver is at the drums excepting the personnel when he plays the violin on which he does not perform, merely conducting with the orchestra. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

It's a good band act as far as it goes. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

Newhoff and Phelps (8) Singing, Dancing and Instrumental Music. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

Newhoff and Phelps bring out a new idea inasmuch as they present their regular vaudeville act with a new twist. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

# KATHERINE STANG

## 15 Min.; One Violin

Katherine Stang is assisted by a piano. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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# VIOLLE LEWIS and MELODY BOYS (9)

## Songs and Dancing

### 20 Min.; One and Full (Special) 23 St.

Assisted by eight boys, two of whom are dancers, with a piano and a violin, Violle Lewis eventually becoming an orchestra. Miss Lewis evidently possesses a flash and wit which will suffice for a swing around the middle class houses. An introduction by the girls is a violin solo in less meaningful, serves to get the turn under way and which even Violle Lewis something of a reduction number that has Miss Lewis softening between the six minutes. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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After reaching full stage the prohibitory routine for presentations of the type is adhered to, having the band providing to accompany the act. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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VI QUINN and BOWEN (9) Songs and Dancing. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

VI Quinn, last seen around with Frank Trapp, is making one of her sporadic vaudeville appearances in a new turn. Miss Quinn is supported by a six-piece jazz band, two male dancers and a male singer. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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# ARROWSMITHS

## Trappes

### 8 Min.; One and Full Stage

Man and woman open in "one" in soldier uniforms marching in goose step. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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# "ROBELAND" (4)

## Dancing and Singing

### 17 Min.; Full Stage (Special)

A turn that holds plenty of individual talent is by a crude presentation. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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There is little attempt at unity of construction or adherence to the theme. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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# JOE DE KOE TROUPE (5)

## Acrobatics

### 18 Min.; Full Stage

Joe De Koe is evidently the diminutive chap who carries the burden of the act. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features. The act is a band of 11 women, uniformly dressed in orange and black costumes, with the conductor's features.

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# FEIST HITS

**"EV'RY NIGHT I CRY MYSELF TO  
SLEEP OVER YOU"**

By Howard Johnson, Leo Wood and Irving Bibb

**"WONDERFUL ONE"**

By Paul Whiteman, Ferdie Grofe and Dorothy Terriss

AL JOLSON'S BIG HIT

**"NO NO NORA"**

By Gus Kahn, Teddy Fiorito and Ernie Erdman

**"MAMMA LOVES PAPA  
PAPA LOVES MAMMA"**

By Cliff Friend and Abel Baer

**"SAW MILL RIVER ROAD"**

By McCarthy and Tierney

**"EASY MELODY"**

By Larry Conley and Gene Rodemich

**"SWINGIN' DOWN THE LANE"**

By Isham Jones and Gus Kahn

**"LOVE TALES"**

Words by Ben Ryan

Music by Vincent Rose

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# MARCELLE and HIS UNIQUE PARTNER THE SEA LOCOMEDIAN

Opening His 30-Week Tour Next Week (Nov. 19) at B. F. Keith's, Philadelphia

Played England, France, Belgium, Spain, Denmark and Sweden in their respective languages; seal perfectly understanding all languages

Direction H. B. MARINELLI

## FIDELITY'S MEETING

(Continued from page 10)  
Shuberts and a few of their participants, would inflict the Closed Shop and Check-off system (the most iniquitous evil ever perpetrated by labor union agitators) on managers and actor allies, turning the Temple of the Theatre into a bazaar of anarchy, without respect to anybody's rights and privileges.  
"Well, you don't have to be told that that agreement has not yet been signed. And I may tell you that it never will be by many of the managers who are producers.  
"A producer, if things are un-

favorable, can put his show into a storeroom but a man or firm owning many theatres cannot put his theatres into storerooms. And they cannot sell out their theatrical holdings while there are threats of strike in the air.

"If this so-called agreement went through and with it the 'closed shop' provision, any firm which has large theatrical holdings could sell out in a few years and the future would not bother the firm at all. Therefore, it would not be strange if members of a firm with this idea in mind were to favor such an agreement as that proposed. But the future of the theatre is to be considered above the selfish money-grubbing, get-from-under policies of such individuals. There have been approaches to Wall Street by certain gentlemen along these lines, but Wall Street refused to be interested. If, however, this agreement or something similar could be

put over, Wall Street might change its attitude.

"But there are other managers who do not intend to desert the show business, and they are a thorn in the side of those who do, just as Fidelity is a thorn in the side of Equity's labor tactics. Or do you suppose that we would be allowed (kindly) to work with Equity members without paying a nickel into Equity's coffers, while others are forced to pay dues to Equity? Why are they so kind?"

"We have no highly paid officials—no paid officials at all, in fact. But we have managers. And the good of the profession at heart who are willing to accept the duties and work attached to these offices without pay. That is why our dues are small, and they shall remain small. We shall leave the gathering of the shekels and other mercenary considerations to our Equity friends.

"And I will say, in conclusion, that I consider this offer of the Equity representatives to be not only a 'Yellow Ticket,' but it seems to me a downright insult, and as such we spurn it."  
The meeting agreed with Mr. Miller.

As if to point a moral to his address, Robert Vaughan said that Equity receipts are over \$150,000 a year, and still they keep on trying to get more money out of the actor. Mr. Vaughan was a member of a trades union before becoming an actor. He said plainly, if the Equity shop ever operated, fines would be levied for every small infraction, and the fines would have to be paid or the actor would not be allowed to work. There could be no appeal. "Pay the assessment or act acting would be the alternative," he added. Where it was desired to get rid of a refractory member, a fine of such magnitude could be levied it would act the same as if he had been expelled or had resigned. This has been done, Mr. Vaughan stated.

Fidelity's Dignified Course  
Lester Longenagel said that the Fidelity had won out through its dignified conduct under persecution and that Fidelity members really had a more legitimate complaint against the managers for discrim-

ination than any actors' body ever had before.

This latest agreement, he said, might be accepted by the Shuberts and their partisans, but he knew the big majority of the managers have too much regard for their own pockets (and some for the good of the show business) to consider being party to it. Anyway, he remarked if some do sign it, there will be 40 or more producers (who produce two shows—or more—each year) to oppose the 'closed shop' and run independently.

Then, Mr. Longenagel said, would have no difficulty in getting all the actors they want for their productions, and in the long run these managers would break the managers operating under the closed shop policy.

The independent manager could not play in the houses of the closed shop manager, which means that the latter would be short of productions for his theatres unless he produced them himself.

Mr. Longenagel agreed with Henry Miller that the Equity proposition was an insult to Fidelity.

Ruth Chatterton's Exception  
Ruth Chatterton took exception to

Shuberton's statement that Fidelity has only 35 members. "I am the treasurer of Fidelity and I know. We have over 450 members in good standing, with 84 holding life membership cards. Such wild misstatements on the part of Equity officials indicate just how much reliance can be placed on anything else they say," said Miss Chatterton.

Other speakers were of similar tone and expressed the greatest confidence in the continued growth of the Fidelity League.

Many speakers claimed to have inside information that a very small percentage of the members of Equity are paying dues.

The meeting lasted until quite late, with the greatest enthusiasm prevailing. It was brought to a climax by Alma Clayburgh taking a life membership and several others following her example.

## The World's Fastest Melody Unit RAYMOND FAGAN AND HIS ORCHESTRA

This Week at the Orpheum in New Orleans

PERSONNEL  
RAYMOND FAGAN.....Piano  
GARY TWING.....Saxophone  
EDWARD SANTO.....Tuba  
BENJAMIN GOTT.....Trumpet  
NORMAN McPHERSON.....Saxophone  
M. FRING.....Drum  
TED GILSON.....Drum

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## HEADLINING

KEITH'S 81ST ST., NEW YORK, THIS WEEK (NOV. 12)

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# O'HANLON and ZAMBONI

PRESENT AN UNUSUAL DANCE CREATION

## "CABARET IN CUBA"

First produced at the Palladium, London, three months ago to sensational success and introducing their FAMOUS ARGENTINE ORCHESTRA and SENORITA GRASSI, the Spanish Soubrette

This is O'Hanlon and Zamboni's initial vaudeville venture and is crowned with extraordinary success; in fact this, their fourth year in America, is topping their sensational appearances in musical productions with the "Passing Show of 1921," "Midnight Rounders" and "Greenwich Village Follies"

MARYLAND, BALTIMORE, NEXT WEEK (NOV. 19)

KEITH'S ORPHEUM, BROOKLYN (NOV. 26)

# LOS ANGELES VARIETY'S OFFICE

Metropolitan Theatre Bldg.,  
Suite 251, Hill St. Entrance

Plenty of weight to the current Orpheum bill, with the Lewisham Orchestra awarded top honors for the first week of its two weeks' engagement. Next-to-closing, it kept well up to the pace of the preceding turns. The act is now devoted to straight playing and vocal work with all comedy eliminated. Mort Downey takes first honors with a rocking vocal selection. The playing has not lost the brassy effect since opening at the Alhambra, New York, several months ago. The act no longer credits B. H. Burdette with the staging, but carries the Whiteman name still. The audience gave hearty response, demanding several encores.

William Sessbury and Co., the only holdover this week, appeared second; very early for an act of this type. The Alcega deserves to be featured on the strength of her exceptional dancing.

Thomas E. Shea in "Spotlights" appeared third, also in full stage, with a short wait occurring. Shea, making his first appearance here, brought genuine returns with his well-known character work. The sketch is a well-balanced offering.

Frank Van Hoven on fourth landed a usual comedy punch with the first real chance of the bill. The laughs piled up and one of the hits of the bill was recorded. Mr. Hy-mack followed and was badly placed, due to the nature of the turn. The returns started slowly, but made a steady gain and a real hit was garnered at the finish. This continental offering is unique and holds several surprises.

Jean Middleton opened the show and was encouraged by genuine applause as her offering progressed. The little violinist made good headway with a difficult arrangement. Ruby Norton followed Hy-mack and experienced little difficulty in landing. The applause after the conclusion of her vocal selections would have warranted another encore.

Al Herman closed the show, coming in for comedy honors with applause and laughter greeting every gas. Holiday business Monday afternoon, with the show well up to expectations. *Hart.*

The Armistice Day holiday packed Pantheons to the rafters Monday matinee. The big crowd enjoyed a seven-act bill. Lillian Burkhardt and Co. headlined with sketch dealing with the dove evil, the latter phase being heavily advertised. This probably was partly responsible for the big business. The play-let's biggest value is in its comedy, as the dramatic sections are too much obvious melodrama. Miss Burkhardt shows up well and her curtain lecture against the dove danger elicited big applause.

Recollections, "a well-conceived singing offering, presented by three couples depicting youth to old age, dragged through to only fair returns. Rucker and Perrin offering two old-Chinese comedy got some bows, and their dancing finish easily topped the most applause of the show.

Roda and Broshel, mixed pair playing concertino, found much favor. The man brings in an accompanist at the finish, accompanying the girls' kicking dance. Johnny Clark and Co. got away to good laughs, with Clark's scouse story, falls and back flips from the top of the tables making him extremely popular. The Parkers, billed as father and son (they took it too), closed the show with handills. The customers remained for the feature picture, "The Silver Screen."

Lapine and Emery were out in the show. Landfield, a neat-appearing chap, got good laughs for some wack cracks before getting into his piano spot, which also landed him a Jorja.

Although somewhat light in the way of a headliner, the Hill Street show was the usual grade for this house.

Edie Cook (New Acts) held first honors in the killing and gathered several laughs with a ten-minute sketch on the knoedown comedy and dancing. Cook possesses a fair command to expectations, but does not come up to expectations as a feature.

Edith Brown and his Peacock Revue provided a flash with six girls, got good laughs for some dancing in colorful costumes. With a short wait, but a good deal of relief, audience greeted the various acts throughout the show. Whiting and Hart had things their own way to closing.

M. E. G. Line Trio opened the show with the Dixie Trio in the first act. The colored boys sang over their numbers, finishing with a good speed and wack in the house. Willie Schenck and Co., a well-kid-out acrobatic turn, closed the show, holding interest pretty.

Frank Egan is trying to get a sus-

pension of the fines given actors in "Getting Gertie's Carter," the show that the police closed and permitted to reopen several weeks ago. The judge hasn't rendered a decision as yet.

Fred Miller, managing director of the California and Miller's, has gone to Seattle. It is understood the business part of the trip has to do with the acquisition by Goldwyn of several film houses.

George Clayton, treasurer of the Hipp, will hold the managerial reins until Adolph Ramish, owner, returns from New York to appoint a successor to Al Watson, who died suddenly a week ago.

Judge Clock last week refused the application of Michael Corper, manager of the Majestic, for a reduction of alimony. Corper has been paying \$200 a month and contended that as his salary is only \$400 the amount was excessive.

What seems to be a popular move in musical circles has been brought about by the organization of the Los Angeles Music Federation of which Mrs. Cecil French, director of the National Federation in conjunction with the Chamber of Commerce and other musical bodies, are the guiding spirits. A total of 13 municipal organizations have been induced to join.

Guy Bates Post who opens a two weeks' engagement at the Mason Nov. 19 in "The Climax" will not include Pasadena, his home city,

in his coast tour. An added tax of \$15 a day for all attractions prompted Post dropping the stand from his route.

The State Long Beach, is to have an increased seating capacity on the lower floor by the elimination of the lounges and the installation of regular seats.

The Duncan Sisters motored down from San Francisco and will remain with relative a short time before going east.

Dan R. Worley, general manager of the Wilkes theatres, came down from San Francisco to supervise the local production of "Topsy and Eva."

Harry B. Crouch, the actor-business man, returned last week from Europe.

Adolph Ramish, head of the West Coast Theatres, Inc., returned this week from New York.

Ed Wynn and wife are stopping with Mr. and Mrs. Frank Keenan during their engagement at the Mason. The Keenans are Mrs. Wynn's parents.

Thomas Wilkes is in New York. The Flax Arts theatre, launched a week ago by Frances Goldwater, New Angeles' only woman manager, did satisfactorily its initial week, and indications are that the house will

settle down to a paying basis. Miss Goldwater has a long list of patronesses and patrons, and through this medium is guaranteed working expenses for several weeks.

Ivan St. John, local press agent, and his wife, Adela Rogers St. John, well-known fiction writer, will spend the holidays in New York.

George Bonell, general manager of the Morosco Holding Co. enterprises, arrived in this week. Bonell may in time erect himself in a new mile auto track here.

Marjorie Rambeau, immediately after closing in "The Valley of Content," left for New York, where she will appear in "The Road Together."

Friedel Nick, eccentric dancer, has been added to "Fanchon's Fancies" at the Rendezvous.

The I. A. T. S. E. Local 33, gave its first annual performance at the Philharmonic Auditorium Nov. 7. The receipts went toward the sick and benefit fund of the organization.

Georgette Leblanc (Masterville) packed the Billmore ballroom last week on the occasion of her nature in New York. Burton, doing a daily cartoon strip for the publication, New York's art editor, with Haack in the same department. The

latter resigned his position with the Shuberts in New York to take the assignment with the Cornelli Van Derbilt publication.

Business in Brooklyn is generally pretty good. Nothing to get excited about, however. The burlesque houses are well-patronized. Keith-vaudeville houses always well filled.

The Institute Players gave three creditable performances last week at the Academy of Music of Owen Davis' "The Detour."

The Astoria Little Theatre, a newly formed amateur dramatic organization, has announced its first bill of plays. They will present "Two Men's Paw," "Foot" and a play as yet unnamed, written by one of the group, the Bryant High School on Dec. 14.

"Dew Drop Inn" at Majestic Monday, doing rather nicely.

"Merton of the Movies" at Monticello this week. "The Last Warning," which did good business there last week. "Go" next week.

"The Gingham Girl" is at Teller's Shubert this week.

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Style—the Sorceress—receives the sponsorship of I. Miller in her newest, intriguing Vogue for slippers of beautiful Lizard Leather. In his interpretation, I. Miller shows slippers in the mottled greys of the Azores Lizard, the speckled browns, and glistening blacks of the African species, and the many intermediate tones which add the appeal of indefinite color to this attention-captivating Vogue.

\$12.50 to \$14.50

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## "I'LL SAY SHE IS"

BOOK BY  
WILL B. JOHNSTONE

MUSIC BY  
T. A. JOHNSTONE

WITH THE

## FOUR MARX BROS.

### WHAT THE CRITICS SAY:—

"'I'll Say She Is' has speed to burn. The Four Marx Brothers are perfectly tireless in their ministrations; they are here, there and everywhere, full of wise cracks, wheezes and funny falls. The audience found them priceless cut-ups."

SHEPPARD BUTLER, "Tribune"

"'I'll Say She Is' is the Steam Shovel of Musical Shows. Resembles a cyclone. Try to stop it. Is a Lucullan banquet. Will take a revolution to stop it. The Marx Brothers are very amusing."

O. L. HALL, "Journal"

"It has life and magnetism, was an unexpected hit. Always fast and a funny show. It looks as though a lot of snow would be shoveled off Michigan Ave. before this hit tears itself away to Broadway. The Marx Brothers, with their wise cracks—'revices'—they call them, are altogether unlike anybody else."

ASHTON STEVENS, "Herald-Examiner"

"The Marx Brothers at their best, and they are clownier than ever in this show."

THE OPTIMIST, "American"

"The Studebaker has an extremely good show on their hands. It is a Hit. The Four Marx Brothers' nonsense becomes gorgeously amusing—they are eccentric entertainers of unusual quality."

CHARLES COLLINS, "Post"

"Altogether good entertainment with many laughs—a revelation in female pulchritude, gorgeously costumed and staged. Of really good clowning there is much by the Four Marx Brothers."

PAUL R. LEACH, "Daily News"

"The audience laughed so heartily there surely will be some sore ribs. It is elaborate, expensive, artistic and will prove a long time tenant at the Studebaker."

PAUL MARTIN, "Journal of Commerce"

"The best musical show I've ever seen."—CHARLEY CHAPLIN, who attended the performance Tuesday, Oct. 16th.



(New York Tribune)  
**Broadway Throws  
Its Heart at Feet  
Of Cissie Loftus**

**Truckload of Flowers and  
Thunder of Cheers Greet  
Her at Palace Theatre  
After Absence of Decade**

Cheers and tears greeted the return of Cissie (Cissie) Loftus to the American stage at the Palace Theatre yesterday afternoon. Her act normally might be run through in twenty minutes, yet the welcoming demonstration kept the English actress before the footlights for fully an hour. Again and again she responded to encores and innumerable curtain calls.

It was a memorable souvenir of the affection in which the actress is held—this salutation to the comeback of a favorite who for some ten years has been off the stage. Hundreds of her admirers and scores of her fellow-actors crowded the house to every foot of standing room.

Perhaps Miss Loftus never appeared to better advantage. She was a figure of loveliness, and her performance—sprightly, whimsical, humorous—possessed every element of sure and exquisite art. Her program was a jangle of imitations, entitled "Impressions of Today and Yesterday," and included the music, voice and manner of Mrs. Pieske, Ethel Barrymore, Nora Mayne, Jeanne Engle, Harry Lauder, Delany and Irene Franklin. Others were given in encores, all with remarkable fidelity. It was a tumultuous reception and the actress displayed less control of its emotions than Miss Loftus.

Women cast their corsage pieces on the stage, it is said. It could have required a van to carry the more formal floral tributes. As the actress took her last bow, the women were hysterically cheering.

**More Need Not Be Said  
Retained for a Second Week  
at Keith's Palace, New York**

*I am proud to have been adopted by the  
Vaudeville Profession and thank my associates  
for their generous treatment and co-operation.*

**FRITZI SCHEFF,**

*Keith's Palace, New York.*

Nov. 12th, 1923.

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Kosman & Gratian  
Kosman & Rosta  
Wells & Blair  
Robinson & Pierce  
Land of Tango

**MEMPHIS**

**Funstage**  
Samartoff & Rosta  
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Land of Tango

**COLUMBUS**

**Funstage**  
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**DETROIT**

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**ST. ANTONIO**

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**DENVER**

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Direction H. B. MARINELLI

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city; theatrical; \$10,000; E. K. Tully, Samuel Michelman, Jesse Oppenheim, (Attorneys, Cohen, Cohen, 17 East 42d street, New York city.)

**Concordia Production and Supply**

Corporation of New York; New York city; production films; \$100,000 in 110 shares; directors, Max Griebel, Max Gronau, Dr. Otto Schneider, subscribers, John P. Crosby, Ruth Spaid Zeisler, Leonard B. Zeisler, (Attorneys, Parsons, Crosby & Zeisler, 43 Exchange place.)

**Schine Auburn Corporation, Glo-**

versville, N. Y.; ready, moving pictures and theatrical business; \$5,000; J. J. Richmond, Benjamin Davis, M. M. Banker, (Attorneys, N. M. Banker, Gloversville, N. Y.)

**Creston Picture Corporation, New**

York city; motion pictures; 1,250 shares; paid stock, \$100 per value; 2,500 common stock, non par value; directors, Howard Eitelbrock, H. H. Pennock, H. G. Thach; subscribers, H. M. Lark, S. L. Little, Elizabeth Carroll, (Attorneys, Whit-

man, Ottinger & Ransom, 120 Broad-

way.)

**Advances Productions, Inc., New**

York; ready, moving pictures; \$10,000; K. Blake, William J. Fernald, Edward B. Fernald, (Attorneys, Joseph H. Stockman, 1410 Broad-

way.)

**Triangle Theatrical Enterprises,**

Inc., New York; pictures; \$5,000; Dolores Rosenbaum, Mary Siegel, Lillian Inkens, (Attorneys, Goldstein & Goldstein, 266 Broadway.)

**Equitable Muffs Corporation, Del-**

aware; pictures; \$10,000; New York office, 165 West 46th street, New York; P. D. Kohler, 15 Broadway.)

**OKLAHOMA**

**Houston Amusement Co., Houston,**

Texas; capital stock, \$100. Incorporators: P. L. King, Arthur O'Connor and A. Ingersoll, all of Houston.

**Community Theatres Co., Tulsa,**

Okla., Incorporators: W. Dexter Moore, George C. Bender, Jr., and Fred M. Winn, all of Tulsa. Capital stock, \$50,000.

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Ex-Medicine Show Doctors to demonstrate and sell our new medicine. Write Home-Adams, Pittsburgh, Pa.

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RECALLS SCHUBERT'S  
SERENADE

Sam Fox, music publisher, strolled into a small cafe in Vienna last spring, sat down at an unoccupied table, picked up the menu card and glanced at it, although he knew that he would order the inevitable antisept. Happening to turn over the card, he observed that someone had written a few bars of music thereon with a pencil. He hummed the tune, called the waiter and forgot about the melody as he made inquiries about the one who had scribbled the notes upon the menu card. Fortunately, the waiter recalled that Leon Berger had been at the same table a short time before. He was a composer, and yea, the waiter recalled that he had seen Berger writing.

Fox had a hasty luncheon and started out to locate Leon Berger. Two hours later he found him. Berger admitted that the autograph menu was his writing and that the music was the refrain of a song that he had in mind. An hour later he had written out the score more legibly and had signed his name to a contract that gave the American publisher exclusive rights to the composition.

Fox immediately published "Just One More Kiss," sent it back to Vienna and at once it became a sensational success. Today it is catching on like wildfire in America, England, Australia, with orders also pouring in from several other countries.

One is reminded of Franz Schubert, who wrote the original of his immortal Serenade on a menu card. But there is a difference. Berger has received larger royalties from a single day's sale of the song than the earlier Viennese composer received during his lifetime. This is particularly true of the fox trot version made of the melody by J. S. Zamecnik.

## SHEET MUSIC SALES

If anyone tells you that the sale of good sheet music is on the decline, a sufficient argument for your reply to the contrary will be that Sam Fox, Cleveland publisher, shipped over twenty tons of sheet music to England alone within the last six months.

## FOLIES BERGERE SENSATION

Lieut. Com. John Philip Sousa has selected "Nights in the Woods," by Harold de Bozi, as one of the principal numbers of his program during the present tour of the country, probably the most far-reaching tour ever undertaken by a bandmaster. He presents his own arrangement of this number, which is also scored for large or small orchestra and in song form.

Sam Fox won over all other bidders for the sensational musical success of the current Folies Bergere show in Paris and now "Nights in the Woods" (Les Nuits du Bois) is appearing under his imprint.

## FRITZ'S NEW KISS SONG

Fritz Scheff, the original "little devil of grand opera," has found a new "Kiss" song. It is called "Just One More Kiss" and was written by the Viennese composer, Leon Berger. It seems likely to become even more popular than "Kiss Me Again," which she made famous, because it is much easier to sing and it has the same lulling, haunting refrain.

## ZAMECNIK'S ARRANGEMENTS

J. S. Zamecnik, who made the symphonic arrangement for one of two of the most popular melodies of the moment, "Nights in the Woods" and "Just One More Kiss," was a pupil of the great Anton Dvorak. The former song is the big hit of the current Folies Bergere in Paris and the latter is a sensation from Vienna, the melody, by Leon Berger.

Just One  
More Kiss

The European Song and  
Fox Trot Sensation  
Direct from Vienna

Archie Bell  
Noted Dramatic Critic  
wrote the English Lyrics for this  
Popular Viennese Melody  
by Leon Berger

RHYTHM



Just one more kiss he - fore you part.



- To me it is - for - ever, and I - love you.



- For all the world to tell of - sleep.



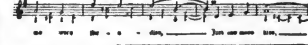
- As you and I - are in - love.



- Just one more kiss you - give me.



- For this is -



- one more kiss - a - kiss - just one more kiss.



- Just one more kiss.

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## Headline Singers and Orchestras

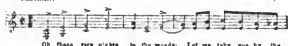
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IN THE  
WOODS

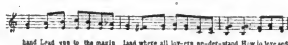
The Big Success  
of the Folies Bergere  
now captivating America

Archie Bell  
Noted Dramatic Critic  
wrote the English Lyrics for this  
Sensational Parisian Hit  
by Harold De Bozi

DYNAMO



Oh, these rare nights in the woods - Let me take you by the



hand Lead you to the magic land where all our eyes are directed How to love and



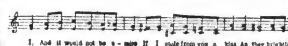
speak. In this hour of sweet romance - Let me send a -



glance Of a - vision that no - words can breathe the Wood Love, Love, Love.



When the stars shimmer in the sky - Let me sweeten this and



I. And it would be a - shame if I stole from you a - kiss As they twinkle



in the - Sweet as love is - glowing - At twilight's - closing

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A SPLENDID NOVELTY BALLAD FOX TROT

TO FOLLOW OUR SENSATIONAL WALTZ BALLAD

## DREAMY MELODY

by KOEHLER--NASET--MAGINE

THAT GREAT BALLAD

## YOU CAN'T MAKE A FOOL OUT OF ME

by PAUL CUNNINGHAM & EGBERT VAN ALSTYNE

THE KIND OF A SONG YOU WANT TO SING --- THE KIND OF A SONG YOUR AUDIENCE LIKES TO HEAR

A REAL LIVE FOX TROT SONG

By DAVIS & AKST

## FIRST LAST AND ALWAYS



A BEAUTIFUL FOX TROT BALLAD

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A NEW GUS KAHN--DICK WHITING--RAY EGAN SONG--A LYRIC THAT REACHES EVERY HEART

FOR SINGLES--DOUBLES--HARMONY ACTS

IF YOU USED OUR "CAROLINA IN THE MORNING"-- YOU WILL WANT KAHN & DONALDSON'S LATEST BALLAD

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# MERCED RECORDS

ON HIS RETURN ENGAGEMENT AT KEITH'S COLONIAL THEATRE, ERIE, PA.;  
WEEK NOV. 5TH

THE ERIE PAPERS DEVOTED NINE COLUMNS OF SPACE HERALDING AND ACCLAIMING THE MARVELOUS EXPERIMENTS THAT MERCEDES PUT ON FOR PUBLICITY PURPOSES

ALL RECORDS BROKEN FOR  
MATINEE BUSINESS  
EVENING BUSINESS  
PUBLICITY IN NEWSPAPERS

ARTISTRY PLUS  
COMEDY PLUS  
SENSATIONALISM PLUS  
SHOWMANSHIP

BOOKED SOLID  
B. F. KEITH CIRCUIT

"THE REASON IS OBVIOUS"

DIRECTION  
ALF. T. WILTON

## BOSTON

By LEN LIBBY

At the finish of the engagement of the Sab Carlo Opera Co. at the Opera house the theatre will be taken over for four weeks by Sir John Martin-Harvey. The house is slated at a \$5.00 top for him, with a special rate of \$1 for students for the Wednesday matinees. While Martin-Harvey has the house Eleanor Duse will play the two matinees already announced, at a \$5 top, using "Spectri" for the afternoon of Dec. 3 and "Cosi" for the matinee of Dec. 4.

Elsie Janis appeared in Boston for

## TIMES SQUARE DAILY

Published Monday, Tuesday, Wednesday, Friday, Saturday

A Daily Account of the Amusement World

### SUBSCRIPTION RATES:

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" with "Variety" ..... 10  
" with "Clipper" ..... 7  
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NEW YORK CITY

the first time on the concert stage last Saturday night, when she sang at Symphony Hall to a packed house.

Rodolph Valentino slipped into town last Tuesday on business and, registering at the Copley Place and under another name, tried to keep out of the limelight. The Boston Post, however, dug him out and quoted him for a long story on the front page.

Mrs. John J. Healy, who under the name of Minnie Burne before her marriage to a Boston police officer, journeyed to Canada with the Johnson Adams Stock Co., tried to end her life last week by jumping from a building as her home in Roxbury. She did not succeed. Family trouble was given as an excuse for the attempt.

The Masque Society, the dramatic society of Tufts, is touring Boston and the immediate vicinity presenting "The Chair Kummer's comedy, 'A Successful Calamity.' The performers are: Prof. Albert H. Gilmer of the English department in charge of the society's work.

As though it wasn't sufficient for Cohen to have shown playing at two of the eight legitimate houses in this city at the present time, the Caprice, a suburban house on the Garden circuit, is showing for a few days the film "The Mezzani Men in the World." The Boston Stock company has also declared itself in on the Cohen holiday, and next week will use "Madame and the Moon." This means that Cohen will remain three of the legitimate houses and have one of his shows playing stock of the Caprice week, something that has never before occurred in this city.

Morris Greet has stepped in as manager of "The Cat and the Canary," finishing the Plymouth this week, and will go out on the road with the attraction. He replaces Jyles Murphy, who has gone out in advance of the show.

Dumare of about \$50.00 was done to the building in Chelsea which houses the Chelsea theatre last Tuesday, as a fire started in the theatre in the afternoon and spread in the rest of the building. A general alarm calling assistance from other cities was ordered. The theatre

is not used regularly, and the last attraction booked into the place wound up last Saturday night.

## BUFFALO

By SIDNEY BURTON

MAJESTY, "Two Johns" and "The Great." Showing to good returns chiefly on stars' following: "Sally" next.

SHIPMENT TECK—"The Waap." In the first three nights only, being the first three-nights of the current season. Almost starved to death. Denishaw to show Thursday and Pavlova during Thanksgiving week. "Laughing Girl," next. SHERA—Vaudeville.

HIPPODROME—"If Winter Comes," "Two Johns" and "The Great." Showing to good returns chiefly on stars' following: "Sally" next. "The Waap." In the first three nights only, being the first three-nights of the current season. Almost starved to death. Denishaw to show Thursday and Pavlova during Thanksgiving week. "Laughing Girl," next. SHERA—Vaudeville.

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week's showing. Charles Chaplin's "A Woman of Paris" is at Loew's Columbia, while the other Loew house, the Palace, has "Pleasure Man." Moore's Biato is showing in the Palace of the King, while Crandall's Metropolitan has Harold Lloyd in "Why Worry?"

Burton Holmes opens his winter season Tuesday afternoon (25th) for five successive Sundays, his subjects this year being "Mediterranean and Sky Cruising," "Motoring Through Italy," "The New Hunt-Club," "Veneta to Berlin and the Ruhr" and "Glorious Switzerland." Holmes always attracts splendid business here.

The Strand bill, with A. T. Sparrow looking out for the business and of the house, offers "Sweetheart," "Frank Ward, Chandon Tree, Renard and West and Sells and Robies. The Cosmos has Harry Weber and His Entertainers heading.

Gaiety—"All for Fun."

The President, with its new policy of pictures, is continuing "If Winter Comes" for second week.

John J. Daly is now handling the dramatics for the "Post."

"Loyalties," opening Sunday night against Greta's "Chauve-Souris," drew only Leonard Hall of the first line critics, all others being present to view the Russians.

Earl Dorsey, critic for the "Herald," has been confined to his home for several weeks because of illness, but is now able to take care of some of his duties via messenger between the office and home, he having opened a temporary "sanctum" at the latter place.

McIntyre and Heath are heading the local Keith's the current week.

Frank Bacr, who has been dispensing publicity for Keith's since the death of Whitman, moved, over a year ago, resigned and is working with Jacques Kleiner on a new play. The play is expected to be finished by the first of the month, when Bacr will be himself in New York with it.

J. E. Fowler, whose job it is to Maryland the film censoring board for a large number of film corporations, from his office in Baltimore, and prior to which time he

The City Council has appropriated \$10,000 for the purchase of the Buffalo Symphony Orchestra for a series of Sunday afternoon concerts to be given in Elmwood Music Hall.

Lillian Morton was out of the bill at Loew's State last week after Monday night, to the dismay of her mother in New York. Hugh Skelly of the Skelly-Hiett turn devised an elaborate calling for the appearance of each of the preceding acts on the bill. The bit registered heavily, the stunt working up into the strongest feature of the bill. Each of the participating acts were handed extra salary by the management for their co-operation in keeping the show intact.

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was treasurer for many years of the Columbia, was over last week visiting his brother, W. H. manager of the National, here.

Julia Chandler, for many years dramatic editor of the old "Herald," was in town during the past week ahead of Jane Cowie.

Nelson B. Dell, handling publicity for Crandall's chain of picture houses, was in New York during the week in conference with the sim trade editors for the better "handling" of his "stunt."

The Princess, Orandall, N. J., which has been operating a straight picture policy will book in five acts on Saturdays beginning this week.

I STOP THE SHOW WHEREVER I GO

"Down Where" The West Begins

Lyric by JACK HOINS WRITER OF "I Love Me" and "Bologna"

"HOODOO" Sensational Oriental Fox-Trot Wonderful Harmony Number GET YOUR COPIES QUICK

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## LYLE AND VIRGINIA

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P. B.—Just Trying to Get Along  
Dir.: WILL JACOBS' AGENCY

## VARIETY-CLIPPER

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Evans Bldg., New York Ave.

By HARDIE MEAKIN

Ballets "Chauve-Souris" at Polts, Trunkwater's "Robert C. Lee" at the Heloise and Glusworthy's "Loyalties" at the National are sharing honors locally the current week. Each should attract business because of the advance publicity preceding them. The Russians and "Loyalties" started Sunday night while "Lee" didn't get under way until Monday.

The film houses also have much to attract attention for the current

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DICK

MAY

# FERGUSON and EVERLAND

BITS OF MUSICAL COMEDY

JUST COMPLETED 22 WEEKS OF CABARET, INCLUDING ERNIE YOUNG'S MARIGOLD REVUE

THIS WEEK (Nov. 15-17), ORPHEUS, SIOUX CITY, IA.; (Nov. 18-21), ORPHEUS, SIOUX FALLS, S. D.

WEEK (Nov. 25), SEVENTH STREET THEATRE, MINNEAPOLIS

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A SENSATION for WINNIE LIGHTNER in GEORGE WHITE'S SCANDALS  
NOW RELEASED for EVERYBODY — A SCREAM IN EVERY LINE

### I'VE GOT A CROSS-EYED PAPA BUT HE LOOKS STRAIGHT TO ME

by BILLY DUVAL, KING ZANY and ROY INGRAHAM  
JUST A NATURAL COMEDY HIT — BE ONE OF THE FIRST TO USE IT

### THAT BRAN' NEW GAL O' MINE

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VAN & SCHENCK NEVER WROTE OR SANG A BETTER SONG

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### NEWS OF DAILIES

Sylvester Rosenthal and Samuel Moskowitz, owners of the American Brooklyn, which collapsed in 1921, killing seven persons, will have to face trial in civil suits for \$50,000 each, along with Joseph Glickson, who designed the steel work of the theatre. The suits are brought by two widows of the accident victims.

The body of Mrs. Ida Palmer Guard, veteran actress and an inmate of the Divine Providence Home, Ridgewater, N. J., until last April, when she disappeared, was found last week by a hunter in a thickly wooded section of Taramus, a mile from the home. The body of a Rosary were tightly clasp in her right hand. There was no evidence of foul play. Mrs. Guard had been on the stage for more than 40 years.

Mary Pickford has declared that if conditions in the film industry become any worse she will retire entirely from the screen. She claims her ability as an actress is constantly impaired because she is forced to worry so much about distribution. This statement was made by the actress during the Federal Trade Commission's hearing into monopoly president and Ann Pennington of unfair competition on the motion picture industry.

part of the Famous Players-Lasky Corporation.

Maurice Maeterlinck is now in Paris concluding arrangements for the production in the French capital next spring of "Les Financières," sequel to "The Blue Bird." It will probably be produced at Com Laparcerie's new theatre.

Charles Trowbridge, who is appearing with Florence Reed in "The Lullaby," has been commissioned to prepare plans for a diving building project for the section of Berkeley, Cal., which was recently destroyed by fire. Mr. Trowbridge was an architect before he became an actor.

Ten thousand film actors, employees of producing companies and allied trades and organizations, are to take part in a mammoth movie parade in New York next Saturday afternoon. The line of march is from Madison square up Broadway to Columbus Circle. The parade, which is preliminary to National Moving Picture Day, to be celebrated Monday, will get under way at two o'clock.

The Ziefel Chorus Girls' Association has chosen Fannie Brice as its president during the Federal Trade Commission's hearing into monopoly president and Ann Pennington of unfair competition on the motion picture industry.

BOOKING DEPARTMENT  
Palace Theatre Building  
NEW YORK

## The Orpheum Circuit of Vaudeville Theatres

EXECUTIVE OFFICES  
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## AGATED VAUDEVILLE AGENCY

M. E. COMERFORD, Pres.

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HARRY J. PADDEN,

Booking Manager

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Seating Capacity

"Hyatt's Booking Exchange, Inc."  
36 W. Randolph St., Chicago, Ill.  
An ounce of profit is worth a ton of talk. Write us

Helen Lee Worthing is the present.

Harry Blumenkrantz, of Brooklyn, was fined \$1 on a charge of disorderly conduct on charges made by Herman Pomerantz, also of Brooklyn. The latter charged that Blumenkrantz with striking him after he had accidentally stepped on the defendant's toes while going through the aisle to get his seat at the New State theatre.

Douglas Fairbanks has finally given his approval and benediction to the entry of his son into the film. The star was at first reported highly displeased because his boy wanted to become an actor, but last week sent him a congratulatory telegram, commending him for his screen work so far. This followed a private showing to the elder Fairbanks of the young star's first completed vehicle, "Stephen Steps Out."

President Calvin Coolidge attended a Washington theatre Monday for the first time since he entered the White House. The play was "Robert B. Lee." He was accompanied by Mrs. Coolidge, Frank W. Stearns, his friend and adviser, and C. Russell Simpson, his secretary, son of a Confederate officer.

Wearing a chain of 15 gold nuggets thrown to her by a miner, Mrs. Australia to show their appreciation of her singing.

Princess Mary (Viscountess Lascelles) sat through Shakespeare's "Troilus and Cressida," a very frank play, without batting an eye, last week. The occasion was the joint celebration of the tercentenary of the first Shakespeare folio and the presentation of the final one of a complete cycle of his plays. Many critics thought the play entirely new for the ears of the princesses, who when a girl was taken to only carefully selected plays by her mother. But Lillian Baylis, manager of the Victoria, is a stickler for undiluted Shakespeare, and the piece was played unexpurgated.

Lucille La Verne, star of "Run, Hide and Run," and Ruth Shipley, of "Two Fellows and a Girl," tied for first place last week in an apple pie-baking contest at the Eastern Apple Exposition in Grand Central Palace, New York. Mizzi took third place and Jewel Aldrich fourth.

Mme. Cora Laparcerie, French actress, celebrated the recent victory of her husband, Jacques Richeux, over the Duke of Cambrana on the field of honor by fording her rival in her consort's affections. Mile. Richeux, another star, was the other woman.

A tablet to the memory of Louis Calvert, actor, was unveiled last week in the college playhouse of the Washington Square Center of New York University. Calvert had always shown a most active interest in the work of the organization and

### SEE US WHEN IN CALIFORNIA MEIKLEJOHN AND DUNN

Assessment Managers Theatrical Agents  
Personal Representatives  
Vaudeville Road Shows Etc.  
LOS ANGELES—Hawthorne Theatre Bldg. 10  
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last appeared in public performance in one of their plays. This is the first time a musical artist in an American University has been unveiled to the memory of an actor.

### CABARETS

(Continued from page 8)

charges for themselves. They picked Roy Mack, one of the more youthful producers, who has made a mark for himself.

Mack has done and produced just what the Marigold wants. It is easy to see that when the Biltz was spending their own money that they were good business people and kept the "nut" down. They can congratulate themselves on getting a producer like Mack. He brought himself with glory and respect, for the show demanded that.

It is doubtful that, including the costumes, if the cost of the revue will total over \$1,000 a week, and this with 16 chorus girls, 7 period-pals, 2 stage hands and 8 changes of wardrobe for the chorus.

The big fish is a living character number, with Mack figuring as long as producers were taking, he would take a little himself. It is exhibited on a raised platform, causing many ahs and ohs.

The 16 chorus girls are all worth any man's time.

Mabel Blondell, standing up as the featured principal, both as an ingenue and in dancing numbers; Buster Brown is one of those fast recent ones who can bring his house down with his fast lemmings; Eddie O'Rourke, a clean-cut chap with a stately voice, and Gladys Andes handles the prima donna songs well.

The parade numbers that created the most attention were "An Old-fashioned Number," "A Lace Fan" number and an Eskimo number with set scenery and a drape with snowball firing, sure fire.

Considering the investment, Lester the Costumer, still lives up to his reputation.

The special lyrics and music were written by Sam H. Steptoe, with the music for the show and dancing furnished by Don Bestor's Benson Victor Orchestra. This orchestra is fast coming to the front.

Jimmy Duffy, now with "Varieties" at the Earl Carroll, New York City, turned down an offer of \$1,000 weekly to entertain in a Broadway cabaret. Jimmy says he was in a cabaret once—and once was enough—over in Philadelphia.

Cabarets at Tijuana report business is steadily increasing due to the many visitors who are arriving daily for the winter racing season.



# LEW CANTOR

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and

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## ORCHESTRA

ANTHONY GIANDLI  
HOYT HIX

Cornetist  
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ELMER BEACHLER

PHIL HARRIS  
FRED DeBLASE  
Saxophone

Banjo  
Drums

CHICAGO "DAILY TRIBUNE"  
Tuesday, November 13, 1923

### Airing Reporter He Asks Five Picked at Random, in.

will pay \$5 for each question the inquirer requests name and address with to "The Evening Star Tribune." For today's Tribune, our answer is a awarded \$5.

Question.  
There is an undercurrent of anational way, for this be next five years?

Answer.  
In Tribune plant, 431 avenue.

105 South La Salle man—entirely in skilled: say, all on 4 and 2 continue, doing note is caution.

Bartussek-Brown, 6517 2nd street, Berth, ballet mistress—I've often wondered, in subconscious way, whether present conditions will continue. Conditions in Europe are likely to affect us, as like having a sister send to affect you.

4070 Sheridan road, given. It. I in the gas delivery of enough, pond double sell it re.

Janio, 1506 North Karv avenue, Laforese—I don't think so. We may better off in five years than we are now. Wonderful people make a wonderful country, so let's say we are left enough now to see our golden ship



### Pair of Singers and Orchestra Amuse State-Lake Patrons

TRA-LA-TRA-LA

NEWHOFF & PHELPS  
(Singers)  
with  
CHAUNCEY GRAY'S  
ORCHESTRA  
83%

MOAN  
SINGERS  
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RYAN  
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80%  
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ARMAND & PEZZI  
ALCOHOLS  
70%

Cissie Loftus Real L.

### Brisk, 1 Play B In at

Laughs Aple  
Frohman

#### "THE BEST"

A comedy in three by David Gray and based on Mr. Gray's Self-Determination Presented at the 111. 12, 1922. The cast: Mrs. Bronson Lenox, Butler, Brothman Lenox, Marion Lenox, Lord Bachman, Henry, Miss Talcott, George Crafton, Potomac, Boris Lenox, Walter, Wills, Alice O'Neill.

#### BY SHEPPARD

That austere organ, Charles Frohman, son of the Illinois, sing for what, in world premiere. At including a copy Drama League of A impressed and remains hilarious an even encountered in thea. A new piece by Avery Hopwood we use; it was performed of capable players of zest and sparkle, of any trial, perfect Heaven or Hell's O.

It is not a gravel button to dramatic find, no doubt, that of your artistic can as it does, for unadorned, having a first act, which no should have in the bringing the method wooden farce into it.

BOOKED SOLID ORPHEUM CIRCUIT

Published Weekly at 151 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$1. Single copies 10 cents. Entered as second class matter December 15, 1922, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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NEW YORK CITY, THURSDAY, NOVEMBER 22, 1923

48 PAGES

# E. A. JONES ACTORS' FUND

## JACK M. WELCH, INDEPENDENT BOOKER AFTER NEW YEAR'S

Selwyn's General Manager Free-Lancing—Will Inaugurate New Method in Legit Booking—To Handle Selwyn, Woods and Hopkins

Jack M. Welch has resigned as general manager for the Selwyns, effective the first of the year at which time he will open free lance booking office in the Selwyn building.

The Welch enterprise is a new departure in theatrical activity. He will direct the bookings of a number of managers, acting for them in both the Shubert and Erlanger booking offices, but without being in the employ of any one manager. Up to now each producing firm has had its own booker.

Welch is regarded as one of the (Continued on page 46)

## "SONG WRITERS' NIGHTS" AS "PLUGGING" SESSIONS

Well Known Writers' Names Used—"Pluggers" Appear Instead

A number of the metropolitan picture theatres are building up good business on special "Song Writers' Festivals" nights which are ordinary "plugging" sessions dressed up a bit more elaborately. The "festivals" are made a special (Continued on page 45)

## ASBESTOS CURTAIN TEST UNSATISFACTORY

Washington, Nov. 21. Asbestos theatre curtains have come under the eye of the Bureau of Standards, which is testing many of the curtains used as to the safety they afford. So far it has been that curtains, neither plain nor reinforced with brass wires, were entirely satisfactory, when subjected to 1,700 degrees Fahrenheit.

Asbestos cloth, with alloy wires having relatively high resistance to heat were shown, in preliminary (Continued on page 47)

## TIME CHANGES GAS CITY

Indianapolis, Nov. 21. The city council of Gas City, Ind., has passed an ordinance prohibiting dancing Sundays.

Twenty-five years ago Gas City was one of the wildest spots on the map, then in the heart of the Indiana gas and oil belt.

## EXCEPTED ITSELF WALL STREET TIGHTENING UP ON FILM AND SHOW BUSINESS

Ten Promotions Interesting Capital Cold-Hearted—"Gyps" Killed Golden Goose—Capitalists Have Changed Attitude Recently

Equity Only Actors' Organization Consistently Failing to Donate Percentage of Benefit Shows' Receipts—N. V. A. Gave \$5,000 to Fund After Last Benefit—Catholic Actors' Guild Has Always Donated to Fund

## HAS NEVER DONATED

The Actors' Equity Association, although its membership is made up wholly of legitimate and picture actors, hundreds of them also members of the Actors' Fund, is the only out and out actors' organization that has consistently failed to donate a percentage of its receipts derived from the public entertainments, receptions, balls, etc., to the Actors' Fund.

In contrast to the Equity's penurious attitude toward the Actors' Fund may be noted that the National Vaudeville Artists (N. V. A.) and the Catholic Actors' Guild of America. The N. V. A. turned over \$5,000 to the Actors' Fund following its last benefit performance, and the Catholic Actors' Guild has unfailingly turned over 10 per cent of its benefit performance receipts to the Actors' Fund. The Players' Club, the latter containing authors as well as actors among its membership, gave the Actors' Fund \$2,000 during the past year also.

The individual actors are far more solicitous regarding the per-

## Giving Producers Home

Several legit casting offices have hit upon a new angle to bring business to their offices in these lean days. They are offering desk room to the new producers who have no established headquarters—usually built to get the exclusive casting of any productions they are booking.

The angle has worked great for the producer, who saves effort in running through the audition, but is not so good for the office stenographers who claim that they have injured many an amount of material work without any additional compensation.

## "UNCLE TOM" AND ACTS GAVE EMPRESS \$10,000

New Combination in Denver—Stetson's "Tom" May Be Booked on Pan Tour

Denver, Nov. 21. The Empress (Pan) stepped out of its vaudeville character last week to present Stetson's "Uncle Tom's Cabin," in four acts, with the bloodhounds, artificial ice and everything.

The experiment was a success, according to Louis Levand, house manager. Receipts were over \$10,000, with advance cash sales for Saturday and Sunday, ending the engagement, exceptionally heavy.

Exactly two hours were consumed in the presentation, to which were added four vaudeville acts, taking up another 10 minutes. Evening shows started promptly at 7 o'clock and ended at 12. The traditional street parades were given daily.

Negotiations are under way for a Pan booking of the "Tom" show.

## "MIRACLE" REHEARSING, BUILD SETS IN CHURCH

"The Miracle" claimed to be on a scale twice as big as Comstock & Galt's earlier spectacles such as "Mecca" and "Aphrodite" has led to the use of two churches in the preparation of the five-hour masterpiece due at the Century around the holidays.

The church chapel at Thirty-

## BEARD REVIVAL FLOPS

Rica and Cady's Experiment Fails To Raise a Riple

Chicago, Nov. 21. Rice and Cady, reunited after several years absence, played the American Sunday and one of them a chin piece which is resurrecting an identification of the Dutch comedian of years ago.

The West Side audience did not seem to notice the resumption of the whippers. The act consists of cross-fire talk and one song, "You Can't Tell the Good from the Bad," which is pure fare and put the act over.

The tendency of Wall Street to tighten its purse strings in the matter of theatrical promotions has thrown several proposed ventures into a chaotic state.

No less than ten promotions were affected last week by the change of heart upon the part of the downtown capitalists. Some will continue hoping against hope to interest new capital, while others will throw up the sponge.

Legitimate producers who have most expert bookers on Broadway, it was reported going with the bent in the habit of calling upon the (Continued on page 45)

## ETHEL TOURING WITH "LAUGHING LADY"

"Royal Fandango" Failure at Plymouth—Leaves Dec. 1—Taking In Coast

"The Royal Fandango" will be withdrawn from the Plymouth Dec. 1, which will complete the third and final week of the Zoe Akina comedy starring Ethel Barrymore, who made her season's premiere on Broadway last week.

Mrs. Barrymore will tour to the Coast in "The Laughing Lady," starting about Christmas time. This play, by Sir Alfred Huro, was the most successful of Miss Barrymore's three tries last season. It was Arthur Hopkins' plan to keep the star on Broadway for two seasons, presenting a series of six new plays from which it was expected to cull a repertory for later touring.

The Longears was secured under an arrangement that called for last season and this, but Miss Barry-

(Continued on page 4)

## First Real Show in 10 Years

Chicago, Nov. 21. "Bo This Is London" will be the first first-class road attraction to play La Porte, Ind., within ten years, opening to-day (Thursday).

## COSTUMES

Who will make your next ones? Those who have bought from us

BROOKS-MAHUE 1521 Broadway, Tel. 6559 Penn. N. Y. City 11,000 Costumes for Rental

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**Election Campaigning Kills Everything—"Peter Pan" Revival Guaranteeing Adelphi £600 Weekly Rental—Highest Yet**

The revival of "Peter Pan," dated for opening at the Adelphia, Dec. 20, is paying £600 weekly rental. That is believed to be the biggest price ever paid for a house of its size, except for picture exploitation. The Adelphia holds 1,500.

GUILBERT'S SCHOOL  
 Brussels, Nov. 10

**MUSICIAN PAYS MANAGER**  
Paris, Nov. 22.  
Because a musician in a local mov-

London Likes "Hunchback"  
London, Nov. 21.  
Universal's "Hunchback" special  
was well received upon its premiere.

**Robins Back in Cast**  
London, Nov. 21.  
Edward Robins returned to the  
cast of "So This Is London?" Tue  
day, after having been forced o  
for several days because of  
broken blood vessel.

"Blossom Time," at the Tulane, playing to crowded houses, and it estimated that it will do \$16,000 the week.

Business has dropped at the Charles, where the Saenger's Players are doing "Capt. Applejack." The week looks like \$4,000.

"Prince Jean" for England  
Paris, Nov. 21.  
The American rights of Charles  
Marcelle, Anne, and "Prince Jean" for England

Mere's melodrama, "Prince Jean," having been obtained for America, Berino is negotiating for the rights for Great Britain.

### Linder's Austrian Picnics

London, Nov. 21.  
Max Linder is about to begin  
work on a new film for Austrian  
producers.

### SAILINGS

Dec. 5 (London to New York)  
James K. Hackett (Majestic).  
Nov. 21 (Paris to New York)  
Edmunds (Franklin)

Nov. 24 (New York to London)  
Frederick. Lonsdale, W. Somerset  
(Museum, (Museum))

Director, JOHN TILLER  
WILETTE  
KERSHAW

**KERSHAW**  
GUARANTY TRUST CO.







# RED STONE'S SUNDAY STAND. DECIDEDLY FOR VAUDEVILLE

Knows It's Clean and Wholesome—Cut 14-Year-Old Bangle From Dorothy's Arm on Stone N. V. A. Night

When Fred Stone, always a clean-living chap, announced some four or five months ago he had been permanently converted to vaudeville, he was assailed verbally, by telegraph and letter, and also by innuendo from Equity headquarters as to his attitude on the Sunday closing of theatres.

While Stone was on the road with his show, "Tip Top," he was too busy to answer the inquiries individually, but made a statement to the press that his attitude was his own affair.

It had been emphasized that as president of the National Vaudeville Artists and also a member of Equity, Stone stood in a contradictory position, and that for reason he should declare himself one way or the other.

The intent of all this was very evident to embarrass Stone, who, however, took his stand, and on occasion to make his position plain. This he did at the N. V. A. Club last Friday night, on which occasion Stone provided the entire entertainment for the Fred Stone Sunday Night, bringing his show to the clubhouse for that purpose. In the middle of the performance he was called upon for a speech, to which he responded as follows:

"I am proud to be the president of the N. V. A. Club, for vaudeville stands pre-eminent in the entertainment field for clean and wholesome entertainment. Vaudeville has advanced from the lowly garden of honky-tonk and the so-called variety entertainment class to its present high standard, and I am sorry to say that other branches of the profession have deteriorated."

"I have found out since heading my show that the best garden of clean entertainment, such as parents can take their children to without blushing, is vaudeville. This talk of closing vaudeville theatres Sunday nights doesn't mean a thing. Good, clean, wholesome entertainment I am for on any night."

"You can't be a bad boy week days and a good boy Sunday nights. When my children tell me they are going to a vaudeville show, I don't have to ask my permission! I know they are going to see a clean entertainment."

"Well do I remember when Montgomery and Stone were getting \$6 a week—sometimes—how mighty glad we were to get a Sunday night concert or a club. It paid our room."

(Continued on page 46)

## DANCE PLACES USING VAUDEVILLE OVERFLOW

"Layoffs" Find New Income Possibilities in Frolics and Surprises

Vaudeville frolics and surprise nights as business builders for dance palaces in and around New York have had such a rapid growth that it is now being used as an outlet for the numbers of unemployed vaudevillians in New York City. These special performances are usually given on off nights of the week. The halls are using from twenty to seven vaudevillians in dancing and acrobats especially in demand for these floor shows.

Notes that have been playing the halls practically exclusively for the past few weeks claim there is better remuneration in the branch of work than on some of the small-time circuits. Others find it a great deal during "lay-off" periods.

One booking agent who has been booking the majority of these special entertainments is seriously considering making a circuit exclusively of dance halls. This he was offering acts five or six weeks of continuous work playing a different hall nightly, acts being new, and not entailing traveling expenses of any account.

## DARDANELLA SUIT TURNS COURTROOM INTO "CAB"

Fred Fischer, "Ka-Lu-A" Infringement, Sits at Piano

Judge John C. Knox's courtroom in the U. S. District Court, Woolworth Building, New York, was turned into a cabaret yesterday morning and afternoon for the purpose of assisting Fred Fischer, Inc., in proving its claim that the song, "Ka-Lu-A" from "Good Morning Dearie" was an infringement on "Dardanella," published by Fisher, Inc. The defendants are Harman, the publishers of "Ka-Lu-A" and Charles Dillingham, Jerome Kern and Allen Caldwell, respectively producer, composer and librettist of the musical comedy.

The trial started yesterday morning with Fischer's orchestra of eight (Continued on page 46)

"Carnation Charlie" Adapted Play "Carnation" Charlie, who has been chosen as the title for the three-act version of George Kelly's vaudeville sketch "The Show Off" and adapted by him. The piece is a comedy and is scheduled for opening Jan. 14 at Atlantic City.

Stewart and French are producing it.

Adele Blood Withdraws Act Adele Blood, who showed a new production act at the Riviera, Brooklyn, last week, has closed it for repairs.

After several cast changes, it will be given another chance.

## IN AND OUT

Loney Halkoff dropped out of the bill at the Allegheny, Philadelphia, last week, jumping to New York, to attend the funeral of his father-in-law.

## KEITH'S BILLS FOR GUS SUN'S OWN TOWN

New Theatre for Springfield, O.—City Well Tangled on Pictures

Springfield, O., Nov. 21.

With the announcement that the Chalkers Amusement Co., operator of the Majestic, pictures at the Fox street house seating 2,500 to play Keith vaudeville and pictures in opposition to Gus Sun's Regent, Springfield theatre owners have "gone to war."

Not so long ago the Regent took Paramount pictures from the Majestic, showing First National also. The Majestic has lost its Fox films to the Liberty, which now house has the Avenue, and Goldwyn. The Majestic has the new Goldwyn-Companion program, while the Fairbanks, legitimate house, is grabbing up the specials in between road shows.

## ILL AND INJURED

Sadie MacDonald (Charles and Sadie MacDonald) suddenly had a fall at 39th street and seventh avenue and is now recovering at the Hotel de France, New York City.

Walter Kane of the Bill Duke act has been discharged from a hospital in Erie Pa., following a major operation for abscessed tonsil. Dale cancelled bookings remain with the sick man.

Blossom Sutherland, formerly with Harry Hestings' burlesque shows, is confined to the Swedish-Covenant hospital, Chicago, as a result of general ailment. Miss Sutherland has been there for two months.

Sam Gold (Gold and Edwards) was struck by an automobile Tuesday afternoon while crossing 14th street between Broadway and Eleventh avenue. He was removed to St. Vincent's hospital, where he is recovering. Rachel Boud (Mrs. Jimmie Powers) was painfully hurt last week when she slipped and fell in a room of her home.

Maurice, the dancer, is back in the Paris Royal after a week's absence due to a general run-down condition.

Marika Dawson (Dawson Sisters) is recovering from an operation performed by Dr. Murrat at the Private Sanatorium, New York City.

## BIRTHS

Babe Smith (Mrs. Albert Dryer), Nov. 18, at Flower Hospital, New York City, son.

# POLLY PRINCE AND SISTER WILMA HERSHER'S OUT FOR A FIGHT

Louis Bartholdi Remarries, Becomes Estranged from Daughters and Goes Into Court Over Million-Dollar Estate Left by the Girls' Mother

When Mrs. Theresa Bartholdi, proprietress of the old Bartholdi inn at the corner of Broadway and 47th street, died, she left over one million dollars in cash and many valuable parcels of real estate in New York and Long Island.

This entire property was left to her husband Louis Bartholdi (once well known in the world of sculpture) and two daughters, Mrs. Edith Hersh and Polly (Mrs. Evans), in trust for the children of the daughters.

Each daughter has one child. It was Mrs. Bartholdi's wish expressed on her deathbed that nothing should be taken from the girls by the legates, who might divide and use the interest between them.

This was in 1918 and the three incorporated the property under the title of the Bartholdi Associates, Inc.

Besides the former Bartholdi inn.

## MISS FRANKLIN'S CONCERTS

Eight Arranged for in New York, Opening Dec. 30.

Irene Franklin's first concert in New York will begin Sunday, Dec. 30, at the National where she will make her first appearance. Four will be Sunday evenings and a like number of special afternoons at the National have been contracted for, an exceptionally big guarantee having been given Miss Franklin.

The latter part of the season may see Miss Franklin in additional engagements through all the National circuit in the spring. A special appearance has been arranged for her by the Detroit Athletic Club, also the Fortnightly Club of Cleveland.

Miss Franklin's program will be illuminated by a special introduction by Irvin Cobb and there will be a contribution also by George Ade.

## PICTURE STARS AND SALARIES

Nita Naldi and Alma Rubens, both picture stars affected by the recent shutdown order, are being offered big time vaudeville. Miss Naldi is with Famous Players, but not working at present, although it is understood that she holds a year-around contract with them. The price asked for her is \$4750.

Miss Rubens, of the Cosmopolitan forces, is out for \$2,000 weekly.

## SURATT TO MARRY?

In an interview last week, Valetka Suratt admitted that she soon would wed again, but declined to give the name of the groom-to-be.

When questioned as to the name of the man, Miss Suratt replied, "It is no one the public knows. He lives in Europe."

Miss Suratt was at the Pantheon in "The Purple Pigeon" act.

## REVUE HELD OVER

Chicago, Nov. 21. Ernie Young's revue which played at the Dallas Fair recently stopped off last week in St. Louis at De Mont's theatre. The offering did so well it resulted in Young being given a contract to run the company until Jan. 8. The aggregation consists of 24 choristers and 11 principals.

## LIFE SHORT—LIFE LONG

Chicago, Nov. 21. "The Gingham Girl," which closed on Dec. 15, will lay off the following week and then open Dec. 23 at the Hurst, Indianapolis.

During the lay-off week Joe Laurie and his wife, June Tempest, will probably play vaudeville.

Harriet Hector Remains With Playwright and Rooney Dead, formerly of show, Columbus and Hector, are going into vaudeville. According to present plans, Miss Hector will reappear with "Topsy and Beau" in the musical show in which she is appearing on the coast.

the estate owned the Princeton Hotel, another theatrical hotel on 47th street, which she (as new) was under the management of Polly, which control she informed a variety representative she never intends to relinquish.

The Princeton in common with all other property of the estate is owned by the Bartholdi Associates, Inc., and Polly leases the hotel at a rental from the corporation.

The fact was given to the use of the family home at Auburndale, L. I., and showed an income of \$20 a year from the estate. Everything was consensual until Mr. Bartholdi decided to take a second wife last year. He did so, the present Mrs. Bartholdi at one time having been an employee at the Bartholdi inn.

Mr. Bartholdi's wife, a newspaper reporter, while none of their affair, was not pleasing to either her husband. When the father took his new wife to Auburndale, they discontinued visiting the family home. They had no sympathy to their father's wife but could not allow her to take their mother's place. Hence, the father would they receive her in a friendly spirit. An estrangement following his sister and her daughters by reason of this.

"I will not attribute it to influence," said Polly. "But if father had remained single he would never have instituted a suit for the dissolution of the marriage and an accounting, charging my sister and me with misappropriation of funds."

"Neither my sister nor myself has drawn one penny from the estate since the suit was instituted. It is for the benefit of our children. My father is and has been drawing \$100 a week from the estate ever since mother's death."

"The property has increased in value since the death of mother, the corporation as Mr. Siegelstein, the attorney for the corporation, and who represented the girls in the court proceedings, proved to the satisfaction of Judge Cochran who threw my father out of the case."

"I keep books and these Mr. Siegelstein produced in court to show that all my transactions and business dealings were and are (and you say always will be) absolutely legitimate."

"Judge Cochran's verdict is proof of this. We did not have to appear in court personally. We merely answered the complaint by affidavit."

"Mother was loved by all of them and never has been forgotten, because she was good to all of them in her last days. She loved them all and so do sister and I."

"I am glad of the Judge's vindication because of the many friends we have in the business and I would not lose the friendship of any for anything, not even if I lost the Princeton with all its memories and traditions."

"It is a great deal harder to make friends than money and if I lose my money I want to keep my friends, especially those in the business profession. I'm glad the disagreeable incident is over and I'm glad to say again that no woman can replace Theresa Bartholdi in the hearts of her daughters."

Kitty McShoney, Broadway show girl, and Harry Keene, both of whom have lived at the Princeton for years, were congratulating Polly over the outcome of the case and remarked, "There is no one so much on God's green earth than Polly Prince."

At the Assemblyman Bennett E. Siegelstein, who handled the case for the Bartholdi Associates, Inc., and who was the attorney for the girls, said with the result Mrs. Prince's title.



PAUL REMOS AND CO.

Booked Solid Keith and Orpheum Circuits

This week (Nov. 19), R. F. Keith's Orpheum, Brooklyn.  
NEXT WEEK (NOV. 26), P. F. KEITH'S PALACE, NEW YORK.  
HARRY MUNDORF, Personal Representative

# PREICTS ACTS IN FIVE HOUSES WITHIN 18 MONTHS—JOS. HOPP

Rock Island Manager Now Playing Them—Thinks There May Be Circuit—Patrons Require Both an Act and Picture

Chicago, Nov. 22.—James Hopp, managing director of the Fort Armstrong theatre at Rock Island, Ill., predicts that within 18 months there will be acts used as presentations in all leading picture theatres booked as circuits the same way that vaudeville is now booked.

"The reason is that the moving pictures alone will not supply the want of patrons," he explains. "They require both an act and a picture. And the presentation feature must be of the same high quality as the film."

Mr. Hopp has been experimenting with entertainment features this season and is qualified as an authority. He is playing "The House of David Synagogue" this week, playing the Twentieth-Century company, a dancing act, last week; Vera Salina and the Black and White Marimba band the week previous, and on Fernie Young revue of 39 people the week ahead of that.

For Thanksgiving week a revue I being provided him by George H. Flint, of Chicago, and for Christmas week he is playing "The Great Blackstone" (magic show). The attractions have been bought outright with the exception of Blackstone, who is playing on percentage, while all the others are on salary.

Fernie Young's office supplied most of these attractions, but Milt DeHaven booked "The House of David Synagogue" direct, and Flint is booking his revue direct.

**New Orleans in Oakland**  
Oakland, Cal., Nov. 21.—Marus Helman, president of the Orpheum circuit, now visiting on the Coast, announced this week that building work on an Orpheum theatre on Broadway near 20th street will start within six months.

The Orpheum has had an option on the site in question for several years.

At present the Oakland play is Junior, with an occasional headliner and a six-bit top.

**Three Daily at Cleveland Hall**  
Cleveland, Nov. 21.—The Hippodrome has switched its daily to three a day for the last vaudeville policy from four shows week.

## ASSN'S. COAST ROUTE PREPARING TO OPEN

Chicago's Big Agency Shortly Announcing Pacific End Booking Office

Chicago, Nov. 21.—The Western Vaudeville Managers' Association will announce the opening of its Pacific coast booking office shortly and then formally inaugurate its new tourist tour.

Marcus Helman, president of the Orpheum circuit, has arranged for field men to work from the coast eastward when out west recently and advisers which reach Chicago are encouraging.

Frank O'Brien, formerly with Wilmer & Vincent, will be the booking representative of the W. V. M. A. on the Pacific coast.

The routing will take acts from Illinois into Minnesota, the Dakotas, Montana, down the Pacific coast states and back into Kansas City and thence to St. Louis, where the St. Louis branch will start to run from.

That branch now has five and a half weeks and will have further additions, taking the acts into Missouri, Arkansas and Oklahoma.

Bert Levey was in Chicago last week furthering plans for a Chicago-to-the-coast route, which he hopes to establish. He has Harry Feltner engaged as field man. Levey will visit his Detroit office and possibly go to New York before returning west. Paul Gaudin, his Chicago booking representative, who has been it, is once more at his desk.

The A-berman & Harris acts are being given a week in advance of St. Cloud, Minn., which was the opening point, starting Dec. 1, and the Capital theatre at Manitowish, Wis., is another home where it will be added.

**Small Time Has Shortage of Mixed Comedy**  
Small time bookers are reporting a shortage of man and woman comedy turns, especially those sufficiently strong to hold down next to closing spot on five and six-act bills.

One booker who has been credited with having developed a number of these turns volunteers "What's the use? As soon as you get them right the big time agents come along and snap them up."

"It may be a great angle for a producer of acts and a lucky break," he continued, "but for a guy who is manufacturing comedy acts for the sole purpose of protecting his houses and trying to give them the bills they want it's a tough break."

In general the small time bookers scoff at the idea of there being a shortage of acts suitable for the bill. Acts are plentiful excepting strong comedy turns, which seem to be in greater demand than ever.

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# THEATRICAL AGENTS OF ALL KIDS RAPIDLY DECREASING

Estimated 500 Agents, Unattached, Now Operating in New York—Wild-Catting and Cut-Throating for Business

## CHANGED FILM'S TIME, BUSINESS JUMPED UP

30 Minutes' Difference at Chateau Allowed for \$200 More Gross Saturday

Chicago, Nov. 21.—The Chateau changed the time of starting its picture on Saturday night four weeks ago and the first month shows an average increase of business of \$200 on that day of the week as a result. Instead of starting the picture 15 minutes earlier on Saturday night than on usual weekday nights the picture now starts 15 minutes later than usual.

The policy is to run the picture first, then between the vaudeville shows and following the second show, making three runs of the picture and two performances of the vaudeville at night.

The idea of starting the pictures earlier on Saturdays, Sundays and holidays has been to accommodate the extra business but the findings of the Chateau indicate that this has been an erroneous policy. By starting the picture a little later there is a well filled house by the time it starts and when it ends the vaudeville is over the house empties. This permits of filling it up again and inquires a downtown vaudeville house on Saturday night or better.

**LOEW AGENT SUSPENDED FOR MISREPRESENTING**  
J. H. Lubin Lands Arthur Lyons in Second Offerance—Booked Act, but Couldn't Deliver

Arthur Lyons, independent agent, has been suspended from his Loew office booking privilege by J. H. Lubin, Loew booking chief, for an infraction of the booking rules.

Lyons booked an act with the Loew office without authorization. When called upon to deliver the act he failed. This is the second time Lyons has been suspended for the same offense in the Loew office.

According to the story, Lyons makes a practice of offering "names" to the Loew bookers, and will have the act "pending" in claiming an authorization from the act to present it.

After the opening date is set in Lyons' practice is to get in touch with the act and inform it he has booked it to open at such and such a house. Most of the acts playing the independent Loew houses are not adverse to any agent handling them and if they are laying off, usually confirm the Lyons offer to handle the act is not in a position to accept the dates Lyons offers to the Loew people, give any one of a dozen excuses as to why he couldn't deliver.

## AGENT-ACTOR

Nat Mortan Sings or Books—Next at Columbia

Nat Mortan will join Barney Gerard's "Vanities" for a single week at the Columbia, New York, when the show plays there. He will do his singing specialty.

Mortan is an agent when not acting. Just to show he's a good one, he books himself occasionally.

## STRAND, EVANSVILLE, CLOSED

Chicago, Nov. 21.—The Strand, Evansville, controlled by the Consolidated Theatre and Realty Co., and booked out of the Chicago Keith office, has closed.

A booking agency man estimates there are 500 theatrical agents now in New York, most of them with any regular booking office. They book everything and everywhere they can, said the agency man.

Through the surplus overflow of agents, there is wild-catting and cut-throating on salaries between them. Some of the agents offer to do anything they ask for at the price mentioned as the top, meaning trying to get a substitute that will be accepted, while others go after the private club entertainments, underbidding a competitor for any entertainment, usually with the result none of the agents gets the club, its entertainment committee becoming frightened of what may be given him as a show.

Only a very few of the odd time big private club affairs are left for the larger booking offices, where the committee selects what it wants regardless of price, although perhaps setting a maximum gross amount to be spent. No special reason is given for this decline in big club bookings, other than the particular form of private affair entertaining formerly ordered by the club, and will slowly go along until there is a revival. Whereas a club of standing formerly ordered a big show, it may now order but an act or two.

Private club entertainments that are scarce with the outside agents. They more often meet the 1250 limit program that they do not meet the New York competition between agents is said to have saddened the agents. Just now the market is a standard. He has found what he offered for \$50, another agent with a claim to the same show, but at an unworthy subscription for \$15 or \$20.

Asked how he thought the situation would straighten out, the agency man said he didn't know and couldn't figure it out. He might have asked the same question two years ago," he added, "and it looked just the same then. In those two years the show the agents have more than doubled so there you are."

## MAY YOKES' RETURN

May Yokes will make her first appearance in vaudeville in 15 years within a couple of weeks. "Miss Yokes" will be "The Servant" a sketch from the "Kine O'Clock Revue," the English musical show which played briefly at the Century Roof.

The use of the "Servant" sketch by Miss Yokes is by arrangement with Arthur Hammerstein.

M. S. Brantman has Miss Yokes' vaudeville dates in charge.

## DARING SPECES

A pair of daring sword-dance dancers, the very doerpest of the Metropolitan opera house, New York, the opera dancer, Indolmire, and anybody entering or exiting through the lobby on the stage, the house is bound to run into either.

On two trips to the Met Monday a variety reporter made two solicitations for "choice subscription seats" from one chap of obnoxious Latin extraction.

## SANDERS, JR., IN ACT

At Sanders' son, Hebert Sanders, Jr., will appear in a playlet to be produced by his father.

It is named "Her Fatal Mistake" adapted from a skit called "Her Habit in Dubious" played at the Frisco Frolic.

Allen White, Eddie Harvie and Tom J. Brantman are the actors in the cast.

## Pan's Saturday in Springfield

Chicago, Nov. 21.—The Pantages show, which now have a day open between Kansas City and Springfield, Mo., at the Masonic Mosque at Springfield, Mo., each Saturday starting Nov. 21.

TALK TO ME

HARRY KAHNE

"Possesses the most miraculous brain of the age" Prof. J. H. Clark, "ABNORMAL PSYCHOLOGY."

"What wonders I do with my brain!"—Reclined Tom Doherty, CHICAGO "EXAMINER."

"Take the tests of all the mentalists you have seen, multiply them by ten and you have something approaching Harry."—Said Arthur Hill, CHICAGO "NEWS."

NOTE.—Mr. Bookers and managers are you aware of the fact that Harry Kahne has received as much or more free international publicity than any other act in vaudeville. Mr. Kahne has articles running almost daily in the newspapers and many magazine's "los in the past year. Four new articles will appear in four leading magazines in the next month or so."

HARRY KAHNE IS A REAL COFFICE-ATTENTION ATTRACTION

Daily to three a day for three days, and a longer sensational hit than ever before. Thanks to everybody for everything.

Thanks to everybody for everything.

P. S.—A startling new act in preparation





and original owner of "Night Owls," now managing "The Bat" company, playing at the Wieting, was stricken with ptomaine poisoning. Two physicians are attending him.





# EDWARD ALBION'S FIFTEEN WEEKS OF THEATRE

## Thanksgiving Next Week Another Harvest for Broadway Shows—High Spot Limits and Guarantees from Theatre Pressing

Broadway is in the last two flush weeks of the fall season. November holidays and the week-end influx to New York for football contests added to an exceptionally high level. "Football night" Saturday, the date of the Army-Navy game, secured big takings this week with scales lifted both on Friday and Saturday. Next week with Thanksgiving the theatres will again reap a harvest after which business will decline until the advent of Christmas.

The class of official Washington will journey to the metropolis for the service contest and society functions also. West Point officers registered a protest over the increased prices on Broadway and there is some threat not to attend unless cashed-in tickets are in New York. Reports from Washington are in the same temper.

The week will enter several new shows of prominent authorship in a feature of late November presentations. Somerset Maugham's "The Caine's Black" is being taken off after only two weeks, while Zoe Follen's "The Royal Pandemonium" listed for three weeks and plans call

for Ethel Barrymore to go on tour in either play.

High stop limits and guarantees have resulted from the heavy pressure to secure theatres. "Sancho Panza" is reputed paying a guarantee of \$5,000 to secure the Hudson next week. Another theatre is claimed to have secured a \$7,000 guarantee for a musical show, while a limited capacity house like the Comedy is quoted as having \$4,000 guarantee, the house having gotten "A Love Scandal," which took a chance of looking the Ambassador for two weeks in order to break into Broadway.

The number of attractions in the list total 55 this week counting several which are distinctly out of the theatre zone. Next week there will be 53 shows in all, which will probably be a record for Broadway as numbers of attractions go. Seven attractions are passing on or leaving Broadway this week, including one special matinee attraction.

There was some reaction in business last week, probably natural because the flood patronage for the closing November period. The "Football" hopes have been bettered.

(Continued on page 21)

# ALL-AMERICAN GRAND OPERA CO. WAS FIRST TIME

## First Woman Stage Director in Grand Opera, Too—Edouard Albion Concerts and Promoting Movement for President Theatre

Washington, Nov. 21. For the first time an all-American opera company of professional artists is to go to grand opera in the nation's capital.

The Washington Opera company, headed by the general manager, Edouard Albion, and who have been giving annual productions for the past several years, will present "Madame Butterfly" Dec. 11, "Tales of Hoffman" Jan. 21 and "Carmen" March 10 at the President theatre.

Edith Mason is to sing the lead role in "Madame Butterfly," the balance of the cast consisting of Paul Althouse, Elizabeth Bonner, Marguerite Meskin, Rose Polito, Paul Patton, Louis Anna, Everett Matagore, Charles Townbridge, Tittmann, and Albert Shefferman.

Albion, who has been producing and who will direct the opera, produced by Burton Clay Dillon, the woman stage director in grand opera. Miss Dillon was trained by Motino and was the assistant to that Italian, who is responsible for the dramatic work of such artists as Scotti and others. Paul Gardener-Tekenski is the director of the ballet.

Edouard Albion, the general director, an artist himself, making his debut with the Montreal-opera company in "Lohengrin." Later he did a transatlantic tour with Mme. Tetrazzini.

The resident opera company is an all-Italian affair, with Mr. Albion, a Perry Albion, wife of the director, handles the publicity and has secured a list of patrons, who give both their financial and active support, that results in a high class of the weekly and bi-monthly set of the nation's capital.

## Stranded at Rehearsal

A number of players who were left high and dry through the stranding of a musical show, "Stage Miss Cupid," which was stranded in rehearsal in New York last week, are threatening to bring civil and criminal actions against Henry Marcuson, the promoter, who skipped the day before the premiere.

## YOUNG JEFFERSON SUE

Legatee of Emerson Fools Starts Action

William Winter Jefferson, son of the late Joseph Jefferson, is being sued in the New York Supreme court by Florence M. Weiss, for an accounting of the legacy of the late Emerson Fools, songwriter. Jefferson is now with the Fox film studios and a member of the Lambs club, when Fools published his will some years ago, repudiating his former wife and naming Jefferson sole executor and beneficiary.

The estate totals \$24,098.13. The plaintiff alleges that being stood Jefferson was to act as trustee for her to which the defendant has never questioned such understanding.

Yesterday (Wednesday) Justice John C. Prosser denied Jefferson's motion to dismiss the complaint. He must now defend the suit.

## Newspaper Man's Panto

The first annual Midland Frolic of the State and Screen Artists of America, at the Hotel Gibson road garden, last Thursday night, was a big financial success, more than \$5,000 coming in from the 1,400 guests, who paid \$5 apiece to attend.

The feature was a "grindiron" stunt in which a man was suspended by critics, not a word of which was audible to the noisy crowd.

## Lonesome Council Bluffs

Omaha, Nov. 21. For the first time in the history of the town Council Bluffs, Iowa, is going to have grand opera. November 27 the San Clara opera company will give a single performance, "Madam Butterfly," at the Broadway. A new opera company will give a few months ago by A. H. Blank. A top of \$1 is charged.

Owing to its proximity to Omaha few attractions appear in Council Bluffs, although it has a population of 5,000. The town doesn't even have a pop vaudeville house. Legitimate attractions never play and only occasionally does a concert hold the boards. Until Blank built the Broadway the town has had no theatre, except movie houses without stages.

If the opera is a success it said Blank may attempt to book an occasional road attraction into the new house.

## ROSE GOT DETECTIVE TO FIND THE COMEDY

## Name Sounded Snappy—Founde Derrick Parked in Front of Door

Morris Rose, the insurance man, who, with his brother, is interested in the production of "A Love Scandal," got some more howls out of his system after signing to move the show from the Ambassador to the Comedy. Rose got his show into town originally by assuming the name of "Steinfeld," which remained, Rose knew the Ambassador only could be had for less than \$10,000.

When the Shuberts suggested the Comedy, that sounded snappy to Morris and he grabbed it. Later Rose said he had to get a detective to find the house and then discovered they were blaring the street for a subway extension. The street was spotted in front of the entrance.

To make it worse Rose is guaranteeing \$4,000 weekly, probably the biggest guarantee the house has ever secured. The Comedy is of moderate capacity.

The Frolic had been offered Rose by the Selwyns, who are taking the Grand Guignol out after another show. The Selwyns were under contract for an additional three shows. Rose turned down the Frolic saying he had have to use balloons to get there.

## LEE'S FINGERS CROSSED

Said They'd Book Independents Only Over His Dead Body—Saw What Happens

Syracuse, Nov. 21. Lee Shubert has been informing the world in general and independent producers in particular that, unless it is done over his dead body, he will not produce for the Selwyns. The "Wieling" (low) Shubert Medium, who booked City Sale's "Common Law" for the Selwyns, is now an official Producer Corp., for the first half of next week. This corporation is a independent.

## SAVING ONE-EIGHTH SALARY

CHICAGO, NOV. 21. No more Wednesday matinees for the Mattie Love House. As a result of the first two Wednesday matinees the show gave more notice of trouble for the attraction or house.

Last week it was decided to save the extra one-eighth salary paid the actors by calling off the matinee crowd for the attraction.

Next week a special Thanksgiving matinee will be given.

# SYDNEY ROSENFELD LOSES COURT BOUT

## Judge Refuses to Hold Weber on Charge of Perjurino "Virginia" Scenery

Sydney Rosenfeld, author and producer of many plays, including "Virginia Runs Away," who obtained a restraining order Tuesday from Judge Magistrate George W. Simpson for Lawrence Weber, owner of the Longacre, charging him with unlawfully withholding scenery pieces of scenery, was dismissed by Magistrate Simpson yesterday. Rosenfeld, wearing the customary rose in his lapel, was much chagrined when the summons was thrown out Wednesday.

In dismissing the summons the magistrate declared that in his opinion there seemed to have been no larceny committed. It appeared from the testimony, he added, that John Cort, a witness in the case, had loaned Mr. Rosenfeld the scenery, and in his opinion the grand jury would never return an indictment. It is a civil case, if anything, concluded the court.

Tuesday Mr. Rosenfeld told the court that the scenery in question was valued at \$1,000. He said the scenery had been given to him by John Cort, who was a witness in the case. Rosenfeld declared that Cort instructed Weber to remove the scenery from the Longacre and bring it to the Daily in West 63rd street.

## TREASURERS SHY OFF

Two Leave Century and Another Doesn't Want Job There

Two treasurers have resigned from the box office job at Jolson's 10th Street within the last three weeks. It is said interference by the Shubert office is the reason. Jimmy Popard, who walked out earlier in the week was succeeded by Johnny O'Neill who handled the "Chauche-Souris" run at the Century last season. O'Neill quit last Saturday. Another treasurer was offered the berth but after lamping the box office, which is said to have had \$40,000 in mail orders for the Moscow Art theatre engagement, refused to accept the position.

Jimmy Vincent formerly at the Hippodrome and lately with the Compositon (formerly Park) is now treasurer of the Fulton, with Howard Young the assistant. They succeeded Harry Benson and Sam Tubb. Harry Bohne is treasurer of the Criterion, Harry Gunsey, formerly with Tryon's Theatre, is treasurer of the New National.

## HOPWOOD BUYS IN

## Takes 25 Per Cent of Play He Collaborated On

Chicago, Nov. 21. Avery Hopwood who provided the color and embellishments for David Gray's "Best Foot Forward" taken a 25 per cent interest in the production with Charles Frohman, who is the producer. The agreement was made with the concern when engaged to collaborate with Gray. It was a 10 per cent option after the premiere to take 25 per cent. The agreement was sufficient and notified Gilbert Miller to that effect.

# HOPPER'S OPERA CO. HITS

## All Performers' Salaries Paid, but Musicians and Loew's, the Landlord Still Have Claims—Plays Only 5 of 10-Week Engagement Under Auspices

Kansas City, Mo., Nov. 20. The De Wolf Hopper Opera company, which was brought here by Harry McCormack five weeks ago, ended its run here last night after a 10-day engagement, due to financial difficulties.

The company was scheduled to play a ten-week season, under the auspices of the Junior League. The League raised \$14,000 by subscription and season ticket sales, but this sum was quickly exhausted. A second effort for first made last week, was a failure. Every effort was made to finance the rest of the schedule but it was found best to call it off.

All salaries were paid in full, except the musicians, who have claim against the promissory. Unpaid advertising bills and heating and miscellaneous bills amount to several thousand of dollars. The League interests, which control the theatre, had been paid \$5,000 on a \$20,000 option; they demand an additional \$15,000 to their contract, which is said to be one of the reasons for abandoning the undertaking. As a result of the understanding, will have to finance the remainder of about \$10,000 worth of advertising.

The company is making heavy arrangements to play a number of small towns in this territory. It has been in town for about 70 weeks and has had a most alternately good and bad week.

## FRONT LAWN SHOWS

Children Organized and Play Under Community Service

San Diego, Nov. 21. Playhouses on front lawns, within reach of every child in the city, is the object of the drama department of Community Service in starting a new phase of its work here.

The Arizona Street Playhouse, the first group to be organized by Community Service, have given three presentations of the playlet, "Buttercup the Pond" in the last two weeks. The 20 players ranging in age from 3 to 12 years, purposely used the simplest means for producing the magic of the play. A grassy lawn served as a stage, flowers and shrubbery as properties and a Victoria was used for the orchestra.

## FUJIWARA REACHES FRISCO

San Francisco, Nov. 21. Jose Fujiwara, a Japanese singer known as the "John McCormack of Japan," reached San Francisco last night from Honolulu for a tour of the Pacific Coast.

Fujiwara was to have opened a concert tour in Tokyo the day following the earthquake. As a result of the disaster, he looked passage for himself and his family on a series of concerts there, cancelled here.



## 7 SHOWS LEAVING NEW YORK THIS WEEKEND

### Surprise in Some Failures—House Shortage Also Accountable—Mrs. Fiske and Sir John Martin- Harvey Among Departures

Seven attractions will leave Broadway Saturday. Four are listed for the storehouse, the others going on tour.

Of those stopping three are recent openings. "The Camel's Back," "Nobody's Business" and "The Cup." High spot limits and the pressure for houses may account for several withdrawals.

Of the quick slope that of "The Camel's Back" came as a surprise. The Muehlman comedy was rated a downstart at the Palace and the Belvines figured it had some chance as a money getter, but two weeks in a short engagement for a play of such quality. Takings for the first week, which consisted of seven performances, amounted to about \$8,000 at the Vanderbilt.

#### THE CAMEL'S BACK

A distinct division of opinion marked the summaries written for this one. "Sun" (Rathbun), "Times" took about the same line—three stand alone when styling it "infantile humor" while the "Times" (Crosby) rapped it as "the most outspoken in praising the production by penning 'high quality farce, well played and amusing.'"

Variety's (Lait) prediction was there would not be much of a sensation, but should have a decent run.

"Nobody's Business" will have lasted five weeks at the Rialto. The show has Francis Larrimore as the star. It drew a panning from the reviewers, standing up however for matinee trades. The first week grossed about \$8,000 which figure it held to the second week. There was a high spot limit of \$3,500. A thousand dollars less meant a loss for the show and Robert McLaughlin decided to take it off. Considerable changes of the show after opening failed to help.

#### NOBODY'S BUSINESS

A most lukewarm reception after the Oct. 22 opening with some of the notices just missing an outright "pan" classification. Variety issued a detrimental opinion along with the others, all of whom could find little in the piece to commend.

"The Cup" opened last week at the Fulton under an arrangement for two weeks only. It was hoped business would be good but none was in sight up to Wednesday. Takings for the first two weeks were indications of less business this week. House got just \$4,000.

#### THE CUP

Booked into the Fulton for only two weeks, "The American" (Duke). "Mail," "World" and Variety were about the only papers to call the turn. The "World" (Brown) was the most generous in branding the piece as a "fouledmouth" while Variety (Pulaski) placed a definite snub on its durability by saying "the original booking (two weeks) will be plenty."

"The Crooked Shutter" is in its fifth week at the Hudson. Its price

## CAN'T INDUCE DELSIA TO BREAK CONTRACT

### Foreign Girl Too Smart for American Managers—"Will Sweep Floors First"

Reports current this week that a producing firm had attempted to trick a star into breaking her contract and would weekly were being reported to concern the Shuberts in their relation with Delsia Deloy, the foreign girl who is now working which opened at the Broadhurst Theatre.

The French actress' contract calls for a season of 35 weeks at \$2,500 weekly. After several moves, Delsia Deloy is now saying "I will sweep the floors, if necessary," but would hold the firm to the agreement. That came, it is said, after Delsia's has been cut out. It is further reported that on one occasion Shubert told Delsia that she would not have to attend a rehearsal, only later to claim she broke her contract by not doing so. Several witnesses supported the star in her claim, but she was excused from the rehearsal.

#### LOUIS MANN'S SUIT

Angel of "In the Mountains" Being Sued by Mrs. Mann Also

Louis Mann and Clara Lipman (Mann) are involved in a New York Supreme Court litigation with Justice Pitman. The suit is against Mann's 1925 "hot" vehicle, "Nature's Beauty," originally known as "In the Mountains," which was written by Shipman and Clara Lipman (Mrs. Mann).

Both are jointly suing the downtown money man on several causes of action and Goldman is asking that the complaint be approved so that each the separate complaints. Shipman's interest having been assigned to Miss Lipman, Mann claims \$4,250 less due him and Miss Lipman, \$2,500. Both admit having signed a \$5,000 note in favor of Goldman and ask that the complaint be deducted from their joint claim.

The suit also alleged Miss Lipman advanced certain sums for properties, costumes, lighting displays etc., which Goldman has not made good.

#### FRISCO LEGIT REEKS

"Blossom Time" Tops With \$13,000  
"Dulcy" Got \$4,000

San Francisco, Nov. 21. Business here in the legitimate theatre was topped last week by the production of "Blossom Time" at the Alhambra, which grossed \$13,000. The second in the point "Dulcy" at the Coliseum grossed \$10,000. The sixth and final week of "The Hunchback of Notre Dame" at the \$5,500. Belle Bennett in "A Hair's Chance," appearing at the Alhambra, made \$4,500, while the fourth week of the Monte Carter musical comedy stock at the Casino grossed \$4,000, making \$15,000.

The attractions for the current week are: Curran, "Blossom Time"; Columbia, "Maud Fulton in 'Funnel'; Capitol, "Recreation"; Alhambra, "A Hair's Chance"; and Casino, "My Home Town."

#### SCENERY HIT ALICE GENTLE

Doston, Nov. 21. Alice Gentle, mezzo-soprano of the San Carlo Opera company, was unfairly not noticed in injured Monday night when a piece of scenery used in the first act of the opera house, fell on her. She was thrown to the stage and the curtain fell.

Although suffering from contusions of her right hip and body, the actress was able to get up and dance and later secured medical treatment. Borgeastler, one of the chorus men, was also struck by the scenery and was injured. It is striking Miss Gentle. He was not seriously injured.

## 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 and as a record of the recovery of the day.

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.

#### Queen Victoria

All agreed upon the qualities possessed by this production to entertain with the exception of the "Times" (Crosby) who said something of a skeptical opinion of the play. "The World" (Brown) said, "Looks like a success for the first time." "The World" (Woolcott) thought it "well written, staged and acted." The "News" (Manton) quoted it "in every way a creditable production."

#### Out of the Seven Seas

Mixed comment for this premiere at the Palace from the majority of second-string men who were assigned. Both the "Herald" and "Sun" were favorably inclined, and said so by declaring it "thrilling, absorbing" and "delightfully trashy." "The World" (Crosby) approved with a statement, "It is a pity and empty."

#### "The Fallures"

Against "The Fallures" so far all the critics were concerned, because of their opening Monday night. This production, nevertheless, looks

#### PETITION AGAINST EQUITY

(Continued from page 10)

posed to succeed because of its closed shop features. It is now declared that there is a statement in the petition within Equity members opposed to the petition of the union closed shop principle. The petition writer has said the enforced collection of dues. The proposed agreement holds a clause which managers will not engage Equity members unless in good standing, which actors themselves say is only a variation of the weak offer.

Equity officials are reputed to have said it was the only way the delinquent in the past. One member estimated the delinquency at \$500. Another source, alleged to come from an Equity official, places the delinquency at \$5,000. The petition writer stated that they were successful in putting over the dues collection idea it would be introduced in England.

Equity members opposed to the proposed agreement are declared to be circulating a petition with the object of placing it before the P. M. A. They are asked about the petition, an officer of the union stated the petition stated he had heard about it, but it was not presented. The text of the petition is:

Members of the Producing Managers' Association, Gentlemen: The undersigned American actors have been told that your association is seriously, perhaps favorably, considering a proposed agreement with the Actors Equity Association which, besides many valuable features, includes a stipulation that any actor who engages with any Equity member of the present Fidelity group must be a member of the Equity Association if he is to retain his engagement.

It is a well known fact that any member of the Actors Equity Association who, when engaged, is not a member of the Equity Association, is in arrears of dues or who, while in your service may become delinquent, is required to pay back to pay such arrears.

Against both these stipulations (seriously) Against the first because it robs actors of his own independence. No man in any country, America above all others, should be bound by agreements between two powerful organizations to put himself under the domination of any group of men organized upon whatever pretense, whether political, economic, social or domestic.

There are those who make the independence instead of a man's own will. If there are, you would have no right to enter into an agreement by which they are bound to be controlled, in effect, but boycotted by categorical denunciation.

It is the second stipulation which is practically the odious check-off system of fed-

to have made a favorable impression upon the union. The "Tribune" offered a hope in the form of "Will appeal to those tired of the old dramatic mode, narrated, 'Fascinating and effective'."

"Robert E. Lee" Following all the trouble this production caused in the South, the New dramatic mode "went" badly for it by heaping unanimous praise from all sides to the authority, presentation and the Alfred Hunt received special mention. The "Tribune" sounded the keynote of the attitude taken in its statement of "Should appeal to all but Southerners."

#### "Topics of 1932"

The dailies liked this more than the "Sun" and the "Mail," each of which tended to sidestep a reference of the attitude taken in its statement of "Should appeal to all but Southerners."

Equity members are, harassed as they often are by sudden calls for money, and are not always in the best of financial health. The refusal to pay dues is a serious matter at such a time.

We protest against both these tactics. We feel that the resignation from the Equity Association for any reason is a feeling of an actor's wish to practice his profession.

We feel that a tyrannical attempt by any party or by any order or party to force a man to join the Equity Association for any reason is a feeling of an actor's wish to practice his profession.

For these reasons, not less vital because they are briefly stated, we feel that the Equity Association should be asked to take action on the agreement in question until the great mass of actors at such a time properly considered and protected.

In order to accept the proposed new order it would be necessary for a two-thirds vote in the P. M. A. Equities' reduction may be passed by a majority vote, but as the managerial association has gone on record as being unanimously against closed shop, the two-thirds vote is required to change the status.

It is felt that the Equity Association should be asked to have signed the round robin against closed shop are enough to defeat the proposal and the likelihood of more than half the total membership voting against it is almost certain.

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That actors, to be able to must continue to be members of the Equity Association, and to have signed the round robin against closed shop. That a long agreement such as proposed is a heritage of doubt, and the likelihood of more than half the total membership voting against it is almost certain.

There is an element in both the P. M. A. and Equity that would like to see the actors left alone. Should a split come in the managerial association it is believed a rift will be made in the Equity ranks. The keenest minds in the P. M. A. are now in a state of deliberation. Equity, though the actors' union, must collect dues to exist.





















# LEGITIMATE \$35

**Lowest Gross Big Balaban & Katz Local Theatre Ever Got in Regular Season—Another Possible Reason, Quality of Pictures of Late**

Chicago, Nov. 21.—The Chicago theatre registered the smallest gross in its history last week, its falling off in attendance is attributed to two of two main causes.

The poor feature films that have been offered recently, or the presentation of feature films at legit houses.

The bookings of features at the Chicago is in a chaotic state. "Famous Hubards" last week was not accepted as a sufficiently meritorious photoplay, and several pictures seen there recently measured up to the big house standard.

The gross of that theatre had never before run lower than \$35,000, but last week it was between \$35,000 and \$37,000.

The opposition of first class theatre with films was increased by "The White Sister" at the Great Northern, which had well considered the picture, and in the week of back of Notre Dame," which picked up at the Harris until night performance was signed \$25,000.

"Scaramouche" fell off some at the Woods but matinee prices for that play were very low, and this may have effected the Chicago, Roosevelt and McVickers, all of which suffered in comparison to the preceding week.

The business suffered at "The White Sister" at the Great Northern is to be attributed in a measure to the exploitation of Ned Holmes, who had been here in a similar capacity with "The Four Horsemen."

**Altimata for Last Week**

Chicago—"Jenny Holmstrands" (First National) with Indian trend and sextet of dancers as presentation, \$45,000; \$40,000; \$35,000 and \$37,000.

McVickers—Buster Keaton in "The General" (Paramount) comedy and billing of "comedy week," also dancing act, singer and Apollo piano added to the feature as presentation (2,500, 75), about \$3,500.

Roosevelt—"Little Old New York" (Compositional), failed to recoup previous weeks but got about \$15,000.

Harris—"The Hunchback of Notre Dame" (Universals) with a good night show and about \$2,000 over previous week, totaling \$11,500.

Metropolitan—Buster Keaton in "The Duel" (first week saw about \$3,000).

Woods—"Scaramouche" (Metro) fell some (one \$1,150, \$1,050), about \$3,500.

Metro—"He'll Be a Fool," drew strongly and reached \$6,500.

Woods—"The White Sister" (Metro) (759, 40) with an emphasized picture got \$2 in New York, grossed about \$3,000.

Randolph—"The Thrill Chase" (Universals; 844 at 50) did about \$4,000.

## This Week

George Arliss in "The Green God," at the Chicago; "The White Sister" at the Great Northern; "The Hunchback of Notre Dame" at McVickers; "Six Cylinder Love" at Monroe.

At the Liberty Theatre, "The White Sister" at the Randolph; "The Street of Heart" at State-Lake; with "Vaudeville" at the Gaiety; "The White Sister" (with vaudeville).

"The Hunchback" continues at the Harris; "The White Sister" at the Great Northern; "Scaramouche" at the Woods; "Little Old New York" at the Roosevelt; "The White Sister" at the Randolph; "The Street of Heart" at State-Lake; with "Vaudeville" at the Gaiety; "The White Sister" (with vaudeville).

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## FOX'S ISIS, DENVER, CUTS SCALE TO 25c

Reduced from 50c Top  
"Woman Proof," 2d Week at  
Rialto Did \$8,000

Denver, Nov. 21.—A phenomenon in the "Woman Proof," at the Rialto (Paramount), extended into the second week. The first night showed in gross theatricality of "The Spanish Dancer," by a fair margin. The second grossed close to \$8,000.

The advance sale for "The Covered Wagon" at the Rialto, Sunday (Nov. 18), was the largest this house ever had for a picture. The film plays at \$1.50 top, with a sliding scale down to 25c, with 15 top for matinee. The scheduled run is for two weeks, with a third week tentatively arranged for the first of December.

The Isis (Fox) which has had the most varied program of price and audience in any week, in Denver this year, announced a drop from 25c to 15c, with 10c for children, at all shows.

A year ago this house was charging 35c and 25c. Then it rose to 40c, and, finally to 50c with the usual voling of the contract, and went over to the Columbia (Hislop-Cass), which is being shown at the same attraction.

The admission price at the Isis was lowered to 40c, remaining at that figure three weeks. But because of the refusal to accept the 25c policy is the latest move to the Isis, which is being shown at the same attraction.

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first showing under the low price policy.

Rialto (Paramount)—"Thomas Meighan in 'Woman Proof'." Around \$10,000 for week.

Princess (Paramount)—"The Acquaintance." Norman Foster and Claire Windsor, and a Smul Pollard comedy and Kingrains, failed to pull out.

Stardust (Hislop-Cass)—"Griffith's 'The Sign of the Cross'." Later like usual Griffith production.

Dancing turn by Sacha Pavlov and Nora Danes, the Schermerhorn orchestra as a special attraction.

America (Hislop-Cass)—"Will Rogers in 'Hush'." With Marguerite Court, about \$1,150.

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## NEW PHILA. FILM HOUSE HAS LOCAL INTEREST

Fox 3,000-Seater Starting Nov. 26 With "Silent Command"

Philadelphia, Nov. 21.—The news of the approaching opening of the new Fox Theatre was the big noise from a film stand-point in the last week of the year.

The present seems set, although it will take a lot of hustling to get the big picture house started in the new order by that time. The opening feature is announced as "The Silent Command" instead of "If Winter Comes" as expected.

The theatre will have a policy of single week runs except in case of a few drawing cards. There are many other things in the air.

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## "SCARMOUCHE" AT EAST

Metropolitan—Buster Keaton in "The Duel" (first week saw about \$3,000).

Woods—"Scaramouche" (Metro) fell some (one \$1,150, \$1,050), about \$3,500.

Roosevelt—"Little Old New York" (Compositional), failed to recoup previous weeks but got about \$15,000.

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## "BAD MAN" GETS ONLY \$10,000 AT DETROIT

"Potash and Perlmutter" Held Over—"Woman of Paris" Did \$26,000

There seems to be no let-up to the good business at the downtown picture houses after a week of rain. Many people watched the big parade.

The "Bad Man" (Paramount) made a beginning for the theatre.

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## Two New Ones This Week

This week saw only two new pictures, "The Sign of the Cross" and "The White Sister" for a third week (the first time this has happened since "The Sign of the Cross" was shown here).

The "White Sister" (Paramount) having "The Spanish Dancer" (third week) and "The Sign of the Cross" (third week) ought to beat the record for the longest run.

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## INSIDE STUFF ON PICTURES

F. L. M. Club Charlie Hoy probably is the only one, aside from Mr. Findorup, who got a real good laugh out of the Supreme Court decision which held the Omaha Film Board of Trade has violated the anti-trust law by denying the service to Mr. Elmore's theatres.

Hoy, it will be recalled, was banished to the outer darkness by the Haye organization after he had devoted about 10 years to nothing good except the picture business after he had worked it successfully for years in behalf of the National Laboratories Association.

Hoy was accused of being a traitor as a weapon, but he denied the charge. He said that his plan did not contemplate denying film to exhibitors, but that he simply put the bad eggs on a cash basis, and declined and contended they could get no film they wanted on a cash-in-advance basis. It was the only way, he said, that picture distributors could protect themselves against gyping and the double X.

Hoy's scheme was started in Chicago and his success soon became known all over the country. He was called to New York by the distributors and he put the plan into effect here. The distributors here, and elsewhere paid him service. But in other parts of the country, notably Omaha, the boys thought they could work the Hoy plan without paying Hoy.

But they overlooked one thing—Safety First. Hoy had put his scheme through the ordeal of fire. It had been shot at by the best legal brains and it was bullet-proof and fireproof. He would only work up to a certain point of pressure, and then the law would step in. It would seem the Omaha-hans went over the line.

Varley's exclusive story printed several months ago that Sid Grauman was retiring as the head of the three theatres bearing his name—the Metropolitan, Rialto and the Elmore—was completely substantiated by R. W. Saunders, comptroller for Famous Players-Lasky. Grauman is to receive within a few days 111,000 shares of Famous stock for which he relinquishes his interest in the playhouses.

According to report, Mary Miles Minter will compromise her suit with her ex-husband, and against her mother, Mrs. Charlotte Shelby, for an accounting of \$1,000,000 that she claimed she earned, since her 18th birthday, in the movies. Her mother is willing to settle for \$250,000, and the star may accept the terms if the offer does it is said that a court fight to the limit will be had.

A story written by a layman on a visit to Hollywood, a member of the editorial staff on an Amsterdam (N. Y.) newspaper, tells some things he saw and learned on the lot at four o'clock.

The Amsterdam writer first went to the Famous Players-Lasky studio. The first set that went on was the one where Richard Dix was working in "The Stranger." The second set was for "The Girl of the Year."

"But," said the writer, "nobody is allowed. Pola Negri is working there. She won't let anybody look on. She is very temperamental."

The third set the party went to was the scene for "The Heritage of the Desert," where a fight was shot. The writer then went to the studios of Douglas Fairbanks and Paul Pickford. Doug spent an hour talking them around the lot and then said, "This is the place for the world of actors for the picture, which is based on several different stories from the 'Arabian Nights.' I couldn't find anybody else to do it. I want to see the world of actors in a picture, said Fairbanks, 'so I went to France for a woman to play the role, which she is doing remarkably well.'"

The Chief of Police of Los Angeles, Mr. E. J. Connelley, Fairbanks told his visitors. The star has let his hair grow very long, which necessitates his wearing a wide band around his forehead to keep it out of his eyes.

At the Amsterdam writer's first visit to the lot, a representative of the company guided them around the lot. They saw a scene for Elton Hitch's picture, "Three Weeks," being shot. The guide declared that there was going to be "some picture." The censor did not cut too much out.

The story of Rose Barker-Cromwell-Cohn's life up to the time she married Harry Cohn, the coast picture producer (of "Itall Boy" fame) is to be run in the New York "American" as a serial. With data furnished by Barker-Cohn's sister, Miss Winslow, the serial will likely and most dwell upon the events in which the present Mrs. Oliver Cromwell was concerned in during the period her friend, Rose Barker-Cromwell, was in New York.

Rose Barker, when Mrs. Cromwell, insisted that her friend, Mrs. Genevieve Mulford (now Mrs. Cromwell) be engaged in the Cromwell home as housekeeper. When the 45-year-old husband died, The led up to the divorce action started against his wife by Cromwell. During it Mrs. Mulford became the husband's principal witness.

After the jury found in Mrs. Mulford's favor, she consented to accept \$75,000 in settlement and a divorce was entered. Cromwell is reported worth about \$2,000,000, mostly invested in real estate and as Mrs. Barker-Cromwell had been a widow for a long time, she was a real property reached nearly \$1,000,000.

Max Winslow is of the Berlin firm. He stood stoutly by his sister-in-law, during her trial, and when she was found guilty of a rape of which Mrs. Cromwell as Cromwell had named him in the divorce papers, shortly following the entry of the divorce in New York and Mrs. Cohn were married. Later, Mrs. Cohn was divorced from him and she now lives in New York to shop, arrayed in rubies and jewelry.

The lifting of the censoring ban on "The Finger of Justice," placed there six years ago by the New York State Board and which lifting happened this week, has already suggested the possibility of a repeal of the entire censoring law by the New York Legislature in its coming session. There is one drawback, however, standing against the plan, regardless of feasibility, although there is a present belief the repeal could be put through.

The drawback is the present Republican complexion of the Legislature and the Democratic opposition to the bill. The bill is so strong that the repeal bill if coming before by virtue of which the Democrats would claim they did it, whereas the bill could not get to the governor if the Republicans did not pass it.

What the popular opinion of the bill of the passage is problematical with the belief, however, likely prevailing since a Democratic governor made it a law the next year.

Next year is presidential year. Both parties think of that.

Even the Republicans in Albany, however, might find some strong support arising among the picture producers and exhibitors for that some of the speaking stage producers have given great impetus for the censoring movement all over the country of anything in the theatre.

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## RECEIVERSHIP FOR CORP.

(Continued from page 13)  
for some time, has been named as general manager for the receivers and the theatre will continue to operate, except the Strand at Boulevard.

At the time that Le Comte was announced as a manager it was announced that the policy was to secure experienced theatrical men. Harvey Orr was placed at Kokomo and Frank Holland who had been at the Strand, was moved to Evanville. It is said that Evanville played a very bold bluff and that there and will make an appeal to have him retained as manager of the Victoria in that city. The Consolidated is capitalized at \$1,000,000 and is claimed to gross a million dollars a year in its theatres. The closing of the Strand at Evanville is explained by the fact that it was one of the best theatres in the city. It operated six pictures at the Victoria and regular vaudeville at the Strand. The closing of the Strand is taken here to mean that vaudeville will be installed again at the Victoria.

Indianapolis, Nov. 21.

Interest in the receivership of the Consolidated Theatre Realty Corporation, opened last week in a friendly suit, has centered for the first time in the city. It is necessary to close any more of the theatres operated by the corporation. The closing of the Strand vaudeville and movies, in Evanville, was closed Nov. 14 by Manager Fred A. Sims. The closing of R. L. Martin, of Chicago, president of the corporation, Naveville has been closed. The closing of the Strand vaudeville and movies, in Evanville, was closed Nov. 14 by Manager Fred A. Sims. The closing of R. L. Martin, of Chicago, president of the corporation, Naveville has been closed. The closing of the Strand vaudeville and movies, in Evanville, was closed Nov. 14 by Manager Fred A. Sims. The closing of R. L. Martin, of Chicago, president of the corporation, Naveville has been closed.

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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.)

### SONIA'S SONG— Film and Piano

25 Mins.; Bergen and Full Stage

What is probably the biggest feather in a commercial advertiser's cap, is the presentation of "Sonia's Song" here. It is simply an out-and-out advertising stunt for the Duo-Art musical accompaniment concern and as doing a piece of advertising propaganda has been attempted within a picture theatre where the patrons pay a substantial admission fee to be entertained. Under a subterfuge, on the part of the management, the audience is compelled to sit through a tiring endeavor of an advertiser to impress upon them the qualifications of his wares. Whether or not it has been a difficult proposition for the Panopticon House to make, and at the operation of the house, to de-voice or conceive presentation novel, or whether it has been the opening of the doors of the large and better picture houses for similar advertising here, it is not evident. It is apparent if a theatre, just to charge from 50c to \$1.75 for admission and operating expenses, and the advertiser, smart national advertisers will take advantage of the opportunity and they will be paid for their propaganda.

Just to what degree this organization might go in accepting similar advertising here, it is not evident. It is apparent if a theatre, just to charge from 50c to \$1.75 for admission and operating expenses, and the advertiser, smart national advertisers will take advantage of the opportunity and they will be paid for their propaganda.

All that was missing at this presentation was an appearance of a salesman lecturer and the hand literature on the proposition and the advertiser, smart national advertisers will take advantage of the opportunity and they will be paid for their propaganda.

For 21 minutes the auditors are held in silent suspense during the presentation. In looking for a visualization of the Duo-Art-Piano, as they call the offering, they are reminded of the merits of their instrument and gives David Pesetski, a Russian concert pianist, opportunity to exercise to the extent of proving that the Duo-Art instrument is a masterpiece of tone, sound and technique to the minutest detail.

The film tells the story of a musician in the Car's retinue, written with a girl of the Royal family who has vocal aspirations. The young man composes a melody, "Sonia's Song," dedicates it to the girl, and she is to sing it at the picture, the Revolutionist become captive, they take the young man captive and the girl with her into the minutest detail.

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with his playing. Finally he escapes, goes to Paris and there achieves a reputation. The girl on Broadway and met with education and finally is to sing at the Metropolitan. The presentation is with the simultaneous engagement of the youth for a series of concerts at Moscow, still the same city.

The youth on arrival in America, of course, is at once taken to the offices of the Duo-Art concern (title and captions indicate this) and signs a contract to "can" his offering.

The song, dedicated to the girl, of course, is the first. She is invited to the home of a musical family and there hears the song on the Duo-Art instrument.

The girl, of course, is a Russian has changed his name to Michell (perhaps in honor of the tire of the Duo-Art appliance) is perplexed at first, she, of course, realizes that the presentation could have played with such beautiful feeling and links the assumed name with the original.

The man, to follow film sequence and continuity of theme, then comes on the stage, and a guest and the couple are reunited.

The girl wants to hear him play the Duo-Art appliance to express his efforts for another two minutes, and the man, to follow film sequence, then comes on the stage, and a guest and the couple are reunited.

After about two minutes of uninspiring endeavor he allows the Duo-Art appliance to express his efforts for another two minutes, and the man, to follow film sequence, then comes on the stage, and a guest and the couple are reunited.

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# Al Jolson's ARC

by Al Jolson and

Not a weepy Ballad, But a Clever, Snappy  
novelty. The last tear in 'Cry' songs—

## Ev'ry Night I Cry Myself To Sleep Over You

by Irving Bibb, Leo Wood and  
Howard Johnson

The Wonderful Song

## WONDERFUL ONE

by  
Ferdie Grofe - Marshal  
Nielan - Dorothy Terriss

# Mamma Loves Papa—Pa

## SAW MILL RIVER ROAD

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AUSTRALIA

“big hit in Bombo”

ADY

B. G. De Sylva

**NO!** another AL JOLSON  
**NO!** Hit in  
**Nora!** “BOMBO”

*The Dance Song Hit*  
by Gus Kahn  
Ted Fiorito  
and Ernie Erdman

Wow! Wow! Wow!  
A California Beauty

**Love  
Tales**

The daintiest song  
of the year  
by Ben Ryan and Vincent Rose

**pa Loves Mamma**

by ABEL BAER  
and  
CLIFF FRIEND

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KANSAS CITY

Gayety Theatre Building

LOS ANGELES

**SAW MILL RIVER ROAD**

## THIS FREEDOM

Springfield, Mass., Nov. 21. "This Freedom," the screen version of A. R. Hutchinson's novel, which had its world premiere at Fox last Monday, is a picture of the perplexing present-day problem of the sort of woman who comes to the momentary attention of judging in the seat, pans her home life and against the odds, finds in Lombard street, London, the money maker of England.

Pay Compton, a London actress, is in the lead role of Ronnie Aubrey. Her mother is a successful businesswoman. After witnessing her mother's lover, who is the father of the girls of the house she becomes possessed of a hatred for men. She is a woman of the world, with Harry Octavia, a young lawyer, love for her life and she becomes his wife.

Though married now, she still regrets a yearning for a business career, in which world she had proved a distinct success in a responsible position with a London leading establishment previous to her marriage.

Her marriage to continue her business life after she is married, turning over her children to the care of her mother, who is neglected and denied a real home and a mother's love, she loves the book in the end.

The description of the heroine of the foolish woman who makes the double mistake of selecting a man who is not a millionaire being directly responsible for her mother's death and her children. Here is a splendid character sketch of the heroine.

Two "big" scenes are registered by Miss Compton which call for the help of a director. In the room scene, when her eldest son is taken to prison, she falls at the bed of her daughter, who falls even to call for her. In both cases her restrained emotion reaches the help of a director.

The supporting cast is composed entirely of English actors and actresses and is a credit to the factory. John Stuart, as the son grown up, and Nancy Kenyon, as the daughter, who falls into disgrace, lend color to the picture.

The performance of Baby Bunty Fosse as the daughter at six years of age, who has a future promise of brilliant hours.

At present a little prancing is noticeable in the picture, when lengthy captions tend to explain too much. It is also noticeable that detracting dramatic effect from the picture, the picture is not so attractive box office attraction scenes as the picture in England.

The film was pictured in England and directed by the Fox production director, Denison Clift. It will run in the United States and be sent to New York for showing. Hatty Gray Barker, address in New York, is the Fox production department, attended the premiere.

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the prestige and box office value attained from his name.

As a director by any means for a juvenile, but film acting is a profession, trade or art, it has its own rules and its own rewards.

There is an obvious effort to give young Fairbanks some athletic stuff that will recall Douglas. Sir. This is the boy's amateur hour, from a foot-topping a high wall, etc., but the impression of a double being used that close-ups would have disappeared.

There is no love interest. That is the only idea either. Even allowing the youth of the hero of the story there could be a fair love affair with an ingenue of the name age or a heart interest theme could have been incorporated in some way that would not necessarily have the hero.

Of human interest there is little most of the action is a series of program pictures usually good.

Richard Dix, a boy, a kid who falls in school and his dad sends him to the military school. The kid in the Orient the boy meets a reporter and the latter arranged a public fight for the boy. The spotlight on the professor who held the kid in the military school and a millionaire's son because he had a few dollars.

The kid comes back from his home in Turkey with a better knowledge of the world and a thousand schools could teach him, but the kid is a better man than the others.

The supporting cast is unusually good. Theoreas Roberts as a father has little to do, but does it.

Myers is the reporter and plays it well. Keith, a boy, a kid who falls in school and his dad sends him to the military school. The kid in the Orient the boy meets a reporter and the latter arranged a public fight for the boy.

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praiseworthy night stuff. After which it also flashed the killing of McQuinn by the police.

As for authenticity, the picture must be allotted a major degree of credit. It is a picture of the life of a man who has lived in the past and who has lived in the present.

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gains his fortune and returns just in time to find O'Connell dead. Later, he is arrested and O'Connell is killed in his arms, he announces his engagement to his devoted friend, Alice Tremaine.

Many years elapse and we find O'Connell back with his girl, his friend. As she has lost her money, Richard buys her house in for her and they settle in the city. The time shifts to modern days and the picture is a picture of the life of a man who has lived in the past and who has lived in the present.

There ensues a catch-as-catch-can affair until the party which is going on overhead bursts in a very unreal storm, in which a falling curtain and receded by Richard. The morning, reconciled, they find at the foot of the memorates of their grandparent's love. It is manifest that O'Connell is stung with Richard, who is a motion picture idea of a happy ending.

The picture, aside from the decorative, is a picture of the life of a man who has lived in the past and who has lived in the present. The picture is a picture of the life of a man who has lived in the past and who has lived in the present.

Color photography at the end is used to day, and it is a picture of the life of a man who has lived in the past and who has lived in the present.

The song "Sweetheart" is, of course, strongly played up in the picture and the picture is a picture of the life of a man who has lived in the past and who has lived in the present.

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## HELL'S HOLE

"Hell's Hole" production, starring Charles Bickford, George MacQuinn, and George MacQuinn. Running time, 70 minutes.

One of the usual run of westerns, with a train robbery, barroom battle, and fighting, cowboys and similar familiar.

A dream picture, the finish of the picture is a picture of the life of a man who has lived in the past and who has lived in the present.

Charles Jones, a cowboy role, through the film, but for considerable of the action, for considerable of the action, for considerable of the action, for considerable of the action.

The action calls for exaggerated melodrama, and while the picture is a picture of the life of a man who has lived in the past and who has lived in the present.

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New York will have the great pleasure of seeing during week of Nov. 25 at the Mark Strand the greatest picture sensation of the year.

Associated First National Pictures, Inc.

PRESENTS

From the novel by "Warner Fabian"

WITH

COLLEEN MOORE

Supported by an All-Star Cast, comprising

ELLIOTT DEXTER, MILTON SILLS

SYLVIA BREMER, MYRTLE STEEDMAN

and BEN LYONS

This is the picturization of the startling book to which the author dared not sign his own name, and in the words of the

MOTION PICTURE NEWS

"One of the biggest box-office attractions of the season"

A First National Picture

Screened by Harry O. Hoyt

Titles by Holman

Photographs by J. C. Van Doren

and Roy Carpenter

Settings designed by Milton Menasco

Directed by

John E. Farrow

and "DILLON"

COSTUMES FOR HIRE

New York's Newest and

Foremost Costume

Shop in the Originating

Brooklyn

1927 Broadway, Tel. 5580









The Vanderbilt's bookings are under the direction of the Selwyns for the balance of the season, the arrangement calling for guaranteed profits to Mrs. Andrew's owner of the house. The Selwyns object in securing no privilege of the Vanderbilt will to protect the theatre's economic interests. They are withdrawing "The Camel's Back" Saturday and will give Winthrop Ames six weeks for his "In the Next Room" which starts next Tuesday. The Selwyns will succeed that show at the Vanderbilt with Andre's Charlie's Revue early in January.











All matter in  
CORRESPONDENCE  
refers to current  
week unless  
otherwise  
indicated.

CHICAGO

Chicago, Nov. 21.  
The Palace bill carries more than ordinary interest in the audience. The week this week inasmuch as the nine acts without exception are either new, that theatre or have been outstanding long enough for a return to be welcomed. There is no "Hello" and no "Goodbye" here.

This honor is divided three ways in the billing, falling to Florence Walton, Vera Michels and Fred Hillebrand and Miss Julia. The three are centered on the program in the reverse order of the prominence given above and in advance notice of the bill, being fifth, sixth and seventh. Rome and Gaut are given the responsible position of next to closing and this arrangement throws George Olsen's band (New Act) up fourth and Marion Murray and company second, with Jimmy Lucas falling in third. The big bill fell to Miss Juliet Sunday afternoon with Jimmy Lucas doing almost as big in his early act.

The bill is heavy on men as most Palace bills have been since the jazz band came upon vaudeville. There are 23 men and five women, with one (with Jimmy Lucas) not programmed. There are no young girls on the program. There was a little wait for the opening of Miss Julia's act, but her performance but she took occasion to state that it was not a fault. It is something unusual at the Palace. Vera Michels and Fred Hillebrand had the stage for 30 minutes, the comedian doing everything he did in "Sunshine" here recently. In the Illinois, in addition to the material which permits the review of Miss Michels. Hillebrand is the best impersonator of the stage, but did not do much to leave the best impression. The burlesque on opera which closed the act was its brightest point up to Hillebrand's song of some ranks as the men of his single.

Marion Murray, assisted by Del W. Sherman and Robert Lucas, required 23 minutes for the playing of the delightful sketch, "Lakes and Dilemmas." Olsen's band employed 15 minutes enjoyably.

Rome and Gaut held the stage but 10 minutes, and while hardly strong enough for next to closing did creditably.

Jimmy Lucas was at his best in his rendition of "Mama's Little Girl," his ability as a comic. His review of the songs he has written caused

more applause than is generally accorded a songster at the Palace. Florence Walton, with Leon Lettini as her dancing partner and with a violin during the week, and a violinist (Louis Verrier), both doing solo numbers between the dances seemed to arouse much interest, though it was not manifested by applause. Stanson's piano solo, with Bobby Roth presiding at the keyboard, and the Olsen's brand offering, and Lou Handlin taking bows with Miss Julia gave the audience a most satisfactory ending.

The Wilson Aubrey Trio opened the show, closing in with their vesting burlesque, caused much laughter. Herbert's Dope, closing the program, proved an eating-tasting spectacle.

The Hillebrand bill for the current week is strong on comedy, but has some few features, so that the bill as a whole does not measure up to those seen recently at the Palace. Jack C. Martin and family (including Mamie Edna and Alfred) are the headliners and provide some good fun, and registered on sixth to the extent that a couple of enclosures were shown.

Felix Bernard and Sid Towner closed their act, but were disappointed. Recently, they left the stage at the full of their act, but the audience was not so much interested. Phil Lester did a fine showing with his song "The Love of a Foolish Girl," and his share in affairs which was heard by the reviewer for the first time. La Temple and Co. closed the bill, with magic and while the audience was well pleased, nothing in the act to stand out and the audience was not so much interested. The comic effort of little value.

Home Girls dance nicely but sing poorly, and have the assistance of a male pianist who plays that instrument with clever command and a brief period. Breakaway's boys opened the show and provided a strong feature. The closing of singers before jazz bands is so that they can double in the orchestra later is not an easy thing to do when five performers are given daily in a theatre and act working four shows after Sunday.

The Majestic bill at the first show Sunday had the Elmore Heath Trio, and the Olsen's brand, and Larry Comer were placed just ahead in order that they could ap-

pear with the band also, but there was no way of running every show as that, that, possible, and so there will be constant changes in the band during the week. The bill is an entertaining bunch rather than instrumentalists exclusively. There is a lot of a big singing in the act. At the first show, after the band concluded its program, the Olsen's brand sang "Red Head" and "The Love of a Foolish Girl," with the band for encore numbers.

The Majestic show seen was strong on singing, having four acts in a row—Olsen's Girls, Larry Comer, Blossom Heath Entertainers and Jean Rodell. Miss Rodell was easily the hit of the bill in the first show, and this on top of her arrival at 11:30 from Minneapolis and the fact that she sang two numbers used at the same house the week

and a heavy number, while one had been offered by her on the previous week. The Olsen's Girls scored nicely. Larry Comer made a fine impression. The Clemens Bell and company provided fun and amusement.

## CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BOSTON	41	NEW ORLEANS	41
BROOKLYN	38	OKLAHOMA CITY	41
BUFFALO	41	PITTSBURGH	41
CHICAGO	38	SAN DIEGO	41
DETROIT	41	ST. LOUIS	41
INDIANAPOLIS	41	SYRACUSE	41
KANSAS CITY	41	WABASH	41

when one of his dogs whirled a hoop on its tail. Roy Ellis and Edie did capital barrel jumping, bolstered by clever comedy. The Olsen's brand that the clown is a woman.

"Tined," Robert Sherman's play, holds the attention of the audience and is constructed so that it can be enjoyed by the audience. Roy did the show a boost on number two. Lohes and Stirling and their act were very good.

Especially good bill at the Indiana last Friday night. Strong Twine acted with acrobatics in a nicely presented.

Roger Emerson, a six-foot single woman, sang jazz songs and played her own accompaniment at piano. She was a great success.

"The Artist and Model" is a man and woman talking and dancing act, with a strong feature of some ability and a girl but fair.

Davis and Norton got laughs with black-and-tan act in the woman's imitation of a jazz band is particularly bright feature.

Knowles and Hurst started slowly, but the woman's comedy finally won.

Collette-Dolores and Co. presented new revue which is very novel feature. Parks and Clayton offered a golf skill regatta with modern fun.

Juvenile Dewar Killy Band, nine males and five females, brought the performance to a close with a jazz showing with five girls presenting specialty dances of various types.

Louis Motoff, floral company, which supplies the loop theatres with floral decorations, has an increase of business have removed their store to larger quarters, located at 30 First Randolph street.

Charles E. Hordkins, general assistant representative of Alexander Hordkins, left Chicago for a ten-day trip east and his traveling will take him to New York city among other points.

The Avenue started vaudeville last week, playing at the Palace and another bill on Monday and Tuesday. The house closed for the rest of the week but at the end of the week last Sunday of this week, when Summers booked the vaudeville.

The Pontage vaudeville at the Indiana, Terre Haute, Ind., recently cancelled, bringing the show to close the first half of the week and especially booked a show at the Pontage at the Chicago office. The last business is doing so big in a 2500 seat theatre that last week the number of shows was increased. Instead of two daily and one Sunday, as was the case at the opening, there are now three daily and four Sunday.

Some real excitement occurred in the new Alvin, a big neighborhood picture house here, one night, when Josephine Nicopoli walked into the house, took a seat in the front row and swallowed poison. The scene of the act started a near panic in

Emergency Hospital, where physicians said she had slight hopes of recovery. On her person was found a note addressed to "George the Drummer." The note said: "I hope that God will make you know how you have made me suffer. I will love it to the end." The police are now seeking to learn the identity of "George."

The Rothchild Entertainment Management, Ltd., and so there is the leading picture house, there is, in consequence something new in the city in the presentation of Charles Chaplin's "A Woman of Paris," starring Edna Purviance. The picture is to be shown simultaneously in the Grand and Colosseum theatres. The prelude preceding the film will be identical in both houses. The picture will be shown as well as will lead the orchestra at the Grand and Max Dehn at the Colosseum.

Fanchon and Marco signed a contract last week to stage musical acts for Ed Gramman in his Hollywood Egyptian Theatre, and Metropolitan, Los Angeles.

The vaudeville situation has once become scarce in Egan, Ill., where a three-cornered fight for patronage was on. One of the contenders, W. V. M. A. and part of the Thibault family, who had been in the business for many years, and had a big money maker. Crocker, who

than 10,000 spectators were in attendance. The evening's entertainment was opened with a spectacular number entitled "Karnival Kapana," in which children from five to seven years old, dressed in ballet costumes, participated. One of the unique features of the evening was the most a Football Game," presented by a group of women, who were representing two local colleges.

## BUFFALO

By SIDNEY BURTON  
MAJESTIC—"Rally." Betting town with a crowd of 1,000. Warded next week.  
HICK—"Gingham Girl." Dark next week.

TOPIC—"Spanish Dancer."  
LOEW'S—"Meenest Man in the World."

LATYETTE—"Wife's Romance,"  
GAYETY—"Runnin' Wild."  
GAYETY—"Step Along."

CRITERION—"Cricket Players,"  
Parlor, Bedroom and Bath.

The Academy, grid for over two years, resumed Sunday with picture and two policy under the management of the Academy. The Academy, grid for over two years, resumed Sunday with picture and two policy under the management of the Academy. The Academy, grid for over two years, resumed Sunday with picture and two policy under the management of the Academy.

The Buffalo Film Board of Trade has appointed a committee to supply the city with films for the entertainment of their inmates.

## MILWAUKEE

By JACK M. STENBUCK  
Davidson, "Common Sense," to be followed by Fiske O'Hara.

After an absence of four years Roy and Edie returned to Milwaukee to manage the Empress, playing musical burlesque.

A Cooper, of La Crosse, Wis., has taken over the Buttery Theatre, Mountain View house, under a long term lease from John H. Freuler. The house, the police of the house has been changed to first run.

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### BOSTON

By LEN LIBBY

John Casey, Boston's police censor, passed the performance of the three Duncan sisters at Symphony Hall last week, after he went to Northampton and saw their performance there. The special trip of the censor was made necessary because of the trouble which followed the appearance here last season of

Isadora Duncan. Mayor Curley had issued strict orders that if the three Duncans did not improve on their sponsor's dancing they could not appear.

Albert Haskell, manager of "Caroline," which finished at the Majestic last Saturday, was unexpectedly operated on for a hernia last week and will not be able to join the show again for three weeks. He is in a Boston hospital. Jack Reed has resigned him as manager of the "Caroline" company.

Louis Mudgett, manager of the Boston opera house, who has been on the sick list for several weeks past, is expected to be back on the job again next week, as his recovery is assured.

Legalized speculation for a good cause is being put over by the Elizabeth Peabody House, a local charitable organization, which has taken over the Tremont for Saturday night. The tickets will be sold at a premium to friends of officials of the house, who are numbered among the society elite of the city.

Unless business picks up considerably, and within a short time at that, "Two Fellows and a Girl" will be pulled out of the Belvoir here at the end of two weeks. It is reported that Cohen will then put into the house "The Song and Dance Man," with himself playing the lead. He has not played here since the spring of 1922, when he appeared at the Tremont in "The Tavern."

The Boston Stock company at the St. James will use for Thanksgiving week a list of two weeks. This is the third time this play has been used by the company, and it has always been a big money maker for the house.

### DETROIT

By JACOB SMITH

SHUBERT, DETROIT — "Tolly Preferred." Next, Wagnerian Opera Co. SHUBERT-MICHIGAN — "Follow Me, Colored slave, indefinite." NEW DETROIT — "Covered Wagon." Fourth and last week. Around \$50.00 on the engagement. Next.

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### EDDIE MACK TALKS

No. 153

Matinee idols and well-dressed actors have always patronized EDDIE MACK—but can you imagine CAPTAIN IRVING O'HAY and his pal, the famous "ERNEST" CARR, who have worn the uniforms of seven different armies, being convinced that good clothes are a necessity, and now these two adventurers are clothed by EDDIE MACK.

### MACK'S CLOTHES SHOP

MACK BUILDING

166 West 46th Street

Just a Step East of Broadway

"Shuffle Along," followed by "Kid Boots," with Eddie Cantor. GARIBICK—"You and I." Next, Theatre Guild Co. MAJESTIC—"Good gracious, Anabelle." Next, "Dear Me."

Photoplay—"Green Goddess" at Capitol; "Futaba and Perimeter." Madison, 24 week; "Carmen-Kirby." Fox—Washington; "Spider and Rose." Broadway-Strand; "Lady of Quality." Adams.

Gaslon Glass is appearing in person at the Broadway-Strand, and Nita Naldi at the Capitol.

The Capitol resumed its season of Sunday concerts this week. More than 4,000 persons jammed the theatre for the first concert, in charge of these concerts is Edward Werner, conducting, and Tom Moule and Howard O. Pierce.

"Little Old New York," opens at the Broadway-Strand next Sunday for four weeks.

### OKLAHOMA CITY

By WM. NOBLE

Paul Scott has purchased the Haskell avenue theatre at Dallas.

Blue Sunday has been banished from Wichita county, Tex. temporary and Sunday establishments, including the picture houses will reopen.

Thomas Nickelson has been appointed manager of the Palace, El Dorado, Ark.

Austin, Tex., succeeding J. H. Thompson, resigned.

J. M. Edgar Hart has been appointed manager of the palace, El Paso.

G. C. Fry has opened his new Star, Omaha, Tex.

The Albany has been opened at Albany, Tex., with pictures.

G. H. Hyman, Jr., has responded his Royal, Hamilton, Tex.

Glyves Bird has been appointed manager of the Rio, San Antonio.

The New Mission has opened at El J. J. Hegman, manager of a picture theatre, pleaded guilty to opening his house Sunday at Austin, Tex., and was fined \$50.

Charles S. Sarsen has opened the Tremont, Galveston, Tex. Operators and theatres have signed a new seal at Galveston following a walkout in August. Practically the same wage rate and working conditions were renewed, but the managers were successful in having some new men to replace the walkouts retained and taken into the union.

L. L. Dent has taken over the Unique at El Paso, Tex.

### SAN DIEGO, CAL.

By JEROME SMITH

SUPERKID—"The Perfect Fool," with Ed Wynn. SAVOY—Vaudeville vaudeville. PICKWICK—"Dolby Dooly."

LA SYLPHÉ DANCING SCHOOL  
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Ballet — Acrobatic — Interpretive

SUPERHERO—"Soft Bole." (film). PLAZA—"Fighting Blade." (film). RIALTO—"The Meanest Man in the World."

BROADWAY—"Nice People" (book). CABILLO—"Lawful Larceny" (film).

KINEMA—"Human Wreckage." COLONIAL—"Up in the Air about Mary" (film) and revue.

Professional troupes have been abandoned at the Colonial and will be replaced with "amateur night."

"Al" Wilson, widely known San Diego aviator, recently engaged as a stunt flier for the Universal City film corporation, received serious injuries a short time ago when he was dragged 75 feet over rocks and rough ground in an attempt to exchange from a speeding automobile to an airplane. According to eye witnesses of the accident, Wilson's calculations were upset when the plane ran into an air pocket with the aviator fearfully attempting to haul himself out of danger.

Completion of the new Balboa theatre and office building is expected early in January. Robert Hies, manager of the Cavallo and lease of the new house, has announced a picture policy, but that the theatre will be fully equipped to handle any kind of road attraction.

The Lyceum, dark for months, recently opened as a burlesque and musical comedy house with the "Lyceum Follies," a stock company of 25 people and an orchestra of five pieces. In addition to the musical comedy features, it is the plan of the management to offer various special attractions, together with a number of films.

It has been announced that the

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# "OUT WHERE THE WEST BEGINS"

ANOTHER

ARTISTIC AND BOX-OFFICE TRIUMPH!

# "HALF A CHANCE"

By BLANCHE UPRIGHT  
AUTHOR OF "THE VALLEY OF CONTENT"

STARRING

MISS BELE BENNETT

PREMIERE PRODUCTION NOVEMBER 11th

Alcazar Theatre  
SAN FRANCISCO, CAL.

"Mrs. Upright has written a pretty comedy drama in 'Half a Chance'. Around her theme she has woven a structure of suspense and surprise which makes 'Half a Chance' absorbing and delightful."—*Elford Rddy, "B. F. CALL"*

"'Half a Chance' is better than that. It looks like a 100 to 1 shot winner, because it has that most valuable element, real sentiment, and a story which, in addition to being entertaining, carries an idea of merit."—*Walter A. Rivers, "B. F. BULLFINCH"*

"It is powerfully dramatic and full of surprise, affording an almost spectacular, brilliant finish to a play that builds up all the way from the opening scene to the final curtain. 'Half a Chance' ought to prove a sensation when it goes to New York."—*Thomas Natus, "B. F. BULLFINCH"*

"The play which Miss Bennett says she wants to do in New York is a curious combination of the conventional drama made unconventional. Mary (Miss Bennett) has pretty nearly everything from low comedy to high comedy."—*Doc O. Warren, "B. F. BULLFINCH"*

## CHARGED WITH BLACKMAIL

Los Angeles, Nov. 21. Herman L. Roth, former attorney in New York theatrical circles, was arrested here last week for an alleged attempt to blackmail Barbara La Marr, screen actress. He was formally charged with extortion and held in \$5,000 bail. The complaint is Arthur H. Sawyer, of Sawyer & Lobin, Miss La Marr's manager. He charges Roth sought \$25,000 to withhold his amended divorce complaint against Miss La Marr, naming eight co-respondents.

Roth is attorney for Ben Deley in the latter's suit for a divorce from Miss La Marr, in which Jack Dougherty was named as co-respondent. The action was started several months ago.

**Minus Music for Two Weeks**  
Miami, Fla., Nov. 21. After being without music for nearly two weeks, because of the musicians strike, the Hippodrome (picture) has finally installed Johnny Jackson's Indiana Stringers for an indefinite run.

## Footlight Footwear!

**CAPEZIO**  
America's Master Maker of Footlight Footwear to keep your dancing stage "chickies" in comicalistic fits. 125 W. 4th St., shop with the new retail shoe for men, women, and children. Footlight Footwear, now located at 1634 Broadway, at 50th St., Water Garden Building.

ESTABLISHED 1897  
**Capazio**

## L. A. DIRECTORS' BALL

Los Angeles, Nov. 21. The fifth annual ball of the Motion Picture Directors' Association will be given at the grand ballroom at the Biltmore Thanksgiving evening. The ball will be a fancy dress affair. Directors who are to contribute special entertainment are Cecil De Mille, Wallace, Worley, Sidney Franklin, Phil Rosen, Jack Puck, James Hogan, Rex Ingram and William Beaudine. The M. P. D. A. committee in charge of the ball includes Chairman George L. Sargent, James Hogan, Joseph Le Grasse, Wally Van, William Beaudine, William Selter, William F. S. Earle, Douglas Gerard, Phil Rosen, Edward Laemmle, Harry Franklin and William Duncan.

## NEW NATIONAL OPENED

Richmond, Nov. 21. A 21-piece orchestra under the direction of Bert Halliwell made the big hit at the opening of the National. It is the only strictly modern theatre in Richmond, all the other houses being made-over products. Jack C. Reville is manager. The policy of showing pictures with vaudeville as a sideline was adopted after a popular canvass here, according to the management. The new theatre is operating in competition with the Jake Wells theatre here—Elgin and Coliseum, both of which recently were completely remodelled.

**WM. O'CLARE and MADELEINE**  
"The Irish Warblers"

KEITH CIRCUIT  
Direction JAMES J. LUNNEY

## NEW ACTS

Gertrude Wilson and Co., four-people comedy.  
Betty Walsh and Synopacting Rheike.  
Kennedy and Fraser, two-act.  
Danny Murphy (Columbia Wheel comedian) and Ned (Clothes) Norton, two-act.  
Mary Kelly (Swift and Kelly) in four-people comedy skit.  
James Madison has completed two new acts—one for Noble and Brooks, entitled "Footlight Scandals," the other a comedy three-act for Feenik, Greilly and Leon.  
"Song Pables," miniature musical production, with George Phelps, Joe Evans, Mary O'Rourke, Helen Ryan, Paula Lee and Ona Davis. Staged by Wesley Tait.  
Alice Hector and her Carolina Syncopators, seven people.  
Rae Fay in a revue with nine people, including the California Seven. Miss Fay is the cabaret dancer recently in Atlantic City.  
Ann, Harry and Anna teining and dancing trio (Chicago), including Ann Engel, Harry Scott and Anna Ireland, daughter of Fred Ireland.  
"Oh You Fillet," featuring Billy Gross (Chicago).  
Capron and Mariott, three people dancing act (Chicago).  
Bismontoff Russian Carnival eight people (Los Angeles).  
Stewart Sisters and all girl orchestra (seven), (Los Angeles).  
George Chese has a new vaudeville act in rehearsal, with 14 scenes and 18 people. Among the principal acts are Jack Henry, Edith May, Walter Preston and five Locust Sisters.

Dawson and Oliver are producing a new tabloid musical for vaudeville. Josie Nevins and the Collette City Quartet are featured.

Harry Devitt and Co., two men and a woman.  
Vanity Revue, opening at the Capitol at Jackson, Mich. This week with Mary Ellis, Esther Weller, Rabbette Hanta, Irene Koro and Lucille Brown.  
Eddie Tume and company (Chicago).  
Axel and Lambert, including Axel, formerly of Fulton and Mack, and Leo Lambert, formerly of Kirkwood and O'Neil.

Soni Baranoff and band have left the Wigwam and are now at the Rendezvous, New York. Low Gold and orchestra have replaced Baranoff at the Wigwam.

## INDIANAPOLIS

By VOLNEY B. FOWLER  
MUHAT—Dark first half; "Greenwich Village Follies" last half.  
ENGLISH—"Bringing Up Father" first half; "A King for a Day" last half.  
CAPITOL—"Treasy Times."

Roosevelt, new neighborhood pop vaudeville theatre, opened Nov. 17. Jacob Friedman is owner. Capacity 1,400.

## PITTSBURGH

By GEO. R. MILLER  
ALVIN—"Cheese Bours."  
NIXON—"Zander the Great."  
TITUS—"The Cat and the Canary."  
DAVIS—Keith vaudeville.  
LAWRENCE—"Dorine." Film (LITTE—"All in Fun," burlesque. NEW ACADEMY—"Oh Joy," burlesque.

**TICKETS COUPON and BOOK STRIP**  
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## GRAND—"Mothers-in-Law," film.

Emil O. Wolff, director of the Nixon Orchestra, will have been seriously ill for the past several weeks, having undergone an operation in the Presbyterian Hospital here, will soon take his place at the Nixon.  
"Polies," Nixon, and "Bally, Irene and Mary," Alvin, next week. Pitt has no bill announced as yet.

**Little Dolly Dimplin'**  
tops the list at Bessie this week. "The Cat and the Canary" and "Dorine," with talent as versatile as the rest of any well-known stage artists. She exhibits a wonderful understanding of comedy, and with characteristic grace and intelligence, power and skill and mystery. This is probably the "best" every means of the word."

## Little Dolly Dimplin'

Direction  
**HARRY FITZGERALD**  
Keith-Orpheum Circuits  
Edward Smith-Mark Levy  
LOW CIRCUIT

**DOROTHY ANTELL**  
Urges you to see her line of Birthday Cards. Miss Antell, a former actress for the past few years an invalid, will have for sale a handsome collection of Christmas and Holiday Cards. Also Birth Note. Help her help herself. Visit her at 600 West 186th Street, New York City.

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# BEWARE OF BLUE SKY VAUDEVILLE

Blue sky vaudeville is vaudeville that looks the same as regular vaudeville, but isn't.

Blue sky vaudeville uses the same come-on methods used by an oil stock salesman.

Blue sky vaudeville maintains a sucker list, and among the suckers are numbered those artists who think they have a grievance.

Blue sky vaudeville has a well-organized propaganda.

Blue sky vaudeville claims it is the cure-all for vaudeville ills and grievances.

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The Keith, Orpheum and affiliated circuits have a pay-or-play contract that is worth more than all of the oily promises of the oiliest promoter in the world.

When you get a contract calling for 35 weeks' pay or play they either pay you or play you.

They don't bull you into signing and gambling your time against their showmanship, only to hide behind bankruptcy when the crash comes, leaving the actor holding the bag and wondering why he hadn't been content to stick to the circuits that always kept their promises, never broke faith, never blamed the failure on the other fellow after he had gone broke keeping their houses open and playing their high-priced production stars between engagements to save them the salaries.

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POETRY IN MOTION

**OF**

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Kathleen Corson, steno., First National Exchange, was married last

Anderson Lucilla	Covington Helen
Allen Edna	Coleman Hamilt
Ashton Edilian	Clifford Leland
	Cnfield Charles
Bimbo Charles	Corson Constance
Barbour Dorothy	Chapman June
Below Pauline	
Braase Stella	Duffy James J
Brown Art	Dillon Dorothy
Burns Will	Devora Mille
Burman - Saxton	Dunbar Charles
Bastler Grace	Dush Jos J
	Douglass Tom
Caupolicen Chief	Darling Tami
Cohen & Dusey	Drisdale Chubbey
Carling Hilma	Davis Marlon
Combs Thelma	







When I rolled up my sleeve and took my jab from Shubert's Hypodermic Needle, supposedly filled with an everlasting contract, little did I realize what a foolish exit I had made from the ranks of playing Real Vaudeville for Real Bookers.

A beautifully painted future was the sugar-coated bait which I swallowed. Like many other poor fish I was hooked. And all for what? The dope died quickly, the painted great future was thinly covered and vanished.

Now I'm back to earth and will think with the head of a Solomon before leaving the fireside of contentment.

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Highest salaries and guarantees paid. No lay-off.

### POST CRITICIZED

(Continued from page 1)  
Rates Post, America's great actor, in his greatest success, "The Climax" ("The Song of a Soul") two weeks starting Monday, Nov. 19, Mason Opera House.

"The Committee of Three" are representatives of "America's Theatre Managers' Association," selected by them to secure, at least once each season, a representative star, to be surrounded by "A company of players of world and appear in a play of wide popular appeal—this company is made a transcontinental tour under the insurance and assurance of the Committee.

"This move on the part of the theatre managers assures the amusement lovers in all cities the same carefully cast and completely produced productions that have heretofore been seen only in the favored cities of America."

In his present play, "The Climax," Mr. Post intones the spirit of genius that is a part of the subconscious mind of every man and woman, but lies latent in the souls of the vast

multitude—Mansfield had the same gift, so did Irving and Booth and Patrick Henry and Henry Ward Beecher. Shakespeare possessed it—or it possessed him—to a super degree, and when we see Guy Bates Post's tense impersonations, fidelity to natural detail and bear his resolute eloquence, we know we are within the gripping reality of a new world of acting.

"Master of art—that manifests itself in emotion speaking the only language that is understood by all—sex or education—whether the expression be of the emotion of gladness, sadness, hopes or fears."

"Only the standard price of 50 cents is for Wednesday matinee, and 50 cents to \$2.50 for Saturday and Thanksgiving matinee, and from 50 cents to \$3 for night performance will be charged."

"Mail orders will be filled in order received when accompanied by purchase price plus tax and self-addressed stamped envelope—another innovation is that only the comfortable capacity of the gallery will be sold, and gallery seats can be had by mail or on personal application at the box office—in advance."

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SAN FRANCISCO—Portage Theatre, 2122, 1st floor, Geary St.

with the bracelet during the night. On "Stepping Stones" opening at the Globe, it was at first planned to cut the bracelet off on the stage of the theatre, but as Fred Stone had planned to put on a Cowie night at the N. Y. A., it was decided to postpone the operation until that occasion.

Friday night Fred Stone, with a pair of shears, and Mrs. Stone (Arline Crater) and the "Stepping Stones" company standing around, cut the bangle from his daughter's wrist.

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### DARDANELLA SUIT

(Continued from page 5)  
pieces instrumentally rendering both compositions. In the afternoon Judge Fisher took the place at the specially installed piano to demonstrate the similarity in the bass arrangements which is held to be the distinctive feature of the conflicting songs. A victrola was also present for future use.

Nathan Burkan, who represented the defendants in this case was also mentioned as being Fisher's attorney in another suit by Johnny Plack and Felix Bernart, the authors of "Dardanelle," who claimed more royalties. This action was later abandoned. Burkan asked whether this was introduced by Julian T. Ables, Fisher's present counsel, to disqualify him from this trial. Ables said no.

Judge Knox, in the afternoon session was a bit puzzled by the technical musical discourses and asked Fisher to translate them into English. Fisher got a couple of laughs when attempting to illustrate this by singing while on the witness stand. He inter got serious attention from the court when all the plans. Burkan then asked him to play a piece by Chopin, seemingly to illustrate that "Dardanelle" is unoriginal and copied from the master composer, but Fisher professed inability to read such difficult music.

Burkan prior to this questioned Fisher's standing as a musical expert to read such difficult music. Fisher, like many other "tin snail" songsmiths, can compose better than read music, but Judge Knox decided that since Mr. Fisher has written many songs he qualifies as an expert.

the same as seats in any other part of the theatre. There will be no lay-off aside of seats or reservations will be made by phone. The first applicants will have first choice—either by mail or personally.

"Will only be presented in Los Angeles in Southern California."

—Melville B. Raymond, director of tour."

Post and his company rehearsed at Tusdem's (Post's home town) and the company is said to be only mediocre, with no well-known names.

The criticism is chiefly that Post has permitted his representatives to misrepresent his organization and to cater to the gullibility of lay theatregoers (who know little of inside theatricals). As one manager said, "P. T. Barnum never pulled anything like so raw a lance."

### FRED STONE'S STAND

(Continued from page 5)  
rent, and that was a very important part of the act in those days.

"If the fanatics want to do something in the way of cleaning up the stage, let them go out on Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and go after the shows which are not fit to be seen on any stage any night."

At the conclusion of his speech Stone was cheered to the echo. A pleasing feature of the Fred Stone Circuit Night was one which resolved itself into a pretty ceremony which took those in the know back 14 years, when the old Montgomery and Stone came was in its heyday. Their show, "The Old Town," was playing at the Grand opera house on 23rd Street and Eighth avenue, at that time a leading legitimate theatre of New York. The original London pony ballet was a part of the show and on Dorothy Stone's third birthday (which occurred during the week) the pony ballet after the show presented Miss Stone with a gold bracelet. The bracelet was washed on Dorothy's arm with the admonition to keep it there until she became an actress and made her Broadway debut.

During all these years the bracelet has revolved much hard work (Miss Stone is now 17), with the result it's legs had become so arched, besides growing tight as the arm developed.

Still Dorothy would not remove it, although it tore many frocks, and she would often wake up with scratches on her face from contact





# IF YOUR SONGS ARE NOT BECOMING TO YOU THEN YOU BETTER BE-COMING TO US

HEAR — IT IS

*The Greatest Piece of Stage Material in Years*

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*The Linger Longer Tune with a Beautiful Story*

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By GROSSMAN and WHITE

*The Hottest Blues of Them All*

## "OH SISTER! AIN'T THAT HOT"

By HARRY WHITE and WILL DONALDSON

*The Big Comedy Waltz Song*

*Plenty of Extra Choruses*

## "OH HOW SHE LIED TO ME"

By WHITE and DONALDSON

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# TAX REBEL BILL REPEAL

## THEATRE GOING SLUMP OUTSIDE NEW YORK BLAMED ON PRICES

Road Manager Comments on Present Hinterland Conditions—Prominent Names Needed to Draw—Two Weeks' Bookings—Next Season

Chicago, Nov. 28.

It is reported by road showmen passing through here that, for one reason or another, a general slump has set in throughout the country, similar to that experienced here some time ago.

Discussing the situation, one said: "The shortage of theatres in New York is in striking contrast to the existing road conditions, for legitimate houses in practically all of the principal cities are howling for attractions."

"Think of cities like Pittsburgh, Baltimore, Cleveland, Philadelphia, Boston, etc., having their Thanksgiving and Christmas weeks open until within a few days of play date. In some instances, New Year's week."

(Continued on page 4)

### BULL GOES TO THE MAT

Leave Film for a Night to Tackle Charlie Olsen

Los Angeles, Nov. 28.

Bull Montana who has been content to devote his efforts to picture work for the past few months returns to the mat tonight in the wrestling carnival to be held at Philadelphia Auditorium. Bull's opponent will be Charlie Olsen, middleweight champion wrestler of Canada.

Bull probably got the mat assignment to draw the picture mob, although the event is opposed to the picture directors' bid, right across the street at the Biltmore.

### MILLIONAIRE BACKER

Murray Anderson Reported to Have Ben Marshall Behind New Show

Chicago, Nov. 28.

Ben Marshall, multi-millionaire architect and hotel owner, is reported as being financial sponsor and mainstay for J. Murray Anderson's forthcoming production "Chicago Police."

It is reported that \$50,000 of \$100.00 bonds was underwritten but that none of subscription money has been paid in.

### THOMASHERSKY'S 44 YEARS

Boris Thomashefsky Dec. 31 will be accorded a testimonial benefit at his Broadway Yiddish playhouse. It is in honor of the actor-manager's 44 years service in the Yiddish show business.

### Worthless Properties

A prominent theatrical producer who is also financially associated with a stage and vaudeville company cannot understand why the other producers spend so much money annually for needless storage of defunct legitimate productions. He opines that the only thing worth storing are electrical effects. With a production, unless it is definitely planned to send it out again in a few months, it would be more practical to throw the stuff away, since it all deteriorates, particularly the costumes.

Also it is argued that the thousands of dollars spent on insurance for these worthless properties is total waste unless the policy holder actually hopes they are destroyed in order to collect on their full original value, since they become almost worthless after a few months in storage.

## THEATRE PADLOCKED THROUGH TAX CLAIM

Strand, Kenosha, Wis., Seized—Administration Tax of \$212 Was Withheld

Milwaukee, Nov. 28.

For the second time in the history of Wisconsin, a theatre has been seized by the Government and padlocked because of alleged failure to pay tax claims. The Strand, Kenosha, is the latest to fall into the hands of Uncle Sam. The levies against the house, according to A. H. Wilkinson, collector of Internal revenue with office in Milwaukee, total \$212 and represent admission taxes for the period between December 1922 and April, 1923.

According to Mr. Wilkinson, arrangements are being made to sell the theatre shortly, unless the owners make good on the claim.

Kenosha, Wis., said are the owners of the house.

### SAM BERNARD'S ACT

Sam Bernard is preparing a vehicle for a plunge into vaudeville. He will utilize a skit by Edgar Allen Wolf with four girls as principals. Mr. E. Bernstein has the act.

## U. S. Senators Copeland and Capper in Thorough Accord—Convey to Amusement World Through Variety Their Assurance of Effort on Its Behalf—Kansas Wires It to Exhibitors of His State—"The Boys All Know How I Feel," Says New Yorker

### COPELAND STATEMENT

Variety-Clipper Bureau, Evans Bldg., Washington, November 28.

The repeal of the amusement tax has two firm supporters in Senator Royal S. Copeland of New York and Arthur Capper of Kansas. When seen this morning by Variety's correspondent both were glad of the opportunity to convey to the entire amusement industry that their efforts would be put behind the measure immediately Congress convened. Senator Capper adding that he had ready a bill for its repeal and that he would introduce on the first day that the legislative body of the nation got down to work.

Senator Capper some few weeks ago wired a copy of motion picture theatre owners in his home state that he desired being placed on record as in favor of the removal of the amusement tax and his prompt action in the preparation of the bill he will introduce gives concrete evidence of the sincerity behind that pledge to the Kansas group of exhibitors.

Senator Copeland said this morning (Continued on Page 15)

### OWN TRAFFIC COP

Atlanta Theatre Caring for Patrons—Salary Larger Than City

Atlanta, Nov. 28.

Nick Carter, a six-footer, has been uniformed and detailed as special traffic policeman in front of the Howard theatre, at the most famous traffic "bottle-neck" in Atlanta.

His salary is paid by Manager Comfort, and he is assigned particularly to assist patrons of the theatre in crossing the congested intersection.

It is understood Carter's salary on his new job is more than was paid him by the city.

## "AMATEUR NIGHT" COMING BACK, DISPLACING OPPORTUNITY TEST

More Horse Play Scope in Old Fashioned Laugh—"Amateurs" Advance Rapidly, Attaining "Dignity" for Their "Art"

### Holding Up Actors

Stories are floating around once again of shoe string (or otherwise) producers holding up players for cash payment. In order to secure roles, one producer always notorious for this description of "sawdust" is said to have financed his latest production through it.

The lowest price he demanded and received to allow a role is reported at \$500. "It's said \$1,000 is his usual figure. The producer guarantees nothing beyond a run of the play contract. Up-to-date the money-getting play-maker never has had a hit.

## COM'R COLER SPONSORS INDOOR CIRCUS IN N. Y.

Welfare Commissioner Will Make Test—Permit to Mugivan-Bowers-Ballard

A monster indoor circus sponsored by the Mugivan-Bowers-Ballard combination under the Haggenback & Wallace name, will be the only attraction at the 164th Regiment Armory, New York, from Dec. 16 to Jan. 14, under the auspices of the Social Service branch of the New York City Department of Public Welfare.

Welfare Commissioner Bird S. Coler, heretofore, irreconcilably opposed to most charity show ventures (particularly carnivals, because of his conviction the "auspices" has been supplied in most cases), is sanctioning the venture officially, and with a city department (the hand-dancers) to test the fact that both the promoters and the auspices can benefit if an amusement enterprise is conducted cleanly and properly.

The M.-B.-B. interests plan to present a truly big show, recruiting feature acts from 1,500 six claqueurs to fulfill the faith placed in them by the Welfare department.

### Checking Up Tax Returns

The United States Revenue Department is checking up some of the old income tax statements of prominent theatrical people currently.

The old fashioned amateur night is coming back with a bang in the small time vaudeville and burlesque house. It is fast replacing the more ritz "Opportunity Night" which seemed somewhat over the heads of the devotees of popular entertainment.

More than 50 theatres are using this feature mid-week. Most are booked through one office which has established itself as a clearing house for this type of entertainment. The reason given for the demise of "Opportunity Night" contests is that the "non-stops" were monopolized with too much dignity to suit the low comedy appetites of the patrons. Most of the contestants were genuine comedians and came from the neighborhood. Consequently the management could not get them and still remain friendly.

The old mob missed the hook and the fellow squinting angle, traditional features of the hopeless contenders. It was these elements that made the "Amateur Night" a comedy when some of the contestants were tame and meant nothing.

Even now this treatment is only (Continued on page 6)

### TWO BOX OFFICES

"Shame Woman" Paying Two Guarantees—"Sun Up" at Princess

"Sun Up" moves from the Lenox Hill to the Princess, New York, next week, its fourth move within the metropolis this season. Starting originally at the Provincetown playhouse in Greenwich Village, it moved later to the Greenwich Village theatre and from there to the Lenox Hill.

The Princess remains lighted this week with "The Shame Woman," selling tickets for the attraction which is playing at the National. The "Shame Woman" still had a fourth week to complete its engagements lease, but elected to switch into the National because of the larger capacity. This necessitated a dead loss of \$1,000 for the current week at the Princess.

The show will be obliged to exchange advance sales at the Princess for the National.

## COSTUMES

Who will make your next ones? These who have bought from us

—BROOKS-MAHIEU  
1837 Broadway, 2d Floor, N. Y. City  
15,000 Costumes for Rental

**"Hunchback" Starts Talk With \$12,500—"Wagon"  
Did \$11,000—Department Store's Gross Sales  
Monday, \$95,000**



# PITTSBURGH FLOATING CABARET REISSUES ATTEMPTS TO COST IT

## Resolution in City Council Against Bongiovanni's Latest Entertainment—Is Doing Business—Seven Days a Week

Pittsburgh, Nov. 28. After an official investigation concerning the legal status of Frank Bongiovanni's floating palace, City Solicitor Martin Ross, on the part of the City Council has ample power to direct the police to effect its removal. Councilman Clifton, in a resolution introduced, says that the business is being conducted without the payment of tax to the city and is a discrimination against other amusement enterprises that do pay taxes.

The City Council is endeavoring to close the floating palace or drive it away from the Pittsburgh wharf, but inasmuch as the river is considered under jurisdiction of the government, Bongiovanni is contesting the action.

The floating palace has been open only three weeks and has been doing an enormous business, keeping open on Sundays as well as during the week.

## DIVORCED PAIR AGREE ON CHILDREN'S CUSTODY

### The Ashleys Called Before Judge—Terms Made and Accepted

Judge McCrate of the Kings County Supreme Court, Brooklyn, granted a decree of divorce to Arthur Ashley against his wife (Bertha), last month, had the pair before him Monday to settle the question of the custody of the children.

After much discussion it was agreed that the custody of the actor is to have the children as visitors each week-end when he is in town. They will be returned to the mother each Monday. Ashley is also to have them during the winter vacation.

The mother will have them with her at all other times, providing she comes there with a desirable home.

In case of a breach of the conditions, and Ashley being unable to install them in a permanent home, owing to the necessity of his frequent absences from New York in pursuit of his profession, Judge McCrate threatened the children will be taken away and placed in a suitable home under the supervision of the State.

## HARRY COOPER'S DINNER

### Grand St. Boys and Others Banqueting Associate at Commodore

Harry Cooper will play his 25th annual engagement at Birkbeck's Island hotel (Thanksgiving). The occasion is the yearly entertainment and dinner given to the inmates by the Keith office. Cooper makes it a point to appear at this annual charity.

Thursday, Jan. 15, a dinner, entertainment and ball will be tendered Cooper at the Commodore Hotel by the Grand St. Boys' Association. Judge Schiller, Assistant District Judge and other judicial dignitaries will attend, and the affair is expected to be the most brilliant of the season.

The officers of the various bodies who have united in this effort to celebrate Cooper's retirement from the stage to engage in the insurance business.

## DE WOLF SISTERS MARRIED

Cynthia and Gertrude, the De Wolf Sisters, have permanently retired from the stage. Gertrude is now the wife of Harry Schimmel, cotton broker and Captain, Nov. 27, married her partner, Judge Alexander.

## HART CASE TRIAL JAN. 7

The Max Hart retained of trade case against his time warden (Keith) is listed to come up before the New York, P. & S. Circuit Court Jan. 7.

## NARROW ESCAPE

### Car With Bad Brakes Runs Into Train

An automobile smashup with a train which was the result of "no brakes," miraculously spared the lives of a group of actors who were being driven to Hamilton from Galt, Ontario, in order that they might catch a train for Buffalo. The personnel in the machine comprised the bill at Scott's opera house, Galt, and included Jimmy Wink, Jean Downing and Runyan and Trent.

The accident happened as the car approached a railroad crossing and the safety gates were lowered. The brakes refused to function, with the machine breaking through and crashing into a train that was pulling out. Occupants of the car jumped from both sides, but Glenn Runyan was caught between the machine and train, being dragged for a distance of 100 feet. When the train had been stopped it was necessary to lift the automobile off Runyan, who came up with but a sprained arm and minor bruises.

Previously, on the way to Hamilton, the car, when coming down a steep hill, met with the same reason, and Trent jumped while the speedometer registered 35.

The group finally reached Hamilton intact.

## VICTORY FOR HARMES IN "KA-LU-A" CASE

### Court Dismisses Fisher Writ on "Dardanella" Claim of Infringement

The "Dardanella"-"Ka-Lu-A" song infringement case, in the courts since last week, was finally disposed of yesterday (Wednesday) morning when Judge Learned Hand dismissed the writ of habeas corpus. Fred Fisher, Inc., publishers of "Dardanella," contended that "Ka-Lu-A," from the musical comedy "Good Morning, Dearie," was an infringement on the distinctive has rhythm and named the following defendants: Charles Dillenchamp, producer of the show; T. B. Harms & Co., music publishers; Jerome Kern and Anne Caldwell, respectively composer and author of the lyrics of "Ka-Lu-A."

Nathan Burkan, for the defense, showed that the "Dardanella" has no figure was not original, was Johnny Black and Felix Remond, the authors of that number, in that the "Mermaid Song" of Weber's "Gypsy" opera also disclosed such a figure.

A number of prominent musical authorities figured on both sides of the question. The court was temporarily converted into a saloon, with a jazz band, piano and talking machine present to play both songs. Further, on the ground of argument for a temporary injunction last year, Judge Knott opined that while he was not convinced of a similarity existed, he did not feel justified in restraining the publication of "Ka-Lu-A."

Victor Herbert's testimony at the trial seemingly gave the tide to the defense. Herbert set forth the facts as neither original with Jerome Kern or with Hark and Hark, but that he was the author of the classic which makes it property in public domain.

## LOWELL SHERMAN AGAIN

Lowell Sherman will return to vaudeville next week in a condensed version of "Lowell Larceny," opening at the Cleveland. He has been appearing in "Cosmos," which goes to the store house from the Empire Theatre.

Sherman appeared in road, last summer in the same play.

## CLOSING WITH "VANITIES"

Owing to a disagreement with the management of "Vanities of 1223," Harry Burns, Charles Seamus and Carlotta Davidson will be leaving that show Saturday and are making arrangements to present their three act in vaudeville.

## One of Every Three German Workers Unemployed in Oct.

Variety-Clippard Bureau, Evans Bldg., Washington, November 28.

The United States Chamber of Commerce states that approximately one out of every three workers in unoccupied Germany was unemployed during the last week in October, according to a report received by them from the American section of the International Chamber of Commerce through its Paris representative, Daxil Miles.

Mr. Miles placed the number of all workers in unoccupied Germany at 3,000,000. "Estimates," he reports, "put the figures for those wholly unemployed during the last week in October at between two and three millions. Aside from those totally unemployed, the remaining six or seven millions are estimated to be working part time, and of these some seven millions are working half time or less."

"For the current month conditions are so disturbed that apparently no further estimates have been ventured. However, it is reported that unemployment is still on the increase and that, were the figures available, they would certainly exceed those quoted for the end of October."

## U. S. ARMY VAUDEVILLE NOW BOOKING THEATRES

### 21 in Southern Territory Taken from Philadelphia Agency—Acts May Communicate Direct with Washington—105 Army Theatres

Washington, Nov. 28.

War Department vaudeville for the 21 army theatres in Maryland, District of Columbia, Virginia, Alabama, North and South Carolina will in future be booked direct from here.

Acts playing the east would communicate with Mr. W. Smith, Police Branch Manager, U. S. Army Motion Picture Service, Building F, Seventh and D streets, N.W., Washington.

The theatres have been booked in the past by the Mae Russell agency in Philadelphia.

There are 105 army theatres in the whole country, and the War Department announces the vaudeville feature is to be built up.

## JANIS OUTDRAWS BAES

Did Four Times as Much at Auditorium, Chicago

Chicago, Nov. 28.

Elite Janis' concert pilgrimage to the Auditorium Sunday night was much more successful than that of Nora Hayes, who played there a month ago.

Miss Janis on one performance grossed \$13,000, almost four times as much as Miss Hayes drew in two shows.

The date here was a guarantee on the part of the house, with Miss Janis and company getting \$1,500 for their share.

## Bert Levy's Reappearance

Bert Levy, who has been ill for the past six weeks, will make his vaudeville reappearance on an opening bill of the Hippodrome, Dec. 17.

## JIM AND MARIAN

# HARKS

Announce to the profession at large and their friends the opening of their new

## Chiropractic Offices

OFFICE HOURS 10 TO 5. EVENINGS BY APPOINTMENT

## Loew's State Theatre Building

10th Floor, Broadway at 45th Street

Thursday, December Sixth

3 YEAR GRADUATES OF THE

PALMER SCHOOL OF CHIROPRACTIC

THE FOUNTAIN HEAD DAVENPORT, IA.



# SPECIAL TIME REFERENCE BILLS TO DEPENDENTS OF 20%

Slash Slated for Next Week—Means Reduction of One Act—Depending More on Pictures—"Anything Good Enough"

Now it is the independent small time houses that have declared a retrenchment of expenses. Following closely upon the heels of a reduction of cost of bills on the smaller circuits the independent artists that beginning next week they will reduce the cost of vaudeville bills from 10 to 20 per cent.

The new arrangement will mean that houses that have played five acts will cut to four and others playing four will now carry along with three and depend mostly upon their pictures to attract audiences.

The condition will work further hardship for the small time houses who have depended upon the independent circuits for a livelihood. One booker alluding to the situation, said that the new arrangement since he has 30 acts in his house, he has decided to take the more optimistic view that he will tend to make the act better.

In the next quarters it was anticipated that the small timers had killed the golden goose through the industry attitude taken to the audience of the smaller houses. Many refused to exert their efforts on the ground that "anything was good enough."

## CHINESE GIRL NAMED

Chow Moay in Divorce Action on Coast

San Francisco, Nov. 28. —Chow Moay, an American Chinese actress, is named as "the other woman" in a suit for divorce filed in the local courts by her husband, Lai Quen Yim, mother of five sturdy young celestials.

Miss Yim, employed as a government interpreter, is the alleged erring husband whom Mrs. Yim herself was named as the "other woman" in a local divorce suit. In true American fashion, Mrs. Yim is demanding the custody of her children and an alimony allowance.

## ED REYNARD'S LEGIT HOUSE

Ed F. Reynard, formerly known in vaudeville as a ventriloquist, is now managing the Opera House at Boston, Mass. With a local man recently purchased the house at a bargain sale and is looking good attractions.

He is the second vaudeville man to take the theatre in Cambridge, Mass. Clifford had controlled the Urbana theatre for some years and was once mayor of the town.

## HALPERIN ON KEITH TIME

After an absence of some years from the time vaudeville through production and other engagements, Nan Halperin is shortly to return to the stage with a letter in his hand as headlined in previous seasons.

Miss Halperin's last production was named as "Little Josee Jansen."

Marty Farkine represents her for vaudeville.

## BOBBY FOLSOM IN HIP ACT

Bobby Folsom, now appearing with the Jack Dandy band in vaudeville, parts company with the musical organization in a week or so. Miss Folsom is to be featured in a singing turn that will go into the Hippodrome for an indefinite run at a time when it responds under Keith management.

## MAKING 'EM GET UP

Keith family management agents must have a representative on the vaudeville circuit. It is better than 10:30 a. m. An order to this effect has been posted on the bulletin board by C. Wesley Fraser and May Wood.

## WHITE AND PUCK BOOKED

Sammy White and Eve Puck will open in vaudeville next week having been booked by the Keith office.

## Masters and Kraft Dissolve

Masters and Kraft, teamed for some five or six years, have split. Harry Masters will do an act with his wife, Grace Masters.

## 310'S RULE

Strictly Enforced of Late—Adopted Some Time Ago

A ruling adopted some time ago by the Mutual Musical Protective Union (former 310 of the American Federation of Musicians) whereby only members of former 310 is being strictly enforced recently.

The rule calls for the contractor member of former 310 to be penalized to the extent of \$100 if breaking the rule and when first adopted was generally regarded as not to be taken too seriously by the rule and file of "310." The past three or four weeks has brought the rule fearfully to the attention of the P. U. men, however, through the threatened penalties inflicted on contractors.

With all of the New York musicians, it is practically belonging to 802 and some four or five hundred who belong to 802 not holding membership also in 310 the rule is regarded as a sledge to drive in to 310 all members of 802 outside the old union.

It seems to be working effectively. The non-M. M. P. U. musicians only holding 802 membership are affected mostly by the ruling are those playing club and dance halls.

Frequently a contractor member of "310" will send a musician as a substitute to a theatre without asking whether he belongs to 310, and it has unfeelingly produced the \$250 penalty as an aftermath.

## PROWLING LIONESS

Electrician Back Stage Thought Animal Friendly

Boston, Nov. 28. —Only because a new stage electrician at Waldron's Casino believed all performing lions are thoroughly tame, did he allow the lioness to walk out on the stage.

Thinking that it was customary for a performer to allow an animal to roam at will, the electrician continued with his work. In another instant, Delmar leaped from the lions and the electrician, with a long iron rod in his hand. He was caught by the lioness and went sprawling after her cub.

Then Delmar explained to the electrician how near he had been to death. He explained that if he had taken fright and run the lioness would have killed him.

A careless attendant had forgotten to lock the cage door, and the lioness had opened the cage and went prowling after her cub.

## WILKIE BARD AT PALACE

Wilkie Bard will headline the Palace bill on the week of Dec. 2 and Dec. 10, the Englishman being booked on the Keith Circuit until he leaves the city this week at the Orpheum, Brooklyn.

## PROGRESSIVE "DUMB ACTS" ARE

Amazing "SPOTS"

Coming Into Their Own at Last—Some Even Stipulate "Spots" in Production Contracts

Dumb acts are coming into their own and getting spots on the vaudeville bills. The Rath Bros. are usually spotted fourth on the Orpheum circuit.

They are allotted spots on the Keith bills. Dims and Grill, The Vanderbilt, Herbert and Co. and others who appear for the Keith circuit are being spotted.

The Brants, William and Joe Mandel, Josephson's Iceclanders, all in "Greenwich Village" and "Ladies" insist upon "spots" when signing their vaudeville contracts.

They are also being more progressive than any other class of vaudeville turn. They are continually adding new acts and new features, with the object of obtaining a spot.

## BARBARA BRONELL

Starting in "MY CHINA DOLL"

When Miss Bronell was abroad "The Julian Klitting Revue" her talents attracted the notice of Charles George, the eminent actor. While in China he conceived the idea of the musical extravaganza, "My China Doll" in which Miss Bronell displays her acting, dancing and singing ability.

W. P. MURPHY, Variety, New York

## INLAND VODE HOUSES

WANT TO RAISE SCALE

Junior Orpheums Note Chicago Increases—Also Better Bills

Chicago, Nov. 28. —The advance in prices in Chicago theatres having been accomplished without the least sign of rebellion on the part of patrons the managers of the Junior Orpheum theatres in other cities have decided to raise the scale of Chicago are asking if they cannot boost prices and possibly obtain a better grade of shows.

The Hippodrome, at Terre Haute, Ind., where there are both Pantages and Generalized opposition, has made its plea for advanced prices through Ross Garver, the manager. Miss O'Brien, the Terre Haute writer on things theatrical, aids the movement by pointing out that Terre Haute does not mind paying top prices for Ed Wynn, "Passing Show" or Bert Stone, of \$1 a seat for McCormack or Galli Curry, and believes it will pay for bigger vaudeville.

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# MEMPHIS CIRCLED BY ORPHEUM A SUNDAY SHOWS

Will Not Rebuild—Strand, Pictures, Closes—Traction Company's Loss—Methodists Protest Chamber of Commerce Story

## COURT SETS DEC. 7 DATE TO TURN OVER EMPRESS

If Bond on Appeal is Approved, Leow's Possession Withheld Pending Ultimate Decision

Omah, Nov. 28. —The appeal cannot be heard before next June on account of previous business in the court.

Judge Woodrough's order also directs B. H. Dunham, referee of the court, to determine what, if any, damages have been sustained by Leow interests in the alleged failure of Leow to carry out the original contract.

B. A. McIntyre, local manager for Leow, said he was prepared to put his pictures in the Empire at once. Miss Murray in "The China Doll" is to be the attraction he has in mind.

Graves brothers, who have a musical show in the Empire, have a new show being operated by the World Realty Company, to whom Leow gave over the lease under contract of the Leow contract, will suffer if Leow takes possession. The Graves brothers have a contract for several more weeks, but it will be worthless if the theatre changes hands.

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## MEMPHIS CIRCLED BY ORPHEUM

A SUNDAY SHOWS

With the Orpheum theatre lost to Memphis because the Orpheum circuit closed because of its inability to operate successfully on a 6-day a week basis and the Memphis Street Railway Company, has stated it is suffering a loss in revenue of \$1,000 a month because of the absence of Sunday shows.

The Orpheum circuit advised the Chamber of Commerce it will not book here as long as the Sunday law is in force. The secretary of the industrial division of the C. of C. thereupon started a canvass of southern cities to determine in how many town Sunday pictures were being presented.

Whereupon the Memphis conference of the Methodist Episcopal Church South, passed resolutions condemning the Memphis Chamber of Commerce for its activity.

Being its action on a story carried in an afternoon paper the Methodist gathering took the Chamber to task for its activity.

The Chamber of Commerce answered the resolution of the Methodist presiding elders had acted hastily and the elders had been misled by the C. of C. was wrong. Responsibility for the action charged to the C. of C. denied and it was stated that the matter had never been discussed in the C. of C. at either a meeting of the executive board or of the members.

## BRAY'S MATCHLESS RIDE

No Smoking in Association—Boys New Use Halls

Chicago, Nov. 28. —When you see Tom Carmody leaping sauntering down the hallway on the fifth floor of the State-Lake hotel with a letter in his hand, he is not seeking Tim Humphreys for consolation, nor is he seeking to get some poor unfortunate into the American Theatrical hospital—

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# BEDSIDE CHATS

By NELLIE REVELL

Thanksgiving again! But what a real one it is for me this year. It is my first outside of a hospital room since 1918 and if that were the only thing I had to be grateful for I would still be unable to render adequate thanks. But with a multitude of other blessings clamoring to be recognized I am fearful that I may run out of space before I can get around to them all.

I am thankful to God for sparing my life.

That I still retain my faith in prayer, even though some petitions have seemed along in being answered.

That I was able to leave the hospital and for the care I received while there.

That I can now turn over in bed alone, something I have been unable to do for the last four years.

That I do not have to be fed through a tube as I did that first Thanksgiving in the hospital.

That I will not have to eat in bed with my plate on my chest as on recent Thanksgivings.

That I can sit at a table, cut up my own food and eat with a fork.

That I can wear a negligee instead of a bed-jacket.

For the understanding of humanity my suffering has brought me.

That every-day health comes just that much nearer.

That I am back in the "Roaring Forties" again.

That I once more have a telephone at my bedside, and have the two nearest telephone operators in New York on the switchboard.

For the nice, cheerful, sunny room that I now occupy.

That I selected the Somerset Hotel to convalesce in.

For the love and friendships that will survive four years of illness and absence from the active path of life.

That when I have been mean I still have the decency to be ashamed of it.

That vaudeville has entered upon one of such harmonious working conditions between managers and players and for the prosperity of the whole industry.

That poor, blind Mollie Fuller is so beautifully provided for in vaudeville and is so happy in her work.

That Cleo Loftus starged such a beautiful comeback.

That my daughter recovered from an illness after her life had been despaired of.

That Betty Rutland and Mary Moore are recovering from their illness and are improving rapidly.

Also that my column was instrumental in eliciting the sympathy of the profession for Dorothy Arzoff and that some of them are going to make her Thanksgiving a happy one.

That I am to have a wheel-chair soon so that I can be taken out.

For I am again able to write a column—a poor thing, but mine own.

For the many letters of cheer and encouragement that have come from friends I know and from friends I don't know.

For the many mislives from other sick people who have told me that the word of my fight and prospective recovery has inspired them to carry on.

That my book is finished at last and is ready for distribution.

That Irvin S. Cobb liked it well enough to write the preface for it.

That George H. Doran, who had never seen or heard of me until a year ago, was so inspired with my effort to help myself that he has published the book at cost.

That great artists and illustrators were so kind as to supply all the illustrations for the book.

For the opportunity to write it because of what the work has meant to my morale in my battle against illness. Incidentally it will keep me from barking up another tree for a while and the bill collectors from the doors.

That so many friends have offered to help sell it.

And also that so many are offering to buy it.

Thankful that I belong to two of the greatest professions in the world—the newspaper and the theatre.

That my hair is growing out again from its "boobed" state and soon will be long enough to put up.

## BERT LEVEY HERE

## C. H. MILES' DIVORCE

Manager and Agent Lining Up Through Circuit

Wife Did Not Defend Suit—Property Settlement

Bert Levey, the most vaudeville-oriented manager and booker, reached New York this week. His first step was to locate a suite for his New York office.

Mr. Levey's plans contemplate a through-booked Levy circuit in connection with his own far western houses. On the day to New York he stopped off at several eastern points, making connections with that in view.

Charles H. Miles, operating the Regent, Miles and Orpheum, was granted a divorce in Circuit Court Monday from Bessie Miles and given her custody of their four-year-old daughter.

Mrs. Miles did not appear to contest the suit. She was given a \$5,000 property settlement.

The Miles were wedded in Park...

## ORPHEUM'S NEW RULE

Acts Must Not Play Caste Independent Houses During Open Weeks

Los Angeles, Nov. 28. The Orpheum Circuit has issued an ultimatum against Orpheum acts playing independent houses on the coast during open weeks in the Orpheum route. The circuit has heretofore been exceedingly lenient in the treatment and usually have been able to play three or four days in towns adjacent to this city during the open week between here and Denver.

The new order is the result of independent theatre owners billing their shows as made up of Orpheum acts when they were able to secure a turn which had played the circuit's houses. Local independent agencies have made every attempt to secure the big time acts and have notified their theatre managers that in order for them to do so it would be necessary for the houses not to use the Orpheum names. Their instructions have not been carried out with the new order resulting.

## TWO BOOKING OFFICES WITH LITTLE TO DO

Loew's and Pantages', Chicago, Not Lively Centres—Weissman May Resign

Chicago, Nov. 28. Sidney Weissman has not handed in his resignation as yet as weather booking representative for the Loew circuit but Johnny Jones is in the office and doing the work. Consists of booking an extra act for the Kialto, Chicago, and for the Miller, Milwaukee. It is understood that Weissman is to resign but the actual cause has not been stated.

The booking of the Loew office in Chicago is just now smaller than at the Chicago office where Nan Elliott books a "last half" show each week for the Indians at Terre Haute, Ind., and opening act for the Lyric in Indianapolis. If Charles Olson has any difficulty in obtaining the extra feature through Burton's agency in Indianapolis.

## CHANNEL SWIMMER GOES IN VAUDEVILLE

Henry Sullivan, Only American to Accomplish Feet, Booked by Keith's

Henry Sullivan of Boston, who was international fame last summer by swimming the English channel from Dover to Calais, has been booked by the Keith Exchange. Sullivan is the first American to accomplish what is considered the hardest feat in aquatics, the shore to shore swim of the channel from Dover to Calais. Several English swimmers turned the trick while Americans "made" the channel from the French side. Sullivan is the first American to touch bottom from Dover to Calais.

Loew, Mass., is Sullivan's hometown and he is known as the "Lovelace swimmer." Upon his return from England several weeks ago the townspeople presented him with a purse of \$2,500. He was in the water 24 hours and 50 minutes.

The routine of Sullivan's act will consist of a personal appearance with moving picture taken of the swim. A London publication presented him with a cup standing six feet high, said to be the largest cup ever made. It is to be used for display wherever Sullivan appears.

He accomplished the channel swim Sullivan trained for nine years and expended about \$40,000.

Vaudeville House in Springfield, Mo., Springfield, Mo., Nov. 28. Plans for the erection here of a three vaudeville house have been given by Graham Brown, of Kansas City, but it has not been announced when construction work will start.

Harold Horne in Ad Business Memphis, Mo., Nov. 28. Harold Horne, formerly manager of the local Loew's Palace, has gone into the advertising business.

His successor is Howard Waugh, last managing at the Palace, Jacksonville, N. Y.

## COMMENTS ON "RIGHT OF THE CHEST" (NELLIE REVELL'S BOOK)

The comment below on Nellie Revell's book, "Right of the Chest," was written after the commentators had read the proofs of the volume. They will appear on the jacket of the book.

In addition to the excerpt from the letter from President Coolidge, the President also said: "From various friends I have known something of your case, of the fearful burden from which you have suffered and of the fine spirit."

The comment of Dr. George David Stewart, the eminent president of the Academy of Medicine of New York, said that the institution of unquestioned authority throughout the world, is peculiarly pertinent. Dr. Stewart read the entire book via proofs, as he had attended to Miss Revell's manuscript. Dr. Stewart's recommendation as reproduced below is a singular comment coming from so high a source.

"Right of the Chest" is a drama written by Irvin S. Cobb, and is published by George H. Doran, New York.

### CALVIN COOLIDGE, President of the United States

Miss Revell's fine spirit, patience and fortitude have made her a beautiful example of all of us, and she is entitled to the affectionate interest of the entire world.

### IRVIN S. COBB

There is drama here and comedy, too—enough of the colorful joy of achievement, or heart-bringing tragedy, of mortal anguish for half a dozen ordinary books. ... The essence of the woman revealing itself by the medium of what she has written.

ROY HOWARD, Chairman of the Board, United Press Every editor knows that Nellie Revell was a great reporter and her accounts of the little battle for life puts her in the front rank of war correspondents.

### DR. GEORGE DAVID STEWART

President of the Academy of Medicine of New York I have read Nellie Revell's book carefully and strongly recommend to the various medical schools that it be made an official textbook for doctors, nurses and patients.

SAM H. HARRIS, President of the Producing Managers' Association There are laughs, tears, life and drama here. And what is even better, there is real hope for the afflicted and discouraged.

E. F. ALBEE, President and Owner of the Keith Circuit of Theatres "Right of the Chest" is a great and fortitude. Miss Revell's superb, unflinching faith in God through all her suffering is a wonderful inspiration.

### GEORGE M. COHAN

"Right of the Chest" restores our faith in humanity and makes us thank God for his many blessings. It convinces us that in this gruttitus is the lost art. There is nothing in the world worth kicking at when we have health.

### DAVID BELASCO

Nellie Revell has written the classic of courage.

SOL BLOOM, Congressman from New York "Right of the Chest" is unanimously elected as the greatest story ever published on overcoming obstacles.

ROBERT M. DAVIS, Editor of Munsey's Magazine "Nellie Revell's book, 'Right of the Chest,' fuses fortitude and friendship with the fire of faith, and turns hope into legal tender."

### FANNIE HURST

Here is a document by a woman whose capacity for life is simply unquenchable. Full of valor and wisdom and a high spirit—best that fairly shines through the valley places of Nellie Revell's experiences.

JOSEPH FRENCH JOHNSON, Dean New York University and President of the Alexander Hamilton Institute Nellie Revell's newspaper genius, like a perfect radio set, picks up stories even from the atmosphere of a sick-room. She makes her own assignments and "Right of the Chest" is her biggest.

### WILL ROGERS

Nellie Revell may be sick, but she writes well.

## AMATEUR NIGHTS RETURN

(Continued from page 1)

visited upon the paid "limon acts" suggested for the expense of the show. The orchestra, making themselves ridiculous before an audience and to stand for the maintenance of the show.

But even the lemons are getting independent according to the "limon acts" of the show. They have served their apprenticeship during the Mortimer Kaplan era and now are demanding and getting real money for their acts.

When the amateur nights gradually died out during the past decade some of the "limons" found an outlet in the small time bills. When sent for now, although unemployed, they will have no more of the hours of the "limon" but will play stuff, taking the stand on the ground it is "limon's own."

A new idea and the last variation of the "limon's" "Amateur Night" and "Opportunity Concert" is the plan and under the B. S. Moss houses to utilize amateur symphony orchestras as attractions and business bookers.

The Regent, 11th street and Seventh avenue, New York, gets the first amateur symphony orchestra of week of Dec. 2, and the Coleman, 181st street and Broadway, the next bunch of amateurs on following week, Dec. 10. Other Moss houses will have local orchestras later.

The amateur musicians (there will be 50 in each local orchestra) will be recruited from the immediate neighborhood of each Moss house.

as in the case of the local "Polles" idea.

Preceding the formation of each orchestra of amateur symphonists the "limon's" Moss house playing the orchestra will run a picture trailer, program notes, and have signs in the lobby. The plan is to plan to its patrons. This will be the first step in the advance.

Stanley Lawton, president of music, will train and rehearse the orchestra. The aspirants will be selected from the 150 candidates for the musical amateurs who were sought and sought 150 candidates for the musical amateurs of these 50 were selected after examination of the amateur musician's musical abilities.

The orchestra will only play at picture houses, and will be engaged at mercantile pursuits in the day time.

A new group of orchestras will be composed wholly of male musicians but after these are set the women people will organize similar symphony orchestras containing all women.

The local "Polles" idea was very successful last season, but has been overdone.

## MARRIAGES

Billy Ginson and Helen Story, 21, at Cleveland. ... Stanley Lawton, president of music, will train and rehearse the orchestra. The aspirants will be selected from the 150 candidates for the musical amateurs who were sought and sought 150 candidates for the musical amateurs of these 50 were selected after examination of the amateur musician's musical abilities.

Catherine Coriornigno, concert singer, and Ralph Zaccardo, composer, at Jersey City, Nov. 24.

# SMALL TIMERS SHUT OFF COFFEE AND CAKE

## Conteration Among Lower Division Bookers—Use Fictitious Names

A ruling issued this week by the organized small-time circuit prohibiting acts applying for time on their circuits from showing their names in independent theatres within proximity of the syndicate houses has caused the bookers of the so-called "coffee and cake" circuits much consternation.

The latter were getting these break-ins for little or nothing. Later when the act was routed over the circuit, patrons complained to some of the managers that they had already seen the act at the lower grade house.

The small-time bookers are also keeping a weather eye on standard time ticket mules and are appearing in these outlaw houses under an assumed name.

The idea of curtailing the use of fictitious names is in line with the campaign being a week ago by the small-time agents to weed out several outsiders who have heretofore provided a stumbling block for the small time circuit.

Their campaign against counterfeit jumpers has already shown results, in some instances, and before long the booking men believe that this nuisance will be eliminated entirely.

## VOICE PERSUASIVE

R. D. Tompkins Wins Girl and Trouble Through Song

Hudson, N. Y., Nov. 28. Ralph D. Tompkins, monopedee vaudeville dancer, is singing "Won't You Be My Friend?" the ballad with which he stole right into the hearts of Erie, Canada. He is anxious to kiss and make up with the girl whose fancy was taken by the song, and which he performed at a local theatre. He has a nice wrist watch, on which her heart was won, and which he purchased unbeknown to her, several days before she left him and is waiting for her return or for her present address, that he may present it to her. Ralph has no information as to where she is, but he has a sworn statement from Pennsylvania, where he has been vaudeville, that she is in Erie.

The story of the Tompkins' affair, with Miss Cockbeck, goes back to a night in October, when she heard him feelingly wailing the "friend" number. His singing and his appearance combined to win the sympathy of the young girl. So much so that she waited for him in the lobby after the show. He suggested an automobile ride. She acquiesced. On the ride he proposed marriage, and once more she agreed. The ceremony was performed the next day and they started on their honeymoon.

Later, Tompkins is alleged to have seen the girl 178 and told her he had been married several times before. It was reported that he then left her, but in view of the divorce statement that he is waiting for her to return, may be that wasn't so. The girl's mother found her working in a New York restaurant and brought her home. Mrs. Cockbeck announced that steps would be taken to have the marriage annulled. The divorce suit has given wide publicity in the newspapers.

## HUSBAND STUCK WITH WATCH

Humorist's Word  
That's what a wrist watch is doing in the pockets of Ralph D. Tompkins, the monopedee vaudeville dancer. He bought it for his wife, and then sweetie went away. If she comes back, there's no telling what for her which was bought because Mr. bought it for the Mrs. just a few days before she left.

The Mrs. was formerly Freda Cockbeck, and hubby won her at Hudson, N. Y., after a speedy courtship. But after the marriage hit the rocks the papers began printing things.

## TICKET TAKER LEFT \$75.00

Chicago, Nov. 28. Bernard Kaehl, ticket taker at Gertie's independent Yiddish theatre, who dropped dead last week at the theatre, left an estate of \$150.00. His wife is a widow and five children.

## HARKINS RETURN

Jim and Marian in New York  
Chiropractic Offices

Back to New York with a new profession, Jim and Marian Harkins will shortly be appearing at the Low's State theatre building to do. The Harkins were a standard vaudeville act, having been on the boards 15 years. They decided it would be better for themselves and children if they could establish a home. When the actors' accidental stepped away from an assured income from the stage to master a new vocation, it was noted as a very decision.

Both Jim and Marian are credited with a three years residence course at the Palmer School of Chiropractic. Marian remained at Davenport, with their three children during that time. Jim appeared in Civic Hall for more than a year alone and went to Davenport where he took to study with his wife. He mastered the course in 11 months of application, remaining continuously at the school until he was graduated.

The Harkins were immensely popular at the Palmer School. When they left for the next session, approximately 1,500 students went to the station to bid them good-bye. Their good humor and participation in events in the community made them favorites. Jim's booming voice was employed in the local boating school where he was the local Joe Humphries.

## CASHIER ARRESTED

Girl and Husband Held in Taking Day's Receipts

Troy, N. Y., Nov. 28. The case of Antoinette and Daniel Christian, charged with grand larceny by Harry Hall, proprietor of the Strand picture theatre here, will be presented to the Remsen county grand jury as a result of the local police justice's action in holding the couple following a hearing last week.

Testimony was given to the effect that the young lady was hired as cashier at the Strand on Friday, November 16, and that the following night she disappeared. At the same time it was found that the day's receipts amounting to \$36.66, were missing. Manager Arthur V. Bore immediately reported the matter to police headquarters and the two officers were assigned to the case. Within an hour they found the young woman and her husband in the railroad station in Albany and arrested them.

The detectives who made the arrest testified that Mrs. Christian admitted the theft and said that she gave the money to her husband. According to the testimony, Mrs. Christian wanted the money to send to a Syracuse hospital where a three-month-old baby is being held until the expense of its care has been paid. The authorities are not clear, however, that whatever the motive of the young woman may have been, her husband was purely mercenary, as was shown by the purchase of a ticket for New York instead of Syracuse.

## N. Y.'S BUSINESS "SHOT"

Fiddish show business in the metropolis is pretty well shot. None of the attractions is doing any business worth mentioning with an admission price-cutting schedule being changed with each attempt to draw the other's billing. "Amusement" is the only city.

Some instances for women are not unusual.

## PHILLIP'S YIDDISH BETTER; WILL CO-STAR

With Thomashefsky in "Auction Pinocchio"—Wrangle and \$6,000 Judgment

Behind the inception of rehearsals this week of "Auction Pinocchio," Adolph Phillip's comedy under the Thomashefsky management, the wrangle between both principals which resulted in a lawsuit and a judgment for over \$6,000 in Phillip's favor.

Thomashefsky thought Phillip's production of "Auction Pinocchio" was too tame to warrant the production of "Auction Pinocchio" about three years ago when it was first accepted.

It has been settled by Boris Thomashefsky and Phillip agreeing to co-star in "Auction Pinocchio" on the holdover.

Phillip incidentally has brushed up on his Yiddish diction meantime.

## ACTORS IN HERO ROLES

Tulsa, Okla., Nov. 28. Al Striker and Gene Brilliant, both at the local Orpheum vaudeville house, risked their lives Saturday afternoon when they dashed forth and clung to a team of runaway on the main street.

Both men were badly bruised, but by their courage probably saved many others on the crowded street from injury. They played night show.

## SHOW BY AGENTS

The first show of what is hoped to be an annual event with the Theatrical Agents and Managers Association, will be staged the latter part of January. The organization, composed of vaudeville and independent agents, plans to hold a public show each year like the Plaza and Lyric.

A bill is also set for March, this being the second since the organization is in existence.

Singing Cop for Vaude  
Attila, Mass., Nov. 28. Gene Nolan, Attila's singing cop, is about to quit his patrol along the streets of state line and for the bright lights of the stage.

Nolan recently sang at the police balls in Paxtucket and Central Falls, R. I. The fame of his voice spread and he is negotiating with a vaudeville circuit.

## OBITUARY

MAX GOLD  
Max Gold of Patterson, N. J., died Nov. 23, age 49. He was part owner of the Lyric theatre in New York, and with Kramer of the Cameo, Newark. He also owned houses in Kearny, Hawthorne, Passaic and Patterson. He built the Majestic, Strand and Lyric in Patterson. An actor, he died.

IN LOVING REMEMBRANCE  
of my partner  
ANNA WALSH  
who passed on Thanksgiving Eve, 1923, at the age of 37 years  
ANGIE CAPPELL

A boy Gold came from Austria with money and 20 years ago started a chain of three nine-cent stores in Patterson with which he made his money. He then opened the first picture house.

THOMAS O'DAY  
Thomas O'Day, 42, well-known Pacific Coast theatrical and sporting man, died suddenly in Rio, Nov. 25, a victim of heart disease. He was the winner of the Nelson-Walton championship fight at 147 lbs. in 1910, and placed that time has been interested in boxing since. He was married to Mrs. O'Day, nee Vallejo and Rosville, Cal.

MRS. JULIE MELVILLE  
Mrs. Julie Melville died at the Fifth Avenue hospital, New York, Nov. 26, following an operation for cancer of the breast.

Mrs. Melville was the wife of Frederic Melville, the illusionist. In former years she appeared in many of the Charles A. Yale productions. Her husband survives.

The father of Vivienne Bagal, Louise and Vera Segal and uncle of Edna (Regal and Meryl) died of heart disease at his home in Philadelphia, Nov. 26.

## FORUM

Chicago, Nov. 24.  
Editor Variety:  
Would you mind giving the following prominence in your next issue:

VARIETY'S CHI CRITIC FLOPS  
Poor Eysaht and Hearing Cause Of Unfair Criticism

In Variety's issue of Nov. 15 you set forth and truly were right, lack with chipmunks. We at once notified your Chicago office that we are not using chipmunks, as we do not need them.

Your issue of Nov. 22 headlined a notice "Boards Flop," which states that one of us wears a chipmunk. We suggest he secure a pair of strong eyeglasses, as reviewing, that he may be correctly, as well as a ear trumpet would also be a valuable asset to him, so that he can hear the laughter, which we receive for 11 minutes before we do our sure-fire song finish, which he at least gives us credit for.

— Rice and Rudy.

Los Angeles, Nov. 24.

Editor Variety—  
Variety mentioned that Edna Fisher helped us (Duncan Sisters) with the music and arrangements for our play, "Topsy and Eva," in which we are now appearing at the Majestic here.

Will you kindly correct that by stating that Rostita and Vivian Duncan composed the music and lyrics and arranged for us.

The error may have been fallen into through we and Miss Fisher having just completed our song entitled "Some Day Soon."

Duncan Sisters.

## "TRUE LOVE" NOT SO GOOD

Chicago, Nov. 28.  
"True Love" (in Yiddish), a comedy in four acts, by Harry Green, has its Chicago premiere at Glickman's Thursday.

The piece would not have gone beyond had the company been up in another play. It remained until Sunday.

"True Love" lacked a comedy punch; also heroic situations. In addition, Malvina Lohel and Arco, two local favorites, were missing from the cast.

Thursday the show played to about 250 paid admissions Friday, Saturday and Sunday showed a slight increase, but nowhere near the usual business.

## MARRIED

Benjamin Moley and Doris Richman, Nov. 27, at Hoboken, N. J.

## OBITUARY

MAY KING, wife of Jack Kearns (Shubert office) and formerly a dancer in the Orpheum, died Nov. 22 at her home in Caldwell, N. J.

Miss King was in the "Monte Cristo" and "Cinderella on Broadway" casts. She was 31 years old.

ARTHUR HINKEL  
Arthur Hinkel, an Indian actor in vaudeville for over 30 of his 51 years, died Nov. 9 at Pitcher, Ohio, following a parade through the town by which he was being honored.

Tommy Bissett, a flyman at the Orpheum, Patterson, N. J., died of acute indigestion, the performance of the Dave Marion show Monday night. Bissett had been joking with members of the company when he suddenly collapsed and expired before a physician could be summoned.

George Elbridge Whiting, formerly music and singing director of Boston and widely known as a composer, teacher and conductor, died Nov. 26.

## IN REMEMBRANCE

William Raymond Hill  
A Regular  
Died December 1st, 1923

at his home in Cambridge at the age of 61. He made his debut as an organist when he was 13.

The mother of Myrtle and Mervyn Victorians died Nov. 19 at her home in San Francisco.

The father of Vivienne Bagal died in Philadelphia, Nov. 24.

## INDEPENDENTS CLEAR

FIELD IN BUFFALO FIGHT  
Union Ties Up Town, Then Leaves it Open by Sudden Cancellation

Buffalo, Nov. 24.  
The Helver Actors' Union has let the independent vaudeville circuit, according to the latest development in the union vs. independent's fight.

At the instigation of the union officials, the local management succeeded in trying up for Sunday (Nov. 25) both the Majestic and the Criterion, the only two downtown houses, for their Sunday performances. The union planned to play the Schoenfeld company at the Majestic and to keep the Criterion dark, thus crowding the Littinn-Jacobovits company out for the date. Friday, the union suddenly cancelled the Schoenfeld performance, leaving the local management with two houses on its hands and the prospects dark.

When the management of the Majestic learned of the union's action, it immediately took the house open. On half a day's notice Littinn-Jacobovits jumped to New Toronto, billed the town and played the date with the Jacobovits company. It was "By the Gate and America." With no downtown opposition, the performance ran to about \$800.

## POLICE AFTER STAGS

Buffalo, Nov. 23.  
Through enforcement of level stag entertainment containing no dancing girls and men who told dirty stories, the police started a drive to close in on the city.

As a result Edward Gurbach was arrested and fined \$500 for enlisting women for immoral purposes.

Filthy moving pictures also have been exhibited here as private showings, and the police will refer them out.

## SCHILDKRAUT IN BROOKLYN

Rudolph Schildkraut is currently playing an engagement in a Yiddish playhouse in Brooklyn, the production of Brooklyn, N. Y. Heretofore he was co-star at Thomashefsky's "True Love" and "Cinderella on Broadway" and before that star of "God of Vengeance" in English.

The Glick contract held by him will be fulfilled after the dolls.











# THEATRE'S 58 ATTRACTIONS ALL FALLOUT OF RECORDS

## 26 New Shows During November—About Six Will Survive—"Football Night" Flops—Scary Over New Year's Eve—Some Big Grosses Last Week

During November, 26 new attractions were tossed onto Broadway. More than half the entrants are distinct failures, and a number were quickly taken off. There are about 100 new productions registered as set for a run, with the remainder standing a chance of being taken off.

The demand for theatres forced some of the new shows to accept limited bookings, but none of that class was able to show strength, so their withdrawal was but a matter of time. The house shattering created by the demand also resulted in a surprising number of big name attractions to be quickly yanked out.

There will be a lull in the new show influx after this week until the Christmas holidays, the demand for theatres being dated up to Thanksgiving of the current week.

Monday will see a number of dark theatres. Both roof shows (Frolic and Century) will be shut, while the Plymouth, Comedy and Frasse are also listed for darkness for a week or two.

Seven attractions will leave Saturday, while only two new shows were set for next week.

The current list started the week off with 58 attractions (taking in the Broadway shows, though not including the subway bookings). It is the highest number of attractions on the Broadway records. One performance was called off through injury to the star, who kept the list open, closer to 50, but special

matinee offering was killed off after the second performance, so the total was actually reduced by two.

The only house in the Broadway district dark this week is the Princess. "The Slave Woman," running there, moved over to the National, forced dark last week when "Cyrano De Bergerac" was called off until Dec. 11.

"Football Night" Flop  
High prices for "Football Night" last Saturday came a cropper. Agencies found bundles of tickets on their hands, even the cut-rate offices being unable to take care of the last-minute dump. Cutting of prices at the box offices was resorted to in a number of instances, but there was hardly one attraction which lifted the scale that the brokers did not close.

That condition has caused some managements to hesitate about New Year's Eve prices. The lenders have tickets on hand, but have not released them to the agencies. The latter are shying away from non-musicals which propose a \$150 scale New Year's and demand no returns from the agencies. In past seasons the New Year's Eve performance have been \$11 for several of the leading musicals, but a final decision has not been made whether a scale as high will apply this season.

There are no less than six costume plays presented already this season. One in the queueing "Camelot" (Continued on page 15)

## CHARLIE BIRD VISITS ON WAY BACK EAST

Through With Show Business  
—Coming to New York  
For Week's Visit

Chicago, Nov. 28.  
Charles A. Bird, who last spring resigned the general management of the Fox studios in Los Angeles, stopped off in Chicago this week on his first visit to the east in three years.

Mr. Bird rounded up his old friends and ex-employees while here. The latter consisted of Marjorie Williams, head of the Orpheum Circuit, and Asher Levy, who, 19 years ago, worked for Bird as treasurer and assistant, respectively, at the Shiller.

Bird says he is through with show business, at least for the time being. He is dabbling in Los Angeles realty. He left today for Hornell, N. Y., to spend Thanksgiving in his boyhood home and will then go to New York for a week's visit.

## ATLANTA CHURCH DATE CANCELLED ON FARRAR

Elder Harks Back to "Zaza"  
Role—Comments on Diva's Private Life

Atlanta, Nov. 28.  
In spite of an advance sale of \$1,000, Georgia's Park was "closed" today from singing Friday night at the Wesley Memorial Church here, because Dr. W. H. Karpas, presiding elder of the church, took the position that the diva's participation in divorce proceedings and the publicity that attached to her career disqualified her from singing in the church.

He added he had received many objections from parishioners to the engagement of Miss Farrar in church, one of the leading congregations in Atlanta.

Russell Bridges, of the Southern Musical Bureau, who acted as agent for the singer in arranging the engagement, says he communicated the action of the church board of trustees, and was informed that Charles J. Foley, manager of the opera star, maintained that he held a contract with the church authorities to provide for the rental of the auditorium for Friday evening.

Miss Farrar last appeared here in 1920, when she gave a sensational interpretation of the name role of "Liza" with the Metropolitan Opera Co.

## MASONIC HOUSE, PROVIDENCE

Providence, Nov. 28.  
Purchase by a local syndicate of the Narragansett Hotel block, that includes the Providence Masonic house, has unearthed that the Masons of this city will erect a three-story building on the corner of State street, near the State Capitol.

The theatre, on which construction will start in the early spring will be leased, it is said, by Masonic lodge.

## TYROLER WANTS DIVORCE

Los Angeles, Nov. 28.  
William Tyroler, musical director, has started an action for divorce against Charlotte H. Tyroler, a member of the Metropolitan Opera Co. in New York. The divorce charges desertion in his complaint which is filed with the court. The couple were married April 4, 1916, and that they parted May 15, 1916.

## HELEN BOLTON WED

Los Angeles, Nov. 28.  
Mr. and Mrs. Jack Grivies are living at 1914 First street, Hollywood, where they intend to spend the winter. Mrs. Grivies is professionally Helen Bolton. The marriage occurred Oct. 21 in New York.

## That "Roving Eye"

The inside workings of Equity's council meetings when others are present and about as curious proceedings. Frank Gillmore is stated to be in absolute control. If a motion is made by a member whose intent is the welfare of the council, but whose intention may not be in accord with Gillmore's, the request for an opinion is asked. If ever, brings forth a reply without a definite signal from Gillmore, when his ruling will likely be the council member he selects to speak.

It is claimed that never will an opinion be voluntarily expressed by a councilman, including John Emerson, president. When Gillmore's roving eye lights he quietly asks: "What do you think, draft?" or it may be Jim. The proceedings appear to be part of a set program with Gillmore's domination of the machine unquestioned.

The use of blind telephones is mentioned as one stunt to keep the council in the dark. In a discussion not long ago Gillmore was asked if it was possible that he was wrong. He replied: "We are so earnest we can't be wrong," which is the same one-sided, radical slant that has been frequently noted about his activities.

## ROSS, PRODUCER AND ACTOR

"The Beggar's Curse," a comedy drama in three acts by Willoughby Engelhart, has been announced as the initial production of Joseph W. Ross.

In addition to producing Ross will head the cast. Others in it are Florence Wakefield, Tommy Byron, Grace Catherly, Anna Henshaw, Grace Cunningham, Betty Wainwright and Frank Lewis.

The company will open out of town the latter part of next month and anticipate a Broadway showing early in January.

## "ABE'S" STUDEBAKER LEAVING AFTER ONE WEEK

Notice 'I'll Say She Is' Remains in Theatre—  
—Action of Right of Shubert Corporation in  
Illinois Court Argued for Two Days

## "BUDDY" BANKRUPTCY

Colored Shows Owe Many Colored Performers

Bon Bon Buddy, Inc. has filed a voluntary petition in bankruptcy in the District Court, listing liabilities of \$24,048.88, and assets "undetermined." The corporation sponsored "Liza," a colored show, which wound up with having its property attached to the bankruptcy.

Alfred C. Davis as treasurer of the corporation, signed the schedules. The address of the company is given as 1547 Broadway, New York.

## DUNCANS RETURN

Rejoin "Topsy and Eva" at Majestic

Los Angeles, Nov. 28.  
The Duncan sisters returned to "Topsy and Eva" last Saturday matinee at the Majestic, without a moment's delay. The sisters left the home town of the Duncan girls. Their appearance displaced the show which had been running at Frisco when the Duncans left. The show is expected to close here Dec. 15 and reopen at the Shubert Theatre, Chicago, in the latter part of the month.

## OWEN DAVIS SAID HE'D WITHDRAW AS ARTIST FROM CONFERENCE

Told Sumner, Professional and Paid Referee, Had Registered Complaints Against Shows—Davis Also Head of "Combination Jury"

Owen Davis did not, as reported, make the voluntary jury plan invoked last season to judge plays which might be complained about as regards their morality. Davis is the head of the Drama Guild, at a meeting two weeks ago at which the Producing Managers Association, Equity and others were represented, complaints against three current attractions were registered.

The shows involved are "Artists and Models," "Fantail" and "The Lottery." Davis inquired who registered the complaints. When informed it was Secretary Sumner of the Anti-Vice society, Davis stated he would be compelled to withdraw the drama from the present season.

Davis contended that for the jury to be asked to select the complaints must come from citizens and not officials of societies such as Sumner represents.

The voluntary jury organization is made up of three managers, three actors, three playwrights and 27 societies and organizations, some being religious and including the Drama League.

## MISS LARIMORE DROPS CASE

The summons against A. A. Harrison, producer of "The Gongs" was dropped by Stella Larimore last week when Magistrate Squire Court dismissed the case.

Miss Larimore was not ready to proceed.

The press had followed the publication of a story which accused her of refusing to appear in the initial showing of the play in a New Jersey theatre. Her name was linked up with the story of the man, James A. Crane, and it was at this time that she took offense.

## SHORT ROLL TRAVELERS GET R. R. ATTENTION

No More "Inducing"—Going Out on One Road—Back on Another

Passenger agents of the railroads of bank roll up against the practice of railroading shows to their opening destination, which had been routine during the era of greatest competition among the various railroads for the revenue derived from show transportation.

Although not a general custom, reliable managers temporarily shy of bank roll up against the practice of railroading shows to their opening destination, which had been routine during the era of greatest competition among the various railroads for the revenue derived from show transportation.

This seemed a good angle to grab the show trade, which was looked upon as a valued part of the railroad's income. The agents have taken a wild gamble and wound up on the short end, and in these instances the company used one road to take them out and another to bring them back.

It is probable that the practice was preferred to pay transportation back on the other road, thus being able to get a road for one than both ways. Sometimes the troupe was taken to the opening station, and the company had to get back the best way they could.

Some managers were sufficient for the railroad men to notify their transportation agents that any more such cases would be referred to them; they accepted they would be personally responsible for the damage the management failed to come through.

That became known this week when the railroad men refused to make a gambling arrangement with the agents and the case was referred to the opening date of both places were subsequently cancelled to give the promoters a chance to make a sugar chasing campaign to take their shows out.

## "ABE'S" STUDEBAKER LEAVING AFTER ONE WEEK

Notice 'I'll Say She Is' Remains in Theatre—  
—Action of Right of Shubert Corporation in  
Illinois Court Argued for Two Days

"I'll Say She Is" remains in the Shubert theatre until next Monday at least, following an agreement of counsel at the hearing Saturday before Judge Sullivan of the Superior Court when a further hearing in the case was postponed.

James P. Beury and the Shubert Amusement Co. to restrain the Shubert manager and the management of "Abe's Irish Rose" from evicting the Beury show was postponed until Dec. 1.

For two days legal talent argued the issue before Judge Sullivan. Saturday noon the court remarked he would be helpless to act unless argument came, as the clerk's office officially closed at 12 o'clock.

James P. Westcott, Gov. Dunn court reporter, pleaded with the court to grant a continuance. He said that John J. Garrity, general manager of the Shubert Amusement Co., had questioned him, to the stand in affidavits he had made with respect to the fact that he was an agent of the Shubert Amusement Co. in this state.

Weymouth Kirkland, attorney for the Shubert, presented on the ground that it would open the door for interpretation of witness testimony. The court remarked he presented in the case, and that he felt that it would prolong the proceedings. The court then adjourned.

Any response the defense would be willing to hinge their case on the fact that the Shubert, as presented in the case, and that he felt that it would prolong the proceedings. The court then adjourned.

All of the defense counsel requested the hearing be deferred until the next day. The court replied he could not hear the matter. (Continued on page 13)

# 8 BROADWAY SHOWS TO BE LEGITIMIZED AS 9 NEW ONES ENTER LISTS

Ever-Changing Theatrical Attractions Contain  
"Helen of Troy, N. Y.," With Hit—Run Among  
Bunch of Losers

While nine new attractions entered the list Monday another eight shows will "test it." One has had an honorable run on Broadway, it being "Helen of Troy, N. Y.," which started as a summer musical comedy and made a six months' stay. The others are limping out or stopping completely.

Of the theater seven, four are of recent debut. "The Royal Pandango," a Zoe Akins play, starring Ethel Barrymore, stops at the Plymouth after but three weeks. The play was believed a good vehicle for the star, but was hardly mostly entertaining. The initial week grossed better than \$1,000 with last week a little under \$1,000, despite the football crowds.

**"A ROYAL FANDANGO"**  
But little more than two weeks old on Broadway, the spurring valley from the press inclined toward an adverse decision as to the play, although Ethel Barrymore was accorded unanimous praise. "The Royal Pandango" (Gorbin) and "American" (Dale) were the only ones to go on in the past week. The presentation, Variety (L) said, will surely curtail a respectable run, probably."

"Out of the Seven Seas" was touted a chance out of town, but the reviews were mixed and some were violently opposed. The piece took a chance entering the Frazee last week. Managers of the Broadway business would indicate the chances from the jump. Two weeks appear enough. The show will be taken off.

**"OUT OF THE SEVEN SEAS"**  
A fair rating for this opening of less than 10 days ago from a Broadway strike, was given to the "Fribuna" about the only daily to give it a poor rating. "The Love Scandal" (Mantle) and "American" (Dale) were the only ones to go on in the past week. The presentation, Variety (L) said, will surely curtail a respectable run, probably."

"The Love Scandal" opened at the Ambassador, accepting the house, but it could not run more than two weeks, even though guaranteeing arrangement. Takings at the Ambassador were \$1,000 to \$1,400. Last week the draw was about \$1,000 or a little under.

**"A LOVE SCANDAL"**  
"Tribe" tarnished it "Antarctica" and well acted out the remainder of the secondary reviews either thought it was not as it expressed no opinion. "Times" (Dale) thought it was not as it expressed no opinion. "Variety" stated it would not be at the Ambassador for long.

"Caranova" was accorded a reputation before it arrived on strength of the novel and the reports from out of town. By the romantic love play never drew big money at the Empire, where it was priced at \$1,000. The opening was \$1,000 or better, then promptly slipped to \$1,250, down to \$1,000 and under.

**OLEN McDONOUGH VERY ILL**  
Mr. McDONOUGH, librettist and author, has been taken to a private sanatorium critically ill. He returned to Broadway in the "Helen of Troy" will live for a long time in place 60.

Wabers' "Migilina's Progress" "Migilina's Progress," a new comedy by B. Harrison Orkwo, has been checked for production by Lawrence Wabers and will be shown at the rehearsal as soon as his "Moonlight" has been disposed of.

Such a production called for bigger tickets and the show will stop tardy.

**"CARANOVA"**  
The general trend of critical remarks ran from unqualified appreciation to approval with reservations when this play opened. "The Love Scandal" provided the key for the situation when it was said, "Not first rank, but should suffice." The early opening brought appreciative complimentary notices to Katherine Cornejo, who on the November 19th, impressed as having taken away the acting honors from Lowell Sherman among the reviewers. Variety said, "The show must do consistently good business to overcome the heavy production outlay."

The Grand Guignol was announced as the original Parisian players who have a reputation for presenting thrillers and naughty plays. American managers have counted on a big subscription list to put the attraction over but the general public steered away from it.

Not only was the foreign tone against the importation, but the Guignol failed to uncover the vaunted shockers.

The final bill this week is rated "The Love Scandal" as a good one, but it is patent the real leads of the Grand Guignol were never sent over were effects of attraction was to have remained 10 weeks but is leaving at the end of the eighth week.

Business started out at \$3,000 and kept dropping, with last week reported around \$5,000. The French company will play three weeks in Canada and return home.

**GRAND GUIGNOL PLAYERS**  
"About an even split with the reviews in the French play, the stop the New Amsterdam, the Grand Guignol (Mantle) and "Mantle" (Graig) command those not convinced, also Variety."

"What a Wife" was first called "What's Your Wife Doing?" It opened at the 49th Street but was forced to move to the Colony Roof after the second week. The show was credited fairly good fare entertainment but never drew real money. About \$4,000 for the weeks at the 49th Street and under \$3,500 on that spot. The show will be at business being cut rates. No attraction of the kind stands a chance on that spot. The show will not be sent on tour.

**"WHAT'S YOUR WIFE DOING?"**  
The dailies thought little of this comedy, with, perhaps, the "Mail" taking the most emphatic and New York the most moderate. Variety said it was a "spicy and of uncertain possibilities."

"Dumbbell" which started at the Colony Monday as a special matinee attraction, ran for a second performance Tuesday afternoon.

**LEGION OPERATING HOUSE**  
Dmra, N. Y., Nov. 25. Pictures will be shown at the Colonial, Lawrenceville, which was in operation in December. Among the Legion post. As far as is known, this is the first purchase of a theatre by a veterans' organization.

**Foster Staging Hip Numbers**  
Keith's New York Hip will have eight numbers, dancing mostly, when it returns in December. Among them, Allan Foster is staging the hip dancers (girls).

## CHAMBERLAIN BROWN STARS NO. 2—HAROLD WALDRIDGE

Who is under exclusive contract to Chamberlain Brown and placed by him in P. M. A. Comstock "Bully Preferred," where he has scored a big hit in Chicago as in New York.

## LYONS' TESTIMONY RILES TREASURERS

Statement in Court About  
"Blit"—Before 1919,"  
Says Lyons

Charles J. Lyons, a veteran theatre treasurer, threw a wrench among the Broadway box-office men and ticket brokers Monday when, testifying in a suit against Alexander McAllister in the Supreme Court in Brooklyn, he is alleged to have said his bit from the agencies when he was in the Helado box-office in 1919 ran between \$300 and \$400 weekly. Lyons is reported saying he paid about 25 cents for each ticket allotted the brokers, but exacted as high as a dollar apiece. Lyons, who is now treasurer of Madison Square Garden, swore the statements were untrue, and added: "I'd be crazy to have said such stuff." The dailies picked up the court's comment that Lyons explained the high prices of theatre tickets.

Box-office men viewed the Lyons testimony in different angles. Some thought Lyons should be cast out of the "Treasures" club, a purely beneficial association. But Lyons made no statement about the club. Others said that if kind of money was lying round, they had been making their time.

The major money shows for which the excess prices are most frequently reported charged by certain agencies, led the bulk of their tickets to the larger ticket offices, which are on a strictly 40-cent premium basis. That would be a statement against Lyons that his "bit" to the treasurers is not lying round.

Yesterday, although Lyons insisted he had been misquoted, he also said the conditions as he described them were true down to 1919, but if I replied that the custom since 1919, I must have been confused and failed to get the purpose of the question. I did not intend to convey the impression that I am familiar with present arrangements.

Lyons had testified he got \$45 weekly salary as treasurer of the Helado. When asked how he happened to buy stock in the Sun Star under silver mine, he is said to have explained the agency committed him to buy the stock. He was making about \$14,000 a year out of the Helado stock, and he said he had sold it in 1919 and devoted himself to the mine stock, some of which he sold at a profit. He said the stock fell out of the mine and he was engaged at the Casino theatre as a ticket agent, going to the Garden from there.

The suit in Brooklyn is said to be the result of a family row. McAllister being a relative.

**Foy Show First in Boston**  
Boston is to see "The Carey trip," the Foye, before it is brought to New York again. Foy and his local manager are associated in its production.

# NO IMMEDIATE SOLUTION OF P. M. A. EQUITY CONTROL ACT

Sherman Act Looks Like Bar to Equity Control of  
Actors—Managers Hesitate to Act on Submitted  
Equity Renewal Agreement

The meeting of the Producing Men's Association in New York, expected to decide the matter of entering into a new agreement, resulted in the proposed agreement being referred back to committees for further consideration. Nearly every prominent member of the P. M. A. attended and had the proposed agreement been considered clause for clause there might have been fireworks. It was known there was a preponderant number of managers opposed to closed shop which principle is involved in the agreement.

Mr. E. Blonger was president, and Flo Ziegfeld. Both managers had handed in their resignations early in the fall in the squabble over the central ticket office but recently recalled them. Present were a number of producers who have never been on hand, including George M. Cohan, who cancelled a date out of town to be here; David Belasco, Max Kline, Henry Miller and, of course, the managers who usually attend.

A prominent group among the 36 members at the meeting was the group of managers who were asked to pledge to cease production if the closed shop for actors was attempted. They voted at least 25 to 10 in favor, enough to defeat the agreement had it been put to a vote last night.

Four of the pledged managers agreed to have favored settling with Equity rather than resorting to a fight and possible strike, but they are pledged to vote with the others.

The meeting was short, lasting about 15 minutes. It announced that "legal obstacles" had been covered in the agreement and it would have to be considered further. The obstacle referred to was that it would be to conspiracy in that the agreement would deny Fidelity members the right to work except under certain conditions. It was believed that the agreement would be in violation of the Sherman anti-trust act and would leave either the managerial association or the Equity or both open to suit for damages by players who might be adversely affected.

Heretofore the courts have been liberal in construing the law as it affects labor unions, but now, with interstate lines brought in, men who have given the matter thought can

not discern how the interstate issue can be dodged.

Equity, by means of its proposed agreement, would attempt to control actors in four or five pivotal cities.

In the Binderup suit, decided by the United States Supreme Court last week, the government was said to be interstate commerce, which is now believed to include all theatrical traveling from one state to another. The Washington decision in full was published in Variety. It was decided by a five-man managerial committee discovered the "shoot-out" that evening, which was directly before the P. M. A. meeting the next day.

The question now arises as to what happens next. Max and whether the actors will walk out in the absence of any agreement, showmen are beginning to doubt if Equity can control its members to the extent of a strike. That is based on the persistent reports that there are thousands of Equity members delinquent in paying dues.

Managers are afraid that the managers agree not to engage members not in good standing. It is known that some managers have not paid dues for one or more years and if that proves true, managers are afraid many thousands would be forced into the Equity coffers. That is claimed to be the real reason why Equity officials are insistent on such a clause.

Managers are afraid that if P. M. A. should tie up to Equity under a closed shop agreement the organization would be in a similar condition.

Showmen contend conditions call for Equity renewing the present agreement and, if Equity cannot get along on money now collected in dues, it can reorganize its executive staff and conduct the organization on a strictly cash basis.

## MUSICAL POY PRINCESS

The Princess, New York, will again be grossed in the new home of intimate musical comedy early in the new year when Comstock and Bell will produce a new musical comedy, "Biting Pretty," representing the combined efforts of E. W. Woodhouse, Guy Bolton and Jerome Kern.

## 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

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

**Shirley**  
None thought well of this last week's premier although a majority of the critics were partial to it. "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**Sancho Panza**  
"American" (Dale) did a solo in holding out against the unanimous new group. "Beautiful" (Alammond) and "Amusing" (in the comment) "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**In the Next Room**  
Not a flattering word upon the quality of this "thriller." "World" (Alammond) called it "first-rate melodrama." "Biting Pretty" (Alammond) and "Amusing" (in the comment) "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**Time**  
One of the several Monday night openings with practically all of the First Nighters attending. The show was met with a favorable reception but receiving a favor-

able reception from the men assigned, "Biting Pretty" evaded a specific statement but the remainder totaled "amusing," "delightful," "pleasant" and "amusing" in the comment. "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**Dumb-Bell**  
Establishing itself as a matinee attraction, the entrance of this production was skeptically heralded. "Amusing" (in the comment) "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**Meet the Wife**  
"An abundance of encouragement" from the press. "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

**One Kiss**  
The majority rendered a complimentary verdict with "World" and "Mail" giving "two men and a woman" and "acutely up to the best Broadway show."

"Times" also found fault while the "Tribune" quoted "good all around" and "Biting Pretty" (Alammond) inspired the complimentary reviews although summing it up as "just another musical comedy."

# INSIDE STUFF LEGIT

## "ABIE" - STUDEBAKER

(Continued from page 11)

(ter again until Dec. 1. However, he said that, providing the defendants would take no steps to eject the present attraction from the house and under the decision, he would grant the postponement.

Mr. Kirkland endeavored to establish that the Shuberts, who the Corp. was not compelled to take out a license in Illinois as a foreign corporation, in Illinois could not employ or property in the state. He said that the plaintiff had been told that the Shuberts, the defendants were entitled to break the exclusive booking contract with the Shuberts into the Studebaker for five years on Oct. 1, 1922, this action would exempt the corporation and would result in irreparable damage.

He stated that the contract which Gassalo had made in Columbus, Ohio, with Anne Nichols and Robert Kay, her general manager, and according to the instructions of the Shubert company, which permitted no one else to sign contracts for the theatre. He said Gassalo had set forth to the Shuberts his operating plan for the Shubert theatre, and then made a contract with Miss Nichols whereby he agreed to give to the Shuberts 25 per cent. of the profits of the house in addition to the \$10,000 he had advanced from \$10,000 to \$18,000 gross a week for the winter months, and to \$18,000 gross for June, July and August. Under this contract, if the show did the minimum stop business, then the \$18,000 was to be lost money. He said that Gassalo had no right to disburse the profits of the theatre, and that the Shuberts, who were entitled to 50 per cent. of the profits of the house, had no right.

## Didn't Get Bed Shows

Kirkland charged that affidavits made by Gassalo and Thomas Shubert, his partner, that the Shuberts were giving them bed shows were not true. The time mentioned in the affidavits was that the Shuberts were giving the biggest business in Chicago as Wm. Hodge had been at the Shubert theatre since December, 1922, until June 1, 1923, in "For All of Us" and to as much as \$18,000 gross a week in the engagement.

Kirkland, who did all of the talking on behalf of the plaintiff (Wm. Hodge), contended that the Shuberts had a right to bring proceedings in Illinois to eject the legal defendant, to substantiate his arguments.

When Attorney Malevinsky, of New York, endeavored to establish the fact that Garrity had sworn to the complaint in the recent case, he was again interrupted by the corporation. Kirkland said an error had been made here as Garrity had sworn to the complaint, saying that on the instruction of Lee Shubert he had done this as there was no other person in the Shubert corporation in the state or living here to swear to the complaint.

Then Malevinsky hurried another bomb into the camp of the Shuberts by saying that the complaint stated that the Shubert concern admitted that it was doing business in Illinois in the presentation of shows. Kirkland said he would file an amended complaint stating that the Shuberts, when Gov. Dunn and Malevinsky protested, Kirkland turned to the Shuberts and said that he would move to exclude Malevinsky and Gov. Dunn from participating in the Shubert theatre, and that he would move to exclude Malevinsky and Nichols and "Abie's Irish Rose."

Malevinsky immediately began to present his argument and the court last night of the Kirkland motion.

At the Saturday hearing Kirkland called the attention to the Illinois fact that he had presented the motion to exclude Miss Nichols from the Shubert theatre, the opposition was upheld.

## Argument Against Shuberts

The defense argued that the Shubert Amusement Corporation had no right in an Illinois court of equity and presented many declarations of law. It contended that the Shuberts had no right to sue in the courts of the United States Court. They claimed that the Shuberts had no right to sue in the courts of the United States Court. They claimed that the Shuberts had no right to sue in the courts of the United States Court.

It was pointed out that Julius Malevinsky and Kay in the former's office when finding out that Miss Nichols had been induced to join business with the Shuberts, stated

that practically all of the good theatres in the country would be closed by the Shuberts. He said that, when it was stated, after he had taken both barrister and theatrical man out to lunch and after the decision, he would grant the postponement.

## Klein's Letter

An affidavit made by Kay showing how keen Lee Shubert was to keep his theatre in the hands of the Shubert "unit" endeavor was read to the court from Arthur Klein to Kay, which follows:

July 9, 1923.

Dear Mr. Kay: I have just spoken to you, several days ago, you promised that you would get in touch with Miss Nichols and bring her to see Mr. Lee Shubert, with you, to go over the matter of your booking for "Abie's Irish Rose" for the coming season.

I came back and told Mr. Lee Shubert to hold that afternoon open in order that you may not miss him—and he gave up all engagements that day and came to my call with Miss Nichols—since then I have tried repeatedly to get in touch with her by telephone and she has not called me. The time the answer would come back "Do not know when he will return." I have left my name each time, asking you to call.

I cannot make myself believe that it is your intention to ignore my telephone calls or to be so busy, but I do know that I have granted you every favor that you have asked me to. This situation put me in a very peculiar attitude with Mr. Lee Shubert, and I am struggling with my mind as to how to know why you have refused to see him and to ignore your bookings when we have the equipment and facilities Miss Nichols and you are able to give you every possible thing you may ask for in connection with your attraction.

I will appreciate, on receipt of this letter, if you will kindly telephone Mr. Lee Shubert to state that you can see him. This, I told you, the last time I saw you, that he is holding up bookings and that you are not attending your matter—it is needless to tell you again that I have been waiting for you to call me. I must be here immediately. I am sure you can arrive at any time regarding this matter.

I wish you would see Miss Nichols again regarding the last three weeks of the season. I have a copy of Music, Baltimore, which you promised you would take up with your attorney. I am sure that I am held personally responsible for this item, and would appreciate your coming out and settling this matter cleared.

"Trusting that you will understand my attitude in this matter, and assuring you again that if conditions are such that I am unable to afford to give you every assistance, I remain,

Yours very truly,

ARTHUR KLEIN.

Mr. Malevinsky also pointed out how Kay had gone to the office of Victor Lejaffre, of the Chicago booking office, New York, and sought bookings for his show, and that he had this office to provide any routes, as the show was to be handled from the Shubert office.

Charges that Murray Garrity and Lee Shubert had deviated from the truth in making statements made by Malevinsky. He said that the Shuberts had been made by Kay and Miss Nichols could be supported by witnesses in New York. He also spent a portion of Saturday morning, reading Supreme Court decisions on the subject of foreign corporations, and urged the court to agree with him that the Shubert Amusement Company had no standing in the Illinois courts.

Attorney Weccott dwelt on the subject matter and interpretation of the booking agreement, which he contended gave the Shuberts no right to appeal to a court in this State for redress.

Mr. Kirkland then pleaded with the court to issue the order of injunction against the Shuberts, to suffer irreparable loss through the course, as the theatre was one link in the chain of theatres, and if others would fall with it. He said that it would be easy to replace a show in the theatre.

Nothing had been shown to prove the Shubert Amusement Company had no standing in the State, and therefore had a standing in court.

Justice Kane interrupted by saying he was ready to render a

decision when the attorneys for the defense asked permission to prove to the court that the Shubert Amusement Company had an agent in the State, which could be done by the Shubert Amusement Company, which brought out that the hearings next week will last about two days.

Attorney Klein and his partner left for New York Saturday on the same train that day. They will return on Sunday, and the hearing of the legal battle next week.

For the first half of this week the Shubert's Irish Rose company, scheduled to play at the Majestic, at the Studebaker, continued its engagement at the Majestic, Fort Wayne, Ind.

Robert Kay, general manager for Ann Nichols within 24 hours after he had been told that "Abie's Irish Rose" on tour until it opens at the Studebaker Dec. 23, booked all of the open time he has for the show until it is ready to come here. The first half of this week the show continued at the Majestic, Fort Wayne, on Thanksgiving Day, matinee and night, it goes to the Shubert theatre on Saturday. Saturday it plays the Grand, Tiffin, Ohio, and on Sunday it plays the Shubert theatre, matinee and night. 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# Four Weeks Long Enough for Dramatic Play, According to Veteran Producer—"Children of Moon" Splits Up Critics—"Lady" Flops

Chicago, Nov. 28. David Belasco has got the right snarl on booking conditions for dramatic attractions in local theatres. He believes in mopping up quickly and then departing.

Four weeks are long enough for a dramatic offering in Chicago, according to the Belasco view, except in the instance of extraordinary attractions such as "Kiki" or attractions which are handled in freshkin campaigns.

Belasco proved his assertion with "Laugh, Clown, Laugh," which ended a whole of a four weeks' try at the Powers Saturday. Capacity crowds for the greater allure of the veteran of the Lionel Barrymore-Irene Fenwick combination. Holding the time at the Powers until the arrival of his other show, "Kiki," Christmas week the impresario could have extended the run of "Laugh, Clown, Laugh," but he didn't. His belief was that capacity crowds would be hurried, knowing the engagement was limited. It is now reckoned that Belasco got just as high an average business in the four weeks for "Laugh, Clown, Laugh" as he got in the attraction would have drawn if the engagement had been prolonged and the Powers.

Local showmen realize there is a certain element of danger in the possible execution of judgment that Belasco has shown in the fulfillment of the booking time he had at Powers. Yet when the opportunity presented itself to "Kiki" to take it, and with "Kiki" on the horizon, it's easy to reason that this magnate of the power's premieres of the week made impressive headway.

The week's feature was the continuing element of dramatic play at the Powers. The Frohman attraction is going to pull it. It's out of a hole at the Adelphi. "The Lady" is a boy. Searching around for an attraction to fill the holiday time at the Adelphi, the house succeeded in making "Fleet People" forced out of the Illinois because of a contract, transfer of houses will make remains to be seen.

"Children of the Moon" caused quite a disturbance in the local premieres at the Playhouse. Such a variety array of dramatic play has never before been checked in Chicago. Butler and the "Fleet People" forced out of the Illinois because of a contract, transfer of houses will make remains to be seen.

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closed Saturday at the Powers, with the last two performances practically sold out as early as Thursday last. Fiske now occupies the Powers until Dec. 23d, when Lenore Utter comes for what is figured will be tremendous business for the Powers. The sensational way "The Fool" holds up is one of the season's substantial records. Their market decrease averaging \$700 in the drops in gross as the engagement neared, but the total average business done surpasses all expectations even for this recognized hit. The feud between Ashton Blythe and Channing Pollock apparently has no end, for in nearly every review of a "new movie" made by Steven the critic takes a pointed aim at the author.

"Merton of the Movies" is going strong nicely, better properly, than now to face a long run. The big picture of "Laugh, Clown, Laugh" is going well, but he didn't. His belief was that capacity crowds would be hurried, knowing the engagement was limited. It is now reckoned that Belasco got just as high an average business in the four weeks for "Laugh, Clown, Laugh" as he got in the attraction would have drawn if the engagement had been prolonged and the Powers.

It isn't safe to write a line about the Chicago theatre until these conditions are much up in the air because of the business and are apt to change before these lines get into print.

"Laugh, Clown, Laugh" will be featured with capacity sales on the last night of the engagement. The show was light—Monday night going to the Powers. The show was light—Monday night going to the Powers.

"Fleet People" (Illinois, 24 week) touched into hit class, drawing fine houses after Monday, with tickets hard to get for balance of week. Adelphi Sunday, with David Warfield arranged for limited two weeks.

"Laugh, Clown, Laugh" (Powers, 4th and final week), slightly better business than last week, but no improvement after premiere week. Limited first week, \$1,000. Second week, \$1,000. Third week, \$1,000. Fourth week, \$1,000.

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## SHOWS IN THE AMERICAN THEATRE

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Town Had All Legitimate Plays Last Week

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## FULTON'S LOW GROSS

Did \$5,000 With "Punchline!"

"Searamouche" first week, \$12,000.

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**"Love Scandal,"** Comedy (4th and final week). Moved here last week from the Ambassador, where it had been spotted for two weeks. Comedy taken under \$4,000 guarantee, which is exceptionally high for small house; \$6,000 last week. The show is doing well.

**"Lullaby,"** Knickerbocker (13th week). The show is doing well. House good, and though running slightly less capacity, nearly \$10,000 last week.

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## \$24,500 FOR RUSSIANS

Alca Brady Did \$14,500 Last Week in Pittsburgh

Pittsburgh, Nov. 28. "Chauve-Souris" at the Alvin last week broke box office records for the season with a gross of \$24,500 for the week. "Zander the Great" at the Alvin last week broke box office records for the season with a gross of \$24,500 for the week.

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Figures estimated and comment point to some attractions being successful, while the same gross accretions are more modest than expected. The reason 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 making.

**"Abe's Irish Rose,"** Republic (80th week). Many attractions lifted sales for Saturday night (army) show, which was very well boosted for Friday night also. Another week to go. House remained the same, about \$13,600.

**"Adrienne,"** Cohan (25th week). Another two weeks to go. Verba musical then going to tour after excellent run of seven months. Business last week around \$15,500.

**"Artists and Models,"** Shubert (15th week). Shubert's much-discussed revue classes with the big money-makers and probably will remain around there. Pace last week around \$24,000.

**"Ann's War,"** Gaiety (25th week). Specially rate still. House comparatively moderate in capacity, with nightly takings about \$14,600. Lonsdale comedy getting into its stride. A strong holdover attraction.

**"Casanova,"** Empira (10th week). When the London show first played it was rated having great possibilities, and though the London show was a failure, only fair business at \$13 and a reduction counts a loss. Last week around \$14,000.

**"Chicken Feed,"** Little (10th week). Spotted in the right house, the show is doing well. House good, and though running slightly less capacity, nearly \$10,000 last week.













# CAPITAL AGENTS TAX REPEAL BILL RAILED BY MADSEN

## Chairman of Appropriations Committee Would Maintain Tax—Democrats to Support Reduction —300 Dailies Apply for Next Session

Variety-Clipper Bureau,  
Evans Bldg., Washington, D. C.

The first shot against the removal of the amusement tax, as outlined in Secretary Mellon's recommendations, comes from Representative Martin B. Madden, Republican, of New York. The Appropriations Committee of the House, The Congressman stated in New York some days ago that he was opposed to the removal of the tax and when visited by this reporter he again made that statement saying that the tax on admissions to theatres is a luxury tax, the people attending the theatre pay it, and from these luxury taxes the government should derive as much revenue as possible.

The vast wave of approval that he pointed the Mellon recommendation pointed out to Mr. Madden, in reply to which he said that those that had rushed forward with approval did not have such an assignment as his, adding that when his committee makes appropriations they also have to devise the means of producing the money to pay "the appropriations."

There are many more important things than taking off this particular tax, and if you subtract the bonus I am in favor of financing it from the luxury taxes, and there will be some more of luxury taxes than that on admissions to the theatre," said the Congressman.

Mr. Madden does not agree with the statement of the theatre owners that at least 50 per cent of the receipts of the picture houses throughout the country. He stated that the picture houses enter into an controversy on the subject at this time, as "it is not fair to one party to have his closing statement being "No matter what changes are made, the picture houses must maintain the value of the bonds held by the people," which they have bought from the government and the retaining of this tax is one of the best ways I can see to aid in keeping these bonds firm."

On top of this, though, comes a statement from Senator Smith of New York, of the Republican, who just a few days ago went after some port of Mr. Mellon's plan in no uncomplimentary terms. He stated that he had not as yet taken the detail of the effect of the removal of the amusement tax. However, he did favor removing all taxes that hit the poorer people and putting them on the wealthy.

From a formal statement issued yesterday by Representative J. H. Garrett, of Tennessee, minority leader, it would appear that the tax reduction plan is to have the support and aid of the Democrats. There was a conference held yesterday which was held by the Democrat, National Chairman Cordell Hall, who returns to the House after having defeated for the House Representative John N. Garner, of Texas, ranking minority member of the House and Mr. Madden.

The House Democrats stand ready to put aside partisanship in dealing with the tax reduction plan. In favor, stated Mr. Garner to Variety's representative, of the removal of all amusement taxes, the amusement tax being the greatest nuisance of them all," to quote Mr. Garner.

It is a question of a question can be judged by the interest shown throughout the country in the proposed revision of Congress. Over 300 daily newspapers have asked to see press facilities, which applications are now being considered by the publishing committee of the House. During the 55th session there were but 121 members in the press provided, with the present session down to nearly 300 correspondents representing 100 publications.

**METRO GETS "WHITE SISTER"**  
Marcus Loew pulled a coup by closing an arrangement whereby the Metro organization had been given the production of "The White Sister" for distribution.

## MAIN ST. LOBBY LOST BY LOEW'S STATE, BUFFALO Court of Appeals Reverses Lower Courts—Gold Shop Regains Stand

Buffalo, Nov. 28

By a decision of the New York State court of appeals, the Gold Shop by court of appeals, the Gold Shop has regained its place on the main street lobby of Loew's State theatre. The decision marks the final termination of a legal battle which has been waged for over two years beginning in the City Court here and going all the way to the highest tribunal of the State.

When the Loew Company purchased the present theatre site, the Gold Shop was occupying what is now the Main street lobby. Dispossessed proceedings were instituted and Loew's claimed the theatre had the right to the Gold Shop. The Appellate Division affirmed the decision but on appeal the Court of Appeals reversed it.

Reverting on this Gold brought ejectment proceedings against Loew's asking for judgment because the theatre had failed to show in its pleadings that it had the right to dispossess the clothes shop. The Appellate Court here denied the motion and the Appellate Division sustained the denial. Upon appeal to the court of appeals, the lower courts were reversed and judgment granted on the pleadings. The Appellate Division held the Gold interests which now have the right to demand a writ requiring the show to force the theatre people out of the lobby and reinstate the clothes shop.

Word as to what action is to be taken is awaited from the hands of the Gold Company in New York. The damages are said to be well above \$100,000.

HARRY C. SPRATT, who represented the Loew interests died here Monday, three days before the decision was received.

## FIGHT FILMS SHOWN UNDER COURT ORDER

Vaudette Theatre Gets Injunction  
Against Interference  
by Police

Atlanta, Nov. 28.

After losing a day, due to suppression of the picture directed by the Vaudette theatre today reopened the Dempsey-Firpo fight pictures under the management retained in the police from interfering.

The police closed the fight pictures yesterday under a local ordinance passed in the prevention of the police from interfering with the films.

## PERMIT FOR BALL

Held Up in First Application  
Through Blue Law Agitators

Los Angeles, Nov. 28.

A permit was granted yesterday for the picture directed by the Vaudette theatre today reopened the Dempsey-Firpo fight pictures under the management retained in the police from interfering.

## BERNHEIM COMING BACK

London, Nov. 28.

## FRISCO BIDDING

Went Hollywood Studios to Move North

San Francisco, Nov. 28.

San Francisco is going to make a determined effort to induce the picture producers to move their studios now operating in Los Angeles to move here if the stipies that have been in circulation of their contemplated intention to move are true. The Chamber of Commerce has been interested in the project and is preparing a complete survey of the Bay region facilities and standard negotiations with one of the larger companies in Hollywood for the establishment here of a studio.

Bankers, merchants and heads of various realty companies are endeavoring to induce the picture producers to move here, and are, therefore, making an effort to interest the film producers in San Francisco.

## MEILER FILM FOR U. S.

Trade-Showed in Paris—Liked But  
Peddled

London, Nov. 28.

Charles R. Cochran, who controls the French and American picture trade, has secured the rights to "The Soul of a Violent," a French picture featuring Raquel Meiler, and which will be presented in co-operation with the Seivry.

Paris, Nov. 28.  
Henry Rousseau's new picture, "Violence Imperiale," with Raquel Meiler, was trade-showed and was well received.

The photographic work is excellent, and the production is well handled, but the views seem to have been spun out to lengthen the film. On the other hand, the reel was exhibited a bit too rapidly.

The film is being controlled in France by Jean de Merly.

## K. K. FILM PASSED

Made by Unknown, Called "Toll of Justice"

Columbus, O., Nov. 28.

The Ohio censors have passed the first K. K. Klan motion picture, "The Toll of Justice," made in Columbus under Klan auspices and with actual Klan members taking part. The film was passed at its first showing without objection.

The censor board in announcing its approval said that the film presents a story, and that it could not be classed as a propaganda picture. The censor board also stated that it was known and tells a story of the Klan campaign against vice and corruption.

## HART CO. LAID OFF

Los Angeles, Nov. 28.

The William R. Hart company, with the exception of Manager Scoop Condon and Director Cliff Smith, has been laid off. The company finished Hart's second picture under his new Famous Players contract and on the same day the suspension of work was announced. Hart will take a rest. The order is in keeping with the LaSalle closing plan.

## ONE-WEEK RUN LIMIT

Shortage of screen space in Broadway theatres has resulted in a one-week limit to be put on picture showings.

"Bonanza," said to have done \$40,000 a week, and "Flaming Youth," playing the same house, were among the two-week possibilities that have been hit.

## JOSIE SEDGWICK ILL

Los Angeles, Nov. 28.

Julie Sedgwick is in a hospital here with an attack of blood poisoning. Her illness, which compelled her to leave the picture "The Girl in the Red Velvet," which her brother, Edward, was directing last Friday, took a turn for the worse. Her illness and the attack was rushed to the hospital by her physicians.

## Don't They Ever Wise Up?

A new scheme to trim the screen-struck has been initiated by some cheap grafters, who will have little to do for compensation if the investigators catch up with them.

These grafters frequent the dance places in the city and, striving to become acquainted with men and women, tell them they are perfect subjects for the silver screen.

"The encourager" (schlepper) comes along and concedes, suggesting that the first grafter to give the girl (or man) a working card for a studio on Hollywood boulevard for the next week. This working card (bearing the legend, "Famous Players Studio, Long Island City, N. Y.") is produced by the studio and the victim gives up the commission on the spot.

This commission varies. If the pimp will give up \$5 for the (make-believe) \$10 working card, that is what he plays; but if he is offered, that is accepted.

The victims (from 10 to 25 cents a studio every day) go to Long Island, and find the whole affair is just a benefit for the peddlers of the fake cards.

## 1 ORCHESTRA FOR 2 SHOWS IN TEXAN TOWNS

Dallas, Nov. 27.

The radio has been invoked by a Texan exhibitor who was playing "The Great Train Robbery" in two towns having dozens of miles apart.

The Palace here had the picture and the WFFA station of the Dallas "News" was broadcasting it. With the picture, the other town was receiving the music for the patrons watching the same picture.

## TAX REPEAL BILL

(Continued from page 2)

ing that "the boys all knew how he felt on the subject" and issued the following statement:

Washington D. C., Nov. 27, 1923.  
In reading Secretary Mellon's letter on reduction of the taxes there were two things that struck me favorably. I do not mean to say that I am opposed to any part of the proposal, but when Mr. Mellon suggested a repeal of the tax on admissions to theatres, I said in supporting the idea: "It is the greatest bulk of the people whose main source of recreation is attending the movies in the neighborhood of their homes."

The other thing that I liked particularly was his proposal to make a 25 per cent reduction in the tax on earned income. It always impressed me as being very unjust that the man who works and earns his money should be taxed exactly the same tax as the man whose arduous duty is to govern the country.

If I had the money I would like to make the theatre a place free from the charge of "Theatricals." There is no doubt in my mind that this great institution is a promoter of good morals and the spreading of morality. In my city thousands upon thousands of persons attend the theatre and the other similar places of cheap admission every night who would have to walk the streets in poor little beds and bedrooms if there were not these well ventilated and attractive theatres to give them their reach.

There is an old saying that "the only way for idle hands to get busy" is to have them busy. I have often thought about the pleasure and uplift given some of the people who attend the theatre, and I have often thought, as I have said, that the theatre is a place of good morals and the spreading of morality. In my city thousands upon thousands of persons attend the theatre and the other similar places of cheap admission every night who would have to walk the streets in poor little beds and bedrooms if there were not these well ventilated and attractive theatres to give them their reach.

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## WARNER BROS. CLOSE WEST COAST PLANT

Despite Stuntmen of Continuance  
Only One Unit Worked  
Last Month

Los Angeles, Nov. 28.

The studio, which has been shut out on Sunset Boulevard are no longer a bunch of strolling actors, they are now a group of strolling actors, they were going to continue production, which possibly have been seen in the past few days of efficient publicity department, to grab off spaces when the general closing order was sent out by the studio of Famous Players. A lot of the publicity boys broke in on that occasion and saw the studio as they went through with his order. Possibly the studio was not so efficient in the past few days of efficient publicity department, to grab off spaces when the general closing order was sent out by the studio of Famous Players. A lot of the publicity boys broke in on that occasion and saw the studio as they went through with his order. Possibly the studio was not so efficient in the past few days of efficient publicity department, to grab off spaces when the general closing order was sent out by the studio of Famous Players. 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# 30 FEET HOUSES ALIBI AT \$2 TOP

**"White Sister" Starts at Majestic Next Week—So Far Regular Houses Unaffected—Fenway (Paramount) Doing Well—Loew's State Got \$15,000**

Boston, Nov. 28. Things are going to be mighty interesting in plotting in the picture business next week, when at three of the local house pictures scaled at a \$2 top are scheduled. Two are already playing here. "Scaramouche" at Tremont Park, "The Hunchback" at the Regency temple, and the third is due to open at the Regency temple. The picture business will again forsake the legitimate and for six weeks at least house a picture.

"The White Sister" will open at the house next week at \$2 top for all the night shows and also for the Saturday matinee. \$2 top for a Saturday matinee has never been attempted here in the history of the theatre. The most important picture that has played the city in the past. Added to this is "The Covered Wagon," which played the house for many weeks during the summer and early fall, did not attempt any such price, and that it was a much more widely known release than "The White Sister," and the situation to all the more disturbing.

"Scaramouche" will probably give the new release a very good start. This picture, established at the Park, turned in a fine business last week and has been playing with strength. It did better by \$100 last week for some reason. "The Covered Wagon" is still being plugged big in the advertising and publicity line, and is going for an indefinite stay.

"The Hunchback" is showing signs of weakness, grossing about \$7,000 last week, the tenth in the city. It is said, however, that the picture will be kept on here during December anyway.

The Fenway, recently taken over by Paramount to combat the double show, will have a picture which is better than hoped for. In the first place, "The Spanish Dancer" scaled at \$11,000 at the house, and last week, the same picture, scaled at \$10,000. The house was better than \$10,000. This week better business for the picture, however, than the picture, as reported with the Harold Lloyd record.

F. Barrett McCormack, who was here to open Fenway, in connection with the picture, has left for London and has been succeeded by Mr. J. H. McCormack, from McVickers, Chicago. The picture, which was scaled at \$10,000 at the house, scaled at an \$8-top top for the night, has drawn them in big.

Lave the picture, which has not been injured at all by the picture, is showing signs of weakness, as can be seen, for last week the gross touched \$10,000, which was up about \$1,000 from that of the week before.

Last week's estimates: Tremont "Temple" (2,000); \$2—Eleventh week of "Hunchback"; \$2—Loew's State (4,000); off \$2,000 second week before.

Loew's State (4,000)—\$15—Jackie Coogan in "The Spanish Dancer" (10,000). Detroit this week; \$15,000 last week week before.

Paramount (1,100); \$2—"Scaramouche" played to \$11,500 last week, second week before.

Fenway (50-85)—Second week of "The Spanish Dancer" (10,000). Detroit this week; \$15,000 last week week before.

Modern and Beeson (twin houses) last week at \$8,000 at these houses last week. Using "The New School Teacher" this week.

## TORN STREETS FRISCO'S ALIBI FOR FLOP OF BIZ

**"Pleasure Mad" and "Virginian" Neck and Neck With \$19,000 Gross**

San Francisco, Nov. 28. Most of the downtown picture theatres last week suffered a slight drop and the alibi seemed to be that Market street was being torn up. "The Girl in the Red Velvet" and "The Virginian" were the only pictures that were not affected. The picture was fair but didn't make any unusual hit.

"Routin" at the Strand dropped considerably on its third week and alarmed the management into a sudden cut in prices.

California—"The Country Kid" (2,400; 55-50). Opening rather poorly and failed to pick up materially. About average draw: \$11,000.

G. R. A. d.—"The Virginian" (2,400; 55-50). Opening good and attendance maintained. Run about neck and neck with the Warfield, with \$15,000.

"Routin" at the Strand dropped considerably on its third week and alarmed the management into a sudden cut in prices.

Portland—"The Call of the Wild" (1,100; 55-50). Moved over from one week and from California. Attendance about average; \$15,000. Goes to 16-top picture last week.

Strand—"Routin" (1,700; 50-55). Third and last week, fell off considerably and management reduced prices middle of week, going back to the regular scale of 75 top. Got \$10,000.

Gaiety—"The Acquittal" (900; 55-50). Opening rather poorly, but picture is showing signs of weakness in comparison with other downtown houses.

Madison—"Second week of 'Potash and Perlmutter' (1,100; 55-50). Enough to become excited over.

Broadway—"The Personal Appearance of Gaston Glass" helped boost business to almost \$10,000.

Capitol—"The Green Goddess" and "The Girl in the Red Velvet" were the only pictures that were not affected. The picture was fair but didn't make any unusual hit.

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## NE THE FOX'S, PHILLY, OPENS AND DRAWING

**Town's Picture Interest This Week—Business Big All Over Last Week**

Philadelphia, Nov. 28. The two houses running pictures for the third week were considerably better in gross last week, but otherwise film business was big. The picture business, in particular, got a very small percentage. The picture business was big. The picture business was big. The picture business was big.

Interest is centered this week with the Fox theatre opening Monday, business was very big at the new house, but this was expected on current basis. "The Silent Command," the feature, probably drew only a small percentage. The new house and the elaborate opening bill.

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# BIG'S TWO WEEK RECORD TEENY BY LITTLE OLD NEW YORK

**Press of Bookings at Strand Forces Out "Ponjola," Which Did \$40,000 Last Week—Bill Hart's Return, \$24,000, Good—Young Fairbanks, \$7,000**

## \$15,000 FOR 'CHILDREN,' CENSORS DID NOTHING

**Expecting "Rough" Stuff Found None and Liked Picture**

Kansas City, Nov. 28. With screen names at two of the vaudeville houses, attention was somewhat diverted from the regular picture houses and business was of an unwholesome kind.

The return of Bill Hart to the screen at the Biato pulled a week better than \$24,000, while at the Rivolt the advent of Douglas Fairbanks, Jr., pulled \$20,000.

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The event of the street last week was the breaking of the two weeks' record of "Ponjola," the picture which in "Little Old New York" did the trick here. The picture, which was shown for two weeks, did a week for \$18,070, which gave him a gross for two weeks of \$11,067, which, of course, topped "Ponjola," "Robin Hood" record for a run of two weeks, \$10,000. The picture, which was shown for two weeks, did a week for \$18,070, which gave him a gross for two weeks of \$11,067, which, of course, topped "Ponjola," "Robin Hood" record for a run of two weeks, \$10,000.

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## NEW BALLET MASTER

Chicago, Nov. 28. Alexander Koltchinsky from "Chicago Square" is said to be engaged to Maria Provost, in dancing with her at the Adams theatre.

## Harlan-Pravost Team

Detroit, Nov. 28. Kenneth Harlan, who is said to be engaged to Maria Provost, in dancing with her at the Adams theatre.

## BRYNIE FOY DIRECTING

Los Angeles, Nov. 28. Brynie Foy, who is said to be engaged to Maria Provost, in dancing with her at the Adams theatre.







# "NOT HERE- NOT THERE"

( IT'S FIFTY MILES FROM NOWHERE ) "

"DOUBLE-VERSION"  
"GREATEST COMEDY"  
RECITATION EVER  
WRITTEN"



# THERE AIN'T NO SANTA CLAUS



JUST A LITTLE DIFFERENT

# LAND OF COTTON BLUES

A MARVELOUS  
DOUBLE  
WITH A REAL  
OBLIGATO



BIGGER  
THAN  
EVER

# MY SWEETIE WENT A

*Waterson Berlin & Snyder Co.* STRAND THEATRE BLDG, NEW YORK  
*Joe Hiller* Professional Mgr.



# "IT'S NOT THE FIRST TIME YOU LEFT ME

( BUT IT'S THE LAST TIME  
YOU'LL COME BACK )

*"A Real Timely Ballad"*



"EXTRA CHORUSES"  
"A LAUGH IN EVERY LINE"

# LAUS"



# "ROLL ALONG MISSOURI"

"A BEAUTIFUL HIGH CLASS  
WALTZ SONG"

AWAY and oh! Gee, oh! Gosh oh! Golly I'm in love

FRANK CLARK  
81 W. Randolph St.  
CHICAGO

JIMMY G. KESSEL  
318 Superba Theatre Bldg.  
LOS ANGELES, CALIF.

DON RAMSAY  
24 Tremont Street  
BOSTON, MASS.

MORT HARRIS  
602 Pantages Theatre Bldg.  
SAN FRANCISCO, CALIF.

MURRAY WHITEMAN  
381 Main Street  
BUFFALO, N. Y.

FRANK WATERSON  
Globe Theatre Bldg.  
PHILADELPHIA, PA.

HARRIS FRIEDMAN  
36 East Fifth Street  
CINCINNATI, OHIO

BEN FIELDS  
304 Fifth Avenue  
PITTSBURGH, PA.

*Barbelle*

**TIGER ROSE**

Hollywood, Nov. 25.  
Warner Brothers-Lasker production starring Lenore Ulfic. Story adaptation by the William MacDavid Hanna, play by Edna Wallace Dillingham and Milton Wolf. Running time, 90 minutes. Release (Tiger Roar).....  
Cast: Lenore Ulfic....., George Stanley....., John H. Ely....., Andy Livingston....., Bruce Hinton....., Theodore Van Rilla....., Helen McCollins.....

Lenore Ulfic has created a living, breathing, charming "Tiger Rose." Her performance is as individual and convincing as any effort in "Kitty." The play has little in translation for the screen; any places it may be said to have gained.

The play has considerable of the much overworked Northwest Mount Edna Polite hour. In it, but the threads are so deftly twisted that this becomes apparent only upon cold appraisal. It is seldom that one gets the opportunity to view a film in which the pictorial possibilities have been made so fully use of.

There are some extraordinarily tense moments and spectacular acting stunts in the film. Attention is gained almost at the outset by a leap that Lenore, as her double, makes. The film is a well-told, over-hanging bank into swift waters. The two leads, both of whom play the girl on the raft perilously close to rapids. Faultlessly photographed, the hand of the actress is seen in the settings. The interiors had a hand of the actress in the setting; the trapdoor to the cellar had hinges, but Miss Ulfic's hand was not; she could have been when coming out of the water.

Anything she could have said, too, in credit to the cast. All of the major roles were capably acted. Forrest Stanley was a good, strong, successful, Irishman, member of the Northwest team; Theodore Van Rilla made a most acceptable hero, even though he did forget that his arm was presumably wounded. Angus Gill, Lineweaver, with the flowing beard, was convincing enough as Hector McCollins, the foster father of Tiger Rose. Cooling.

**ST. ELMO**

Fox production directed by Jerome Storm. From the play by John G. Blythe. Screenplay by Jules Furthman, and photography by the American Film Company. Running time, 22 minutes. Release (St. Elmo).....  
Cast: John G. Blythe....., John Gilbert....., Edna Lane....., Benita Lopez....., Sam Hamilton....., Nigel De Bruijn.....

Overcoming with cheap heroes of the Borzoi M. Clay-Lay, Storm's best style is this screen adaptation of the play by John G. Blythe. The sentimental reading public took to it as they have taken to "Three Weeks" and "The Check." It was then produced in play form and again achieved good success, although panned by the critics. This time it was again a success, and except for "Uncle Tom's Cabin" there has been no more consistently successful story in the last generation.

Jerome Storm received the directing assignment from Fox. Some years ago one of the smaller companies produced a film adaptation of the same story, but in those days the industry was in its infancy, and the picture passed out almost unnoticed.

It seems Storm set about producing this new version with the same idea in mind. Instead of the character of St. Elmo (two days ago here and there in the story of a hotel) Storm left the twy, unnatural figure of the novel and the story around in riding costume with a sneer on his coldly handsome countenance. The plot is magic, and there was a need to drag out the incidents for more than an hour and a quarter. Storm certainly allowed it to drag unmercifully. No comedy was in for the last half hour the action centers around only two characters, St. Elmo and Edna, the girl.

John Gilbert does as well with the impossible leading role as anyone might, but that only means his play is a success. The picture is spirited though artificial and unconvincing. Liza Love has her moments of poignant charm and Barbara Le. Mary Warner Baxter and the others are capable work. Fox has not held on to the picture, but it is not on expense, as both interiors and outdoor shots display lavish care.

With the combination of it, extremely well known title in a cast with a strong draw, the picture may be a ready-made box office winner.

And the average film will not get a little cry for his soundly sleeping neighbors in audience.

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**THUNDERING DAWN**

Universal production, directed by Harry Garson. Written by John Blackwood and adapted by Bernard Schubert. Starring Lenore Ulfic and John Goodrich. At the New York Theatre. Running time, 115 minutes. Release (Thundering Dawn).....  
Cast: Lenore Ulfic....., George Stanley....., John H. Ely....., Andy Livingston....., Bruce Hinton....., Theodore Van Rilla....., Helen McCollins.....

"Thundering Dawn" suffers from the thought of so many of our program pictures—namely, that it is not all in story, but in directorial display. The picture is a well-told, over-hanging bank into swift waters. The two leads, both of whom play the girl on the raft perilously close to rapids. Faultlessly photographed, the hand of the actress is seen in the settings. The interiors had a hand of the actress in the setting; the trapdoor to the cellar had hinges, but Miss Ulfic's hand was not; she could have been when coming out of the water.

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**THE VIRGINIAN**

Preferred Pictures production adapted from the story by Owen Wister. Screenplay by John G. Blythe. Running time, 22 minutes. Release (The Virginian).....  
Cast: John G. Blythe....., John Gilbert....., Edna Lane....., Benita Lopez....., Sam Hamilton....., Nigel De Bruijn.....

This production of the famous far west story written by Owen Wister and afterwards adapted for the stage by Arthur La. Shostack, there was a tremendous financial success in making it, ranks as just above the average western. There is a good deal of action, and that is going to set the world afire, and nothing about that is going to make the public break down the doors to any theatre where it is showing. The picture is a work of art. It is the photography that is the outstanding feature. Other than that there is nothing about it as distinctive as particular cases to entice.

The story is good enough in its way. The direction fairly human, the continuity a little choppy at times. The portrayal of the characters by the company not outstanding. The casting of the picture is good, and something of the reason for it falling to get over with a wallop. There is a little too much in the cast, names that have served value, but not the first names for this picture.

Kenneth Harlan is a mighty match for the part of the Virginian, not particularly impressive as Molly Wood, and far from sympathetic. The franchise of Russell Simpson made one want to see Bill Hart in the role of the Virginian. The picture is a good one, and the bar-room comedy story was lost in the shuffle. As a big picture, better than the regular eastern westerns, yes, but as a special it doesn't rank.

**YESTERDAY'S WIFE**

C. B. C. picture featuring Tom Mix and Ellen Ford. Adapted from a story by John G. Blythe. Screenplay by John G. Blythe. Running time, 22 minutes. Release (Yesterday's Wife).....  
Cast: John G. Blythe....., John Gilbert....., Edna Lane....., Benita Lopez....., Sam Hamilton....., Nigel De Bruijn.....

A fair enough intermediate feature that would have enhanced its value by the elimination of some 15 minutes. As it stands the picture is a comedy drama that should fulfill its obligation in a middle class house. The work of the two principal women is adequate, as much as "Teresa." The work of the remainder of the cast. Regarding the picture, the film, at two or three points, hints at being pretentious, without ever quite reaching that classification.

The story is that of a married couple who are divorced, and the woman becoming a paid companion to a rich, and a husband, while the man again undertakes matrimony, this time selecting his telephone operator. Under these circumstances the two meet, which leads to the final reconciliation. The flippant but former switchboard intermix, leads to various stereotypical mixups. It culminates in the death of the second wife, through a boat

**BARBARA LA MARR'S DENIAL**

She is Not and Never Was Wife of Ben Deslay—Court to Settle Status  
Los Angeles, Nov. 25.  
Barbara La Marr denies that she is or ever was the wife of Ben Deslay, formerly vaudeville actor and more lately manager of film celebrities, in her general denial of the charges included in the divorce complaint filed by Deslay. The court is to decide the marital status of the affair.

The screen star denies that she was ever friendly with several prominent screen personages, as is alleged in Deslay's complaint. The tangled skein in which Miss La Marr, her present husband Jack Dougherty, and Deslay are involved is the result of legal complications arising out of the fact that the actress married Phil Alamar and obtained what she believed was a divorce in Chicago, several years later married Deslay at Fort Lee, N. J., while both were appearing in vaudeville. They separated a short time ago.

Subsequently Miss La Marr's lawyers informed her that her marriage to Deslay was null and void, as the Chicago courts were without jurisdiction to grant her a decree of divorce from Alamar. Proceedings were initiated in California and after obtaining a decree of divorce from Alamar, Deslay contends he is the only bona-fide husband and recently has been cast for the role in "Courtship Calamity."

James Neal, veteran character actor, has been cast for the role in "Courtship Calamity."

**LA MARR WITH MAYER**

San Francisco, Nov. 25.  
Barbara La Marr, picture actress, in San Francisco for picture announcements that she has signed a contract to appear under the management of Louis B. Mayer.

**PICKETING INJUNCTION**

Portland, Nov. 25.  
An injunction to restrain members of the Portland Moving Picture Picketing Operators' Local No. 458 from alleged picketing at the New Portland and Casco theatres in this city, was granted in a bill in equity filed in the supreme judicial court by the Casco Amusement Co. and the Hutchinson Amusement Co. against the officers and two members of the union.

The union members were struck on Sept. 15, when the theatres refused to hire an additional stage hand, and other workers were obtained to fill their places.

A hearing is set for Dec. 4.

**MADE-OVER ORIENT**

The Orient Theatre, in Jersey City, has reopened with an open bearing policy after being closed two years for renovation and installation of a new organ.

The house has been newly decorated and is now one of the most beautiful picture places in North Jersey.

Max, Bill Higgins is managing the theatre alone, his partner, J. E. Moody, having died while the house was undergoing changes. His announces a first-class theatre, and to now has booked in only pictures of Famous, First National, Goldwyn, Metro and Fox.

**COAST FILM NEWS**

By ED KRIGER  
Los Angeles, Nov. 25.  
With "The Good Bad Boy" out of his way, Benjie Deslay, producer, is making plans for his second picture for that organization.

Conrad Nagel and his wife are on their way to New York.

Olea Printzauk has been signed by F. P. Schulberg as a feature writer for that organization.

Cecil B. De Mille has returned from his vacation in the mountains. Edmund Lewis has signed a long term contract with Fox.

Claire Windsor is on her way to New York. From there she sails for Paris.

**ONE-EYED CONNALLY**

Noted gate crusher, has decided to settle down and follow the motion pictures as a producer. He is now in Hollywood, where he is producing a picture, and showing his way at the United States.

**HARRY D. WILSON**

Publicist for Principal Pictures Corporation, after a five months' stay in New York, has returned to Hollywood.

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---and they stopped  
selling tickets at  
9 p. m.

We said it was the biggest money-maker of the year.

The critics said it is one of the biggest ticket sellers of the season, and now the public prove it is the biggest of the year.

In Chicago they stormed the doors of the Chicago Theatre, and last Sunday at the Strand, New York, at 4 o'clock they were packed to the street, and at 9 o'clock they stopped selling tickets.

Associated First National Pictures, Inc., presents

**"CLAMOR"**

The Biggest of the Biggest

With COLLEEN MOORE

A First National Picture

Reig.

# PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

## "THIRTY MINUTES IN OUR BROADCASTING STUDIO"

McVickers, Chicago, Nov. 28.

The radio-broadcasting stunt is a happy idea and may sweep over the film houses. There is plenty to the idea on which to hang a jazz band and almost any kind of feature presented in vaudeville.

At McVickers the Paul Biese band was used (enjoying a splendid reputation in the mid-west and far-west), Bessie Kaplan and Lydia Van Gelder, who have often sung at McVickers in previous presentations, and Miss 'Nuba' Allen, a song plugger.

The scene opens with an announcer whose voice sounds like the same one heard from K'W and enough like any other announcer's voice to suggest any speaker heard. He says radio broadcasting has been so successful that they determined to show the public how it is done. He announces that Paul Biese's band will play four selections, naming them: that the Misses Kaplan and Van Gelder will sing popular songs arranged in classical style by H. Leopold Spitalny, and that "Nuba" Allen will sing. Then the curtain rises with Paul Biese's band slightly on one side of the stage so that there can be room for a radio receiver on the other side. The announcer appears again and spouts about what is coming. Biese's band does its stunt. There is a platform about two feet high on which Sousaphone, piano, drums and banjo are seated and two cornets, trombone, saxophones and Mr. Biese are on the stage floor, with three standing and alternating between clarinet, saxophone and violin.

The setting is of red with a window in the rear. (This window is seen in nearly every McVicker stage setting.)

Then the announcement of Misses Kaplan and Van Gelder singing popular songs "in a classical way" which is no doubt an idea of Spitalny, who has contributed much to the development of stage presentations. The ladies sing with the orchestra. McVickers' orchestra and Spitalny's arrangement makes their singing just about three times as effective as it ordinarily is. It comes on Nuba Allen who is announced to sing a ballad with the Holby orchestra and a jazz number with Biese's band. The mere announcement of the last number caused a laugh. She then sings "Every Night I Cry Myself to Sleep Over You" and "Mamma Loves Papa." Miss Allen is only a fair singer as compared to the women features of such shows seen at Chicago and McVickers previously, but she does very well.

The announcer says that there had been no rehearsal to save the money that rehearsals of musicians cost and there were only 24 minutes of this presentation at the first show. With encores which are certain to develop, especially for the Biese band, it will run its full 20 minutes of allotted time.

There is no danger of making a fool out of the clock with such a special feature.

"BY-GONE DAYS" (10) Singing and Acrobatics: 8 Min.; Full Stage (Special) Chicago, Chicago

Chicago, Nov. 28. Charles Mack, doing a drunk who wobbles and almost falls until it may be styled acrobatics, is featured in this presentation. Herman Aschbacher, tenor, sings importantly.

The special shows Chinatown as it is pictured on the stage. The well-dressed characters and Bowery species intermingle, and it is a dope (Aschbacher) who stands and sings.

Soon a fellow comes out carrying a load of intoxicants, which probably leads to the title of the offering. He jostles the dope, falls backwards until it seems he cannot regain balance and finally exits as though still attempting to get solidly on his feet.

It is a satisfactory offering, perhaps, although there was no enthusiasm worth speaking of on the part of the audience at its first showing.

## VAUDEVILLE IN ENGLAND

(Continued from page 3)

minable act just as she has done before, nothing new, not a fresh gag just what the audience knows, almost as well as she does. Apart from which she has no right in a big theatre; her art is that of the small intimate revue or the "Theatre Royal, Back Drawing Room."

Any attempt at originality is absolutely deleted from her act. The Monopods are capital jugglers who, through not being perpetually at the house, manage to get some freshness into the entertainment. Ernest Hastings does his usual act with the aid of a piano. Popsy Ginnatt and a really good school horse are worth a great deal better billing than they get.

The rest of the bill up to "Mov-

ing Events on the Screen" which at least help to get the audience out of a little importance.

The principal turn at the Alhambra is Seymour Hicks in "Waiting for a Lady." This is practically a monolog adapted from a play by Sacha Guitry. It gives Hicks scope for clever work but considering the number of times it has been played at the three big West End halls everybody knows it as well as the dots and there is nothing in it to make a box office draw.

George Lashwood, a star of the good old days, seems useless and as good as over. He will probably draw more business to the house than the rest of the program pooled. The remainder of the program is almost on small time lines.

Revue in Halls

Several halls are staging revues. The Metropolitan, probably the most important house left, outside the radius of the bright lights, has a touring company with C. B. Cochran's "Phi Phi." The cast is a good one including Barry and Mark Lupino, Boba, once of Beatie and Babs, and Evelyn May. The Chelsea Palace has "Splinters of 1923" which has grown from a war-time entertainment played just behind

the first line.

The cast still contains several of the players who combined entertaining their comrades with taking the big chance.

The Empire Brixton has "High Heels and Stockings," the Finsbury Park "Dancing Mad" and the Wood Green "Mr. Tower of London."

If anything the best and most enjoyable programs are in the suburbs. The Rhodora Bush has Philip Yale Drew ("Young Buffalo") in "The Showing up of Blanco Posnet" and a fine bill including Ella Shields and the Griffiths Bros. New Cross has Caram and "Jerry" Victorin Carmen, duly and heavily and a good supporting bill.

Chawick Empire has "Aired Letter" in the "Night Porter" probably the best sketch in vaudeville, but one which the average theatre-goer knows as well by now as he should know his Bible, the Jovers, Les Grande Revuettes, the Puff Family, etc.

Back in the West End is the Palladium with little Ben, Little Tich, Harry Weldon and a sketch with Constance Dwyer being the main items although many excel-

lent acts are billed among the "wines and spirits."

Acts Walking Around  
So it is throughout the Metropolitan area. While numberless acts are walking about, acts which were once famous and have been kept out of the business so long they would arrive again as distinct novelties, the big bills seem to be continually composed of a small circle of the same people with the same songs, gags and business.

To the watcher there is every reason to sympathize with the weary old comedian, who while still capable of putting over his stuff better than 75 per cent. of the so-called "tops" has nothing better to do than walk around and ask, "What do you pay to get work in this country?"

## COAST FILM NOTES

Arthur Szyper leaves next week for New York.

Doris Lloyd, London actress, is visiting the Hollywood studios.

Poin Negeri is to leave in January for a vacation in Honolulu.

# Money—money—money—money—money—

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### It exploits itself!

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gives us the inside story of Divorce in a seething turmoil of a drama that has one vivid situation after the other. The lives of wives revealed. This whirlwind picture winds its way all over the map of these states ending in a bubbling perilous episode—The Battle on the Brink of Yellowstone's Boiling Geyser. All aboard for



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# Goldwyn-Cosmopolitan















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**Arcadey**  
Al Jolson's Biggest Song Hit

Words and Music by  
AL JOLSON & B. G. DE SYLVA

*Moderato*

*Slower*

*With Expression*

In my heart there's a tender yearning,  
As the dusk on Ar-ca-dey calls me,  
At the crimson close of day,  
We were very happy then.

Memo-ries of Ar-ca-dey re-turn-ing,  
So when the nightingale calls me,  
And I hear an old serenade say:  
I can hear you whispering—gain!

**CHORUS Well marked Rhythm**

With a simple, you stole my heart from me,  
In Ar-ca-dey. Af-ter while you had to  
part from me. And Ar-ca-dey. In the  
gray of ev'-ry dawn, Ev'-ry day since you've been gone, How I  
pray that you'll come on to me,  
And Ar-ca-dey—dy.

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an entrancing new Waltz Song by  
**Gus Kahn — Ted Koehler — Teddy Fiorito**

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**The Strongest Proof of the Success of the following numbers is their constant use by leading members of the profession.**

Below we give a partial list of acts continually featuring HEARST MUSIC on their tours; and also have listed a few numbers which will fill your every need.

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**There's a difference between Sand and Sediment—HEARST Music supplies the Sand**

JESS LIBONATI, PANTAGES.  
FARRELL & HATCH, PANTAGES.  
LARRY FRANCIS & SUE MILFORD.  
SMITH-SPRING-HOLMES COY. ON TOUR.  
BARRY & BECK.  
JEAN LEIGHTON.

## Feature:

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One of the *Biggest Successes* of the season, with a melody that lingers and a lyric you will love.  
"GILLY."—Fox Trot.  
Rich in Southern melody and sentiment. An inevitable success from Coast to Coast.  
"I'LL DO YOU!"—Ballad.  
A genuine waltz belted homing with melody and sentiment.  
"SOMEONE LIKE YOU."—Ballad.  
Fresh from the pen of *Clay Smith*, one of America's greatest writers of songs of the better sort.  
"SHE'S GOT ANOTHER DADDY."  
A sensational "Hit"; *unprecedented* the BIG HIT.

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ing capacity of 1,000, and in addition to its regular picture and vaudeville policy will play road attractions when available.

Henry Walthall is appearing in the prolog at the California, where "The Unknown Purple" is the picture attraction, in which Walthall is starred. Francesca Cappellano

supports Walthall in the stage presentation.

Andy Hervey, publicity agent at the Hillstreet, left for a month's vacation. John Kelly will have his desk during the interim.

Sam Sidman is on his way to the coast from New York. Sidman will go to San Diego, where he will produce stock musical comedy at the Savoy. The Savoy has been the home of Panique vaudeville for many years and will start with musical comedy stock when the Panique vaudeville moves to its home in the city across from Tia Juana within a few weeks.

William Casey, former house manager in San Francisco for one of Ackerman & Harris' theatres, was down for a few days last week.

Margaret Lawrence in "Secrets" will succeed the White Sisters in "Topsy and Eva" at the Majestic. No definite date has been set, the opening depending upon the strength displayed by the former Duncans Sisters' musical show. It is anticipated "Secrets" will open in about four weeks. "Topsy and Eva" having just completed two weeks at the house.

A popularity contest for chorus girls is being conducted at Dalton.

**Orchestra Leader—Violin AT LIBERTY**

Twelve years' experience in big-time vaudeville houses. Union. Age 31. Joe Lewis, 515 Sixth St., Ames, Iowa

JOHN MITCHELL BROTHERS BILL  
SINGING BANJOISTS

NOW TOURING PARAMOUNT HOUSES

HELD OVER THREE WEEKS

AT GRAUMAN'S METROPOLITAN THEATRE, LOS ANGELES, CALIF.

Direction ARTHUR SPIZZI, New York City

Broadway as a publicity stunt for the musical stock. The girls with the company include Midge Leroux, Madge Morrison, Crystal Duncan, Thelma Crocker, Blanche Cunard, Mary Richardson, Betty Newman, Sally Miller, Helen Saville, Nancy Dooley, Bertha French, Marion Douglas, Marie Hagood, Doll Wood, Camille Sheeley, Hazel Roe and Ruth Swing.

Mayron Aye, who has been appearing in pictures, has joined the King Players, Pasadena, opening with the company this week in "Mrs. Wiggs of the Cabbage Patch."

Clayds Walton has left for New York to await a visit of the stock. Her husband, Harry M. Herbel, is in business there.

Tom W. Bailey has been appointed press agent for the Mission, a local first-run picture house.

Mary Newcomb, formerly in stock at the Majestic, is paying Los Angeles a flying visit to see her husband, Robert Edelson, who is busy in business there. Mary Newcomb will return east shortly.

Jack Dempsey, heavy-weight champion, added another select piece of property to his long list of realty holdings. Jack purchased a five-story building in the exclusive Westlake district.

"Lonesome Honey-moon," a musical comedy, is being rehearsed here for coast touring purposes. Hans Lindhorst wrote the piece and is directing the production.

**ATLANTA**  
By HUNTER BELL

ATLANTA—Dark, 28-37; remainder week, "The Gingham Girl." LYRIC—"Little Old New York." Forsyth stock.

HOWARD—"Woman Proof." film. METROPOLITAN—"The Fighting Blind." V.A.U.DETTE—"Dempsey-Firpo fight picture." BALTO—"Red Lights."

Will Lloyd, playing the "heavy" role in "The Mad Honeymoon" at the Lyric last week, missed an important dinner date and consequently was a very irritated guest. Wednesday afternoon, during the handoffs he was during the final act of the play could not be unlocked. A locomobile was called

into consultation, but to no avail and only the friendly services of a hackman released the actor, after two hours' delay.

Atlanta bachelors have an opportunity to cash in on their experiences by entering the "Woman Proof" essay contest being conducted by Manager Howard Kingsmore, in connection with the showing of the Weighin film at his theatre this week.

Willard Patterson, manager of the Metropolitan, played a good card this week when he brought Colleen Moore and her husband, John Emmett McCormick, here in connection with the showing of "The Fighting Blind" at his theatre. Colleen is starred in the photoplay.

**Nat Lewis**

THEATRICAL OUTFITTERS

1500 Broadway New York City

A Rendezvous for Broadway Celebrities

**CASTILLAN CLUB**

52nd Street, just west of Broadway  
NEW YORK'S MOST BEAUTIFUL  
DANCE AND SUPPER CLUB

FEATURING  
**MARTHA PRYOR**  
"The Girl from Dixie"

Assisted by a Cast of Society Entertainers

LOVELY LEE and DAVE WHITE, late of "Helen of Troy," and BERT LEWIS, the Midnight Surprise

Music by Buddy Baldwin and His Club Orchestra  
Afternoon Tea, Dances Saturday Sunday and Holidays

Editor management of AL BERN and JACK

## CUTS IN "ANNIE"

(Continued from page 10)

the first time many in the audience realized any cuts had been made.

Forrest said that during his entire theatrical career, he had never been associated with off-color performances, and also called attention to Miss Ryan's reputation for being connected only with clean plays. He declared that "Red Light Annie" was written, and to preach, but nevertheless to put across a serious and worthwhile thought on the drug traffic. He disclaimed any desire, however, to combat any ministerial body, saying that they had always been among his best friends.

There was moderate applause following his speech, and, during the intermission, a certain amount of comment on the cuts. Most of the reviews the following morning contained references to his speech, and declared that they hurt the smoothness of the act. But none of the critics wrote a "come on" notice such as would attract the curious. They contented themselves for the most part with discussing the show from other than moral angles and were not enthusiastic in their opinions.

At the same ministerial conference at which the flap was taken at "Anno," another clergyman, the Rev. Arthur Oaks slapped vigorously at Mayor Moore, "because he doesn't have faith in the city's ministers and newspapers." He took exception to the opening of a new picture house here Sunday hitting at the Fox, terming this "a flagrant violation of the law," and expressed the suspicion that the Mayor was "behind it."

The Guardian of a Good Complexion

For the Stage

STEIN'S MAKE-UP

Booklet Upon Request

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Holds the Centre of the Stage

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That is what many showfolks are trying to do today—to get a fifteen dollar effect for ten. And so I. Miller has made special efforts to supply variety, originality and his wonderful style at a lower retail price.

Now—at the Broadway (Showfolk's) Shoeshop—are being shown fourteen fashionable styles in every heel—in satin, suede, patent, and novelties—all at ten dollars—remarkable value for this superlative quality.

One good turn deserves another and I. Miller well remembers the support he has received since those days thirty years ago when stage folk gave him his first lift to prominence.

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Open Until 9 P. M.

Fifth Avenue  
at 40th Street  
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## BALTIMORE

By H. L. COOLING  
POURD—Alice Brady in "Zander."  
AUDITORIUM—Up She Goes.

From the Picture to the Profession  
December Only, \$7.50

## DOLLY WALKER

The Famous Coleman Walking Doll  
A Sensation on the Stage for Years  
Dolly Walker walks, crawls, sits, stands, stumbles, stumbles, dressed beautifully, has long, natural curls.  
Send \$2.50 deposit; balance, \$5.00.  
C. O. D., or you can send full amount and will ship direct for you manufacturer.

## STAR DOLL CO.

2843 North Ninth Street  
PHILADELPHIA, PA.

LYCEUM—William Faversham in "A Lesson in Love."  
PALACE—"Chances of 1923."  
POLLY—"Snappy Songs."  
RIVOLI—"Flaming Youth."  
NEW THEATRE—"Little Old New York."  
METROPOLITAN—"Tiger Rose."  
PARKWAY—"Mothers-in-Law."

The Brady—father and daughter will have Thanksgiving dinner at the Hotel Belvedere here, the first they have had together for several years, they say.  
Fulton—"Up She Goes" is playing at the Auditorium and daughter is starring in "Zander the Great" at Power, and they are

## DIXON'S

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Between 95th and 100th Street  
Phone 7454 Riverside  
Theatrical Wigs for Sale or Hire

getting a lot of publicity out of the competition.

## NEW ORLEANS

BY O. M. SAMUEL  
TULANE—"The Rat."  
ST. CHARLES—Saenger Players in "Dorward."  
ORPHEUM—Vaudeville.  
PALACE—Vaudeville.  
CRESCENT—Vaudeville.  
ST. RAND—Pictures.  
LIBERTY—Pictures.

Most Slinger was a visitor Saturday and Sunday, coming down from Chicago to look over the Orpheum and Palace.

"Just Married" is at the Tulane next week. Lances White's Ministerial follows.

Loc's got away with another real publicity feat Saturday when the members of the Frolic, playing in the theatre, were permitted to march in the municipal parade of the City of New Orleans.

"Blossom Time" did so well at the Tulane the attraction will be brought back to the theatre for a run of a fortnight during the latter part of December.

Recently of legit attractions South this season. With cotton high and prosperity evident on all sides road producers are overlooking a bet in not sending their attractions below the Mason-Dixon line.

## PITTSBURGH

By GEORGE R. MILLER  
ALVIN—"Hilly, Hilly and Mally."  
NIXON—"Ziegfeld's Polka."  
PITT—"Cat and Canary" (5d week).  
LYCEUM—"The Breaking Point" (stock).  
EAST END—"Adam and Eva" (stock).  
ALBINE—"Long Live the King" (Rm).  
GRAND—"Temporary Marriage" (Rm).  
GAYETY—"Jig Time" (burlesque).

## An Open Letter from Theodore Stepanoff, Russian Dancer, to Dr. Henry J. Schireson, of Chicago, the Plastic Surgeon

New York, Oct. 28, 1923.

Dr. Henry J. Schireson,  
State-Lake Building,  
Chicago, Ill.

Dear Dr. Schireson:—

Please permit the happiest man in the world to add to the world of praise that you deserve for the really marvelous things that you are performing in surgery. After having spent 30 years carrying a burden of affliction in crossed eyes, I know what it is to have that burden suddenly lifted from one's shoulders in less than four minutes, to be permitted to return to the world in so short a time as normal in appearance as the average person should be.

Doctor, do you know that because of my affliction—for it was really such—I was time and again refused engagements, even though I had been one of the foremost dancers in the company of the great Pavlova. In London the refusal of an engagement was based on the fact that my eyes were crossed. At that time I went to one of the greatest eye specialists in all of England, only to be informed that if I submitted to an operation it would mean that I would subsequently go blind. In that expression of a surgeon there was all the discouragement that could be one person's lot in all creation.

Then came Chicago and myself. At first I was sceptical, and then Mme. Oganoff of my company, who was also afflicted with crossed eyes, found relief at your hands, and the manner in which you performed that operation gave me hope and the courage to place myself in your hands. I shall never forget that day when I walked into your office after the matinee performance to undergo the operation. There was an inward fear, not of yourself, but because of what other physicians and surgeons, both here and abroad, had told me. And then the miracle. I am operated on in four minutes, leave your office within the half hour, and return to the theatre for the evening performance a cured man. That is the wonderful part of it all.

Rest assured, doctor, that there are three people with my company who do not only look upon you as a most wonderful surgeon and miracle master, but as a friend who has made their life one of happiness instead of a burden.

Would that I could stand on the houseposts and sing your praises to the world, but being unable to do that, permit me to express them in my humble way herewith. Again thanking you for your wonderful gift to me in righting my eyes, I am

Yours, with a debt of gratitude,  
(Signed) THEODORE STEPANOFF.

## ACADEMY—"Hello Girls" (burlesque).

Police in Cleveland, Chicago and cities in Indiana have been notified by Commissioner Deary of East End police district to watch for and arrest Carl Curry, aged 32, of 6014 Stanton avenue, who is missing since Saturday night, when between \$500 and \$600, Kentucky receipts of the Belmont theatre, Homewood avenue, of which Curry is manager, disappeared.

Neal Sullivan, aged 37, of 1034 Madison street, a former member at the theatre, is being held in the Frankenstein avenue station—a charge of being a suspicious person.

Sullivan, police say, left Pittsburgh with Curry Saturday. At Pittsburgh Sullivan refused to go further and returned to this city.

A return booking of "The Rat" has been announced for the Pitt next week. "Polly Preferred" is the underdog at the Alvin.

## ADELAIDE & HUGHES

Studio of Dance  
46 West 57th Street, New York  
Phone Plaza 7636

## THE TOURISTS

## MARGRET and MORRELL

Around the World on a Dialact Pill  
East, LEW GOLDER West, THOM BILLSBURY  
This week (Nov. 26), Orpheum, Danver

## WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

## FAIR BOOKING DEPARTMENT

WANT SUITABLE ACTS FOR FAIRS, PARKS, INDOOR CIRCUSES FOR SEASON 1924

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FEATURING ATTRACTIONS WANTED

# JEROME H. REMICK & CO.

## so I took the \$50,000.00

(PERMISSION OF  
KING FEATURES INC.)

THE SONG WITH 50,000 LAUGHS  
FOUNDED ON DEBECK'S FAMOUS  
CARTOON~IF YOU WANT YOUR  
AUDIENCE TO CHUCKLE AND  
CHORTLE AND SCREAM WITH  
LAUGHTER, SING THIS NEW  
HIT SONG —

By JACK MESKILL & ALBERT GUMBLE

CHORUS

So I took the fif-ty thou-sand dol-lars I  
that fit dabs a big flash with that roll. So  
I took the fif-ty thou-sand dol-lars And  
bought my-self a brand new la-ger - soll. I  
went -ed life in - sur-rance The pay-ments were not high. He  
cause I looked so health-y they that fit sur-vor die. So I took the  
fif-ty thou-sand dol-lars And went and bought my -  
self a shoe of cobb

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## SO I TOOK THE \$50,000.00

EXTRA VERSES. SPECIAL CHORUS~ALL BY THE 50,000

THE BIGGEST  
AND BEST  
OF THE  
"HOT TUNES"

## SOMEBODY'S WRONG

By MARSHALL  
EGAN & WHITING

FEATURED BY  
VAUDEVILLE'S BEST

## YOU CAN'T MAKE A FOOL OUT OF ME

By CUNNINGHAM & VAN ALSTYNE

THE BEST POPULAR BALLAD ON THE  
MARKET & GOING STRONGER EVERY DAY

## FIRST, LAST & ALWAYS

By DAVIS & AKST

THIS MELODY FOX TROT IS A POSITIVE SENSATION  
SINGERS-BANDS-DANCERS ALL TELL US THE SAME STORY  
IT'S A SURE FIRE SHOW STOPPER.

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# OLGA AYRA

PRESENTS HER

## "VIOLIN SOLO WITH ACROBATIC OBLIGATO"

ORIGINATOR OF PLAYING A VIOLIN WHILE BENDING BACKWARD TO THE FLOOR HEAD FIRST

APPEARING WITH HER

## SOUTHLAND ENTERTAINERS

BOOKED SOLID SEASON 1923-24

Direction MR. GEORGE WEEDEN

### SAN FRANCISCO

The Sir Knights of California Commandery No. 1, K. T., staged a minstrel show here last week at the Commandery Auditorium in the Masonic Temple. The show was directed by Charles J. Lam, and one of its features was an afterpiece entitled "The Assassination of John Barleycorn."

Edward Armstrong, assistant general manager of Universal, with headquarters in San Francisco, has been named to take charge and direct the road shows of the "Hunchback of Notre Dame" in the territory west of Denver. Three companies already have been sent out.

Sam Harris and Irving C. Ackerman of the theatrical firm of Ackerman & Harris filed an application in the local superior court here last week for a voluntary dissolution of

the United Theatres Company. The petitioners alleged that all debts of the corporation have been paid. The United Theatres Corporation formerly held leases on the Casino and Century, and still operate the Hippodrome.

Besides Ackerman & Harris the directors joining in the dissolution proceedings are John W. Slater, Herbert Harris and G. S. Ackerman.

The newly constructed Alexandria Egyptian, San Francisco's latest and most palatial neighborhood picture house located at 18th avenue and Geary street, has opened.

The structure seats 2,600 and has no balcony. The Alexandria is the first theatre of Egyptian architecture to be built in the Bay region. It cost in the neighborhood of \$350,000 and is owned by George A. Oppenheimer and Alex E. Levin.

Ben Black and his band are a musical feature of the new house, while Frederick Rowley is the organist.

Annette Kellerman, who has been in Australia for two years, arrived in San Francisco last week.

Superior Judge Ross Campbell has taken under submission a suit filed by Elfred Zimbalist, violinist, to recover \$3,700, which Zimbalist alleges he paid to Paul Langr, a

musical instrument dealer of Oakland for two purported rare and valuable violins. Zimbalist says the instruments are imitations, which he discovered two weeks after he paid for them and that their real value is about \$1/2 each.

The T. and D., Jr., picture circuit has added two theatres to its chain of houses by the purchase of the Bijou and the Elm, Embarcadero, a suburb of Oakland, Cal.

The same organization announces it has acquired a piece of ground in Monterey, Cal., on which will be built at once a new theatre to cost \$275,000. The T. and D. circuit already owns two houses in Monterey.

at Capitol; "Little Old New York" at Broadway Street; "Acquittal" at Madison; "Six Cylinder Love" at Fox-Washington; "The Wanters" at Adams.

Marie Prevost is appearing in person at the Adams theatre.

Waring's Pennsylvanians are back

for a four-week run at the Madison theatre.

The new Eddie Cantor show will open here Tuesday night.

It is reported Alla Nazimova will return to the movies following a four-week tour on the Keith circuit.

### DETROIT

By JACOB SMITH  
 MIJUBERT-DETROIT—Wagnerian Opera Co. Next, "Paging Show." Week of Dec. 9, "Chauve-Scouris."

NEW DETROIT—"Shuffle Along." Next Tuesday night, premier of "Kid Boots."

LAIRICK—Theatre Guild. Next, "Cat and Canary."

MAJESTIC—"Dear Me." Next, "Common Clay." The Woodward Players are having a very big season. House sells out nearly every night. Famous Players still own house, playing on a percentage with M. W. McFee.

SHUBERT-MICHIGAN—"Follow Me." second week. Next, "The Wasp."

Elsie Janis gave two performances here last week but failed to prove a box-office attraction, although both audiences were extremely enthusiastic in demanding encores.

W. S. Butterfield announces he will build a new theatre in Funt, Mich., for road shows and big pictures. Lester Maitt also announces he will rebuild the Orpheum theatre in the spring, enlarging seating capacity.


Phorophras—"Long Live the King."

**LA SYLPH**  
 DANCING SCHOOL  
 237 West 72nd Street  
 NEW YORK

Ballet — Acrobatic — Interpretive

Evening Slippers  
 of  
 Gold and Silver Kid

Lovely enough to beguile Cinderella's Prince Charming and charming enough to beguile every lovely lady, have sparkled their way into feminine favor along with gold and silver brocades, satins and velvets, in colors that beggar description and paisleys that murmur wistfully of past Romance.



**ANDREW GELLER**  
 1656 BROADWAY  
 At 51st Street

## SUNNY BERNET

Would Like to Hear From  
**MISS KITTY CLARK**  
 Write **BERNET & DOWNS**  
 c/o WM. JACOBS  
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**MENTHINE OINTMENT**  
 FOR CLEARING THE HEAD AND  
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 THE FINEST FOR SALE  
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 322 Gratiot Avenue  
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# Keith's Hamilton, New York, NOW SAMUEL JOHNSON Orator Local-er Violin-er

MANY THANKS TO ALL CONCERNED FOR THEIR MOST GRACIOUS TREATMENT

Representative GUS EDWARDS

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

"All Abroad" 3 Hyperion New Haven 10-12 Bell's Waterbury 11-13 Stone O H Binghamton.  
"All in Fun" 3 Columbia Cleve-land 10 Empire Toledo.  
"Bathing Beauties" 3 Capitol Indianapolis 10 Gayety St Louis

The World's Fastest Melody Unit

Featured this week at

ST. LOUIS ORPHEUM THEATRE

WHEN YOU HEAR THAT  
SPEED TITLE THINK OF

**RAYMOND FAGAN**

AND HIS

**SYMPHONIC DANCE  
ORCHESTRA**

Off for the Coast and  
Then Back to New York

"Don Tom" Empire Toronto 10 Gayety Buffalo.

"Bostoniens" 3 Gayety Detroit 10-12 Grand O H London 13-16 Grand O H Hamilton.

"Breezy Times" 3 Gayety Kansas City 10 L O.  
"Brevities of 1924" 3 Gayety Montreal 10-12 Van Currier Schenectady 13-15 Harmanus Blecker Bally Albany.

"Bubble Bubble" 3 L O 10 Gayety Omaha.

"Chuckles of 1924" 3 Gayety Washington 10 Gayety Pittsburgh.

"Dancing Around" 3-5 Gayety Boston 10 Columbia New York.

"Cooper Jimmy" 3 Gayety Schenectady 4-3 Harmanus Blecker Hall Albany 10 Casino Boston.

"Follies of Day" 3 Casino Brooklyn 10 Orpheum Paterson.

"Giggle" 3 Olympic Cincinnati 10 Capitol Indianapolis.

"Happy Days" 3 L O 10 Casino Philadelphia.

"Happy Go Lucky" 3-5 Folia Waterbury 4-3 Stone O H Binghamton 16 Hurlie & Seamon's New York.

"Hippity Hop" 3 Gayety Omaha 10 Olympic Chicago.

"Hollywood Follies" 3 Empire Brooklyn 10 L O.

"Jig Time" 3-5 Court Wheeling 5-8 Grand O H Canton 10 Columbia Cleveland.

"Let's Go" Gayety Rochester 13-15 Colonial Utica.

"Marion Dava" 3 Empire Newark 10 Miner's Bronx New York.

"Monkey Shines" 3 Empire Toledo 10 New Gayety Dayton.

"Nitties of 1924" 3 Palace Baltimore 10 Gayety Washington.

"Queen of Paris" 3-5 Grand O H London 4-3 Grand O H Hamilton 10 Empire Toronto.

"Radio Girls" 3 Casino Boston 10 Hyperion New Haven.

"Record Breakers" 3 Star & Garter Chicago 10 Gayety Detroit.

"Sole Stocking Revue" 3 Gayety Pittsburgh 10-12 Court Wheeling 13-15 Grand O H Canton.

"Step On It" 3 Miner's Bronx New York 10 Casino Brooklyn.

"Talk of Town" 3 Casino Philadelphia 10 Palace Baltimore.

"Temptations of 1924" 3 Hurlie & Seamon's New York 10 Yorkville New York.

"Town Scandal" 3 Yorkville New York 10 Empire Providence.

"Varieties" 3 Columbia New York 10 Empire Brooklyn.

"Watson Biding Billy" 3 Orpheum Paterson 10 Empire Newark.

"Whirl of Girls" 3 Gayety Buffalo 10 Gayety Rochester.

"Williams Mollie" 3 Empire Providence 10 Gayety Boston.

"Wine, Women and Song" 3 Olympic Chicago 10 Star & Garter Chicago.

"Youthful Follies" 3 Gayety St Louis 10 Gayety Kansas City.

## MUTUAL CIRCUIT

"Band Box Revue" 3 Olympic New York 10 Star Brooklyn.

"Bits of Hits" 3 Bijou Philadelphia 10 Allentown 11 Reading 12-13 Williamsport 14 Columbia 15 Bethlehem.

"Broadway Belles" 3 Folly Baltimore 10 York 11 Cumberland 12 Altoona 13 Lewistown 14 Uniontown 15 New Castle.

"Dancing Fool" 3 Allentown 14 Reading 5-5 Williamsport 7 Columbia 8 Bethlehem 10 Folly Baltimore.

"Flirts and Shirts" 3 Empire Cincinnati 10 Empire Cleveland.

"Folly Town" 3 L O 10 Garrick St Louis.

"French Models" 3 Empire Cleveland 10 Elyria 11 Fremont 11 Sandusky 13-15 Cataract Niagara Falls.

"Georgia Peach" 3 Lyrio Newark 10 Hilton Philadelphia.

"Hello Jake" 3 L O 10 Empress Milwaukee.

"Halter Skelter" 3 Elyria 4 Fremont 5 Sandusky 6-8 Cataract Niagara Falls 10 Garden Buffalo.

"Joy Riders" 3 Gayety Brooklyn 10 Howard Boston.

"Lamin' Them" 3 Howard Boston 10 Olympia New York.

"London Gayety Girls" 3 Academy Pittsburgh 10-12 Park Youngstown.

"Make It Poppy" 3 Gayety Louisville 10 Empress Cincinnati.

"Moonlight Maid" 3 Garrick St Louis 10 L O.

## HEADQUARTERS FOR

### Theatrical Make-up

### SOMETHING NEW!

Appleton's High Brown Liquid

MAKE-UP, All Shades

APPLETON'S PHARMACY

8th Ave. and 45th St., New York

MAC APPLETON CT GIBSON

"Oh Joy" 3 Empress Milwaukee 10 L O.

"Pell Mell" 3 Star Brooklyn 10 Lyric Newark.

"Round the Town" 3 Empire Hoboken 10 Gayety Brooklyn.

"Sassy Hits" 3 Majestic Scranton 10 Nesbit Wilkes-Barre.

"Sassy Snaps" 3 York 4 Cumberland 5 New Castle 10 A'ademy Pittsburgh.

"Step Along" 3 Nesbit Wilkes-Barre 10 Empire Hoboken.

"Step Lively" 3 L O 10 Gayety Louisville.

Deris Keane has scored a point against Dr. Charles F. A. Locke, who sued her in Ulster County, N. Y., for \$21,000 for professional services.

The Supreme Court has granted her a change of venue to New York county. The suit is the result of an alleged call to Paris from Miss Keane to have the doctor perform an operation on her last year.

The doctor says the operation was not performed but that Miss Keane paid him about \$1,000.

**JACK**

PRODUCER OF STAGE DANCES.  
Act Arranged, Written and Produced  
Formerly Dancing Master for Dan. J.  
Cohen, the Ziegfeld Police and Dan. J.

233 West 51st Street, New York

Circle 6138

New Broadway, Opp. Capitol Theatre

ASK ANY PROFESSIONAL

**BLUE**

KEITH'S ORPHEUM, BROOKLYN, THIS WEEK (Nov. 26)

**WARD and VAN**  
in "OFF KEY"

Booked Solid Greater Keith Theatres by CLAUDE BOSTOCK

KEITH'S ALHAMBRA, NEW YORK, NEXT WEEK (Dec. 3)

"The Falling Pants" Bit, in which the trousers hesitate, falling bit by bit, is our property, originated by us 17 years ago as DeMichele Bros. The many copyists are hereby warned to cease infringing. The lifters sprang up like mushrooms during our absence from vaudeville, but we're back to stay and protect our act.

WARD and VAN

**THE WORLD'S GREATEST BALLAD**  
SING IT, DANCE IT, PLAY IT

**MARION LAX**  
AND  
**ADRIAN DESILVA**  
CREATED IN MARION LAX'S PRESENTATION  
AT THE RIVOLI THEATRE NEW YORK  
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**ROSES OF PICARDY**

This is a song that makes a Big Act Bigger  
and popular approval prompted the management  
to repeat the act a second week.

PRO-  
DUCE  
DANCE  
SING  
PLAY  
THEATRE  
ARTISTS

CHAPPELL-HARMS INC.  
185 MADISON AVE.  
NEW YORK

**First "Natural" Hit!**

# Kosi Osei

by W. R. Williams, Writer of  
**"Don't You Remember The Time,"**  
**"I'd Love To Live In Loveland,"** etc.

*Note: This is Positively the Greatest "GANG" Song since "Annie Rooney."*  
*Prof. Copy and Out. FREE for repeat Program.*

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## THE BERT LEVEY CIRCUIT OF VAUDEVILLE THEATRES

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### Artists

Wanting to make a coast tour communcate with him for appointment. State where act can be reviewed.

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### Vaudeville Managers

Interested in securing the best bills at proper prices are invited to communicate.

**A COAST-TO-COAST CIRCUIT IS PROPOSED.**

Operating and booking over 150 theatres (of which several on the Coast are my own houses).

OFFICES:

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**SYRACUSE, N. Y.**  
 By CHESTER B. BAUGH  
 R. F. KETTES—Vaudeville  
 TEMPLE—Vaudeville  
 WIELING—First hall, "Common



**Dolly Dampfin' Held Over for Full Week**

Dolly Dampfin', the charming little star who has been captivating town audiences the past three days, has made such an impression and proved as remarkable a success magnet that she is to appear the balance of the week in addition to the regular show. This is the first time a vaudeville act originally booked for three days has been retained for a full week in the history of this theatre.—Press Press, London, Ont., Canada.

### LATER

Presented with Vanity Case

Saturday evening Dolly Dampfin', the little star who appeared in London's last week, was presented with a handsome gold and silver vanity case by Mayor George A. Wainwright on behalf of the citizens of London in appreciation of her wonderful talent and artistry. The beautiful case is suitably engraved. As follows: "Dedicated to Dolly Dampfin' by the Citizens of London, Ontario, Evening Free Press, London, Ont."

Direction HARRY FITZGERALD, Keith-Orpheum Circuit EDWARD SMITH-MARK LEVY, Lower Circuit

Sense" with Chic Sale; last half "The Gingham Girl." STRAND—All week, "Ashes of Venus." EMPIRE—All week, Lucetta Lombardi. ROBBINS-ECKEL—All week, "His Children's Children." CRESCENT—The Rambler Kid.

Resignation of Edgar Well of Buffalo as manager of the Strand, one of Syracuse's three first-run picture houses, was announced the week. Well's retirement is due to continued ill health, which in the past has forced him to take leaves of absence from time to time. He has been in charge of the Strand since its opening. His successor will be Walter McDowell, associated with the Strand for the past six years as assistant manager.

The Empire theatre, operated by the Filser-Harrison interests, this week is celebrating its second anniversary as a picture playhouse. For the first 10 years of its life the Empire, second largest theatre in the city, was a legitimate medium. The transfer to the movies brought predictions on all sides that the venture would fail. The picture people won an uphill fight, and the house is now one of the best money-makers not only in the city but the upstate district. Two weeks ago the house had a new attendance record, playing to \$9,000 admission.

The Mutual Welfare League of Auburn state prison will give its minstrel and vaudeville show Dec. 3, 4, 5.

Sale of the Universal theatre, Auburn, to the Schine Amusement Co. of Gouvernville and its addition as the 23d link to the Schine chain is announced. Joseph Schwartzwalder will probably remain as manager.

The Players, Utica theatrical club, will open its season with "Beyn's Eyes" to be given Dec. 5 in the auditorium of the Utica Country Day School.

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Who know something about dancing, to act as dancing partners evenings; can earn \$12-15 weekly. Apply immediately.

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### THEATREGOING GLUM

(Continued from page 1)  
 one of the choicest of the season. still is open.

The answer offered for the situation has been that numerous so-called New York successives die on the road because no prominent star le with them. But how does this explain the troubles of such attractions as Alice Brady in "Zander" and Peggy Wood in "The Clinging Vine," both victims of bad business?

"Radio, automobiles and other factors" probably have their influence, but most road managers are about ready to admit that high admission is the chief cause of people getting out of the theatre-going

habit a former days. They cite the case of "Able's Irish Rose," which has long runs to its credit everywhere, because in no case is the top over \$1.50, not even being raised for holiday, Saturday or Sunday shows.

"I understand there is a movement on to book road attraction for two weeks in each city, beginning

next season. This may solve the problem for the theatre and the producers, because it will cut a big hole in the expense of advertising, railroading, transfer, etc. It also will serve to keep the theatres open continuously with a good line of attractions, thus avoiding the necessity of playing bad ones to fill in the booking breaks."

## DOROTHY ANTELL

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ERNEST

MARGIA

# ELINORE AND SAM WILLIAMS

FEATURING THEIR SWIVEL NECK TWIST

THIS WEEK (Nov. 26), B. F. KEITH'S PALACE, NEW YORK

BOOKED SOLID

Direction ROSE &amp; CURTIS

"In 'House Hunting,' Kate Elinore and Sam Williams have the best vehicle of their careers, yet, strangely enough, it is entirely dissimilar to anything they have ever appeared in. There is actually a pathetic note in the futile efforts of the parents in seeking a home, and their portrayals are mellowed and sincere. It is probably the first time that such an act has been created by Americans for vaudeville. Only the English had accomplished this with motoring. Elinore and Williams in 'House Hunting' is motoring plus finesse."

—MORNING TELEGRAPH

"First honors of the bill in the applause and laughter line went to the intangible Kate Elinore with her own company in 'House Hunting.' Despite its humorous trend, it is human and does not exaggerate at the experiences heads of families go through in trying to find an apartment. The big Palace audience yesterday afternoon fairly howled for twenty minutes, and it certainly demonstrated that Kate Elinore is alone in the matter of getting comedy points and situations over."

—New Haven, Conn.

## IN THE COMEDY HIT OF THE RECENT "MUSIC BOX REVUE"

By THOMAS J. GRAY

"Closely sharing stellar honors with Leo Reiseman are Kate Elinore and Sam Williams in the 'Music Box Revue.' 'House Hunting' in 'The Music Box.' The gawky family after a trip on foot from Eighth street to 27th street obtain an apartment only after shooting the children. The adventures of the family in quest of an apartment are side-splitting."

—BOSTON "HERALD."

"The Riverside audience were completely laughed out when the act got through. This act will carry Elinore and Williams over the circuit, for the low comedy lines and situations as handled by these principals will rock any audience with laughter. As Tommy Gray wrote this 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"—VARIETY.

Direction of LEWIS &amp; GORDON

### KANSAS CITY

By WILL R. HUGHES  
SHUBERT—"Dioscoro Time."  
AUDITORIUM—"The Meanie."  
Man in the "World," stock.  
GLOBE—vaudeville.

**THEATRICAL CUTS**  
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GAYETY—"Bubble Bubble," burlesque.  
SHUBERT-MISSOURI—"Scaramoche," film, 2d week.  
NEWMAN—"The Eternal Three," film.  
LIBERTY—"The Acquitall," film.  
ROYAL—"Little Old New York," film.

In spite of the American Royal stock show, grand opera, sacred concerts, not to say anything of a sensational "healer" revivalist, all

unusual opposition, and attracting thousands from the regular amusement channels. "Dioscoro Time" current at the Shubert, came through with flying banners, and with a record of capacity at all performances, with turnaways for several. The sale was the heaviest and steadiest for an attraction, with the exception of Al Jolson, who played the house at a \$150 top. The attraction is in for the second week and indications are that it will come near repeating its draw, making the two weeks run well over \$10,000. This just about tells the story for the week for the other houses failed to make any remarkable showings, business being pretty badly off generally. The American Royal stock exhibit.

Horse show reports over 125,000 admissions on the week, which shows where some of the regular theatre fans found amusement, although the show drew many out of the city, who in return helped swell the regular theatre's audiences. The revivalist referred to above is holding forth in a huge barn like tabernacle, similar to the one used by Billy Sunday, on the South side, and is getting thousands of seriously seekers at every meeting. It is figured that he is putting the popular priced theatres thousands of dollars. The closing of the season of comic opera at the Garden, makes the fourth house to close during the season since the Shubert, offering legitimate attractions, and Auditorium, with the Mackay-Ball stock company, outside of the four vaudeville theatres and picture shows.

Walter Brower was not programmed, but appeared on the Orpheum bill last week in place of Myers and Hanford.  
As a result of the Pantages policy to feature its screen offerings it is carrying extra ads on the picture pages of the dailies.

### VARIETY-CLIPPER BUREAU WASHINGTON, D. C. Evans Bldg., New York Ave.

By HARDIE MEAKIN  
George M. Cohan sold Washington his wares in rapid succession and now along comes Flo Ziegfeld doing the same thing. "The Follies" last week and current "Bally." The show opened Monday.

It is always a source of joy locally to those who like the theatre to have an attraction at the drawing-room house of the capital, the Garrick. L. Stoddard Taylor has created an atmosphere about the theatre that reaches out and holds you. After a prolonged darkness "The Red Hawk" opened Monday. Reviewed elsewhere in this issue. A grand opera is holding forth at Polk's with the San Carlo company. Current pictures: "Little Old New York," held over at Statler; "Long Live the King," Columbia; "Our Hospitality," Halton; "The Hunchback," Metropolitan; "The Hunchback," second and last week at the Balmain.

Three Washington girls were in the "Follies" last week at the National—Pearl Eaton, Hazel Jennings and Grace Abr. The mother of the

Boston children was here just a short while ago, too, looking after young Charles, who was one of the children in Ethel Barrymore's short-lived "Royal Pandemonium." As for Miss Abr, she won the beauty contest during the Shrine convention last summer.

Arling Alaine, who with Harry Manners had the ill-fated President Players early in the season, is opening a dramatic school here with his studio located on exclusive Connecticut avenue. Alaine says his school will get away from the old cut and dried stuff so identified with such courses of learning, he offering a practical course.

Alaine was formerly a leading man in stock.

Paul Schwarz, the local director of the Balmain orchestra, is tending the musical score for the "Hunchback" film.

The wife of Walter Price of the Goldwyn offices here enters a local hospital tomorrow (Monday) to undergo a major operation.

Moriz Rosenthal, pianist, has arrived in New York from Europe to begin a concert tour.

Louis Bainer, Viennese actor, and Louis Schmidt, of Berlin, are in New York to play parts in "The Miracle."

The Oratorio Society of New York has opened what it calls its Jubilee Season in celebration of the organization's 50 years of activity.

The strike of musicians, actors and ushers, which darkened the Yiddish Art Theatre for several nights last week, has been settled.

Leon Gordon, author of "White Cargo," has joined "Aren't We All."

An inter-denominational committee of ministers has been formed to clean up blue plays on Broadway.

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Rosamond Pincho, 18, daughter of Amos Pincho and niece of the Pennsylvania governor, is to play the nun in "The Miracle." Reinhardt engaged her on shipboard. It is her first appearance.

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### "Down Where... The Vest Begins"

Lyrics by JACK HOBBS  
WRITER OF  
"I Love Me" and "Bologna"

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PAPA LOVES MAMMA"**

By Cliff Friend and Abel Baer

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By McCarthy and Tierney

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By Larry Conley and Gene Rodemich

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By Isham Jones and Gus Kahn

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# Another ALEX GERBER Comedy Hit

HARRY

BUDDY

## "EVERYTHING'S GONNA BE ALRIGHT"

Lyrics by ALEX GERBER

Music by DAVE DREYER

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Making them Laugh this week (Nov. 26), at Moss' Riviera, Brooklyn, and Franklin, New York. Will do the same next week (Dec. 3), at Moss' Regent and Keith's Jefferson, New York.

PLAYING KEITH CIRCUIT  
Representative, BERNARD BURKE

### BOSTON

by LEN LIBBY

Low's Orpheum, rated one of the largest houses in the town running a continuous show from 11 to 11 with a combination vaudeville and picture play, was filled to the extreme and when the curtain went up for the night show at 8 o'clock Monday night. The draw was abnormal for a Monday evening not a holiday, and some of it might be traced to a song plugging contest which featured the bill, and which was pulled off at the end of the regular vaudeville bill.

The Hardy Brothers with their comedy hat work opened the show. The boy doing the straight work is really a foil for the one doing the clowning as the act demands a lot on the laughs for its value. Especially well did they get over the act of throwing the hats to what was evidently a girl plant in one of the upper boxes. It kept the house going for several minutes. The

boys closed their act with some swift work with Indian clubs, and closed going strong.

Gifford and Brown, colored, were in the second position. A couple of boys, evidently middle aged, who haven't allowed the dance game to pass them by. Their songs are of the popular variety with a tendency toward blue numbers. The comedy end of their act is below par, but their dancing, which is mostly reserved for the finish of their turn, put them over.

The Corter-Ryan act, man and woman, with the man doing some work on a harp and violin, and with the woman confining herself mostly to clowning and imitations of how well known stage performers would sing "I'm Forever Blowing Bubbles" in the third position. The woman was way off in the voice, evidently due to a cold, and the act ran just a bit over five minutes to a fair reception.

Charles T. Aldrich, really the headliner and who got the biggest break in the ads and billing, used the full stage for the first time, the other acts all having worked in "one" or "two." He, with his lightning change work, was over the start. Held the interest of the house until well he ran through the first part of his act, which was the customary thing of overacting of characters made famous

through fiction and drama. Worked in some comedy stuff after that with a special drop curtain which appeared as though he had played the European houses considerably and which was a bit more poppy than Bostonians are used to.

Harry Mayo on next stopped the show. His running fire comedy chatter got most of the females in the house giggling at the start, with one woman well down front giving evidence of a hysterical tendency.

Verna Haworth and her company, which includes a couple of male dancers and an accompanist (male) finished the regular bill. She does her best work when she flashes into the toe dancing part of the routine. Her other dancing seems to be a bit strained. She scored when she did a Russian dance on her toes, something that is seldom attempted on the vaudeville stage. The act is well composed, even to the extent of being a bit lavish, and ran off swiftly.

Six acts run off in an hour and a quarter, two using full stage, is quite a mouthful for a house to attempt, but it is the customary thing in this house, and results in business of approximately \$17,000 every week during the fall and winter.

For a feature picture this week the house is using a Paramount release, William B. Hart in "Wild Bill Hickok."

Larry Anhalt, manager of "Mary Jane," playing the Shubert, has returned to New York and has been replaced by Manager Metz from the Hammerstein office.

Two of the two performances of Eleanor Dune at the Boston opera house the entire house is sold out. Not only the tickets but the hands of brokers to any extent, most of the audience male being in the nature of mail order buyers from out of town. The entire floor for her two performances scaled at \$150 with the boxes selling at \$750.

Two departures from the usual run of things are noted in the ads being carried for "Nellie Kelly" and "Dew Drop Inn." Cohan's ad reads with the "original Boston company," a variation from the usual run of things and in the ad of "Dew Drop Inn," playing the Majestic, the ad carries a line "All Boston, including the great critics, have loved the Transcript—never so enthused over a comedienne." This Transcript critic, who frequently tell the truth.

"Scaramouche," playing the Park (night), has the largest electrical sign ever seen in the city. The sign is put up in five sections, the 60 feet high and eight feet wide, contains approximately 1,500 lamps. The estimated cost is \$14,000. The largest sign to advertise a picture before this was the "Knights" when that release played the same house.

The Dramatic Club of Boston (University College of Liberal Arts) presented its annual play at Sleeper on Friday, "Cooky Cakes." The "Kitchen" was selected for presentation.

The college fraternities of Harvard, Tech and Tufts have revived this year the old stunt of sending

initiates after the pictures of actresses playing the city. The demand at the Selwyn one night last week was so great, when 20 students presented themselves, that the pictures in the lobby display were passed over to them.

Beatrice Hereford, who for several seasons in the past has played the Keith house here, appeared at Steiner Hall last week, using her regular monolog. She played on Tuesday afternoon and Friday night.

### BROOKLYN, N. Y.

By ARTHUR J. BUSCH

"The Covered Wagon" opened at Montauk this week.

"Caroline," at the Majestic, with Thurston next week.

"The Bat" will finish its two weeks at the Shubert-Crescent Saturday.

"The Awful Truth" at Teller's Shubert this week. "The Last Warning" next week.

Willis Bard, English, at Orpheum this week.

The Clark Street Players open their season with three plays at the Hotel Bismarck next Wednesday night.

### ROCHESTER, N. Y.

By L. B. SKEFFINGTON  
LYCEUM—"The Gingham Girl," first half, "Blissome Time," second half.

FAY'S—Miss Nobody Co. Hughes Martin and Co. Guy Barlett, Trio, Chevalier Bros., Charlie Martin, Foot Gibson in "The Ramin's Kid," film feature.

EASTMAN—"The Eternal City," film feature; Eastman orchestra and ballet, Wednesday evening only. New York Symphony Orchestra. Pictures—Jackie Coogan in "Long Live the King," Fricordia; Patricia Dean in "Driftin' Rialto;" "The Eternal Struggle" and "Wandering Daughters," Regent.

The San Carlo Grand Opera Co., assisted by the Pavlov-Koukrynsky Ballet, will be at the Eastman the last half of next week. Last fall the

opera company played here for a full week, with several extra matinees. At every performance standing room was sold.

Beginning next Monday the operatic department of The Eastman School of Music will offer its first production. The entire third act of "Rigoletto" will be presented in English, with complete costumes, scenery and effects, as part of the Eastman theatre program. All of the parts will be sung by students of the opera school.

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**BRAND NEW BAND  
SWEEPS PALACE  
RECORDS CLEAN**

Olsen's Different Musicians and  
Florence Walton's Dances  
Feature Week's Vaudeville

BY TOM BASHAW.

NEWS is ever new, and there's big news from a vaudeville reviewer's standpoint at the Palace Music Hall this week. We hope Miss Florence Walton, graceful, charming and wonderful dancer that she is, will forgive us for saying that the biggest chunk of news at Mr. Nash's playhouse this week is that there's a new band in town—the best band, and we won't qualify that statement for anybody, and the most interesting and different band on the stage today. Go and see for yourself, and we're convinced you'll agree, whether you love music for real music's sake or just because you like to hear a band.

From the far-flung confines of the Golden Gate this band comes to town, guided and directed by a pleasant young fellow named George Olsen. There's no harm, no degrading music in the strains that waft themselves from the beautiful gold instruments in Mr. Olsen's keeping; you've never really heard "My Buddy," all you hear those boys play their fantasy on it, and we'll wager you've never even dreamed of such a pretty and convincing closing trick as theirs, in any act of the stage.

Here's once when we can say that every man, woman and child in Chicago may well take time to go to the Palace this week, and hear the "brand new band in town." If this act is one sent us from the West Coast by that popular Chicagoan now sojourning out that way, Mr. Harry Singer, here's hands across the continent in congratulations, Harry.

And when Miss Walton has finished her beautiful dances, you may well remark, "Never has woman

**George Olsen and His  
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