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18TH ANNIVERSARY NUMBER

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VARIETY

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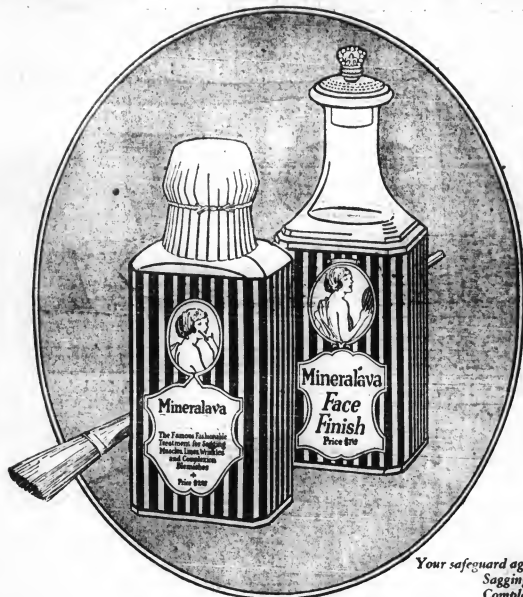
PAUL WHITEMAN

and his

Palais Royal Orchestra
FIVE YEARS ON BROADWAY

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*Your safeguard against Wrinkles,
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To the men and women of the Profession—
We wish you a Prosperous and Happy
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We owe a great deal to you for the
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"KEEPS FACES YOUNG"

PARIS VIVAUDOU NEW YORK

Distributors

THE NEW YORK TIMES

"The amusements of the country have in their own particular way played an important part in aiding to bring about the most productive year since the war."

"The value of the diversion and relaxation offered through the theatre in all its branches, drama, vaudeville, and the motion picture, cannot be under-estimated."

"(Signed) HERBERT HOOVER"

Variety, Glipper, Bureau,
Evans Bldg., Washington,
January 2.

Herbert Hoover, Secretary of Commerce in President Coolidge's Cabinet, is the one man in the country to whom the nation is certain to listen with very great attention when he issues an economic forecast for the year that is just beginning. Mr. Hoover has always been noted for his keen analytical sense, and whenever he steps to the front in a commanding mood the entire world is inclined to "sit up and take notice."

Mr. Hoover has issued a noteworthy statement that sums up the summae phases of economic change and vacillation during the year just closed and goes further to make a few predictions regarding 1924.

Mr. Hoover says that the economic outlook for our country for the next year is bright. "In general the world situation is hopeful. The general spirit of confidence, the absence of speculation, complete employment, high production and the great financial strength and stability of the important states in the western hemisphere, together with the promise of the early conference for systematic consideration of constructive solution of the world's greatest economic menace—Franco-German relations—all create a hopeful foundation on which the new year may build," said Mr. Hoover.

German Collapse
The German collapse has in less degree affected every other part of the world. The decreased consuming power of Germany and of the states most affected has contributed to the low price levels of food products in the United States and other food exporting countries. The decrease in her steel and coal production at first gave stimulus to the production of other countries, but this is now offset by decreased buying power of the German people for other commodities. One other effect of importance has been the undue subsidizing of the Russian economy from many of the states in this area of depression to the United States, leading to further excessive accumulation of gold here. The economic world has not yet felt the full impact of the occupying of the Ruhr. Were it not for the hope inspired by the initiation of negotiations for settlement of the German problem the situation would be most unpromising.

(Continued on page 4)

WARD-BROWN MENSTREL IN PICTURE HOUSES

Forming on Percentage in Large Houses—Hil Tom Ward and Hank Brown

The irrepressible Hank Brown is at it again and this time it looks like he has struck something pretty good. He slipped away about two months ago and no one knew where he had disappeared. Now it comes out that he has been doing his own advance work in connection with a minstrel show which he and Hil Tom Ward will put out late this year or next season.

They are going to play in the big picture houses of which they already have signed up 33 for a week each.

Their show will have 20 people including a jazz band.

In the large capacity picture houses they will play on a percentage basis. The aggregation will be entitled "Hil Tom Ward and Hank Brown's Minstrel Monarchs."

XMAS GOOD FOR OPEN HOUSES

London, Jan. 3.

To ward off the general expectation of the usual Christmas Eve slump many of the managers closed their theatres for that particular performance. Those inclined to take a chance and kept their houses open for that night were rewarded by capacity audiences with the only accountable reason alleged to have been because of the city being full of visitors.

Blackface Opposition Week Did Business in Pittsburgh

The competition last week in Pittsburgh between Al Jolson in "Bombo" and Eddie Cantor in "Kid Boots" drew plenty of business to both shows.

For total gross Jolson was handicapped three ways; he was at the Alvin, of smaller capacity than the Nixon; Jolson playing at \$150 a top, as against Cantor's \$4 top, and last week was the third visit of "Bombo" to Pittsburgh, whereas "Kid Boots" is a new production.

THE UNUSUAL IN PARIS

Mirande Tristan Bernard and Quinon's three-act comedy, "Embrasces Moi," was produced at the Quinon, doing nicely at the premier. It is amusing without becoming risue.

The story relates of a coarse wine merchant and self-made millionaire, who saves an ancestral mansion for impetuous aristocrats and wins the heart of a haughty but widowed countess.

	Jolson.	Cantor.
Monday	\$5,019	\$5,004
Tuesday (Xmas) (\$5 top)...	6,145	6,504
Wednesday	5,919	5,804
Matinee	2,794	2,846
Thursday	4,630	5,510
Friday	5,129	5,680
Saturday	5,500	5,680
Matinee	2,931	3,714

The money cap was set at \$4 of the Nixon is \$5.004. It seats 2,231.

The Alvin (Jolson) seats 2,084.

In Pittsburgh it was considered an even break by the two shows under the conditions.

PICTURES OF COOLIDGE FOR BOOSTING PURPOSES

Dept. Stores of Boston Interested—Film Players Approached to Appear in It

Department store interests of Boston, headed by the Hearn, Filene and Shepard, according to information gathered in New York film circles, are said to be financing a production entitled "The Life of President Calvin Coolidge."

Views of the proposed picture looked for Coolidge again. The reason for this is that the film is to be used for political purposes, to push the boot for Coolidge again.

They say, also, that the President himself will participate, but this statement is not taken seriously, for these agents were busy going through the stock of news weeklies seeking, alone taken of Coolidge while Governor of Massachusetts, etc., including his famous fight against the police of Boston when they went on strike.

Whether or not any attempt will be made to show the picture in film houses or at Republican political rallies has not been made known.

THE MELTON TAX PLAN

That part of the Melton tax plan dealing with amusements shows that an annual impost, payable by amusement proprietors, is to be substituted for the war-time admission tax which has laid such a heavy burden on the show business.

In the case of theatres, both legitimate and picture, the tax is to be levied on a seating capacity basis. Carnivals, circuses, fairs and expositions will pay from \$100, in the case of circuses, downward to \$10 per annum.

At first sight theatre owners and picture exhibitors seem to be getting the worst of it, but if wise they will accept the proposal, pay the fees levied and let it go at that. If they resist, they are likely to find Congress in an antagonistic mood. Also, they will have to give some assurance that the public is going to profit from the repeal of war-time taxes and that admission prices are to be shaved somewhat.

Briefly, the Melton plan provides the following annual taxes on all theatres, museums, concert halls, where amusements is charged:

250 seats or under..... \$50
251 to 500 seats..... 100
501 to 1000 seats..... 150
1001 or more seats..... 200

The plan defines a theatre as "every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances for admission to which entrance money is received, not including halls or armchairs rented or used occasionally for concerts or theatrical representations, and not including edifices owned by religious, educational or charitable institutions, societies or organizations where all the proceeds from admission inure exclusively to the benefit of such institutions, societies or organizations, or exclusively to the benefit of persons in the military or naval forces of the United States."

This means, it is presumed, that military "Auspice" shows or religious benefits are exempt from the tax.

The bill provides that the scale quoted shall be out in half in cities, towns or villages of less than 5,000 population.

It also states specifically that the tax shall be paid by a lessee, unless otherwise stipulated between parties to a lease.

Chauffeurs, lecture lecturers, agricultural or industrial fairs, or exhibitions held under the auspices of religious or charitable organizations, also are exempt.

Street fairs are not to pay more than \$100 special rate in any state.

Circuses are defined as "every building, space, tent or area, where feats of horsemanship or acrobatic sports or theatrical performances not otherwise provided for" are given. The annual fee for circuses is \$100.

Riding academies are taxed \$100, bowling alleys and billiard rooms \$10 for each alley or table, slotting galleries \$10.

Specific taxes are provided for amusements, jewelry, cigars, cigarettes, slot machines, weighing machines and articles that may be used as premiums at fairs or carnivals.

FRENCH ROMANCE FAVORABLE

Paris, Jan. 2.

The French version of "Romance" signed by Maurice de Croisset, Robert de Fiers was presented at the Athènes, Dec. 24, meeting with a favorable reception by local critics.

The first scene is laid in New York with the remaining four in Washington.

The cast includes the house-narrator, Jeanne Nouvère, and Madeleine Rora; Paul Bernier, Armandy, Gallet, Capout, Mmes. Parny, and Romane, Yvonne Barac, which constitutes a splendid cast.

De Bachmann's Coast Tour at 75

For the first time in 18 years Vladimir De Bachmann, the 75-year-old Russian concert pianist, will make a coast to coast tour, opening at the Bismarck Auditorium, Cincinnati, Jan. 4.

The tour will last 15 weeks.

COSTUMES

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

BROOKS-MAHIEU
1127 H'way 72, 1520 Penn. B'k, N.Y. City
11,000 Costumes for Rental

ERK SCOTT ON HEADLINES OF 15 YEARS AGO

(The following article was written for Variety's Anniversary number for 1903 by Percy G. Williams, then owner of probably the most important chain of large vaudeville theatres in New York. His death during the year now ended gives particular interest to his views of 15 years ago, views which have been abundantly justified in the looking method of the big theatre today.)

P. G. Williams in those days was thinking far in advance of his time, and he gave a frank analysis of his managerial theories, probably the first time a successful/entertainment leader told "how he did it.")

The continued explanation of his feature article has come to us. It is necessary to the stability as well as the prosperity of the dollar vaudeville. The "drawing card" distinguished from the less pretentious grade of variety and entertainment. The so-called "drawing card" does an important service which I think variety people generally do not appreciate.

A permanent vaudeville theatre in time gathers about itself an established clientele, a certain number of patrons who can be depended upon to visit it at certain intervals. Roughly this is a fixed number, but the "drawing card" makes it so. There are from time to time desirable, but the market is steady vaudeville-gone. Their absence must be supplied and here is where the "drawing card" performs its function.

There are in New York thousands and thousands of people who have never visited a vaudeville theatre and do not know the standard methods of acts. They go to a show—in the great majority of cases—know the stars of the legitimate theatre, and the introduction of Mr. Arnold Daly and Miss Virginia Harned arouses their interest. They will, then, do a variety of things—a name which spells excitement to them.

Showing Show Around "Draw"
When an important "drawing act" is to play any of my theatres, I invariably surround it with an unusually strong show. For my "headline" having attracted as many possible new patrons, it is my business to make them permanent friends of vaudeville.

Let us go to its last paragraph. The constant repetition of the same thing, vaudeville would eventually die of drowsy, but the infusion of new blood, the "drawing card," assuages the value of a "drawing card" upon its ability to draw new business. The established following can be won anyway if the show is only reasonably good, but the added bonus of what is new is necessary.

Another important consideration in this connection is that the frequent employment of new "drawing card" headlines tends directly to discourage opposition. It makes opposition especially foolish, for the competitor knows of local likes and dislikes, but he must make his payroll out of dollars against another's. It is patent then the newcomer assumes an immense handicap when he seeks to draw business away from a house that has consistently given high-priced and interesting shows. Besides, which his venture requires a very great deal of capital, and his initial losses are bound to figure heavily against him during the battle for survival, a factor which is quite likely to turn the scale against him.

A "drawing card" is of value for one of two reasons. One is "reputation" on the other is "business." The more valuable attribute to the vaudeville is perhaps novelty. During the past few years, the "drawing card" country Miss Vesta Victoria and Miss Alice Lloyd were splendid "box office attractions." They drew large business, but their increased reputations have to be paid for now, and the large salary was a good deal away from the manager's profits.

Couldn't Forecast "Fresh"
It is very difficult to forecast the value of those features which come under the general classification of "box office." That is to say, acts which make a wide departure from the variety atmosphere. An exception to this rule was Miss Eva Tanganyika's "Salome" dance last summer. Miss Tanganyika had a large following in New York and the "Salome" dance was just then the subject of such wide comment that it was predicted that it would be taken in conjunction the topical nature of the subject and the name of the dancer. I had no doubt, but certainly we have an ideal "drawing card." So certain was I of the success of the venture that I booked her twelve weeks, even before it (Continued on Page 158)

that country is slowly making progress, with "inch by inch" abandonment of communism and socialism. In reference to New York, Greece, Turkey, the eastern states of Europe as well as China, it was stated, "The market is steady vaudeville-gone. Their absence must be supplied and here is where the "drawing card" performs its function."

SECRETARY HOOVER ON 1924
(Continued from page 157)
For the future," states Mr. Hoover. It is not thought, however, that with settlement accomplished recovery will be sudden. "There will arise considerable problems in readjustment of trade."

IN Russia
As for Russia, the Secretary states that the country is slowly making progress, with "inch by inch" abandonment of communism and socialism. In reference to New York, Greece, Turkey, the eastern states of Europe as well as China, it was stated, "The market is steady vaudeville-gone. Their absence must be supplied and here is where the "drawing card" performs its function."

The United States has shown more freedom from depressing European trade, and the influence of the war, with full employment, high real wages, greatly increased production, and the largest increase in railway earnings.

"In 1923 the United States has witnessed the highest total productivity and movement of commodities since the war, with full employment, high real wages, greatly increased production, and the largest increase in railway earnings. The situation is in the worst of the agricultural states, yet the disparity between agricultural prices as a whole and industrial commodities is gradually lessening, and the economic balance is tending to right itself."

"In construction work the large additions to our railway equipment, the increase in the number of trucks to handle the traffic for the first time since the war, and many other achievements in building there has been about the same force of construction to make way for private work, as indicated by the decline of over 20 per cent in public building construction and an increase of about 15 per cent in residential building, compared with 1922. This shift from public to private construction is also indicated by the fact that concrete road contracts declined about 16 per cent, while the output of cement, however, increased as above."

"The national debt has been reduced by the increase in the selling of the year; bank deposits to individual accounts remained about the same; the circulation of currency about 12 per cent. In the rest of the country, the money in circulation has increased by 10 per cent. Member banks show an increase of about 6 per cent. In loans and discounts, the ratio is about the same as a year ago, that about 16 per cent. Savings increased about 10 per cent and the total sales about 22 per cent. The financial items, therefore, show a general increase. The outlook is favorable without inflation," says the Secretary of Commerce.

Extraordinary Strength
"Our own country has exhibited extraordinary strength and progress in the past year. The new activity line in balanced budget, stable currency, high production, and the largest increase in railway earnings. The situation is in the worst of the agricultural states, yet the disparity between agricultural prices as a whole and industrial commodities is gradually lessening, and the economic balance is tending to right itself."

FRANK VAN HOVEN Direction EDW. S. KELLER

MIKE SCOTT LONELY; WRITES ANNUAL POEM

Sends His Friends Greetings Through Variety—Sixty Years Old This Month

From Cleveland, and on Dec. 20, Mike Scott wrote to Variety because he wanted to wish all of his friends the compliments of the season.

Mike writes to Variety every Christmas, sometimes more often, and he writes Variety poem, writes it himself, in longhand. The poem below Mike wrote in his room in Cleveland.

In his letter, also published, Mike writes: "The Dancing, Roving Irishman, who is coming out to see when doing his statue clog dance on a pedestal, wearing green breeches, will be the most popular of the night."

That's why Mike lonely Variety. That's why Mike lonely Variety. That's why Mike lonely Variety. That's why Mike lonely Variety.

Mike is evergreen himself, showing but little the advancing years. It's some time since Mike has played around with the Variety staff, appeared to replace "Tony Pastor's or Pastor's theatre. But Mike has danced all over the world while Variety has stood still.

And Mike was lonely in that room in Cleveland when he wrote the letter and poem. Mike is often lonely. Mike has had a tough time, and may have a tough time now, or may have a tough time, but he always and ever will be the Dancing, Roving Irishman, a great curle in the theatrical hall that narrowly escaped being discovered.

Cleveland, Dec. 20.
Editor Variety:
For the past 17 years, looking back to the first Variety, the green cover, you have had Mike Scott's best wishes in every Anniversary of Variety.

My wish has not been a bad one to you or my friends. But this great wish is the best of them all. Because I am 21 years with you now. Dec. 14, 1903, 60 years old Jan. 21.

After all my trouble, mother dead, all gone, in hospital, runstroke, and still here to see my friends my heart's best wish for every anniversary of Variety. I could write you a lot for the past 17 years, but I will after 1 get my 60th birthday over.

I wrote you a letter in 1910 from New York, and Mike Scott came to pass, but my opinion came true in 1921, the finale. Many more friends and friends will come to pass, but my opinion came true in 1921, the finale. Many more friends and friends will come to pass, but my opinion came true in 1921, the finale.

Mike's Poem of Common Sense
What would we do without a friend, boys?
That's something you must understand.
A friend in need is a friend indeed.
When you are alone in a far-off land.
I am very proud of you all, my friends.
When I'm thinking, and standing still.
They come up with a smile, say "Hello!" and "Hi!"
That keeps you from going down the hill.
But you are the great favorite old champion dancing Irishman.
MIKE SCOTT.

Pal Whiteman Denies "Jazz"; Plays "Syncopated Rhythm"

By PAUL WHITEMAN

"The time has come to have an understanding about this jazz business. In the last two years, musicians, recordists and reformers have talked so much about the 'Jazz age' and its demoralizing influence it is a little disconcerting to wake up one fine morning and find headlines proclaiming the 'King of Jazz' or 'Jazz King'."

"That is what happened to me not long ago. Yet, my conscience is supremely clear, for the truth is that I have never played jazz and neither has my knowledge as any member of my band," said Paul Whiteman while talking to a Variety reporter.

"What we have played is 'syncopated rhythm,' quite another thing. And our orchestra has always been worked out with all the color and beauty of symphonies."

"This is not to say that jazz does not exist. It has its own definite place in today's musical world, but I doubt that it has committed the crimes that are constantly being listed to its account."

"To show the difference between jazz and symphonic syncopation, I am planning a concert at Aeolian Hall on Wednesday, Jan. 3. At that time, we shall make an attempt to classify American music, separating our type of orchestration from the jazz which relies for its effects upon 'sour music.'"

"The heads of the music departments in some of the big universities have become interested and will attend rehearsals so that we can get the 'classical side' of the question."

"A number of the accepted popular composers will also cooperate to bring about a real scientific experiment and we will write compositions especially for the purpose. The program will include, to be an American solo, George Gershwin a jazz concerto, and Irving Berlin a syncopated tone poem."

"The Metropolitan opera also will give a classical interpretation of popular music and then some of our 'coon-shouters' will sing to show the difference between syncopation and jazz. Music critics of the metropolitan papers will be guests at the event."

MUSICIANS WALK

Paris Picture Houses With Emergency Music.

Musicians in both the picture theatres and vaudeville houses threatened to quit their work before Christmas with the instrumentalists in the cinema halls suddenly finding themselves without music. The film auditoriums, in the majority, installed piano players for the purpose of performing a green cover. Anything green got to Mike.

Mike knows Variety's Anniversary. Mike is evergreen himself, showing but little the advancing years. It's some time since Mike has played around with the Variety staff, appeared to replace "Tony Pastor's or Pastor's theatre. But Mike has danced all over the world while Variety has stood still.

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Contrary to the prevailing dread in business which precedes the Christmas holidays, patronage at the theatre would reach its peak. Christmas Eve and that the various managements were aware of the situation seems to have been proved by the fact that practically every theatre doubled its prices for that particular night.

A list of the receipts, given in France, for the evening performance at the theatre would read: Casino, 1,000; Paris Opera, 5,000; Comedie Francaise, 3,000; Folies Bergere, 4,000; Palace, 4,000; Olympia, 2,000; Alhambra, 1,000; Palais Royal, 5,000; Margery and Etoile, 3,000; and Opera, 10,000.

LIGHT MAT AFTER XMAS
London, Jan. 2.
Thursday's matinees, following Christmas, apparently bore the brunt of the general holiday and of the theatres, for 41 legit performances, that afternoon virtually failed to empty houses.

"PUPPETS" AFTER 'YES'
London, Jan. 2.
"Puppets" opens tonight at the Vaudeville. It's a revue written and directed by Dick Tildersage. "Yes" ended its Vaudeville run Saturday.

DEMING TO LONDON
Will Deming sailed Dec. 23 for London, where he will direct and appear in a play. He is to be produced by Jack Waller, son of Lew Waller.

LEASES KINGSWAY FOR 7 YRS.
London, Jan. 2.
Donald Cathrop's Shakespearean company at the Kingsway Theatre and Saturday. He had leased the theatre for seven years.

Children Plays
Paris, Jan. 2.
Joseph Kessler commences his children performances at the Champs Elysees on Christmas Day.

CLEO IS NICKED

French Dancer Not Damaged by "Peacock Alley."

Cleo de Merode, dancer, was condemned to pay 2,000 francs for her action against the French exhibitor, Aubert, with whom she had a contract, for her part in the presentation of the American film "Peacock Alley" which she asserted reflected unfavorably upon her status. The judgment was rendered because of the excessiveness of her claim.

The actress originally sued for 1,000,000 francs and the suppression of the picture, but afterwards descended to a 100,000 francs basis. The court decided there was nothing in the picture which harmed the screen presentation as concerned the dancer and that consequently the actress, Cleo, and the heroine of the film.

SAILINGS

Jan. 2 (Paris to New York), Leon Bakst (Majestic).
Dec. 29 (New York to Paris), Mr. and Mrs. Paul Ziemer, Simon Hermann, Jean Maryem, Marcel De Moses, George Machard, Robert Schuster, and Mrs. George Machard (company), Mrs. Hugo Rosenfeld (Savoy).
Jan. 3 (New York), John S. McBride (Celtic).

Manager Calls Attention Of Actors to "Benefits"

The publication in the "Times Square Daily" and Variety of the alleged commercializing of crippled professionals through benefit performances has attracted the attention of managers, who are said to retain the biggest percentage of the proceeds.

The manager has contended that in many benefits, where the manager is the sponsor, the benefits should be scrutinized before professionals volunteer to appear.

The manager has contended that in many benefits, where the manager is the sponsor, the benefits should be scrutinized before professionals volunteer to appear.

KERSHAW
GUARANTY TRUST CO.
115 Broadway, New York
**THE TILLER SCHOOLS
OF DANCING**
143 Charing Cross Road
LONDON
Director, JOHN TILLER

ENGLISH VAUDEVILLE

London, Jan. 2.

The vaudeville situation here is naturally improving. The conventional advanced bookings that existed for years in clearing up and there is every indication that before the current season comes to a close the various circuit will be in a position to offer acts consecutive bookings. There are still a few native artists who have contracts for tours for several seasons to come, but their number is relatively small.

But the day of fancy salaries here is over, and this makes it difficult for American acts to big reputations at home to secure a route here at anything approximating their native salaries. This is due to the fact that the circuits no longer bid against one another, agreeing upon a salary in advance with the understanding it shall not be raised without all agreeing upon it. Advanced bookings beyond the current season has been practically abandoned. Only in the case of an act scoring any specially big hit is it offered dates for the following season, but never beyond that period. Experience has taught the booking man that a foreign act not known to their public will not draw the first time around. With their limited knowledge of advance bookings here, an unknown act will not draw a big Monday audience. They must depend upon word of mouth advertising to circulate the merits of the offering. By the time the full value of the performance has been distributed throughout the city in which the act is playing the week has passed and the attraction has moved. This does not prevail in London, where acts are retained for several weeks, and sometimes for quite extended runs.

Unknown Acts

Using the argument that the imported act is unknown first time around, the booking men are loath to pay anything approximating the salaries the artists receive in their own countries, but they are very just about acknowledging value after the act is played once around and are more than willing to increase the stipend for return engagements, which are freely offered when the merit of the turn warrants.

The average salary an American act commands here for an opening is approximately two-thirds the money it receives at home, with a slight increase for a second trip over a circuit, and no limit to the number of appearances it can command in the event of scoring a big hit. Season after season such an act can play here each time at an increase over the previous season.

The "make good" American act with no big reputation at home and

hence commanding no fancy salary there has a better chance of building up its salary in England than in the States. The circuits here are apt to take such an act at a reasonable price, put it into a bill that contains one or two of its native headliners that draw the people but are poorer, and have the im-posed turn carry the bill through effectively. The act, having thus proved its worth, is sold frankly that it has a value here and is offered a modest salary, with a promise to remain or to return at some future time. There is room for an unlimited number of such acts, and the indications are they will be booked here next season in a considerable quantity.

Best Way to Book

The safest way to secure a proper showing here is to be booked for four, six or eight weeks from home. Those unable to do so, an "opening on spec" are absolutely certain, on producing evidence in the form of contracts and press notices of receiving one or more weeks showing at a first rate bill here. They will be given a spot on the bill and provided with every reasonable assistance by the management.

For the past year there has been a marked tendency on the part of music hall managements to book revues into their music halls. This was necessitated by the fact that the native variety talent no longer draws paying patronage and, as will readily be understood, the placing of an unknown foreign name on top of a bill would be equally ineffective.

The outlook for prosperity here is excellent. The government has recently voted \$250,000,000 for public improvements, pressure has been brought to bear upon the railway companies and industrial organizations to expend huge sums upon their plants, all the countries are definitely committed to roadway improvements, statistics show export trade constantly increasing, and before long unemployment will be reduced to a minimum.

Trade Returns

The British Board of Trade returns for October (the article was written in December and the returns for November are not yet available) show that month attained the highest value since January, 1921, for imports, and exports averaged the second best monthly value over the same period.

Examination of details shows the expansion of export trade was generally distributed over the manufacturing industries, over two-thirds of the increase being credited to manufactured goods. During October there was an increase of \$4,800,000 in coal exports, while the greater part of the increased import

values represents foodstuffs. An increase of over \$15,000,000 of raw materials was imported in October, principally cotton, which indicates a prosperous condition in the mill towns.

Another indication of the prosperity of England may be gauged from the fact that this year's motor show far surpasses in attendance and sales anything of the kind ever attempted in this country. The manufacturers of automobiles have finally discovered there is more money in mass production, and smaller profits per car, and that there is a healthy demand for mechanics at the respective factories.

The public speech of the Prime Minister in October demanding a high protective tariff for Great Britain indicates this will be legislated in the immediate future and have a direct effect on the industries. There will be a general election to vote on this issue early in December. All of which makes for a healthy condition in the amusement world.

Jolo.

OLD-TIME CLIPPER ADS

The old-time Clipper advertisements were wonders in their way. Forceful, humorous, and filled with human interest, they formed a distinctive literature that held a vernacular style and form whose individualism varied with its picturesque phraseology.

The page reproduced opposite, taken at random from a copy of Clipper, dated September 1, 1894, approximately 30 years ago, gives a general idea of the type of theatrical advertising in vogue at the time. This style of advertising incidentally originated with Clipper and was destined with that publication exclusively up to 1918 or thereabouts.

One thing among several stands out prominently in the old Clipper ads—the actor of 30 years ago must have been an accomplished, two-handed drinker, for the greater part by far of the want ads expressly stated "No Boozers Need Apply," with similar lines relative to the daily going with the cup that cheers insuring the would-be applicant "Soberly, Positively & Entirely." "Lashers Keep Off" and "If you are an Elbow-Boiler or a Bar-Fly we don't want you."

The expression "Chippy Chasers Pave Stumps" was also frequent in the want ads—meaning actors with women chasing beguities would not be considered.

PRISCILLA MORAN

SAVS:

"MAY YOUR STOCKING BE PLUMB FULL!"

THE ACROBAT'S CHRISTMAS

Or, a Tight Episode

By FRED ALLEN

Chapter 1

Br-r-r, it was cold, and the wind whistled through the cracks of far door of the apartment temporarily occupied by the Flying Kneecaps. The wind had no trouble in getting an opening in that house, for old age was its agent, and the creaking door had many a crack that no author had ever written.

Br-r-r, it was cold, and Xmas eve, what could one expect?

Br-r-r,

End of Chapter 1.

Chapter 2

Slam—it was not the critic's review, but marked the door's action at the entrance of Mortimer Kneecap. He had just returned from the agents.

Despite his bedraggled appearance his wife knew him, for he was a recognized act.

Chapter 3

"Hello, Bessy," said Mortimer. La Belle Mortimer's lips curled with scorn.

"Don't mention honey to me," said she. "You're always trying to put me on one."

"How's our little baby tonight?" "Not so good," sighed La Belle. "I've so long since we worried the child mired the exercise she gets when you drag her out for a bow."

"Damn those agents," growled Mortimer.

Chapter 4

"Daddy, dear old Daddy," said Phoenix Kneecap, Mortimer's only child.

"A moment," said Mortimer. "I'll take the kid up to her room and save it being a new number."

"Hush, Mortimer, let the lady have her act. Her Xmas eve an' Santa Claus is so far from the act of the best new act."

Chapter 5

"Papa!" said La Belle. "Papa dear," cooed La Belle. "You're so tight tonight, I'm glad."

"Ain't there no Santa Claus tonight?" "Yes, yes," said the father. "How-how," bawled the other.

"How-how," bawled the other. "When I first came out of the box to the act."

Chapter 6

"The hole in the foot," Mortimer said to La Belle.

"She don't no stockings no neither act!"

"The hole in the foot," Mortimer said to La Belle.

"Xmas don't mean anything. Think of the poor families! They don't hang up their hose, do they?"

"What's more, I ain't got no socks either."

Chapter 7

"Too-bad," cried the child. "How-how," bawled La Belle. "Xmas eve and no stockings. Not a stocking in the house."

Mortimer Kneecap's heart was touched. He buried his face in his hands.

He was thinking hard. The clock strikes seven. Let us leave them flat.

Chapter 8

It is eight and three-quarters not the size of Mortimer's hat, but the hour.

"Hush and be as quiet as a contortionist's finish."

The form of Mortimer Kneecap straightens slowly, while his eyes light up proclaiming the dawn of a new thought.

"Hush and Groundcloth," he cried. "My baby will have a Xmas. We ain't got no stockings to hang up, but I still got my fings."

"Police on earth to men of good blood," shouted La Belle and Phoenix.

Chapter 9

No sooner said than done, Mortimer's hat flew off and the lights dangled before the fireplace.

"We must make merry, Mamma," he said, "sit down on my good knee. You babe, sit on the other; my pants are baggy any way. Put your feet up on the mantelpiece. I'll tell you a funny story."

"I don't want to put my feet near the fire, papa," said Phoenix. "Why not?" this from La Belle. "Because I don't like hot dogs, Papa and besides—" "Wait for your laugh."

"Geez," interrupted Mortimer.

Chapter 10

"Sing a-ling!" "It's the phone, dear!" "I'll answer it," said La Belle, jumping up.

"That's all right," said Phoenix. "I'll answer it, my agent, Mortimer. He wants to speak to you."

"I'll answer it," said La Belle. "I'll answer it, my agent, Mortimer. He wants to speak to you."

"I'll answer it," said La Belle. "I'll answer it, my agent, Mortimer. He wants to speak to you."

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IRENE FRANKLIN

Vaudeville's most humorous comedienne, who has a brilliant debut on the concert platform. The famous actress' recent recital in New York was given at the Times Square Theatre last Sunday night. She is to appear in seven other concert in New York, later returning to again headline in vaudeville.

YEAR IN VAUDEVILLE

The past year has been an eventful one to vaudeville circles.

The most important happening was the abandonment of the Shubert Unit, or Shubert Advanced Vaudeville Circuit which faded away at the turn of 1923-24 with losses sustained mostly by the burlesque producers who threw their weight with the new circuit. Many artists had to sue for salaries due, while unfulfilled contracts were so numerous not a second thought was given to them.

The units, which succeeded the Shubert straight vaudeville experiment kept the Shubert houses open but left a string of bankrupt producers who learned too late that they couldn't take care of extra attractions the Shuberts dropped into their shows, pay the house percentages, artists salaries, booking fees, and exist.

The acts thrown out of employment have been absorbed by the independent vaudeville circuits and the big time. The Orpheum Circuit in particular signed most of the "names" and comedy turns of the former Shubert units. The Keith circuit was magnanimous placing the former "opposition" artists, but on account of their numerous appearances in the east with the units and later in small time vaudeville houses, which took the "edges" off them, were more discriminating. Many of the acts in this category were signed for Keith tours which brought them into territory in which they hadn't appeared for the Shuberts.

Independents Benefited

The independent circuits profited by the bursting of the units through getting a type of former big time act not usually in a receptive mood when approached for this kind of booking and getting them at salaries unheard of before. The acts were in no position to pick and choose. They signed quickly and cheaply. Some found employment in the large picture houses where a combination policy is used and others were absorbed by legitimate attractions, but these were greatly in the minority.

The leasing of the Moore and Wiegman Temples, Detroit and Rochester, by the Keith people and the placing of the Sublosky and McGuirk houses in the Keith office for bookings were other evidences of Keith expansion, topped up by the acquisition of the New York Hippodrome which opened under Keith management Dec. 17.

The topping off of the Ackerman and Harris houses and the leasing of the four east theatres by Marcus Low reduced the Low circuit bookings considerably. This was offset by the full week policy inaugurated at several Low theatres.

The full week policy and a general strengthening of the bills have proven successful for the Low people. The feature picture problem was reduced materially, the houses playing full weeks only having to concern themselves with the booking of 56 features yearly against twice that number with the split week policy.

The prediction that Low was going into two-a-day or big time was not borne out. The rumor started when it developed the Low people were tabulating business at all shows in their neighborhood houses with a view to dropping the supper show. In this manner it was believed a better grade of acts could be more advantageously booked. Many standard acts have shied at over two shows daily. Also the "supper shows" according to the check up, would take little material difference in most of the neighborhood houses where the feature and night performances were heavily patronized.

Orpheum's Good Year

The Orpheum circuit under the leadership of its new president, Marcus Heiman, has had a prosperous year with all indications pointing to the declaration of a dividend at the annual stockholders' meeting scheduled for next month in Chicago.

The large capacity Junior Orpheum houses with various policies playing six acts and a feature picture thrice daily and the older Orpheums with their big time bills twice daily have proven money makers. The earnings of the Orpheum will be close to \$2,000,000 judging by a financial statement recently issued.

F. P. Experiment

The belief of students of vaudeville that the large picture houses would draw heavily upon vaudeville for material for their "presentations" has been partially borne out. Famous Players organized a booking office with headquarters in New York for the booking of "presentations," but the demand for vaudeville artists was restricted to a certain type. The large Middle Western picture houses, however, played many straight vaudeville acts running mostly to "names" and bundles. The band craze is slowly dying in vaudeville having narrowed down to the survival of the fittest in the big time vaudeville houses and these with novelty features. Most of the lands now finding steady employment in the vaudeville houses are augmented by specialty acts. This type of act will no doubt survive the coming season, but the straight musical organizations have served notice they are tired of an endless procession of hands as

headliners. This means that the bands are through as bill toppers in the small time houses. Where specialty people are added they will again be in demand as features and spot holders.

Trend Toward Combination Policy
The entire modern trend of vaudeville, judging by the current combination policy of vaudeville and pictures for small time. Only one big time house has been entered by the Keith circuit, Palace, Cleveland and that replaced a big timer. Several of the former big timers on the Orpheum circuit were converted into the combination policy. More and more the picture houses are experimenting with added attractions, usually vaudeville acts, to augment their feature pictures.

The big time as now constituted meaning two shows a day, the straight vaudeville of from eight acts upward includes about 12 weeks on the Keith circuit and eight on the Orpheum or 20 weeks in all.

Independents Shrinking

Independent vaudeville in the east—excludes of the Low and Pantagas circuits has shrunk materially during the past year. The Low circuit absorbed several of the best independents under Greater New York and the Keith bookings of the McGuirk houses cut into the balance.

According to independent agents the situation is further complicated by "opposition" rulings against the remaining independent houses by the larger circuits. An act playing for other than the recognized circuits and member of the Vaudeville Managers' Protective Association, will find that there are only about six weeks of bookings left that are not considered opposition by the big small firms in the east.

The reported shortage of "names" and "headliners" for big time vaudeville didn't materialize, although the plan to create new headliners, widely heralded last season hasn't borne fruit. The closing of production in the picture studios on the west coast, released some "names" quickly snapped up by the vaudeville bookers. The list was further increased by the failure of several musical comedy attractions to stay out.

Inroads by Musicals

The musicals made inroads into vaudeville, taking many stand turns out of big time. The personnel of the average musical comedy charge \$230 top has let some showmen to brand the musicals as the new big time. The casts are in some cases 100 percent vaudevillians.

In many cases the "account" allotted to them are their standard vaudeville turns embellished with a chorus and some scenic spread. This type of act return to vaudeville between seasons or while waiting for the strength of the musical comedy to make more money than before on the strength of the reduced quality and reputation acquired. Very few, however, increase their box office value by the change when they do develop artistically. If they do.

COMPLIMENTS OF THE SEASON MAXIMO

The Cuban Wonder on the Black Wire. The King of Them All! Even better on the wire than Joe Cook.

THE V. M. P. A.

By PAT CASEY

The vaudeville business of the United States has developed into one of the largest industries in the country. Furthermore, it is one of the most lovingly cherished institutions of the American people.

To every forward and upward effort of the Vaudeville Managers' Protective Association, there has been immediate response and encouragement from the National Vaudeville Artists and from the entire vaudeville public in every city and state where the circuits extend. These established facts explain the reason for the existence of the V. M. P. A., and the lasting incentive to go forward during 1924 and the years to come along the same lines which now energize our organization.

The year just closed has marked the affiliation or consolidation of many hitherto separate interests and often conflicting elements in the various branches of the amusement business. It is a matter of congratulation to be able to call attention to the fact that so many observant men in other branches of theatricals are, in a manner of speaking, "taking a leaf out of the book" for some time in good use by the Vaudeville Managers' Protective Association.

If any New Year's resolution should be passed at this time by the V. M. P. A., I think it would go to the effect of our association in the form of a unanimous vote to keep on the broad gauge and equitable relationship now existing and growing between the vaudeville managers, the vaudeville artists and the vaudeville public of America.

Best Public and Entertainment
These relations and co-operative methods of management are planned and practiced by the V. M. P. A. are the inevitable consequences of the desire of the manager-members of this organization to entertain the best public in the world with the finest entertainment available; to protect the artists of vaudeville against the injustices and hardships which, in the past, have been practiced by irresponsible and trouble-making artists or by unscrupulous managers. Our New Year's resolution, then, would be to go further and faster in the direction which we have started, which is in the direction of definite protection of our best interests, mutual cooperation of everybody connected with vaudeville, whether it be as artist, employer, patron or manager.

Peace and Prosperity

The peace and prosperity which now prevail in the entire world of vaudeville is due to the theory and practice of mutual respect, fair play and consideration for others, as shown by the activities of the Vaudeville Managers' Protective Association. The happy revolution which has brought about this splendid condition would have been impossible if the vast army of artists employed in vaudeville had not also awakened to the same ideas of mutual respect, co-operation and fair play which gave basis and reasons for

the organization of the National Vaudeville Artists.

Pooling of Ideas
The present high estate at which vaudeville in America has arrived would have been impossible without the friendly and foresighted consideration and co-operation maintained by the owners and managers of this most popular form of entertainment. The vast sums of money invested, the long years of experiment, always optimistic ways courageous, always toward better things; all of these experiences and outlays on the part of managers would have availed little without a pooling of ideas, with a deep sense of mutual justice to one another, to the artist and to the public.

And these desirable and even vital conditions could not in turn have been accomplished without a well organized association of vaudeville managers to devise and perpetuate plans and policies.

In conclusion, the most cheerful greetings are extended to all branches of our industry; our best efforts and heartiest co-operation are pledged the artists, and we wish all a happy and prosperous New Year.

LOPEZ TRAVELLING

For the first time since his vaudeville literary career, Lopez and band will play out-of-town. They are booked for three weeks starting Feb. 15 in Baltimore, Washington and Philadelphia.

A relief orchestra will substitute at the Hotel Pennsylvania during the Lopez band's touring period. The band's demand decided the bookers to route them to other metropolises.

It is believed by the orchestra to be a beneficial thing personally in view of their prestige via the Okeh records.

HARRY HOLMAN in "Hard Boiled Haman"

Booked solid and wishes you the same. A merry Keith route and a happy New Year.

COLETTA RYAN
"PASSING SHOW OF 1922"

15 YEARS WITH CIRCUSES

By E. F. ALBEE

There doesn't seem to be anything that interests readers of periodicals more than the early struggles of men who have been successful in life. In most every case those who have attained these positions have come from very humble surroundings, and passed through all the vicissitudes of an early struggle to get a foothold, and by application, whether it be in training the mind or energetic development of any business chosen for a future livelihood, there must be that unselfish devotion to the principle and its acquisition in the service to be rendered; hours must not count; days are tolled off without knowledge as to whether it is Monday or Saturday; the great burning desire to accomplish something permeates the entire mind and body, that they who in after years have reached a position of importance.

I have been asked to write of my early life and my impressions of my chosen profession for Variety magazine. From 12 to 15 there wasn't much of anything I didn't do. Life most boys, I said papers, worked in stores of divers kind, and at 14 I joined the Barnum show. What an experience! I traveled all over this vast country, visiting new sections and new towns every day. There were few good stands.

In those days New York was never considered, except in the winter time. We showed for four days in Jersey City, Brooklyn, then Boston, Philadelphia, Cleveland, Chicago and all of the big cities and most of the middle-sized towns, even to the smallest villages, visiting those who came to see the show traveled—none for two days—and camped out waiting for the show to arrive. This was more prevalent with the wagon shows than the railroad circuses.

I remember the first wagon show I traveled with—Burr Robbins. He joined it in Lindley, in the southern part of Ohio. It was at the time when natural gas and oil were discovered there. Oil City, with its bustling, thriving, pulsating activity was more like a rich mining camp where gold had been discovered in great quantities. Houses were built on stilts and it resembled more a village in the Black Hills, which I visited in later years, when mining was the principal occupation there.

We traveled at night. The elephants would start first. The distance from one show place to another with a wagon would be from 25 to 30 miles, and from 50 to 60 miles on Sunday. We would start out every Sunday morning, after the Saturday evening show, and travel all day. A man always preceded the show and laid out the route. A horse and fence was an indication of the town to the right or left. It was placed

in the road just at such a position that it would guide the show wagon which came along the way to turn. We usually stopped on the outskirts of the town we were to show in, generally by the bank of a river or stream of some kind where the wagons could be washed, and the place would indicate more than anything else an easy camp at the break of day. All kinds of contrivances for shaving were used, and after everyone had polished up their clothes and shoes and made themselves generally presentable, and breakfast was over, the parade would start.

Riding as a Mule Wagon

The first night I joined the show I was assigned to a wagon that had a couple of mules hitched to it. There wasn't any room inside the wagon for me to lay down, so I was obliged to sit on the driver's seat. I had a light derby hat and a short light flannel overcoat that just about came to my hips, and as much as I had just come from the Barnum show in Canada, I felt quite a sport and was loaded upon with some envy by the show folks. After riding all night with nothing to cover my knees, the driver going nine miles off the road and the mules getting balky, by the time the sun started to rise and I commenced to thaw out, I was half frozen. I was a wild proposition.

I had a very exciting experience a few days ago. I joined the Burr Robbins show in Canada. I felt quite a sport and was loaded upon with some envy by the show folks. After riding all night with nothing to cover my knees, the driver going nine miles off the road and the mules getting balky, by the time the sun started to rise and I commenced to thaw out, I was half frozen. I was a wild proposition. I had a very exciting experience a few days ago. I joined the Burr Robbins show in Canada. I felt quite a sport and was loaded upon with some envy by the show folks. After riding all night with nothing to cover my knees, the driver going nine miles off the road and the mules getting balky, by the time the sun started to rise and I commenced to thaw out, I was half frozen. I was a wild proposition.

After leaving the circus lot, passing over the bridge and parading up the main street, we came abreast of the circus lot, when the camel commenced to turn this and that way, and I felt myself going down like a sack of lead. The frog's head was ensnared in water and the camel commenced to bellow. I finally decided he might want a drink, so I released the reins that went over the crosspiece, which is on every camel's saddle, and he drank and then lazeily wended his way up the circus lot, leaving the

BARBARA BRONELL STARRING IN "MY CHINA DOLL"

Season's Greetings to All My Friends
Representative
WILLIAM F. MURPHY, Variety,
New York

Of course I was the butt for hilarity from the townspeople who were viewing the parade, and the kidding which I received from the members of the show was such that a new actor's life was not made very pleasant.

It was a wonderful experience, driving over roads, hills and mountains, fording streams in the early hours of the morning, the clear, bracing air and the excitement of it all for a boy was an experience not soon to be forgotten.

Full of Enthusiasm

The day was cast, I was to be a showman, and I entered into the spirit of it all with the enthusiasm of a child. I was the butt for every general circus in every state and my opinions about the business gained much. It fit a man for later years in business cannot be found in the other business, nor the same experiences which one encounters in traveling with a circus—the rovelty of the practical, the contact with all classes, the knowledge of the condition of the country, its finances, its industries and its commerce, the phase of nature is experienced, the laws of the different states, cities, villages and towns, and the different methods of applying these laws to practical living.

I remember traveling through Missouri when the James and Ford boys were alive. I later visited some of James' house where he was shot. I went through towns that had no court house, section or law, excepting the law of righteousness and decency. An evil doer in these towns was reprimanded by his neighbors, and in these communities there was less crime than in places where all the majesty of the law was exercised. There was plenty to observe, plenty to learn, and it was included to take advantage of studying human conditions in all phases, traveling with a circus gave one the opportunity.

A Happy Lot

We were a happy lot, all interested in each other's affairs, generous to each other, and if you were to ask show people were taken care of when they met with misfortune, or if you let the say any good word, ample of human kindness, generosity and motherly love could be experienced anywhere. The traveling with the show, by their constant traveling, had become practical in nature. They had a cure for everything and they applied it with practical common sense. I remember being taken ill in the Black Hills, with a congestive chill. I was taken upstairs in one of the hockas. By the morning, before breakfast, two doctors came and each injected morphine, which I don't improve my condition.

Mrs. Luke, mother of Russi, Luke, one of the greatest of show riders, rode a black cherry was given her by a male Bill (Willa Bill's partner). It was Will Bill's widow. He having died some years previous.

Russi Bill and Will Bill were companions and partners for years in their scouting expeditions throughout the west. After the show came into the room and ordered everyone out. She then took me in hand as she had taken me in hand when a woman and child in hand who were ill in the Black Hills and in other sections of the far west in passing through that part of the country was a big mustard and meal plaster with her husband. The first thing on my stomach and then a glass of

Visitors to rest celebrated straggling across and they came from Shepheard Bay to Norton's Point and rejoices in the name of Coney Island, next season will rub their eyes in wonderment when they glimpse the changes that have been wrought in the section of the lake known to the natives as the "veal end." This is the part of the island that runs from Henderson's Walk to the big gate which separates the hot pool from the elite who reside in the more subdued and aristocratic precincts of Sea Gate.

It takes in all of the old amusement center that radiated around Stanch's Dancing Pavilion and included Henderson's, Innman's, Coney Hall, the Imperial music hall, Colgate Inn, Booty Morgan's, Stenbender's restaurant, Dream and the side shows and innumerable smaller entertainment places.

The City of New York, which constructed the Boardwalk, has been again. This time it's the street widened campaign that's going to wash the mapo ward of progress from the old and the new thoroughfares. It will change the place so the oldest inhabitant will be glad to see the old place. The new plan is to be occupied by a number of famous landmarks which by the time May 30 rolls around or much sooner will have completely disappeared.

Amusement places the street widening program will have swept out of existence, Henderson's was originally instituted, for it was a music hall on Coney Island, a give a class variety show and to cater to the patronage of women and children, its last performance was given six weeks ago. Henderson's was originally instituted, for it was a music hall on Coney Island, a give a class variety show and to cater to the patronage of women and children, its last performance was given six weeks ago. Henderson's was originally instituted, for it was a music hall on Coney Island, a give a class variety show and to cater to the patronage of women and children, its last performance was given six weeks ago.

Inman's Casino

Inman's Casino and Henderson's Walk, another of the famous land marks to be, was a concert hall, playing the type of show that was the grand daddy of the present burlesque show as it is known on the Columbia wheel today.

Inman's was controlled by the Inman Sisters and built about 30 years ago. Like Henderson's places, Inman's was successively destroyed by fire several times.

It was at Inman's that Alexander Carr played as a member of the burlesque stock company the summer of 1898 previous to their engagement with "Wine, Women and Song," a burlesque show that played a season on Broadway and incidentally estab-

lished Carr as a comedian. It was in Inman's and similar concert halls that the first and notorious star attraction, the famous comedian, the Broadway comedian, who laid the groundwork of their theatrical education, first started to appear. That made Broadway career possible.

The list of present day vaudeville and first tier stars who appear in Inman's, like those who played Henderson's in their day, will fill a page of this issue of Clippings.

Spialer Outside

There was no admission charge to Inman's. The amusement seeker went in at the bottom of the stairs or apertures outside the door, who announced in raucous tones, "It's all free inside. But inside the door the seeker of amusement had the ubiquitous waiter to reckon with for the seats of Inman's, like all other concert halls of the day, were located about tables and if the sitter didn't order fast enough the waiter would casually rub the edge of the table with his towel or apron. When the strikers were very slow in course of purchase the waiter would make a complete job of it and wipe the entire table of the waiter. Frequently half of its soppy contents over the edge of the table.

The performers and stage girls (Inman's always had a chorus of 24 girls) lived above the concert hall in the hotel upstairs. The performers were continuous from noon until midnight.

The men principals, through the necessity of being on duty for such long periods would often slip out to eat at a nearby restaurant with their make-up on. It was a common sight to see Irish, Jew, Dutch and blackface comedians hovering about the Bowery after having stopped at a restaurant in full regalia.

The show at Inman's was given amid crude surroundings and had little or no "production" to back it up with an audience that was frantically changing and with a massing of strangely assorted noises coming in from other amusement places nearby, but it was a great show on the average, as far as entertainment and talent was concerned.

BERT LEVEY GOING HOME

Bert Levey, Coast circuit king, who has recently announced book- ing offices in the Greenwich Bank building, is going back to Los Angeles for a short trip to his headquarters. He left Monday and will return in about three weeks.

NEW ACTS

Ben Reubens and Charlie Adams, two-act.
Una Clayton and Co. (Peggy Dole Whitton, Herbert Griffin, J. Mole Beatty), Comedy sketch.
Edna Nelson and Milti Manley, both with "Shirley," have two-act.
Katherine Hayes (Hayes and Johnson) and Co. (J.), in "Friday the 13th," by Evelyn Blanchard, produced by C. H. Maddock.
Dave Lloyd and Betty Caldwell in comedy sketch.
Frank Neville and Peggy Burt in sketch.
Mack Hanley and Fritzie Howard, two-act.

BOB ANDERSON and POLO PONY extend the SEASON'S GREETINGS

JOHNIE— JANIS and LELAND —VIVIANE
SPECIALTY DANCERS, MOULIN ROUGE, NEW YORK
SEASON'S GREETINGS TO ALL

"Janis and Leland have danced their way into the hearts of Moulin Rouge patrons. Their first season, the "Girls of Today" revue, has been running at the Moulin Rouge for the past four months."—EUN-GLOBE, N. Y.

(Continued on page 182)

YEAR IN BURLESQUE

The past year in burlesque has been marked with the peaceful calm of an Areadian Paradise compared with the exciting, rough and tough, grief laden catch-as-catch-can series of battles that featured the preceding 12 months.

At the time this is being written (toward the end of December) business on the Columbia wheel is reported as 25 per cent. better for the period from Sept. 1 to Dec. 15 than it was for the corresponding first 15 weeks last year. According to informed burlesque factors the outlook for a continuance if not a betterment of this 25 per cent. increase is exceedingly encouraging for the rest of the season.

One obvious reason for the 25 per cent. increase in receipts everywhere throughout the Columbia circuit, except in isolated instances, is that the much better this season than last. Out of 31 attractions it is to be expected a few weak ones will noel in, and the current season lives up to expectations.

There are fewer shows on the Columbia Wheel this season, however, that can be described as bad than there have been since the circuit was organized in 1922. The same goes for the class of shows that rank between bad and good. Last season three shows were ordered off the Columbia Wheel before they had seen out two weeks and the circuit heads were kept, busily engaged waving the big stick over the large number of middle grade troupes to keep them from getting worse as the season advanced.

"Last Warning" Edit

This season not one show has been ordered off the Columbia Wheel thus far. The "last warning" which the Columbia sends out as the final "fix up" within two weeks of the receipt of this notice or forfeit your franchise privilege" has been issued but once since the season started. The sole "last warning" went to a show that had not played the Columbia, New York, but it might have been justly issued to another show as well which did play the Columbia. Possibly the fact of the operators of the latter show, and which assuredly deserved the "last warning," turning back the franchise to its owners shortly after the bad show had been seen in New York had a considerable bearing on the "last warning" being held.

The elimination of several stands such as the Majestic, Jersey City, which played to an low as \$2,300 on the week, and the Gayety in Milwaukee and Minneapolis, both of which were noted for poor business last season, has helped the majority of the shows to forestall an almost certain loss in the cities mentioned. The far-western route still holds

many a problem for the Columbia producer with its week's lay-off between Kansas City and Omaha, its expensive railroad jumps and in some stands underestimates grosses.

The substitution of the Olympic, Chicago, for the Columbia in a city that appears to have been a good selection by the Columbia circuit. The Olympic has been going along at a good gait, with \$7,374 as its high gross to date, and with several shows getting around \$7,500.

The Columbia, Cleveland, which replaced the Colonial, hasn't been doing as well as hoped for. Too much opposition from stock business is ascribed as keeping the Cleveland grosses down to a considerable extent. The Hyperion, New Haven, a new spoke in the Columbia wheel this season, has been doing from \$1,500 to \$1,800 and Polly Waterbury and Lyric Bridgeport split week, also new this year, has been averaging about the same.

The three houses are a decided improvement as regards business over the Grand, Worcester, which the shows played as a week stand last year, but which was out at the end of the past season.

The Van Curer, Schenectady, and Harmsen Blocker, Albany, constitute another new split week this season. The two New York State towns have done an excellent business with one or two off weeks as exceptions for the first 15 weeks of the season. Albany has been out of the Columbia route for a season until this year, the Empire owned by the Columbia, having been sold in 1921.

The Capitol, Indianapolis, another new spoke this year, has been doing around \$5,000 with the business growing and showing indications that the Columbia has a good sporting chance of establishing itself in the town. Indianapolis has been on the Columbia Wheel before this season, but only sporadically. It looks as if Indianapolis must be educated to Columbia burlesque, and conditions look hopeful at least.

New Dominion Towns

The Grand, London, and Grange, Hamilton, Canada, two new Dominion towns forming another split week, have had a battle on their hands ever since they started this season, business being too tight for most of the shows to break even with a few shows showing a small profit on the split.

The Court, Wheeling, W. Va. which started as a three-day stand this season, couldn't make the grade and dropped out several weeks ago. The Hudson, Union Hill, was experimented with for three weeks early this season, but also failed to develop sufficiently to make the grade. A permanent week stand, The Columbia believed Union Hill held possibilities for the Columbia shows following the Hudson experiment,

COLORED CANTOR HELD

Thomas, La Rue at Mt. Morris Theatre
Thomas La Rue (the Schvartzen Chasem), colored singer, reported the only one in the world, was engaged for an additional tour of the Mt. Morris, 11th street and 5th avenue, after his first week's appearance. La Rue opened at the house Dec. 21.

The cantor besides being a singer is an inventor. La Rue has patented a life trap for elevator shafts which, it is said, will prevent elevator accidents.

5-1 YIDDISH CUSTOM IN CUT-RATE TICKETS

\$100 Worth for \$20—75 Per Cent Good—Always a "Benefit"

Joe Leblang has nothing on the cut-rate system in the theatre. Joe may sell a ticket at half price, at least make them believe it is a half-cut, but the Yiddish shlemiel really got it several better by selling \$100 worth of tickets for \$20.

That's the only advantage possibly, selling in bulk.

Some organization or several individuals decide to have a "benefit" for something or somebody. They arrange with some Yiddish playhouse to purchase several hundred dollars worth of tickets, for which they pay about one-fifth of the gross.

It has the advantage of taking the disposal thereof out of the theatre's hands. It is up to the promoters to sell them by personal solicitation or any other way. Sometimes most are sold. More often they collect about \$75 of every \$100 tickets purchased.

MORTGAGE FORECLOSURE

White Plains House Being Sold Under Mortgage

Keith vaudville will bow out of this Lynn, White Plains, N. Y., this month. The Lynn will be sold to satisfy the mortgage of \$450,000 held by a local bank.

The Keith people have been operating the house under a lease which expired some time ago. The business has steadily improved and may cause the new owners to place it in the Keith office for booking.

Famous Players is reported as interested in the purchase of the property and may bid on it when the sale occurs.

Argentine at Paris Alhambra

Argentine, the Spanish dancer, opens at the Alhambra January 11.

BURLESQUE WHEEL ROW TAKEN UP BY MUTUAL

Herk Sends Letter to House Managers—Thinks Scribner Aiming Campaign at Mutual

The Mutual wheel through its president, I. H. Herk, has sent out a letter to all Mutual wheel house managers, advising them that the campaign started by Sam A. Scribner of a clean-up nature, as reported in "Variety" last week, may be aimed against the Mutual wheel and show.

In the letter Herk advises Mutual managers to get into communication with the local city government. If any question arises as to the merit of any burlesque show to have that show looked over by the city authorities. The Mutual wheel shows are in excellent condition and the Columbia wheel also has its houses.

SCHALLMAN IN DIVORCE

Chicago, Jan. 2
Mrs. Lucille Schallman, wife of Hyman Schallman, independent of the Louisville agent, has brought suit for divorce on charges of extreme cruelty.

The couple were married in Chicago in 1916 and separated last October. There are two children, Fay and Carleton. Mrs. Schallman asks for their custody.

WAMPAS BALL JAN. 19

Frisco Committee Co-operating With Pictures

San Francisco, Jan. 2
Mayor James Ralph has appointed a special committee to co-operate with the Los Angeles Wampas committee on arrangements for the big motion picture ball to be held here Jan. 19. The supervisors adopted a special resolution authorizing the appointment.

Coincident with this a Wampas committee that arrived last Sunday, comprising Joseph Jackson, president of the organization; Ray N. Leek, chairman of the ball committee; and Harry Hammond Beall, announced the list of screen notables that is coming to attend the festivities. There were more than 100 names.

Los Angeles delegation was met at the train by Chief of Police O'Brien, members of the Board of Supervisors and prominent citizens.

JUNE DAY HAS NOBLEMAN

Paris, Jan. 2
June Day, dancer, has announced her engagement to Prince de Drago, an Italian nobleman.
No date has been set for the wedding.

Chamberlain Brown Finds No. 6

ZELLA RUSSELL

Featured with Harry K. Morton in "The Lady in Ermine" now playing to capacity in Boston. Mrs. Russell has signed a feature article for five years with the Shuberts.

Next week, Valerie Valaire
however, and negotiations for another try at the Hudson and another house in the town were opened up, with nothing coming of this deal.

Outstanding among the Columbia houses for the first week of the season was the Gayety, St. Louis, which totaled a gross of \$192,813 within that period, and it even established a new and remarkable record for burlesque grosses over the length of time mentioned, that is \$50,000 higher than its nearest runner-up.

The sixteenth week of the season put the Gayety, St. Louis, well over the \$200,000 total gross mark.

The best previous Columbia record had been hung up the week of January 1, 1922, when the Gayety, Boston, with Burney Givens' "Polies of the Day" did \$15,400 on 14 performances, and \$4,700 on New Year's Day with three performances.

That same week the "Polies" broke up an innovation in burlesque by giving an extra performance afternoon matinee following the regular afternoon show. The "Polies" has been used several times since by the "Polies" since first tried at the box office here and other Columbia houses, and other shows have likewise duplicated the extra Saturday show plan.

The Columbia, New York, has been topping its last year's average gross this season, although the weather in New York has been unusually milder and less conducive to burlesque than in any season in a decade.

The Empire, Newark, and Gayety, Pittsburgh, have both been running along at a speedy clip since September, each averaging higher grosses than last year.

Mutual Wheel

The Mutual Wheel Association is in its second season. When it started in 1922 it looked like a pretty hazardous experiment, but it weathered its initial year in good shape.

At the start of the current season the Mutual had 24 shows and 18 playing weeks. Soon after the season got under way squabbling became general among the members of the Mutual and along about Oct. 10 an election of directors was held. This brought into office George E. Lothrop, Sam Raymundo, Harry Goldenberg, Iren Nichols, Louis Epstein, Bert H. Todd, S. W. Manheim and E. G. Tunison. Al Singer, Chas. Franklin and John G. Jernon were among those not re-elected to the board. An election of officers was held Oct. 12 that designated George E. Lothrop, president; S. W. Manheim, vice-president; Chas. Franklin, secretary, and R. G. Tunison, treasurer.

Hardly had the echoes of the Mutual election died away than another election was held by the Mutual on Oct. 18 and I. H. Herk was elected president, S. W. Manheim, vice-president; S. Thos. Beatty, treasurer, and Chas. Franklin, secretary. The previous election, held Oct. 12, it seemed, was an illegal one, and so one held Oct. 18, according to Hoyle, so J. H. Herk assumed control. Since Oct. 18 Mr. Herk has worked very hard to put the Mutual on its feet, and his efforts have been crowned with success.

The shows have generally been improved and the whole circuit rejuvenated.

Stick burlesque has had a prosperous year, the established stocks doing well consistently.

All burlesque, organized and otherwise, starts the year '24 in a pretty good condition. BEIL

EDDIE LEONARD

"OH, DIDN'T IT RAIN?"

GREETINGS

SEASON'S GREETINGS

DOOLEY and SALES

THE LONDON STAGE

By JOLO

London, Dec. 20. Though 1923 has not been a great year of steady advance and, above all, a period of hope. The output of rubbish was large, but the amount of good things was bigger than in any year since the war. The British stage is slowly recovering from the staggering blow inflicted upon it by the conflict of nations.

Of the well-established dramatists Pinche, Galsworthy and Barrie gave nothing new, while H. A. Jones was represented only by "The Lie" (first seen in New York nine years ago). W. Somerset Maugham also sought favor with a play long known to American audiences—the very bitter "Our Betters."

The five parts of "Back to Methusalem," the gospel of Bernard Shaw, were produced through the enterprise of Barry Jackson in Birmingham. This pentateuchal play has yet to reach London.

A. A. Milne supplied two plays—"Successors" and "The Great Hopscotch"—both below his usual standard. R. C. Cartou's only offering was a foolish farce, "One Too Many," it was.

The poet-dramatist, John Drinkwater, faced the footlights with "Oliver Cromwell" and "Robert B. Lee." Biographical discourses dramatically as dull as ditch water.

Younger Set Better

But if the old hands disappointed, the younger and lesser known men provided compensation. "Hassan," by James Elroy Flecker, achieved the triumph of the year at His Majesty's. It is a play of color, movement and humor, with lines of exquisite beauty. Its success is significant, a healthy symptom not to be disregarded when diagnosing the condition of the drama. Alas! we shall have no new work from the poet-author, for he died 10 years before "Hassan" was produced.

"Outward Bound" discovered something only a little below genius in the writer, Sutton Vane. The theme of his play is tremendous. It treats of a voyage into the void—the journey of dead passengers to receive judgment according to their deeds on earth. Vane writes simply and effectively, and in every way the work is worth while.

Charles McElroy of the Manchester school of playwrights arrived with "The Likens of Her," a convincing carol of cockneydom. C. K. Monroe, whose ambitious war play of last year, "The Runner," gave hope of big things, has his name attached to "At Mrs. Benn's," a rather aimless comedy, in which character is keenly observed.

"T. Marsden," a play of Yorkshire

folk, discovered J. R. Gregson as another playwright with a future.

"The Outsider," by Dorothy Brandon, was an effective study of an outside doctor steeped in love interest. "Advertising April," by Herbert Parson and Florence Hornell, was a bright satire upon publicity methods, the humor which outshone the precocious wit of Noel Coward exemplified in "The Young

"Aren't We All?" (Frederick Lonsdale, "The Lilies of the Field" (J. Hastings Turner), and "Send for Dr. O'Grady" (George Birmingham) were all amusing comedies along approved lines. The run of the last play was cut short by the lamented death of Sir Charles Hawtrey, one of the best of England's comedians. Halcott Glover in "The Second Round" gave the point of view of a man at war with the force of life. It was too "harangueful" to succeed, as was "Our Ostriches," by Dr. Marie Stopes, dealing with the subject of birth control.

Edward Percy unexpectedly achieved nothing in "Treasurers," and "Andent Lights" and Laurence Binyon's "Arthur" added little to our store of poetic drama.

John Mascefield's "Melanely Holtsport" and George Moore's "The Coming of Gabrielle" were each given for a few performances only.

Flores and Jatem

The flosam and jatem of the year's recent inclusions "Love in Pawn," a Jew versus Gentile play by Roy Horniman; "A Roof and Four Walls," badly built, by E. Temple Thorne; "If Winter Comes" (from the novel) "Plus Fours" (Vachell and Simpson), "Three Birds," by H. E. Matthy, who has a pretty wit, sometimes; "Isabel, Edward and Anne," another terrace Jennings dressing up of a frowy female; "The Alternative," "The Morals of Vanda," and "The Listing Generation."

During all of 1923 the slap-stick slap-dash farce "Tons of Money," left over from the previous year, filled the Aldwych and looks as if it will do the same for another year. Many better farces have fared much worse.

Melodramatic heights had been reached in "The Green Goddard," where the action occurs in the Himalayas. Critic William Archer's play serves as a fine vehicle for actor George Arliss, who had previously produced it in the U. S. A. Descending the melodramatic scale there was "The Dancers," a drooling drama pressed into service for 10 months by Sir Gerald du Maurier, the most popular actor in London.

(Continued on page 161)

LEGITIMATE

BARRYMORE'S TOUR IN "HAMLET" ENDS IN JAN.

No Explanation Except He's Tired of Role—Was Cleanup

John Barrymore's tour in "Hamlet" is dated for an abrupt ending late this month. The star has been drawing astounding business ever since opening at the Manhattan for a three-week repeat date and getting nearly \$75,000 for the engagement.

Following his departure Barrymore's business was just as big, his gross last week at the Boston Opera House being nearly \$34,000. This week in Philadelphia is expected to repeat as big a figure.

"Hamlet" will be presented in Baltimore, Washington, and Cleveland, but the booking for the tour begins at the Garrick, Chicago, February 4, has been cancelled.

No explanation has been given for Barrymore's withdrawal with "Hamlet" other than he is tired of the role.

The road was expected to be a cleanup for him and Arthur Hopkins. Last winter the star ended his season at the Harzin after a sensational run of 101 performances.

JULES MURRY'S NO INTEREST

Jules Murry denies having any interest in "The Wasp," which closed out of town two weeks ago after a hectic career. He says the report that he had a one-fourth interest is untrue.



GEORGIA SANDS

From the Golden West sends Greetings to the Pantages Theatre, Tacoma, Wash.



- EDDIE CONRAD -

SEASON'S GREETINGS
EDDIE CONRAD
With Charlotte in "L'Elegance Peculiare"

Now playing Pantages Circuit. Directed JOE MICHAELS. The apartment home with the evening's honors—the comedy find of the season.

NEW PLAYS PRODUCED
WITHIN WEEK ON B'WAY

MARY JANE MCKANE

Musical play in three acts, a scenic production, New York City. The inaugural attraction at the new Imperial, New York. Mary Jane McKane and Arthur Hopkins are the featured players while the production is made by Arthur Hopkins. The book and lyrics are credited to William Carey Smith, George H. Fox, and Herbert Spence. The music is by Vincent Youmans and Herbert Spence. The cast includes Mary Jane McKane, Arthur Hopkins, Margaret Murray, Kitty Kelly, and others.

NEIGHBORS

"Neighbors" is the second stop for Equity since "Zeng" was forced to stop guaranteeing the house \$4000 weekly in order that "Queen Victoria" could emulate Mr. Brodie. That makes Equity Players even in with last year to date, so far as rivers are concerned.

So far as a subscription production organization is concerned, if its plays are not accepted for the commercial theatre they can hardly be rated successes. As yet Equity has delivered no such attraction in seven straight regular production tries. "Neighbors" has no more chance than the others. The impression left, the second performance when the mediocre attendance was in, it was less.

The selection of "Neighbors" by Equity Players is perhaps odd. It was written by Leon Cunniffman, who contributed one of last year's attempts called "Horseplay," which was a drab sort of drama. Probably somewhat overrated, but it secured the same author would be better in comedy. The selection "Victoria" was highbrow, while "Neighbors" cannot have that charged again.

The tale is about odorous odious odors, and is told in one of the scenes picturing the living rooms of two adjoining homes. The son of the Stone, who is to wed the daughter of the Hicks, next-door neighbors, the following day he died old man says a stitch in her knitting, and predicts something awful is going to happen.

The thing that happens is a squabble between the Hicks and the Stone's prize rooster gets into the garden of Mr. Hicks, principal of the High school, who and that luck have been upon the accomplishment of odorous odors. Pa Hicks captured the bird and locks him in the cellar. That part of both hands is constantly mentioned, for the gas pipes for the Hicks home pass through the cellar of the Stone house, and Ma Stone turns off the Hickses' gas.

In retaliation Pa Hicks cuts off the Stone's water supply, as those pipes pass through his basement. Hicks, senior, who has been ailing, is shingled down cellar. They are dirty, but can't take any more. Finally the ancient aunt Hicks is discovered "giddy" with a gas.

It's book isn't anything much, while the production is adequate. It isn't overpowering, and the idea of having a hero who wears silk stockings jockey in a boddy-like office isn't any too pleasing.

"Mary Jane" had no business, but "giddy" was a disappointment. It's book isn't anything much, while the production is adequate. It isn't overpowering, and the idea of having a hero who wears silk stockings jockey in a boddy-like office isn't any too pleasing.

NEIGHBORS

Comedy in three acts. Production by Leon Cunniffman. With Ma Stone, Premieres Dec. 26. Staged by Fretty Hildes. Mr. Hicks..... Frederick Burton
Mrs. Hicks..... Josephine Hui
Joe Hicks..... Ruth Nugent
John Hicks..... Harry May
Cynthia Hicks..... Mary May
Lillian Hicks..... Warren Love
The Blackmore..... George Drew
The Blackmore..... George Drew
The Blackmore..... George Drew
The Blackmore..... George Drew

Equity Players' second production

of its second season was opened at the 410 West 42nd the evening after Christmas.

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I am coming over to America to give my best wishes personally to all the numerous friends I made in and out of the Profession during my first visit in 1919, after an absence of seventeen years.

HAPPY NEW YEAR TO ALL

ELLA SHIELDS

(Continued on page 146)

YEAR IN LEGITIMATE

Two major movements concerning the legitimate theatre were dated for decision and action during the season of 1923-24. One, the much discussed central ticket office related to become an actuality at the opening of the season, is a dead issue at least for the time being.

The other is the "all important" agreement between the Producing Managers' Association and Equity. A proposed long term contract was to have been definitely decided six weeks ago, but at this writing it far from acceptance. As the time for the expiration next spring of the 1919 agreement draws near, the possibilities of a strike grow less.

Just a year ago an extensive plan for the central ticket office was laid before the managers by Joe Lebling. It meant what appeared to be a complex system of ticket control. At first the existing agencies were believed to be used. Later it developed such agencies as agreed to sell at a 25-cent premium would be supplied from the central agency control which was to be designated to a managerial committee.

As the matter wore on the managers stated the ticket plan would possibly be placed in operation on Labor Day of this season. When objections to the proposed office cropped up there grew a more reiterated statement from the P. M. A., that its members were in accord with the plan. During the summer, however, indications pointed to a postponement or shelving of the idea. The date of reviving the central office was set back and finally the whole thing dropped.

Shubert's interest. Lee Shubert's profound interest in the Lebling plan is believed to have awakened the other managers to the reasons. Many suspected ulterior motives. One showed showman figured it out that within five years the central office would have wiped out all opposition. And as stock in the central office was to be apportioned to the theatres, Shubert might eventually control Broadway through the central office, as the Shuberts have more houses than any other single managerial firm.

The Equity situation became a live issue last summer. At that time the P. M. A. proposed to extend the present agreement for another five years or more. That suggestion found a cold reception from Equity leaders. Lebling talk about "Equity shop," which was admitted to be closed shop resounded.

Again the proposal to continue the present agreement is offered by the managers following the apparent collapse of a proposed agreement dated twenty-five years. The managerial "Steering Committee of Equity" charged with negotiations with Equity agreed on a program, it is claimed without dissent from any committeeman.

Equity P. M. A. From Equity's standpoint the features of the proposed were quite acceptable, despite John Emerson's statement at a general Equity meeting that the organization had to swallow "some bitter pills." Clauses calling for the managers agreeing not to engage any Equity members not in good standing

mean, if accepted by the P. M. A., that every member would be compelled to pay dues, also back dues which are reported rolling up in great numbers. Equity members it must collect dues to exist.

The P. M. A. called a general meeting to vote on the agreement in November. Nearly every prominent manager on Broadway was present, including men who rarely have attended the P. M. A. seasons personally. It was announced a legal obstacle had been encountered by that was meant that a clause in the proposed agreement stipulating that members of Equity in good standing up to the start of this season could be engaged, but none thereafter, was plainly conspiracy to spite Equity, and therefore illegal. Also it was interpreted to be a conspiracy in restraint of trade, since Equity members might be denied the right of earning a livelihood. Theatricals were obliged to be classed as interstate commerce in a recent Supreme Court decision (Hinderup pictures case, as set forth fully in Variety, and therefore probably having a new restriction in the managerial deliberations), which would mean a violation of the Sherman and-trust law. Such an agreement, if in restraint of trade, might leave either the P. M. A. or Equity or both liable to civil damage suits by all players who would be affected or denied the right to obtain engagements.

The Equity attitude therefore is little nearer solution than it was a year ago. Equity leaders at the meeting in the 46th Street theatre council the right to make an agreement with the managers. A time limit for the P. M. A. to do

(Continued on page 13)

LUCILLE BALLANTINE

Last week at Moss' Broadway, New York, Variety said: "Makes her own song important and readily justifies the title billing by putting over several songs that are pure gems. She's a top expert also, doing things in a manner that is the acme of grace. Could get away with it just as surely at the Palace as the Strand."

With NAT GENESS, DAN KAY and NAT NATHANSON



JIMINY CONLIN and MYRTLE GLASS
SEASON'S GREETINGS
FOUR SEASONS
FOUR SEASONS
BY HARRY BREEN
Direction THOS. J. FITZPATRICK

2 FAILURES, 1 HIT LEAVING THIS WEEK

Early Week's Report Had Ditrchein and Cowl Shows Going Out

Early this week the departure list for legitimate theatres showed three attractions, two counted as failures and one a success. The latter is "The Changelings," produced and played in by Henry Miller with a slight suggestion of the latter's attractions, two counted as failures and one a success. The latter is "The Changelings," produced and played in by Henry Miller with a slight suggestion of the latter's attractions, two counted as failures and one a success. The latter is "The Changelings," produced and played in by Henry Miller with a slight suggestion of the latter's attractions, two counted as failures and one a success.

"THE CHANGELINGS"

Opening Sept. 17, "American" (Dale) turned in adverse wording, while the majority favorably inclined outside of the district. The latter failed to decide any way or the other, "Lark" (Lark) failed to "Lark" like a success for a few months on its natural all-star draw.

Jane Cowl is withdrawing from the Times square after five weeks. She opened in "Pellaea and Molland," which lasted three weeks, the opening pace being under \$7,000 and dropping to \$5,000. For last week and this the star appeared in "Romeo and Juliet," her greatest success last season. She is due back in town shortly in "Antony and Cleopatra."

"PELLEAS AND MELI-AMAND"

Except for the "Mail" none of the reviewers was impressed with the play, although all agreed on the excellent of Miss Cowl's personal performance. "News" (Mantle) said, "Not so Broadway," and the "American" (Dale) believed "Miss Cowl good in a preposterous way." Variety (Lark) thought the play dull and awarded a few "very few—weeks."

"The Business Widow," with Leo Ditrchein, started, goes to the road after four weeks at the Ritz. It was accepted for a limited booking at that house, but would have been assigned another theatre had it caught on. It started around \$7,000 weekly and dropped.

"THE BUSINESS WIDOW"

"Triumph" (Hammond) and "Mail" (Craig) were the only complimentary sayings on the Dec. 10 premier, with all the others turning in opinions. "Lark" (Wallcott) thought it "dull" and the "Times" said, "A bad play." Variety (Lark) doubted if it would survive but a short stay.

CHRISTMAS WEEK BOX OFFICE TAKINGS OR B'WAY DISAPPOINT

Holiday Crowds Fail to Come Out Until Thursday—Some Strongs Failed to Come Back—"Follies" Leads With \$42,000

Broadway's expected business for Christmas week was far below the mark of other seasons and reports from out of town indicated similar results. The fact that Christmas fell on Tuesday caused a sort of patronage vacuum on Monday and in fact up to Thursday.

Attendance reached holiday proportions for the latter part of the week, with the Friday matinee the most being in and outers. Some high gross attractions of the last season dropped out in the pre-holiday slump that they never came back and among them are shows counted leaders in the past, but which now are not figured to stick the winter out.

The "Follies" topped the musical list, with over \$42,000. The class of the field had "The Stepping Stones" at \$37,000, and the "Music Box Revue" at \$32,000. "Artists and

Models," which slipped badly recently, also had a poor performance, last week for about \$24,000 gross, which is easily \$10,000 under what that revenue could have gotten. It is among the doubtful runs now though is \$25,000 to the good. "Poppy" and "Wildflower" are still big money getters among the \$3 muscians, with "Mr. Batting Butler" also set for the winter. "The Rise of Rosie O'Reilly" and "Mary Jane McKane" are the new contenders in that class.

In the non-musical field "The Nervous Breaker" is the unquestioned leader, with a performance with three extra matinees attained the great gross of \$25,000. "The Swan" with our last performance is teamed with "Wreck," grossing \$22,750. "Laugh, Clown, Laugh" is top among the dramas, "The Lullaby" having fallen down badly.

Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest failure or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (16th week). Holiday trade ran behind former seasons and counted disappointment. From Thursday on last week trade picked up. "Abie" played daily matinees during Christmas; 11 times; about \$17,000; run leader came back strongly after slumping like others.

"Arise We All," Gaiety (33d week). Two extra matinees last week for total of 10 performances. Business for holdover hit not up to mark first half of week, but closed to capacity for about \$14,000.

"Aisle and Model's" Shubert (13th week). Gave daily matinee starting Christmas and for 11 performances gross estimated; out \$24,000, which was far from capacity; could have played to \$25,000 last week. Slogged badly after Thanksgiving.

"Chain," Playhouse (16th week). One added matinee last week went takings upward to about \$9,000. Show doing moderate business through week, but made profit. Due for road in few weeks.

"Chicken Feed," Liltz (15th week). No extra performance; business coming back well from Wednesday on for gross of about \$9,000 a week. Small house and that figure profitable.

"Cyrano de Bergerac," National (6th week). Resumed two weeks ago after enforced by. No added matinee last week, but big business drawn for claimed total of about \$3,000.

"Follies," New Amsterdam (11th week). Held to usual matinee last week, attraction and house rarely going to extra performance. Capacity indicated all week with gross quoted at over \$42,000.

"For All of Us," 49th Street (12th week). Doing fairly good though not big business. No added matinee last week, with attendance records about same as other attractions—good last three days, \$8,000.

"Greenwich Village Follies," Winter Garden (16th week). One week more to go before starting on tour. Business dropped sharply after Thanksgiving, but jumped last week, with takings probably \$22,000.

"Hurricane," Proctor 2d week). Opened Tuesday, gross performance Sunday resulting in little favorable criticism. Business first seven performances small, with total hardly better than \$8,000. House under rental for four weeks.

"In the Next Room," Vanderbilt (6th week). Adds mystery play closed on for gross of about \$10,000 a week of added matinee taken around \$15,000.

"Kid Boots," Earl Carroll (1st week). Opened Monday night, scale \$150 top (New Year's Eve); normal top \$250. Stars Eddie Cantor and features Mary Eaton. Well regarded on road. Gross \$20,000.

GREETINGS FROM THE GRIFFIN TWINS

VERLON BERLON
"THE PRINCE CHARMINGS OF VAUDEVILLE"

Now playing their 25th week of a two-year tour of the Greater Keith theatres under direction of MAX HAYES.

SEASON'S GREETINGS

LAMBERT

Will be appearing at the New York over the Orpheum Circuit. Booked with "Dietrich and Perkins."

[illegible]

ANATOL FRIEDLAND



to kind on last, last week high
extra performance the gross
"Sun Up," Princess (32d week) made
money both days, House
Small cast drama, which held over
the week, "The Day After Tomorrow"
three switches may last over
Friday, 11,000, \$10,000.
"The Day After Tomorrow" (31d week)
Business uniformly fine since opening
last week, "The Day After Tomorrow"
around 11,000, \$10,000.
Final house by \$1,000.
"The Day After Tomorrow" (31d week)
Friday. Opened Monday last, 11,000,
\$10,000, \$10,000.
\$10,000, even with holiday, and in
decisions are for short stay. Out
of the city.

"The Blue Bird" (20th week) of the
week, "The Blue Bird" (20th week)
staged for holiday see back from
the week, "The Blue Bird" (20th week)
night, and holiday maintain crowd
of the week, "The Blue Bird" (20th week)
attention, 11,000, \$10,000.
11,500 the first week.
"The Blue Bird" (20th week) of the
week. Final week for Dittus
of the week, "The Blue Bird" (20th week)
pace for holiday week.
Chicago, Jan. 13.
"The Blue Bird" (20th week) of the
week, "The Blue Bird" (20th week)
star combination. Heavy up to big
of the week, "The Blue Bird" (20th week)
\$10,000 last week. House drama
week or so and then due to get
the week, "The Blue Bird" (20th week)
"The Dancers," Ambassador (12th week)

form of hold-up. At the same time Belasco stood until such time as the police arrived. He then made an apology to Mrs. Fiske, not a single Belasco attraction would ever again be shown at the theatre. The police would assume Cleveland had stolen the money, and the story might be considered a Cleveland joke. He said he had been the only one going to the pub but to the police he was the perpetrator of the act as well.

As a result of the controversy Belasco was asked to leave the city for the week (Jan. 21) at the Princess Theatre.

After the appearance of the story in the "Times Square Daily", Robert McLaughlin wired the paper to publish the story. The story in Belasco had made the remarks published. He was informed that such a story would not be published. The papers were open to him for an explanation, but up to the time of going to jail, Robert McLaughlin had not replied.

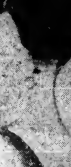
JERITZ'S 14 CONCERTS

Major Jeritz, the Venezuelan soprano, has been booked for 14 concerts, which, it is said, will net her the princely sum of \$10,000. The rate of \$5,000 a performance. Her first concert will be given at the Lyric Theatre, Feb. 19.

Harry Davis has gone in advance of the Julian Ellipse show, having just arrived in the city. His attraction is "boxed" south.

**MISS PATRICIA
“CINTILLATI” SMITH**

A violinist who can sing as great as her musical ability. A virtuoso among pop singers whose vocal range has won her the coveted Keith Lawford Trophy.



TRICOLA
"GREAT MELODIST"

THE THEATRICAL PAPERS

PROFITS IN CABARETS

Some years ago Variety published a story on theatrical papers in its "Editorial" issue. This is written on a Sunday night in December, a rainy Sunday evening and the dogs don't feel any too good after musing along Broadway at three miles an hour. So that other story will have to stay right on the shelf without reference to what papers were plugging along at that time or what theatrical weeklies have since disappeared.

At present the theatrical papers are "The Billboard," "New York Star," "Vaudeville News," "Clipper" and "Variety."

"The Moving Telegraph" and "Zit's Weekly" would like to be classed as theatrical papers. "The Telegraph" is a racing sheet with pretensions toward sports in general and theatricals in particular. After all of its attempts in every direction, "The Telegraph" remains a racing sheet, badly hammered to much effect by "Hacing Form."

Reports of late have linked "The Telegraph" with a probable change in ownership. Negroes have been on but never very close to the E. B. R. Thompson, president of "The Telegraph," and W. B. Lewis the other 25 per cent. "The Telegraph" desperately has been within the last few months to bolster up its circulation without decided success.

"Zit's Weekly" can't be classified unless it is called the cheap rewrite sheet that ever was. It's a poor crowd from "Town Topics" and "Broadway Brevities" without the grace or the frank vulgarity of either.

The list of national theatrical weeklies has steadily diminished of late years. It's quite likely that if Variety had not taken over "The Clipper," the oldest amusement paper in this country are now would have passed.

"Billboard" Best Money Maker

The best money maker among all of the theatrical publications seems to be "The Billboard." That sheet, printed in Cincinnati, can't brag about much else. It's no credit to theatrical journalism in any way, shape or manner; it travels or trails with what it believes to be the least resistance which will do it the most good. When falling in the wrong groove, as it often has done, the paper will switch policy or politics to get back under cover.

Through having had the outdoor amusement field wholly to itself for over 20 years without knowing how to conserve its undisputed position (until "The Clipper" was turned over for the outdoor business to "Billboard" raced away from H-self. When "The Billboard" was directed by a strong hand with practical newspaper experience, either trade or lay, behind it, that paper was as much sea as it had proven to be when falling all over itself on every lot until its attempted bridling and dictation of a trade it only represented, brought

more enemies than well wishers. Still "The Billboard" makes more money and has less influence than any other American theatrical paper. Its income is derived from a class of advertisers that has no other place to advertise their wares or merchandise or wants.

"The New York Star" of Roland Burke Hennessy has continued along, with Mr. Hennessy for nine months giving the greater share of his attention to a radio weekly, it is getting out. "The Star" recently attempted a reform in makeup and content and never to be a newspaper doesn't sum up as much more than what it was.

"The Vaudeville News" of a House Organ
"The Vaudeville News" is a house organ of the National Vaudeville Artists. The utmost difficulty experienced in many people discovering that a house organ never has been and never will be a newspaper. "The Vaudeville News" at first was given away. Later its sale price was made 3 cents for some news stands.

Recently it was circulated through a news distributor for 10 cents. In each instance it was a failure. The "Vaudeville News" at present the weekly is being distributed through house managers of theatres listed as members of the Vaudeville Managers' Protective Association. It is a new scheme in newspaper distribution, with its results either way yet to be determined. The sales system is that the house manager receives 10 copies weekly, for which he is expected to remit 10¢ to the paper's publisher, with the manager requested to dispose of the 10 papers at the each to actors who may be playing at the theatre or to interested people around town. As the title indicates "The Vaudeville News" is strictly confined to vaudeville.

Another weekly that qualifies as a house organ is the "Sherberts' Review," a paper over 10 years old, almost entirely unknown and with no street sale. The Sherberts print it evidently in order to have an excuse to collect bills from "solicited" advertisers who do business with the Sherberts in their theatrical ventures. The paper is regularly mailed to a free list and as regularly goes into the waste basket with the wrapper unopened.

"Clipper" in Miserable Shape

"The Clipper" was in a miserable shape when taken over by Variety. That was last July. Variety turned "The Clipper" into an outdoor paper and it has been almost as miserable ever since.

In intersecting "The Clipper" into the outdoor amusement field, it went directly to the opposite end of the latter in reality an outdoor paper, but so tangling its reading matter with theatricals that "The Clipper" to announce itself as "the only paper exclusively devoted to outdoor amusements."

Just what "The Clipper" can do in the outdoors is problematical. It isn't trying to do too much and avoided the temptation to become

MILTON WALLACE

Comedian with Anne Nicholls

"ABIE'S IRISH ROSE"

3d day, REPUBLIC THEATRE, New York

Extends the Season's Greetings to the Profession

seasonal for a quick but unsubstantial circulation. The outdoor showmen have recognized the absence of a medium with sincerity. If "The Clipper" should still be needed want for them it will have accomplished a great deal, regardless of anything else.

The Variety-Clipper mob of news hounds having a half hour open during the day decided to try a daily of their own. They started about three months ago what they cheerfully allude to as the "world's worst daily," officially called "The Times Square Daily." It doesn't amount to anything more than an excuse to take a subscription away from some good fellow. No one yet has taken exception to it, most of the victims saying that if "that bunch of crazy guys really have gone crazy, I'll help them along at a penny a day." It's a one-page sort of daily news bulletin.

Variety Remains Terrible

"The Times Square Daily" is something like Variety—terrible. Variety is still floundering around, the most horrible thing in the form of a paper probably that was ever written. It is still the same old thing everybody charges against it. Luckily Variety knows but two things: "The Times Square Daily" is sold at \$2 a quart or \$200. Scotch by the case costs \$20 and is sold at \$20 a quart, or \$240.

A pint of mineral water costing the house 12 cents is sold to the guest at from \$1 to \$1.50, according to which place he may be in. That is exclusive of the price of whiskey. Cocktails sold at \$1 each costs the house 11 cents.

Not a restaurant, hotel or cabaret in New York served a New Year's Eve dinner supper to its people that cost the management over \$2. Yet the price per plate in the better known places ran from \$10 to \$20 with an average of \$15 per person.

6,000 Spook Eaters

Speak easily that have actually replaced the corner saloon as New Year's drink meeters, are located everywhere, from a apartmentments to back rooms to "tea

The cabarets of Times Square that are doing business are doing real business. "Cabarets" now is doing a little better, a record night institution of middle New York which have rapidly increased in numbers this winter. They remain open as long as the spenders will spend.

Last winter the night club was unknown by the name of the inspiration during the summer when the Club Beauvillain on East 43rd street, against all prediction, became an immediate and favorite list resort for its "members."

The increase of the night clubs is insignificant alongside of the extension or expansion of the speak-salies. It is estimated there are now 5,000 speak-easies in Manhattan with over 1,000 of them located within the boundaries of 5th to 8th avenues, 25th to 59th streets.

An unbelievable comment on the prohibition act is that there are now 30 more cabarets in New York than in 1918.

The metropolitan cabarets are profitable as indicated in the fact that it is seldom one goes out of business. It may be transferred or the management replaced, but the cabaret goes on.

Increasing Profits

Profits in the cabarets and night clubs are astounding. This story is not based upon reports or hearsay. There are two Broadway cabarets that are the leaders in the profit column. Each is making at the lowest \$4,000 weekly. One of the bright light places with a capacity of less than 125 and doing a gross business of \$4,000 weekly, is said to be "coining money" through its profit being \$5,000 a week out of that amount. Another place that does a gross business of \$10,000 weekly is netting a profit of \$7,000.

High Percentages of Gain

It's difficult to understand until information concerning costs and sales is received. Food is sold in these cabarets at a profit from 100 to 250 per cent. The places that sell the most liquor make the most money. A case of champagne costs the dealer \$10. It is sold at \$25 a quart or \$200. Scotch by the case costs \$20 and is sold at \$20 a quart, or \$240.

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6,000 Spook Eaters

Speak easily that have actually replaced the corner saloon as New Year's drink meeters, are located everywhere, from a apartmentments to back rooms to "tea

rooms," novelty shops, "Almost anywhere on show streets.

In the olden days of the liquor selling a corner saloon keeper often worried whether he could do \$15 a day to pay his running expenses.

For the other side of the picture one of the best known Broadway cabarets has been barely paying expenses for some time. At present it owes one of its merchandise creditors over \$40,000, and is obliged to now operate on a cash basis. Another famed cabaret in the same district ran up liabilities of \$176,000 within a year and had to request an extension of time to settle. These troubles were mainly brought about through the cabarets using "food places" with high rents and an attempt at costly entertainment.

It's the "selling" places that get the big money.

LEFTWICH OWES \$8,390

No Assets of Value Listed in Bankruptcy Petition.

Although Alexander Leftwich's production, "Fashions of 1913," which was short-lived at the Lyceum, New York, last spring, was supposed to have been paying for the various sartorial and female wearing concerns of New York as well as the advertising-amusement ventures, Leftwich seemingly is assuming all the liabilities judging from a voluntary petition in bankruptcy filed in the Federal District Court last late fall.

The stage director who gives his address as at 123 West 44th street (Lyceum theatre building), lists liabilities at \$18,907, and no assets other than \$9 shares of stock in the "Fashions Productions of no value."

Leftwich assumed the debts for costume designer, prop master, musicians' bill, etc.

Seaman Miller has been appointed referee.

"ZANDER" CLOSING ON COAST

Los Angeles, Jan. 1.

"Zander the Great" will close at Santa Barbara this week. The place was produced out here with Lillian Albertson, heading the cast. It had been out three weeks.

The show men into a spell of bad business and Louis Maclean, producer, decided to close rather than speculate any further with it.

DARK NEW YEAR'S WEEK

Syracuse, N. Y., Jan. 2.

For the first time in years the Fighting (Shubert) is without an attraction for New Year's week. "Sancho Panza" was originally booked, but was canceled. Efforts by Manager George A. Chenet to fill the gap by a picture were failures.

HERBERTA BESON

The only original dancing wire act in the world acknowledged as the greatest of its kind.

EXTENDS HOLIDAY GREETINGS TO ALL

Montauk as Furniture Store

It is reported that Montauk, Brooklyn, will be transformed into an installment furniture house by Cornwell's, said to have taken over the site. Louis Werba, recently leasing the Crescent, is the manager of the Montauk.

COMPLIMENTS OF THE SEASON

ODETTE MYRTIL

"THE INTERNATIONAL GIRL WITH THE DANCING EYES"

THE HINTERLAND

The theatre of the hinterland is the stereotyped as a roll of crepe paper in that it is dependent eternally upon the booking office for their shows, consequently the experimental theatres which they see are negligible.

The people in the hinterland want it that way.

New shows seldom draw big business unless it be a Belasco or Ziegfeld or George M. Cohan production. To speak broadly, the other producers haven't built up a name for themselves in an effort to outdo the Frohman house.

But try the high art stuff on the hinterland highbrows and staves, for highbrows in the hinterland are as scarce as brains in Zululand. The claim to be there—or they claim to be everywhere—but when the highbrow shows come around they break themselves up for a 50-cent peanut gallery and keep out of the \$250 seats, which doesn't mean anything to the producer.

A rare example of this was the first week of the Theatre Guild Repertory Company's tour, where they played to starvation business in the orchestra and balcony, but to capacity in the peanut. And in face of ravishing press notices.

The big goes in the provinces are the musical shows with a name and a few really established road stars. Of this group, Otis Skinner is the only one with a reputation and pulling power enough to slide by in a poor vehicle, and recently even he got stumped. Eddie Barrymore has been stuck with a poor show. D. J. Griffith several times, Warfield once or twice, and Mrs. Fiske last year with her "Paddy" production.

"Name" Means Something

A name means something, however. A show with a big Broadway record doesn't go to the provinces expecting to clean up—for many barely slip by, but an overwhelming success very seldom fails to pack the big city houses which bloom all over the road. "Bally" was a clean-up everywhere. It could go into a bad town and come away with jingling pockets. "Lightnin'" is doing the same. "Abe's Irish Rose" is another example, while "Kick" at the present time is doing the meanest kind of a clean mop-up.

Which means that for a good show there is no bad town. But the show must be good on the road. It can't come into a town and get reputation and poor business and draw business. It must make us impression on the audience, the customers of the first night to get over on the week. Local critics mean little or nothing.

People Are Wise

Critics can only break a show by joining unanimously in condemna-

tion, and then their barbs can't last long, for the people are wise. They learned long ago that newspaper and magazine critics are writing from the article and not the popular viewpoint. And because they have found this out, a critic in the provinces must write in the popular vein to attract an audience. There are a great many of those birds who are now writing under a by-line and using their own opinions in the columns with their reviews (quite a few papers are using this stunt), but the people M. Goldberg. "It doesn't mean anything."

The public, while they may be misled sometimes, are wiser than they want and are willing to pay for it. The newspapers on the road are interested in show business. In the towns where business is alternately good or bad they are honestly with the managers in an effort to increase business. An especially good show or an especially good star gets all the publicity due. And a bum show gets better than an even break, which sometimes makes the manager's life a misery.

Often in their enthusiasm to recommend a show or to help a manager out, the local critics will describe the leading lady as being "ravishingly beautiful" and the play as being a "superlatively fine creation from the brain of a master craftsman." It's the bunk as far as the people are concerned. When they go to see a show they come out and forget it, and say that it was merely a good show and they are a set of passes with no war tax.

Sports, Theatre and Poker

It is a safe bet that on the staff of most of the papers the hobbies of the writers are divided between sports, the theatre and poker. The old line critics are dying out, and in their place are the young writers whose enthusiasm often runs away with them and hurts their first efforts. Many have little or no background for serious dramatic criticism, yet they write with all the authority and wisdom of sages, while the old boys on the paper, who remember when Pauline Hall in tight was a delectable sight, and when Frank Daniels, Charles Bigelow and DeWolf Hopper were in their prime, sit around and laugh behind their backs.

But the old boys are reading copy, and can't afford to write authoritative dramatic stuff.

For the papers in the sticks don't pay so heavily. Some do, but the man who draws a living salary on their works a couple of jobs, and works them both hard.

People out of town get a lot of raw stuff palmed over on them. The variety shows of the world jump in to fill an open week, and while they may grab enough to get along on their hurt business for the following shows. That is very often

WILLIS BROWX, OPEN

The Willis, Bronx, Open, 134th street and Willis avenue, New York, opened last Thursday, with a vaudeville and picture house. It is operated by the Consolidated Amusement Co. and its vaudeville booked by Harry A. Korman.

A capacity audience overflowed the two floors, with the initial bill booking Manning and Clara, and Brown, Kaufman and Lillian. And Brown and Orchestral, with "If Winter Comes" as the picture.

Two of the act's first billed did not appear. Jack Conway and Co. were reported out through illness and the George Fairman Orchestra would have been a conflicting booking.

The regular drummer and cornetist of the Marion orchestra were absent through having been in an auto accident.

DETROIT POLICE RAID RAW STAG DANCES

Clean-up Squad Arrests Dozen Girls—Now After Booking Agents—Admission Up to \$3

Local booking executives are likely to get into trouble in connection with the campaign being conducted by Lieut. Potter of the cleanup squad. Potter has arrested a dozen girls for putting on knock-out and their act in stag affairs in various halls throughout the city.

Many as 1,500 men have attended some of these affairs, where the admission was from \$1.50 to \$2.50. Lieut. Potter has threatened to give the dancers additional forgers. In the arrest of the dancers it came to light that a number of them were booked by the local booking office, although the proprietors later denied that it was with the understanding they were to dance legally.

NEW WILLIS, BRONX, OPEN

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TERRE HAUTE "OPPOSITION"

Chicago, Jan. 2.—Terre Haute, Ind., playing vaudeville, has been declared direct opposition by the Western Vaudeville Managers' Association.

Acts which had been booked for the W. V. M. A. and had three days off, have been playing this hour after which, when they returned to the W. V. M. A., they were informed the routes had been altered on account of playing for opposition.

More than half a dozen acts have been punished for the transgression.

ENTER THE LITTLE THEATRE

By WALTER HARTWIG

(Director Little Theatre Department of the New York Drama League)

Five years ago the words "little theatre" meant a minor playhouse. Today they have a new meaning—they denote a new indoor sport, national in its appeal.

The "amateur" actor of yesterday always held in contempt by everybody except his personal, disinterested friends. In the past we have had the rank experimenter who adopts play production as an avocation. The old amateur was motivated by vanity and conceit to exploit himself before his friends as an imitation actor.

The Little Theatre of today, in its very essence, is the pastime activity of imaginative and talented, but untrained individuals who take an intelligent interest in the drama.

It is not to be expected that a complete regeneration has taken place in five years. There is still a good deal of false pretension and exuberance present in many Little Theatre activities, but these are the things the old god has tried to learn new tricks and has not yet been convinced of his own error.

There are somewhere between 400 and 500 Little Theatre organizations at work today. This does not include the school and college drama organizations. These are somewhat like the erstwhile "amateur" they have always been honest experimenters in good and bad. The Little Theatre is regarded as educational training, not training for the professional theatre, but as stimulating an interest in dramatic literature and making for poise and the disinterested self-consciousness, not to mention rhetoric and kindred stunts.

Hundreds of Organizations

Of the several hundred organizations outside of the schools and colleges and occupying themselves with avocational dramas, there are probably a hundred true little theatres—groups that are properly organized and have a well defined aim and policy, who make up each year a definite plan of production based on a reasonable budget and see through both the plan and the budget. In these groups no one person is or can be the whole show. It is essentially group activity. They have play readers just like professional managers have, but they read material for production without thought of who is to play the leading part and certainly with no idea of playing any parts themselves. They have directors—generally paid professionals—whose only part in the proceedings is to put on a satisfactory performance. These directors do not themselves act. Properly directed, a performance is a full time job. In this Little Theatre work this, but in no way less, is the case. This has been the lesson.

These well organized Little Theatre groups choose their actors as they do their plays—without personal preference—but with the object of using the most expert talent to the best advantage for an effective performance.

It is here that they differ most essentially from the old "amateur"

where politics was of greater importance than performance. The Little Theatre group, because they required an extraordinary amount of tact and diplomacy to keep ambitious individuals in order in its place—among the audience. In the new Little Theatre, honesty is the best, if sometimes tedious, policy.

The Little Theatre, even the most progressive among them, do not yet realize the value of the group. In the plays they select for production they prefer the time tried vehicle. The Little Theatre has little chance in the Little Theatre.

The group that wants to make a name for itself should do nothing but the best. The Little Theatre groups are bound to be done in an original manner since there is no model to follow. Unless these experimental groups actually experiment, they hardly justify their existence, but, of course, it is not to be overlooked that what would be an imitation or something already done in New York might be an entirely original effort in, say, Miami, Fla.

Greatest Evil

The greatest evil of the Little Theatre today, and this is a fault shared by almost all, is the magnificent disregard in which they hold the authors of the plays that they present. Here the sense of values is deplorably distorted.

The popular impression seems to be that money paid for royalty is just wasted. Little Theatre organizations seem to remember that the fee asked for the use of a one-act play is \$10 a performance, a conscientious effort should be made to pay this, and that immediately after the performance. If the play is worth giving at all, and its performance would seem to be evidence enough that that, the sum of \$10 for the author's work. In all conscience, small enough. If it is not worth paying the author \$10 for his contribution to the performance, then the play should simply not be produced, and there should be no compromise on this.

Until the Little Theatre groups establish a better code of ethics on this point, authors can hardly hold them in much respect, and if there is anything that the Little Theatre needs at present it is new and good plays by talented authors.

BREITBART DAMAGE ACTION

Breitbart, the "strong man" of the Broadway Association, has granted his motion for a bill of particulars in his suit for \$5,000 damages against the Hamburg-American Line to the extent the defendant must furnish the particulars of the time and place of delivery of the bill of lading, to be served on or before Jan. 15.

Breitbart's complaint is that the delay of his baggage two weeks after its arrival from Berlin in New York caused him two weeks' loss of engagements at \$1,750 per week.

"KEEP QUIET" AT M. MORRIS

"Keep Quiet, the Rabbi Is Coming," a two-act opera written by Louis Weiss, is playing two weeks at the New York Theatre on Fifth Avenue. It has 15 people in it.



SEASON'S GREETINGS
JOE THOMAS SAX-O-TET
to the
Joe Thomas, Walter Grebe, Joseph King, A. M. C. Mc-Caw and ARCHIE NICHOLSON

JULES E. MASTBAUM PRESIDENT STANLEY COMPANY OF AMERICA

Owning, leasing and operating 50 motion picture theatres in Eastern Pennsylvania, Southern New Jersey and New York, Mr. Mastbaum is in course of erection; booking more than one hundred other theatres, and in affiliation with J. P. Kohn Circuit, presenting B. F. Keith vaudeville and photoplays in a large number of other houses.

The recognition of Mr. Mastbaum's standing as an exhibitor of motion pictures is countrywide and he has been identified with this portion of the film industry since its inception. He saw its possibilities and made use of his opportunities, with the result that as head of the Stanley organization he is the largest individual exhibitor of motion pictures in the world of amusements his achievements are considered standards of constructive value that may well be seriously considered by fellow exhibitors.

NEW YORK BOOKERS AND HOUSES

15 YEARS AGO AND NOW

KEITH CIRCUIT

Palace Theatre Building, New York City

BOOKERS AND HOUSES

Edw. Darling—Palace, New York; Keith's, Boston; Keith's, Washington.

William McCaffrey—Davis, Pittsburgh; Palace, Cleveland; Keith's, under supervision of Darling, (Arthur Biendell, Keith's, Washington and Boston).

L. E. Baneris—Alhambra, Royal, New York.

Pat Woods—Orpheum, Riverside, Bushwick, New York, and Providence, R. I.

Dan Simmons—Moss Broadway, Regent Coliseum, Jefferson, Franklin, Pittsburgh, Keith's, Rivers, Fordham, Hamilton and Columbia, Pa. Joe Mackay—Keith's, 2nd and 15th sts.

Lawrence Goldie—Proctor's 5th and 8th sts., Yonkers, Mt. Vernon, Newark, Majestic, Paterson, Greenpoint, Prospect and New Brighton (closed). Mark Murphy and William Howard, assistants.

Wayne Christy—51st st., Erie, Pa.; 105th st. and Hippodrome, Cleveland, Palace, Cincinnati, White Plains, Capitol, Union Hill, Indianapolis, Dayton, Proctor's 2nd and 15th sts.

Jack Dempsey—Buffalo, Toronto, Princess, Montreal; Rochester, Syracuse, Hamilton, Ont.; Grand Rapids, Keith's, Cincinnati; Keith's, Indianapolis, and Keith's, Columbus. Joe Woods—Sheridan Square, Pittsburgh; Majestic, Johnstown, Pa.

Harvey Watkins—Imperial, Montreal; Keith's, Portland; Keith's, Lowell; Palace, Manchester; Phil Bloom, Globe, Atlantic City (closed). Ralph Conner—Keith's, Philadelphia; Maryland, Baltimore.

Bel Schwartz—Weskill, N. Y., and Keith's, Jersey City. Julie Delmar—Lyric, Richmond, Va.; Columbia, Norfolk; Homestead Auditorium, Winston-Salem, N. C.; Columbia, B. C.; Victory, Charleston, S. C.; Iola, Greenboro, N. C.; Leno, Savannah; Palace, Jacksonville; Victory, Tampa; Plaza, St. Petersburg; Fairfax, Miami; Rialto, West Palm Beach; National, Louisville; Princess, Nashville; Lyric, Mobile; New Orleans; Columbia, Baton Rouge; Grand Opera House, Shreveport; Forsyth, Atlanta; Lyric, Birmingham; Lyric, Knoxville; Tivoli, Chattanooga.

Fifth Floor (Pop Time Department): Harold Kemp—Globe, Allentown; Keystone, Nixon, Grand Opera House, William Penn, Cross Keys, Broadway, Alhambra, Philadelphia; Orpheum, Germantown; Young's Million-Dollar Play, Atlantic City;

Plainfield, N. J.; State, New Brunswick; Main st., Asbury Park; Broadway, Long Island City, N. Y.; Trenton; Edgemont, Chester; Aldine, Wilmington; Hippodrome, Garfield, Norristown; Hippodrome, Poiverville; Colonial, Lancaster; O'Connell, Washington.

John Delay—Proctor's Alhambra; Proctor's, Schenectady; Majestic, Pittsfield, Mass.; Strand, Shushan; Peesley's, Haleson; Irving, Carbondale, Pa.; Frankford, Iowa; Empire, North Adams; Rialto, Amherst; Grand Opera House, Gloversville; Congress, Saratoga; Proctor's, Troy; State, Natick, Mass., Washington.

William Delaney—Binghamton, N. Y.; Bradford, Ithaca, Ithaca, Canton; Robinson Grand, Clarkburg, Pa.; Majestic, Elmira, N. Y.; Blue Ridge, Elmira, N. Y.; Strand, Greenburg, Pa.; Shattuck Opera house, Hornell, N. Y.; Strand, Ithaca; Queen house, Jamestown (picture now); White's Hippodrome, Newmarket; Park, Mendville; Colonial, Norwich, N. Y.; Harris, Ithaca; Ithaca, Ithaca, Ithaca; Wheeling, Hippodrome, Youngstown.

Robert Tawney—Strand, Brockton; Colonial, Haverhill; Victory, Holyoke; Lawrence, Palace, Manchester; Grand, Middletown, N. Y.; Palace, New Britain; Capitol, New London; Strand, Norwich, Conn.; Seaside, Pawtucket; Palace, South Norwalk; Alhambra, Stamford; Bijou, Woonsocket.

E. S. Broad—Bijou, Bangor; Boston; Seaside, S. C.; Olympia and Washington, S. C.; Olympia, Boston; Gordon's, Brockton; Central, S. C.; Cambridge; Colman, Pa.; Durham, Empire, Fall River; Cummer, Pithburgh; Mountain Park Casino, Music Hall, Lewiston; Olympia, New Bedford; Capitol, New Britain; The Music Hall, Bangor, and Bijou, Lewiston, which will be added to the route in two weeks will probably be booked by Broad.

George Polk and P. Alana—Capitol, Hartford; Palace, New Haven; Polk's in Scranton, Worcester, Wilkes-Barre and Bridgeport; Palace, Waterbury; Palace, Bridgeport; Palace, Springfield.

Mary Carey—Palmyra, Pa.; Palace, Fort Richmond, S. I.; Lyons, Morrisstown; Colonial, Pompton Lakes; Henderson's, A. Coney Island; Strand, Bayonne.

Frank O'Brian—Orpheum, Allentown; Orpheum, Easton; Harrisburg, Majestic, Ralph, Titon, Pa.; Olympia, Watertown; Opera house, York, Pa.

ORPHEUM CIRCUIT

(Palace Theatre Building, New York City)

(Booked by Frank Vincent, Les-

ter Hammel, Ray Myers, assistant): Orpheum, Denver; Orpheum, Kansas City; Orpheum, Los Angeles; Orpheum, Oakland; Orpheum, Omaha; Heilig, Portland-Oregon; Orpheum, St. Paul; Orpheum, Salt Lake City; Orpheum, Vancouver, Orpheum, Winnipeg; Hillcrest, Los Angeles; Golden Gate, San Francisco; Orpheum, Des Moines; Orpheum, San Francisco; Moore, Seattle; White, Fresno; Clunie, Sacramento; Orpheum, Duluth; Orpheum, Booked by Geo. Godfrey: Benny Thayer, assistant; Orpheum, St. Louis; State-Lake, Chicago; Palace, New Orleans; Orpheum, Bloomington; Palace, Chicago.

MISS LINSEY

AND

SULTAN

Equine Surprise

Playing KEITH VAUDEVILLE

SEASON'S GREETINGS

ter Hammel, Ray Myers, assistant): Orpheum, Denver; Orpheum, Kansas City; Orpheum, Los Angeles; Orpheum, Oakland; Orpheum, Omaha; Heilig, Portland-Oregon; Orpheum, St. Paul; Orpheum, Salt Lake City; Orpheum, Vancouver, Orpheum, Winnipeg; Hillcrest, Los Angeles; Golden Gate, San Francisco; Orpheum, Des Moines; Orpheum, San Francisco; Moore, Seattle; White, Fresno; Clunie, Sacramento; Orpheum, Duluth; Orpheum, Booked by Geo. Godfrey: Benny Thayer, assistant; Orpheum, St. Louis; State-Lake, Chicago; Palace, New Orleans; Orpheum, Bloomington; Palace, Chicago.

LOEW CIRCUIT

(Leaw Annex Bldg., New York)

J. H. Lubin, booking chief; Moss Schenck, Johnny Hyde, Sol Turk, and Ernie Williams, assistants. American, New York, 8 acts and picture. National, New York, 5 acts and picture. Orpheum, New York, 6 acts and picture. Greeley Sq., New York, 6 acts and picture. Delancey St., New York, 6 acts and picture. Newark, New York, 5 acts and picture. Lincoln Sq., New York, 5 acts and picture. Bedford, N. Y., 5 acts and picture. New York, full week, 6 acts and picture. Ave. B, New York, 6 acts and picture. Gates Ave., Brooklyn, 5 acts and picture. Metropolitan, Brooklyn, 5 acts, full week, and picture. Fulton, Brooklyn, 5 acts and picture. Warwick, Brooklyn, 5 acts and picture. Palace, Brooklyn, 5 acts and picture. Newark (State Theatre, full week, 5 acts and picture). Springfield, Mass., Broadway Theatre, 5 acts and picture, split week. Emery Theatre, Providence, 5 acts and picture, split week. All full weeks below. Orpheum, Boston, 6 acts and picture. Hippodrome, Baltimore, 5 acts and picture. Strand, Washington, 5 acts and picture. Grand, Atlanta, Ga., 5 acts and picture. Bijou, Birmingham, Ala., 5 acts and picture. State, Memphis, Tenn., 5 acts and picture. Crescent, New Orleans, La., 5 acts and picture. Grand, Oakbrook, Wis., 5 acts and picture (split week). Miller, Milwaukee, 5 acts and picture. Rialto, Chicago, 5 acts and picture. Loew's, Dayton, O., 6 acts and picture. Newark, London, Ont., 5 acts and picture (split week). Yonge St., Toronto, Ont., 6 acts and picture. Loew's, Montreal, 6 acts and picture. Loew's, Ottawa, 5 acts and picture. State, Buffalo, 5 acts and picture. London and Oakbrook, two daily. All other houses receive policy.

Warwick, Palace and Ave. B, booked by Sol Turk. New York, booked by J. H. Lubin, general manager, Moss Schenck, assistant to Mr. Lubin; Johnny Hyde, assistant to Mr. Lubin.

Happenings recorded in various of the Variety issues of 1913, together with present day reference to the same happenings or persons.

Martin Beck was general manager of the Orpheum circuit, the president being Morris Meyerfeld. They met in San Francisco to talk business. (Mr. Meyerfeld has retired from theatricals and Martin Beck, after serving years as president, is now a director, living in his New York home.)

The Empire (Western wheel) burlesque managers were still talking over the plan of pooling shows, but it made little progress. (The Western, the older wheel, has practically disappeared, most of its producers being represented in the Columbia circuit. Probably more than half the old personnel of the Empire are dead or retired.)

Julian Ellinge was scheduled to open at the Paris Folies Marigny during the summer. He was still doing his specialty. (Ellinge is a legitimate star now, playing lately in the West.)

William Hammerstein, czar of the Victoria, issued an edict against the plugging of songs by acts paid to advance the interests of the publisher. (Payment for singing certain numbers was stopped years ago by an association of the publishers, and has never been renewed, except in tortuous, roundabout ways on rare occasions.)

Frances Bennett had her first experience as an actress in a sketch written by Estelle Wordette, opening at the 15th street. She was the wife of Charles W. Bennett, operator of an important chain in Canada, booked by Clarke Brown. (Mrs. Bennett never got in vaudeville. Charles Bennett dropped out of the vaudeville field, went in for pictures, and later died. Clarke Brown is a Keith booker.)

All the film exchanges in Cincinnati entered into a pooling agreement. On the surface it looked as though the retirement of the Southern Film Exchange from the association had left the Edison product uncovered in that field. Biograph and Edison were still fighting over camera patents. (This pooling arrangement later made it pretty soft for the Patents. When Edison and Biograph combined, Jeremiah Kennedy merely went through the big towns, picked out the largest exchanges and bought them. It is related that Kennedy was lightning in calculating prices on these exchange purchases. He would call the exchange man into town and the minute the visitor was seated, would say "Our offer is \$100,000" or whatever it happened to be. He never bargained. That was his price and he stuck. Ultimately, the exchangermen would agree to an expert appraisal. It is related that the expert appraisal and Kennedy's original offer never varied by 2 per cent. After a while it got so that Kennedy had only to mention a sum and the exchangermen agreed to it. It was in this process that the General Film Co., distributor, was formed under a royalty system of license. Today the Patents Co. has dissolved and all its licensees except Vitaphone, although still in corporate form, are inactive.)

Varley usually devoted a page to doings of the summer parks. (Varley now operates "The Clipper," devoted exclusively to outdoor show business.)

Varley's Chicago office was located in the Chicago Opera House block, and the late Frank Weinberg was in charge. Varley has its present home in the State-Lake building, and Hal Halperin runs things.)

Jack Sternad was presenting Mike Bernard and Blossom Seeley, who were playing the Majestic Chicago, that week. (Mike Bernard was later reported playing dates in California.)

Coming down to the Christmas number, the debut of Dorothy Russell, daughter of Lillian Russell, in vaudeville. Dorothy had not been many years out of school, but she already had achieved notoriety on Broadway, including one marriage. (Dorothy Russell, after 15 years of constant newspaper notoriety, is still on deck. She is now in New York engaged in litigation with her stepfather.)

Ida and Elsie St. Leon were riding haroback. Subsequently Ida doubled for Mabel Taliferro in the riding act or "Polly of the Circus." Still later she played the Taliferro part in the road company. (Miss St. Leon is still playing in legit.)

Mary Shaw was playing in a G. B. Shaw piece called "The Education." (Continued on page 13)

GREETINGS FROM
VERA SABINA
"ODD STEPS WITH WEIRD MUSIC"

Assisted by MAURICE LEO

Accompanied by SPANISH MARIMBA BAND

Representative:

M. SHEA, 318 Erie Building, Cleveland, Ohio

MORT INSTANT, 401 Woods Theatre Building, Chicago, Ill.



MISS MAY ERNIE

ED and MAY ERNIE

THE MERRY MONOPEDS AND THE DANCING GIRL

In Three Feet of Comedy

Wishing you ALL A HAPPY PROSPEROUS NEW YEAR

Direction: HARRY WEED

HISTORY OF FORREST LODGE

The Actors' Order of Friendship headquarters are in suite 101 of the Columbia Theatre building. Until recently the order occupied the top floor of the building on West 47th street which housed the Green Room Club. This building is the property of the Actors' Order of Friendship, who rented the lower portion of it to the Green Room Club, that organization holding it for several years to the eminent satisfaction of all concerned.

About three years ago members of the Green Room Club, who were also members of the Equity, began a persistent drive on their fellow members who were not to make the Green Room Club 100 per cent. Equity.

Although this was never accomplished, the aggressive methods of the Equity boosters obtained for

it, the Actors' order gave the Green Room Club notice to quit and leased the building to a group of actors, who intend to establish a medical center on the premises. The Green Room Club removed to a new building on West 48th street, and the Actors' order took a suite in the Columbia building.

So much feeling was engendered by Gilmore assuming the position of Shepherd that about six months after election Gilmore bowed out on the plea that he could not act as Shepherd owing to amount of work which he had to do as Secretary of the Equity Association.

The history of the Actors' Order of Friendship dates back to 1869 a clause in the original constitution reading: "This order shall never be dissolved so long as five brethren of the order in good standing are willing to continue its existence."

The archives of the organization do not give the names of the original organizers, but its place of birth was in the city of Philadelphia Jan. 15, 1869, at the old Shakespeare Lodge, Actors' Order of Friendship.

The first mention of a branch lodge in New York (in the records of the order) and the first names mentioned in connection occur in the annals of 1882. F. P. Mackay was appointed to look after the interests of brothers of the order in New York. On June 1, 1883, William Naylor and Alexander Plisher were appointed to assist him. By this time there were many members of the order playing in New York and other actors were joining. It was decided to take a room for their accommodation and to hold meetings, etc.

On June 26, 1883, a room was rented at 7 West 14th street from Jennings Demorest. This room was retained until May 1, 1915, when it became necessary to obtain larger quarters and the top floor over the saloon of Joe Schmitt at the corner of 14th street and Union square was taken. Here the New York members of the order applied for and received a branch charter from the mother lodge in Philadelphia and were organized as Edwin Forrester Lodge No. 1 of the Actors' Order of Friendship.

F. P. Mackay was elected president and M. J. Pickering vice-president in 1887.

Forrest Lodge in 1888

In March, 1888, the Edwin Forrest Lodge was granted absolute autonomy and proceeded to elect its own officers, with the following result: President, Louis Aldrich; vice-president, Frank C. Cotter; treasurer, Frank W. Sanger; secretary, Archie C. C. Frustan; Frank Sanger, James Wilson and Charles Dickson.

From then on the order flourished and finally became owner of the property on 47th street from which it has just removed. It has always had on its rolls the representative actors of the country and was conducted in a dignified and witty

conservative manner, which may account for its prosperity.

The charter members of Edwin Forrest Lodge of the Actors' Order of Friendship were: Louis Aldrich, Herbert Archer, W. C. Andrews, Lewis Baker, H. D. Byers, Charles J. Bell, Frank Burbeck, William F. Burroughes, Frank C. Cotter, Archie C. Cowper, Augustus Cook, Fred Cligden, John Dwyer, Frederic De Belville, Ralph Delmore, Charles Dickson, Alexander Plisher, Walter Plummer, John Gleason, Frank M. Kendrick, H. C. Kennedy, John Kahn, Henry C. Lewis, John Mason, C. P. Montaine, Harley Meery, Daniel F. McGinnis, Thomas F. McCabe, Stuart Robson, Charles W. Sutton, Earl Dine, Frank W. Sanger, Giles Rhine, Otis Skinner, A. Reynolds, Charles B. Welles, James B. Wilson and Joseph Wilkes.

15 YEARS AGO

(Continued from page 17)

(She's still playing Shaw from time to time, her last effort being "Mrs. Warren's Profession," unsuccessful at the Punch and Judy last season.)

Edgar Selwyn was a vaudeville possibility in a condensed version of his own play, "Pierre of the Plains." The only detail that intervened was Selwyn's estimate, according to report, of \$2,000 as the value of the offering (Edgar Selwyn is in the group of big American producers and occasionally writes a play. His brother Arch does the picking of plays for the firm and travels abroad extensively for the picking up of material.)

The Keith people (U. B. O.) inaugurated the system of "licensing" agents, who up to that time had had only an unofficial status. It was proposed that a system be used by which an agent doing business with the United might present a card signed by an act, which would be filed, and the existence of which would give that agent the exclusive privilege of representing the act. (The franchise plan is still in force in the Keith Exchange, but the similar system never worked. One of the exchange's problems is the coaxing away of an act from a brother agent.)

Madeline Delmar was a dancer. She subsequently married a brother of Alice Kauser and began to appear in minor parts of dramatic pieces. When William A. Brady put on his piece, "Home Folks," made from James Whitcomb Riker's "The Merchant of Venice," Miss Delmar was chosen for the star part. Since then she has played leading female parts in important productions, including the last Leo Dittschstein production, "Miss Delmar came into notice recently when a dispute between her and her landlord in a West 1st street apartment led to the police court.)

Julius Steger put a new sketch into rehearsal, taken from the same source as his current vehicle, "The Fifth Commandment," and having in its action a similar theme song to "Castles in the Air." The playlet, in which Maude Egan appeared, received a fine impression and served Steger for several years. (Steger has kept vaudeville and become a picture producer.)

Shean and Warren were playing at the Lincoln Square, New York, in "Quo Vadis Upside Down," a Roman travesty (Shean is the current hero of "Mr. Gallagher," Mr. Shean.)

Will Rogers had just come to attention in his larling thorough specialty as a star of the stage from the Majestic on a tour of the Orpheum circuit. (Rogers has achieved since his unpretentious vaudeville the status of a Chauncey Depew as an after-dinner speaker.)

The Ringling Bros. had lately bought the Barnum show and during December contracts were made between the brothers and acts, which made it clear that the Ringling Bros. circus would open at Madison Square garden, while the Big Show, starting at the garden for years, would be shifted to the Coliseum, Chicago. The Ringling engagement at the garden was for the winter and spring months. (Several seasons later the two shows were combined into the present form under the present title, "Ringling Bros. and Barnum & Bailey Circus Combined.")

Goff Phillips, the blackface comedian, left "The Champagne Girls," being replaced by Charles McCavoy. (Goff Phillips was recently killed by being struck by an automobile.)

M. E. McNulty had just retired from the management of the Hotel Saracoe, which (Oh, Boy) was some hoistery and was reported dithering for a lease on the old Gilly house. (The present building on the Saracoe site is that occupied by Brokaw Bros., a dull and flavorless institution compared with the Saracoe.)

"SALLY" IN PARIS

Paris, Jan. 2. A French version of the Zigfield musical comedy, "Sally," will be launched at the Apollo in April, when alterations on the house have been completed.

Robert Deudonne and C. A. Carpenter are collaborating on the adaptation.

DOOLEY LEAP AHEAD

Chicago, Jan. 2. At last reports Billy Dooley, who played Keith's 10th St. Cleveland, Christmas week, was still one jump ahead of the sheriff. The latter, acting for the former Mrs. Dooley, now Helen Storey Glason, wife of Billy Glason, tried to stick a plaster on Billy.

The latter heard of his ambitions, collected his salary in advance and shipped his property home before the sheriff arrived at the theatre.

CHEVALIER ENGAGED

Paris, Jan. 2. Maurice Chevalier has been engaged by Dufréne to open with the revue at the Palace next September.

FEATURING ROYLE

Vincent Royle is going to feature B. A. Rolfe, cornet soloist and former motion picture magnate, in his band. Rolfe, who is now touring with Jesse Lasky in the latter's vaudeville days, is a first-grade musician.

THEATRICAL ATTORNEYS

Theatrical litigation in the past year has not been as prolific as in former years. A search of the records of the New York Supreme Court still finds the same average number of new cases filed, approximately 4,000 annually, but the percentage of legal action in the theatrical show business is not as great. Yet, of this 4,000 possibly over 2,000 directly concern theatricians. Considering the limitations of show business as a business, compared to the usual run of court procedure, that still is a pretty high ratio. It is safe to assume that out of every

30 cases, one is a theatrical law suit. Yet that is not as high as has been the case in years by.

Like every other business, the show field is recognizing the advantage of arbitration out of court. Music publishers still will accuse each other of plagiarizing one another's popular songs, and find some federal judge discovering both compositions hark back to some old master. Playwrights and managers still will intermittently take their alleged grievances on practically similar grounds to the courts and find that the jurist will deem both opera "trite," and dismiss the actions, but for the main, all concerned through their respective protective associations have learned the advantages of having a professional body decide on such questions out of court.

Just Causes for Action

There are just causes for action.

ALFRED H. WHITE

Leading Character in Anne Nichols' "ABIE'S IRISH ROSE" 2d year, Republic Theat. New York. THE SEASON'S GREETINGS

These, when they come into the courts, make unusually interesting reading matter, not only for a trade paper like Variety, but for the daily press as well.

There is always the danger, as has been proved in the past, that the daily newspaper, particularly one or two of the sensational morning publications, will misrepresent the subject matter and color it in such fashion as to prove detrimental to the principals involved. This does not alone apply to matrimonial litigations which always, as a matter of course, are mistrusted in the recounting.

Biased Newspapers Show business or stage reason is either disregarded in some instances and tremendously overplayed in others in newspaper accounts. In the latter instance, always to disadvantage. This has been a determining factor for many questions of

(Continued on page 152)

SHORTY McALLISTER

with Brandell & Fell's

"ALL ABOARD"

Is telling the world that he wishes them the Season's Greetings.

them the practical control of the club.

To strengthen their play, a year or so later the Equity crowd succeeded in electing Frank Gilmore to the position of Shepherd (president) of the Green Room Club, and John Emerson to the board of directors. From then on the club was termed Equity Local No. 3, the Iambus Club having already the appellation of Equity Local No. 2. Equity ruled the roost. Not, however, without offending the quieter element of the Green Room members, among whom were many members of the Actors' Order of Friendship. Hitting and dicker entered where previously all had been friendly and congenial, which latter condition never returned.

Whether or not this unpleasant atmosphere had anything to do with

FD Lowry



SEASON'S GREETINGS
ED. LOWRY

STILL SMILING

Mr. RALPH G. FARNUM

EDW. S. KELLER OFFICE



JAY WARD

STARS OF THE FUTURE

JUNE LOHSE

The Little Comedy Jay Ward, son of Ward and Broadway, and his little playmate is June Lohse, heiress of Lohse and Sterling, and they wish their Paps and Mamma's friends a Happy New Year.

CHURCH ATTENDANCE WITH SUNDAY NIGHT PICTURES

Clergy of Easton, Pa., Not in Accord on "Show" Policy of First Presbyterian Church—Local Picture Men Unable to Open Theatres Sunday—May Use Church to Try Out Law

Easton, Pa., Jan. 2. An increase in attendance of 500 per cent, and a squabble among the clergymen of Easton have given a great deal of prominence to the showing of pictures at the First Presbyterian Church every Sunday night.

Several weeks ago Rev. E. J. Hellman, pastor of St. Luke's Lutheran Church, here, before a large Sunday morning audience, bitterly decried the churning from the orthodox methods of worship to the use of picture films and band concerts.

The Lutheran divine was asked to announce the picture program at the First Presbyterian Church from his pulpit and such proyleting methods, so called, brought on the storm.

Rev. H. M. Prentiss, since the inauguration of Sunday evening pic-

(Continued on page 31)

NATION-WIDE INDEPENDENT AUDIT TO ARRANGE FINANCIAL STATUS

New Association Under Direction of Charles Hoy Going Into Books of Exchanges—About 60 Exchanges Expected to Be Hit by Move

A showdown definitely fixing the financial status of the independent market is being demanded by the Independent Motion Picture Producers' and Distributors' Association. As a result of this demand from distributors and producers a nationwide audit of the "books of exchange" will be started, in charge of special accountants now being engaged by Charles Hoy, business manager of the association. The audit will begin Jan. 15.

This news will be received with surprise by exchanges throughout the country, for no inkling of any such intention has been made in the past, although it was believed that the I. M. P. P. D. A. members would

(Continued on page 31)

NEGATIVE ADVANCES TO INDEPENDENTS

National Distributors Demanding Percentage—Distribution Cost Shoved Up

The practice of national distributors to advance the negative cost on pictures made by independent producers has been eliminated. Producers now seeking to distribute their product through the national exchanges are required to accept a percentage deal, getting

(Continued on page 32)

'COMMANDMENTS' OPENS WOODS, CHI, ON FEB. 10

Famous Players Lease House for 16 Weeks, With Option

Chicago, Jan. 2. Famous Players have closed a lease for the Woods Theatre here for a period of 16 weeks with an option for extending of the engagement and will present "The Ten Commandments" there beginning Feb. 10. In the meantime "Scaramouche," which is in its 15th week at the house, will end its engagement Saturday and "The Courtship of Miles Standish" will go into the house next Sunday night.

Charles Ray is expected here to make a personal appearance which will last over the first week that the picture is being shown. There is a question whether "The Ten Commandments" will be given here at a \$150 or a \$25 top scale.

"WELCOME STRANGER" READY Within a month the negative is expected to be in New York of the Belasco Productions' picture of "Welcome Stranger," the reproduction made of the stage play by George Davis, of the Belasco concern. Charles Young is directing the picture from Willard Mack's scenario. Florence Vidor and Noah Beery are in the leads.

Marquette Siegan has been named as a divorcee from George A. Siegan, screen heavy, on a charge of adultery. A property settlement was affected out of court. Siegan is the Danton of Metro's "Scaramouche."

COAST FILM NOTES

By ED KRIEG

Los Angeles, Jan. 2. Indore Bernath, veteran of the picture industry, at present attached to the scenario staff at Universal, is suffering with pneumonia.

Mrs. Chadwick, mother of Heleen Chadwick, is seriously ill at her Hollywood home. Miss Chadwick has canceled all engagements to be at her mother's bedside.

Pola Negri has left Hollywood for a short vacation in the mountains.

Laurette Taylor and her husband, J. Hartley Manners, have moved into a home in the Hollywood foothills for the duration of their stay in California.

Hjalmar Bernath, noted Swedish actor, arrived at the Goldenwyn apartment building on the corner of Broadway from the foreign arrival from Europe to write original stories.

Irving M. Leiser, producer, left for the east after a short stay here.

Colleen Moore and her husband, John McCormick, arrived in Los Angeles from a tour of the east.

Mr. and Mrs. Ernst Lubitch and children arrived in Hollywood from New York, where he met his family, just over from Europe.

Paul Bern has been selected to write the continuity of "Men," Pola Negri's next picture.

Frank Borzage has been signed to a long term contract by Metro. He will make a special series of Frank Borzage productions.

Charles Chaplin is to start work on his annual comedy after the first of the year.

Phyllis Farrow, former bathing beauty, purchased a bungalow cot in Hollywood.

"The Misadventure," a novel by Eugene P. Lyle, has been purchased by Universal.

Claude Gillingwater, character actor, is seriously ill at his hotel with a severe attack of heart disease. Gillingwater was supposed to have entered work on a picture for Universal, but his physicians fear that the actor will not recover in time to start.

Jessie Maude Wybro, scenario writer, lost her suit for slander against her landlady, Mrs. Monahan, whom the writer claimed conspired to the effect that Miss Wybro was an undesirable person. Judge Jurnell decided against the film writer.

Edward Burns has returned from New York, where he played the male lead opposite Gloria Swanson.

CHARGE FILM HOUSES GAVE OBSCENE SHOWS

License of Newport Place Suspended for Two Weeks—Police "Innocent"

Newport, R. I., Jan. 1. A picture house here has had its license suspended for two weeks for the alleged showing of obscene pictures. The offense is said to have taken place a week ago Saturday and Sunday. According to the story, tickets at \$1 were sold privately for the performance, which took place after the regular showing Saturday night and Sunday matinee and night. Patrons were admitted through a side door and then witnessed the screening of two films, one French and one American, which were said to be the limit in indecency.

At first nothing happened, but the story spread, and reaching the ears of certain clergymen, pressure became too great and the temporary suspension was ordered. This week the Board of Aldermen granted the house a license for the new year. No action was taken by the police as it was said no direct evidence could be secured, and the police knew nothing of what was going on until it was all over.

SHORT COMEDY SITUATION

Los Angeles, Jan. 2. William Fox and other producers of one and two reel comedy subjects are said to be seriously considering elimination or reduction of production in that particular field of pictures, owing to the advent of a 8 and 6-reel comedy subjects by Lloyd, Chaplin and Keaton. Lloyd is said to be the one who is most injured by the short comedies.

INDEPENDENT FILM MARKET

By ROGER FERRI

National distributors without product for the next five months of the current season will cut deep into the independent market, for they are buying up pictures originally slated for the state rights. These such pictures were disposed of to the national this week, with indications that another, "Floodgates," made by John L. Russell, will take the same course before the advent of another week. It is so to it that Hodgkinson will grab this one and three others first made for independent distribution.

Lotta Publicity Talk Up and down Film Row "I told you so's" have been waving tongues again. This time they seemingly have good reason for the mumbblings. Two months ago, when Famous Players sent out the propaganda salaries had to be chopped, these hints insisted it was a "lotta publicity talk." Evidently they had the correct forecast, judging the situation from the independent's angle. During the past two weeks the stars' salaries on the Coast have shot up to some of the most of the independent producers there have been forced to summon idle players in the east to hurry across the continent.

What the Rockett brothers will do with "The Dramatic Life of Abraham Lincoln" is still a mystery. The boys have been working on the picture for the past three years and it is finally completed. Ray Rockett is in New York, and he may road-show the proposition in at least six key cities before taking turkey to distributors.

The I. M. P. P. D. While no one will admit it for publication the fact remains that the (Continued on page 32)



THE SAME TO YOU TRACY AND HAY with "THE GINGHAM GIRL"

Sixteen Weeks at Gärkirk, Chicago Opening January 21 at Lyric, Philadelphia—Indefinitely

EDNA JACK NORTHLANE and WARD INTRODUCING "THE MARY PICKFORD OF VAUDEVILLE" in "NIFTY NONSENSE" VARIETY act. "Next-to-closing, and GOOD WISHES TO THE PROFESSION"

CHURCH-EXHIBIT PICTURES STRUTTING IN PUBLIC

Variety's Story Last Week Followed by Activity—Hays' Organization Advocates Curb on Publicity—Canon Chase, Brooklyn, Famed Reformer, Showing Pictures

Variety's story of the growth of the exhibition of pictures in churches and town halls under the auspices of churches, and reformers, in opposition to professional exhibitors, stirred the picture business to action.

Theatre owners, distributors and producers lined up their forces to combat this competition. Developments thus far were:

(1) Will Hays has taken an active hand in the fight by summing before him distributors charged by exhibitors with having encouraged such competition.

(2) Issuance of instructions by Sydney S. Cohen of the Motion Picture Theatre Owners' of America to heads of state unions to furnish him with a survey of those territories.

(3) Inauguration of a campaign by the independent theatre managers' organization of Michigan to curb the practice in that state.

(4) Issuance of orders by several leading releasing companies (Famous Players, Goldwyn and First National) prohibiting their local exchanges from leasing films to churches for showing in opposition to regular picture theatres.

(5) Inauguration of a state-wide campaign of the New York Motion Picture Theatre Owners, under William Brandt, to stop certain exchanges from releasing films to churches.

Brandt, who owns a string of theatres in Brooklyn, made the startling statement this week that Canon Chase, one of the most powerful censorship champions in this country, was showing pictures in his church in Brooklyn in opposition to regular theatres. Brandt further charged that Chase is encountering no trouble in obtaining pictures, which in many cases, are the type in biggest demand by picture theatres in his district.

The Hays organization dispatched agents to Utah, Michigan, Ohio and Pennsylvania to make a report on conditions in those states. Exhibitors in those states charge that the opposition from the churches and exhibitors has reached the point where it is a question of either stopping pictures to the churches or resort to antagonistic tactics, that have got us nowhere.

While the fight against the invasion of the entertainment picture exhibition field by forces that until recently devoted their time to the

showing of non-theatrical films is now seemingly well under way, with all agencies working for its elimination, there are those within the industry who view pessimistically tactics being utilized by the picture people.

The charge is being made in certain quarters of the industry that to fight the church-exhibitor in public would be fatal. A showdown, these claim, would find the picture lined up with the church, for heads of the latter already approached maintain that they have been reluctantly forced into the exhibition field "as a means of protecting the morals of the public by discouraging patronage at theatres showing certain types of pictures that are a detriment to the morals of any community."

These film men say that any open effort on the part of the industry to combat the churches will find the business entrapped and virtually hung by its own admissions.

The admission that the church-picture theatre has grown, these men contend, will tend to prove for the reformers that the public is in favor of censored pictures, for it is admitted among exhibitors who oppose the practice that only a certain type of pictures are shown by these "non-theatrical bodies."

That the Hays organization is cognizant of this situation is apparent from the stand it has taken and the order of "what up" that it has issued to competing exhibitors.

An official of the Hays body this week said to a reporter for Variety: "The trouble with the picture business is that there are too many publicity-loving folk in it. The minute some problem comes up they rush into print with statements that get the industry nowhere. These statements have done the business more harm than good—irreparable harm, in fact."

"And this new situation is not to be solved with statements. We are to get action. It must be gotten quietly and without the showing of horns. We get excited too easily and quickly. The minute we find something wrong we fly off into the suburbs and resort to antagonistic tactics, that have got us nowhere."

The Hays organization has now established a rule that no statement of any sort on any drive be

given out for publication in the press unless sanctioned by Will Hays personally. Hays' attitude the fact remains that newspapers in up-to-date cities were this week engaged with statements from New York complaining against the church invasion of the picture showing field.

NATIONWIDE AUDIT

(Continued from page 20)

get a check at once. In the two weeks something like \$20,000 has been raised among 20 distributors who are demanding the showdown.

From a reliable source it is learned distributors affiliated with the association have more than \$20,000 outstanding. Under conditions prevailing now there is little likelihood of that amount being collected. Dependents insist, though, that drastic action forcing exchanges to show their books will recover for them a greater portion of this amount. Hence the reason for the move.

Some 160 exchanges will be hard hit by this audit, according to the figures available. The number is fixed by a checkup made by a number of distributors on their own books. It is estimated that the exchange cities there are something like 17 exchanges, or nine in each of the two divisions. These are through, without product with which to recover past losses and without much chance of getting new money. These are the offices that are shown out by the audit has been completed. About 30 of the remaining exchanges can show their books and meet the conditions with a little help and extension of time. The others are going to show in one or another of the about two substantial exchanges to the territory at present.

It will be the charge of a corps of 60 accountants who will work under the direction of Mr. Hoy, who has been in charge of the affairs of the I. M. P. P. D. A.

Under conditions as they have existed in the independent market, the elimination of 160 exchanges would have been suicidal, but the Association has altered the situation completely. Its officers argue that the time for the showdown is here and that they must move to the exhibitors they mean business and are ready to clean up house from within.

The stimulation of irresponsible and shoe-string exchanges is the first step for the stabilizing of the independent market. It is the purpose of the Association to have at least 160 exchanges in independent exchanges in each territory through which its members can distribute its product. This means the establishment of community exchanges, which will acquire product on a percentage arrangement with the Association's local accountants making weekly audits and furnishing the national distributors with a daily report on business, etc.

Another plan is to divide the territories into districts—4, the eastern district, with a supervisor in New York City having charge of New England, New Jersey, Pennsylvania, Maryland, Delaware and District of Columbia; southern district, the southern states east of the Mississippi river; middle western district, Ohio, Indiana, Illinois, Wisconsin, Minnesota, South Dakota, North Dakota, Nebraska, Iowa and Kansas; northwestern district, Utah, Wyoming, Oregon, Washington, Montana, Colorado, and the southwestern district, California, Arizona, Nevada, Oklahoma and Texas.

In each key city will be installed an authorized representative of the Association, whose business it will be to establish standards of import and trade in general. He will keep in constant touch with exhibitors.

A committee will be appointed to the West Coast to get together with producers there. This body will act to get a film on the product will be available next season, so that the entire independent program of pictures can be announced to the trade in general not later than Aug. 1, and a definite release date set for each picture.

A H. Glanville's bank—the Commercial Trust Company—will be the repository of the Association's funds. Includes several members associated financially with Dr. Glanville.

FILM BUSINESS LIVES UP

(Continued from page 20)
"I am already he has been assured the co-operation of patriotic societies."

The willingness of the Hays organization to co-operate with Griffith in putting over "America," according to reports, is the first step in a movement to keep Griffith's producing activities confined to this country.

It is generally known in the trade that the British and French governments have tendered D. W. Griffith offers to make pictures in their countries, the governments offering not only to finance his production and giving the producer the right to distribute his pictures in Griffith a specific amount for himself.

Hays last year held a conference with governmental, church and social forces. He outlined the plan of his organization to raise the standard of picture entertainment and asked the delegates for their opinion. The consensus was that the picture industry had neglected American history and a picture should be made on a large scale showing the progress of the American republic.

A number of directors were mentioned as possible producers of such a picture but without exception the outside names named Griffith. Famous Players, it is said, was prepared to finance such a picture, but found itself blighted when Griffith was insisted upon. As a compromise the companies included in the Hays organization assumed to make a picture and seek the services of Griffith to make the picture through the office of Will Hays. This was successfully done.

D. W. has not given up his plans of going to England to make a picture. Griffith is reported as saying that he will take his own players over with him, which discredits the London report an all-English cast of players would appear in a "picture D. W. Griffith, the American producer, will make for the British government."

So far as is known the British government will not be financially interested in the enterprise.

CHURCH ATTENDANCE UP 25%

(Continued from page 20)

Attendance programs, has increased his attendance more than 500 per cent, but he has also increased his expenses considerably. Not only are his opponents among the other clergy, some of whom criticize his methods out of professional jealousy, and others, as a matter of principle, but the exhibitors of pictures in theatres here are contemplating moves in opposition.

The managers of the picture houses in the city are almost unanimous in their opinion that the Sunday picture in a picture in a Presbyterian Church hurt their week-day business. They also point to what they call the closing of pictures in the school buildings, the Y. M. C. A. and the showing of special children's films, free of charge, every Saturday afternoon at the Easton library.

One manager said that if the Sunday night pictures continue at the Easton Presbyterian Church he will use that as the grounds on which to persuade the city to close his theatre open Sunday, not now

CHURCHES CHARGED

WITH COMPETITION

Chamber of Commerce Head Asks Regulation of Outside Bookings by Hays

The last story of Variety last week dealt with the competition churches and other "non-theatrical" exhibitors were now giving to regular picture exhibitors who pay license fees and are subject to these regulations.

William A. Brandt, president of the Motion Picture Theatre Owners of Commerce, New York, the last week issued a formal statement dealing with the subject, declaring that "non-theatrical" elements are a nuisance and calling upon Will Hays to take some effective regulation of that phase of picture exhibition.

His statement in part follows:—Recently Variety Motion Picture Theatre Owners of New York State have been receiving a great many complaints regarding an unfair competition of non-theatrical opposition such as churches, Y. M. C. A., school buildings, town halls, opera houses, and so on.

Exhibitors have complained that these places have not conformed to the rigid requirements which a theatre has to undergo, such as proper facilities for exits, fire appliances, ventilation and a host of other requirements.

The non-theatricals are not obliged to pay a federal seating tax, and they do not have to conform to their admissions, while the theatre is obliged to do all these things. While not paying much for film rental, or in many cases nothing at all for the service, the non-theatricals invariably undercut the local theatres on admission price.

This competition has reached proportions where it can no longer be disregarded, for what had been private and harmless has become a serious danger which threatens to kill the goose that lays the golden egg in the form of the exhibitor's box office.

allowed. Another manager said that the occasional spectator at a picture show is having his desire for amusement satisfied at the church show Sunday evenings and consequently the theatre loses that business during the week. When it is considered that audience at the Sunday night entertainments at the First Presbyterian Church range from 800 to 1,100 every week, the manager, there should be considerable weight to these arguments.

Fred Ostertock, manager of the West End Theatre, said that at Allentown, said that the showing of films by the semi-private church shows is a matter of change at a ridiculously low figure, undoubtedly is cutting into the business of the theatres during the week. He said that under the laws of Pennsylvania his theatre could refuse to open if it were requested for the performance were sold during the week and no money changed hands at the box office. In this case, however, a police permit must be secured in advance. Thus far, however, he has not been informed of any move in this direction.

BEST WISHES FROM

JOE MORRIS and FLOSSIE CAMPBELL

Who have just concluded a most successful tour of the Orpheum and Grand Circuit.

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Extends the Academy Award Winning

Personal Manager, HARRY BESTEY

P. R.—"Bozo Spasider"—Barke Bow Wow (Mis Tro)

DETROIT OFF EARLY IN WEEK; NEVER CAUGHT UP

Constance Talmadge's "Dangerous Maid" at Capitol Tops With \$20,000

Detroit, Jan. 2.

Attendance at the first-run picture houses was not too good last week, the Sunday ending Christmas being better than expected, and there wasn't much doing for the next two days. Toward the latter part of the week business improved considerably, but not sufficiently to make up for the losses the early part. None of the pictures shown were sensations, although several should have pulled better than they did.

Adams—Itosha. Failed to arouse the interest and attendance the picture deserved. Is being held a second week, when it should fare better.

Broadway-Strand—"Little Johnny"

Jones.—With Johnny Hines. Business off, especially by comparison with previous week of "Little Old New York." Hit \$5,000.

Madison.—"Stephen Steps Out." with Young Fairbanks. Business poor and picture disappointing. Receipts fell considerably below \$10,000.

Capitol.—"A Dangerous Maid." One of the best pictures ever, with Constance Talmadge. Pulled the best of any pictures of the week. Around \$20,000.

Fox-Washington.—"Gentle Julia." Around \$6,500.

NEGATIVE ADVANCES

(Continued from page 20)

their money of the picture as the film is being played.

This arrangement is unsatisfac-

tory to producers, who claim it does not enable them to continue producing the year around. Also, they argue, it makes it impossible for them to raise money for the reason that they, under the arrangement, cannot definitely state when the money will be returned.

Distribution commissions also have taken a leap. Distributors had contented themselves with a 30 per cent. commission. Now the producers say the distributors are asking for a 40-60 and 50-50 split on all amounts over the negative cost.

Death Dissolves Kramer & Gold
Newark, N. J., Jan. 2.

The death of Max Gold, of Paterson, has broken up the firm of Kramer & Gold, owners of the Cameo, and Kramer has sold out his interests to Morris Gold, brother of the deceased, who, with members of his family, will run the Cameo.

The Cameo theatre, Schenectady, opened Dec. 23, under direction of Abe Dwor, his son George and Jack Mynderse. It will not run Sunday shows.

GROSSES IN PICTURE HOUSES

Previous Week — "Big
With \$26,000 at McVicker's

(Universal) (686 at 50) grossed a little over \$6,000.

Monroe — Gentle Julia (FOX)
(987 at 40) pulled steadily and the
net takings passed \$3,200.
Weeds — "Saramouche" (Metro-
Ingram) (1,150 at \$1.50) next to the
last week awakened some cat
and the takings topped \$8.
New Orpheum — "The Ex
(799 at 39) profited both

This Week
The Chicago has "Her Temporary Husband"; McVicker's has "The

Call of the Canyon"; the Randolph opened Sunday with "Tiger Rose"; the Monros has Tom Mix in "Eyes of the Forest"; the Roosevelt continues "Why Worry?"; the New Orpheum continues "The Extra Girl"; the Woods has "Saramouche" for its last week; the Great

Northern has "The White Sister" in its last week; the State-Lake has "April Showers" with vaudeville and the Rialto "The Country Kid" with vaudeville.

I wish the profession, and the New York reviewers, who were so kind to me and unstinted in their praise, as many happy New Years' as there are "Smiths" in the telephone book.

With the original "Helen of Troy" company, now in their 29th week.
Colonial, Boston (December 31).
Management WILMER & VINCENT

and it is now hoped to be adjourn the Legislature before primaries are held.

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Ballad we
have ever
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Winner —
Great for
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Words by
HARRY OWENS

ARTIST'S COPY

Linger Awhile

Music by
VINCENT ROSE
Writer of "Love Tales" etc

Moderato

The time is com - ing soon to say good - bye, A time of
Your pret - ty smile will al - ways lin - ger on, Tho' you are
and - less it will be, But Hon - ey lis - ten to my
man - y miles a - way, I will be lone - ly, dear, when
part - ing sigh, And lin - ger on a - while with me.
you are gone, The skies of blue will turn to gray.

CHORUS

The stars shine a - bove you, Yet lin - ger a -
while; They whis - per "I love you," So lin - ger
a - while, And when you have gone a - way, Each
hour will seem a day, I've some - thing to tell you,
So lin - ger a - while. The while.

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AL JOLSON**
Song
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HIT FOR YOU
HEAR IT NOW!**

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Arcady Al Jolson's Biggest Song Hit

Words and Music by
AL JOLSON & B. G. DE SYLVA

Moderato

Slowly

With Expression

In my heart there comes a tender yearning,
As the dusk on Ar-cady was fall-ing.

At the crimson close of day,
We were ver-y hap-py then.

Memo-ries of Ar-ca-dy re-turn-ing,
Sowhene'er the nightingale's call-ing,
CHORUS *Well marked Rhythm*

And I hear a voice that seems to say:
I can hear you whisper once a-gain:—

With a smile, you stole my heart from me,
— In 'Ar-ca-dy. Af-ter while you had to
part from me. And Ar-ca-dy. 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-dy

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"SAW MILL RIVER ROAD" and "LOVE TALES"



ARTIST'S COPY

Mamma Loves Papa Papa Loves Mamma

BY CLIFF FRIEND and ABEL BARR
Writers of "Blue Hooster Blues"

Moderato

Oh me, oh my, what a life I lead now,
Sun-day, Mon-day, Ev'ry day we make love,
Nothing to do but love,
That's all we do, what's more,
That's all I'm think'ing of,
That's all we're look'ing for,
Glad I took that lit-tle love,
That's the love that made us one,
CHORUS
P-pa-ma-ma loves Pa-pa, Pa-pa loves Mam-ma, Ev'ry thing's dan-cy, sweet as can be,
Noth-ing to hur-ry, Noth-ing to wor-ry me, I'm so con-tent-ed, There's a good reason,
mighty good reason, Mam-ma likes a-sweet-ee, Pa-pa does too, Noth-ing can break us, Noth-ing can make us
blue,
We've got a blue-a-low and oh, what a time we have, What won-der-ful
I'm here to stay that ev'ry day is a day not filled with won-der-ful
bliss,
Eyes are, eyes are, eyes are, sweet honey moon-ing, And the st-ars are in this
bliss,
Here's good-bye, I'm through the bliss, it's time to be-creak in this;
People like us we never do fuss, We've always got something bet-ter to do, 'Cause Mam-ma loves Pa-pa,
Mamma says yes and Pa-pa says yes, And people who love are not just
Pa-pa loves Mam-ma, too, too.

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tune don't
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TALES."

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Ev'ry Night I Cry Myself To Sleep Over You

By HOWARD JOHNSON
LEO WOOD &
IRVING BIBO



Moderato

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The newspaper and magazine critics call "Anna Christie" the greatest picture I have ever produced, and declare it to be an outstanding production of a season in which many fine pictures have been released.

The test engagements have established "Anna Christie" as a highly successful box-office attraction.

For a great many years I have been producing pictures that have made money in the theatres, and I intend to continue to do so for a great many years to come. I refuse to be stampeded by the hysterics of the industry into policies which violate good business judgment.

Ours is an industry of progress. We have gone forward more than even we realize during the twelve months of 1923, and I pledge myself, my resources and my organization toward greater progress in 1924, toward finer pictures and higher standards.

Thos. H. Ince

ESSIE and NORAH

THE DESLYS SISTERS and CO.

IN A REVUE, Entitled

"YOUTH, BEAUTY and TALENT"

Direction HALPERIN-SHAPIRO

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COMPLIMENTS OF THE SEASON

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THE SEASON OF 1924 WILL SEE MANY ADDITIONS AND INNOVATIONS.

THE BIGGEST

THE BEST

RINGLING BROS. and BARNUM & BAILEY

WHAT COULD BE SWEETER THAN THIS!

Dear Ralph:

I saw "Little Nellie Kelly" last night with Mother, and I must say you are a revelation to us both. The show is great, of course, but to be able to stand out and make such a personal hit in a thing that is all good, is surely a big achievement. One of the critics, I remember, said you were the best American juvenile he had seen since he was old enough to remember, and I agree with him. One thing is certain, you have established yourself as a great favorite in London, and I don't suppose they will let you leave in a hurry.

Trusting your success will continue,

As ever fondly,

RENIE RIANO

My Dear Renie:

Thank you for your most flattering letter. I am indeed very grateful to my many friends and the British public for receiving my humble efforts so enthusiastically, and I want to take this occasion to assure you what a compliment such appreciation is to me, coming from so great an artist as yourself, of whom all London is talking.

Your great success in the "Music Box Revue," followed by your splendid welcome in the halls, speaks for itself. Wherever I go every one lauds the praises of Renie Riano, and I sincerely hope when you have finished taking Africa by storm, you will return here to add to your triumphs.

With kindest personal regards to Mother and yourself,
I am,

RALPH WHITEHEAD

FRANK HARCOURT

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everything for Christmas
and happiness throughout
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Orchestration Free to Professionals
WARREN OWEN
BROKEN ARROW, OKLAHOMA

"Midnight Rose"

*Wishes You All a Prosperous and Happy
New Year*

AND SO DO WE

**Sidney D. Mitchell
&
Lew Pollack**

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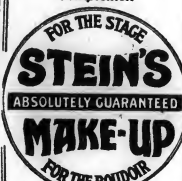
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Here are the people who are helping Griffith to make this story more accurate than any story of this period has ever been: The Daughters of the American Revolution, The Sons of the Revolution, President Edwin Worthem of the Lexington Historical Society, the Boston Historical Society, the Mount Vernon Historical Society, the Smithsonian Institution, the New York Public Library.

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SEASON'S GREETINGS

AL JOLSON

By LEONARD HALL

Generally speaking, there are two kinds of people—those who interest me and those who are left completely clammy by the work of Mr. Al Jolson. Al is either here or there. To some he is a chocolate eclair—to others he is so much Scott's emulsion. He has his friends and he has his enemies, as far as his work is concerned, but he has no ignorers. In any discussion of the popular and frothy theatre Al's black pate rises and demands that it be counted. You may gag at Jolsonia as unworthy of the attention of a gentleman and a scholar, but you cannot snicker it down.

The writer is as cynical as anyone about the amount of tosh that Al Jolson sells to his customers. I sneer sourly with the most sensitive at the spurious appeals to sentimentality, the oozing drool that often issues from the arch-plugger of popular songs. And yet, while the corners of the mouth are drawn down and the left eyelid is lowered, denoting wise wink, the mind realizes that here is a somebody, here is a mob-moving force to be reckoned with, here is a really great entertainer. When a man can do what Jolson can do to 2,000 chunks of the run-of-the-mine human clay, he must be listened to with respect and studied as an interesting exhibit in the human museum.

Jolson at his very best is a little above himself—inspired if you like. Often, in his comedy scenes, you catch the self-consciousness of the canny showman, the feeling that it is all just a bag of silly tricks being traded for our new, shiny quarters. But when he plants his feet firmly, raises his eyes to the spotlight moon and whips over a genuine Jolson number, such sardonic thoughts are blotted out in the face of a storm of song. There is no use struggling—it is best to go along quiet-like, for he has you. He is a man seized by a demon—possessed by a spirit.

If you watched Jolson's face closely this week during the singing of "I'm Going South"—a real Jolson bang, by the way—you were not looking at the countenance of a happy singing man, I'll dare swear. You were seeing a blackened face distorted by the spell of the tom-tom business, a man trying with every ounce of steam to jam the number down the throats of 1,500 people and caught up in the whirl of his own making. He was, for the moment, transported and a little balmy. At such times, if you will surrender to the appeal of an entertainer, there is nothing to do but grab the seat-arms and hang on. Al, at his hottest, is a little man obsessed—raised above the boiling point.—I can conceive of his saying, as the storm of cheers breaks over him, "Gosh, how did I get that way?"

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With Conrad Nagel and Aileen Pringle

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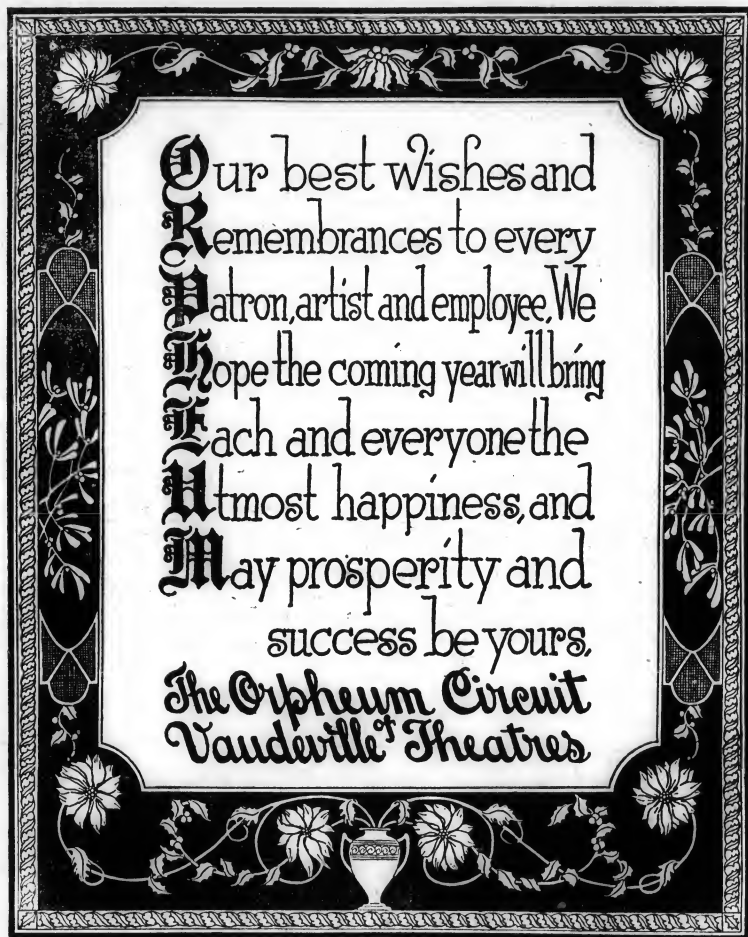
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STORY BY JEANIE
MACPHERSON

A PARAMOUNT PRODUCTION.

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I. SPECTACLE

"It is probable that no more wonderful spectacle has ever been put before the public in shadow form than the greatly heralded prelude to Cecil B. DeMille's costly film. . . . All this was obviously directed by a genius. . . . Many impressive colorful scenes of the Israelites in the desert. . . . There has been nothing on the films so utterly impressive as the thundering and belching forth of one Commandment after another, and the titling and photography of this particular effect was remarkable. . . . the costumes in this million dollars' worth of prelude are splendidly created. Theodore Roberts gave an excellent portrayal of Moses the Lawgiver."—New York Times.

II. GRAPHIC ART

"Cecil B. DeMille is a graphic artist, working miracles of brave conception and deft execution. . . . Scene after scene of the exodus of the Jews from Egypt is like the crowded canvases of one of the Flemish painters. . . . Not motion picture actors carefully made up, men and women across the screen in detail after detail of Balzacian fidelity. . . . The Egyptians drive in mad chariots through swirling sands in pursuit of the departing people, where the Red Sea opens behind your eyes. . . . The photography remains at a high level of excellence."—Sun and Globe.

III. MAGNITUDE

"The year's biggest picture. 'The Ten Commandments' is a big picture in more ways than one. It has a big theme; it has several big moments, and there's absolutely no gainsaying the fact that the sets are big—the biggest ever seen. The photography was a big undertaking, and the whole affair exudes bigness. The average picture hailed as costing more than a million, seldom shows where the money went. 'The Ten Commandments' does. Combined, the picturization of the two eras go to make up about as good screen entertainment as one could demand. . . . We enjoyed Theodore Roberts as Moses and Estelle Taylor as Miriam. . . . Our hat is off to Leatrice Joy, Richard Dix, Robert Edson and twice to Nita Naldi for their excellent work in the modern portion of the story."—Evening World.

IV. THRILLING GRANDEUR

"Israel's flight and Pharaoh's pursuit furnished the story for the most thrilling chase the screen has ever known. All of this was done in natural color and the grandeur of it cannot be described. The biggest thing yet in pictures."—New York Tribune.

V. DRAMA

"Here is a superb dramatic picture. . . . The progress of the Israelites out of the Land of Egypt, out of the House of Bondage, is an even nobler story than that of the American pioneers moving westward, as told in 'The Covered Wagon.' Series of superb pictures associated with a swiftly moving onward dramatic theme. . . . The parting of the Red Sea is an almost unbelievable achievement, and yet Mr. DeMille

has realized it. . . . The mad Bacchanals before the Calif of Gold are worthy of the great Reinhardt. This first part is surely the biggest achievement of the cinema."—Evening Telegram.

VI. MIRACLE

"Spectators cheer film—enthusiasm aroused. . . . One of the most remarkable effects ever contrived for a motion picture is the parting of the Red Sea to permit Moses and his followers to escape Pharaoh and his army. The Sea is cleft in twain, and the Israelites make their way over a sandy bottom between two glistening and heaving walls of water. The Egyptians, following, are engulfed and drowned. Another telling effect is the giving of the Commandments to Moses. In the sky there is a tremendous burst of smoke as one after another of the Commandments gleams in letters of fire. Theodore Roberts as Moses towers in these sequences."—Evening Journal.

VII. ENTHRALLING AND POPULAR

"The Biblical prologue tells with remarkable clarity and straightforwardness the story of the Book of Exodus. . . . It is this prologue that has usurped most of the praise and publicity. . . . It cost over \$1,000,000, is built on a scale more vast than anything since 'Intolerance,' and is photographed partly in color. In spite of all this, the Biblical spectacle is faded into comparative insignificance by the modern story that follows it. . . . 'The Ten Commandments' would have been an unusually fine picture even with the prologue left out. . . . Mr. DeMille and Miss Macpherson have built drama of the most enthralling sort. . . . Mr. DeMille has devised his individual scenes with great skill. . . . We believe that 'The Ten Commandments' will be popular—enormously so!"—New York Herald.

VIII. EMOTION

"Is a veritable blaze of glory 'The Ten Commandments' opened last night at the George M. Cohan Theatre and gave every sign of a long and prosperous sojourn. . . . Marvelous beauty and realistic artistry. . . . The brilliant gathering were moved to tears and cheers as the spectacle was unfolded before their eyes in a manner which stamped the director as a master of the screen."—Evening Mail.

IX. TENSE MODERN PLAY

"Cecil B. DeMille has produced a great picture in 'The Ten Commandments.' He welded a tense drama to one of the most moving epics of history."—Morning Telegraph.

X. SUPREME INSPIRATION

"The Bible has inspired one of the greatest motion pictures ever produced. The first half of it is a masterpiece without peer in imagination and beauty of story as well as its telling. It is one of the very, very few pictures that could be recommended even to the person who hated 'movies' and refused to consider them an art."—Eve Post.

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16 REAL FOLLIES 16
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Let us here and now firmly resolve to be true to ourselves and to our fellow theatrical co-workers.

Let us lean towards the belief that "show business" and theatrical interests of all kinds do not exist for our own particular benefit.

Let us encourage all those who are sincere in their efforts for the betterment of the entire theatrical field.

Let us bury all animosity towards those who are giving their brain and brawn to us in our enterprises.

Let us sincerely try to improve the material advancement of all stage employees and musicians. And, above all things else, let us deal kindly with the actors and actresses, and let our every action be calculated to their financial betterment and happiness.

Without the actors we can not exist as theatrical managers. May the New Year usher in the dawn of a new era of world-wide appreciation for all theatrical artists who contribute their genius, ability, time, mentality, ingenuity, skill and art, which so largely make up OUR SUCCESS.

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Assisted by MISS MINNIE FISH

To My Friends and Enemies—A Happy New Year

FIVE CHAPINS

in "MUSICAL VARIETIES"

Eastern Keith Representative—EDWARD RESNICK, AARON KESSLER OFFICE
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Western Representative—LEW GOLDBERG

THE SEASON'S COMPLIMENTS



Thomas J. Gray

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(Hollywood, By the Sea)

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ELSIE DUDLEY
PILCER AND DOUGLAS
 IN "A SYNCOPATED REPORTEE"
 with **JOSEPH WALLACE**

PLAYING KEITH CIRCUIT Direction HARRY WEBER

SOPHIE TUCKER

WISHES EVERYBODY

A HAPPY NEW YEAR



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 Direction H. B. MARINELLI

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ELWOOD ROYER..... Trumpet	RUSSELL DUFFY..... Banjo
ARCH L. JONES..... Trombone	JOE TARTO..... Tuba
DICK JOHNSON..... Saxophone	CHAUNCEY MOOREHOUSE..... Drums

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HAPPY NEW YEAR

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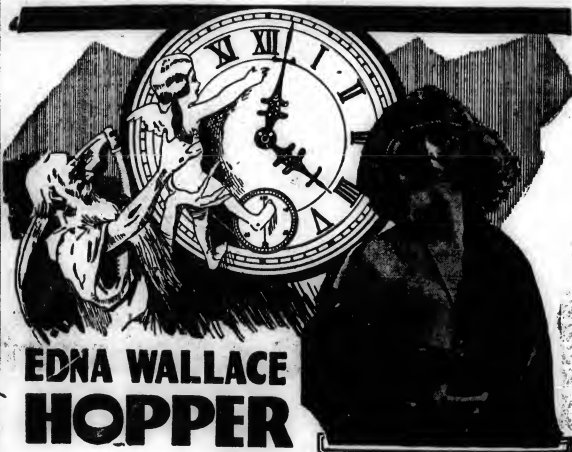
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Variety Act
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Indian act, probably father, mother and son. The boy opens with a vocal number. A violin rendition of "Souvenir" was truly worthy.

He is at the opening in native regalia. The adult male, in evening dress, introduced him with a spiel about the coming generation of American Indians.

The woman follows with a vocal solo. Kid returns in flashy checkered suit for a "cackle" number, a song and dance, showing some flashy soft shoe stuff. The man plugs a wait with a comedy story and the youngster again with his elders ensemble.

The kid is billed as Karlh. "The pocket edition of Fred Stone." He is quite that, versatile and talented. In the closing position they held them. Abel.

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ANYWAY

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PHILIP GOODMAN
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MADGE KENNEDY

WITH

W. C. FIELDS

IN



Miss Kennedy
And
Mr. Fields

POPPY

NOW SET FOR A RECORD RUN AT THE
APOLLO THEATRE, NEW YORK

Read Variety's Week-by-Week Record of "Poppy"

SEPTEMBER 6th, 1923

1st WEEK

"Poppy," Apollo (1st week). New musical with Madge Kennedy featured and strong comedian group topped by W. C. Fields. First production by Philip Goodman.

SEPTEMBER 13th, 1923

2d WEEK

"Poppy," Apollo (2d week). New musical hit. First week's gross of \$19,000 proved class from jump. New producer (Philip Goodman) entered with "Poppy." Agency men rate it as set.

SEPTEMBER 20th, 1923

3d WEEK

"Poppy," Apollo (3d week). New musical hit sponsored by new producer. Excellent first week topped by capacity second week, takings going to \$22,100. Standee trade at times. Looks like best thing house has had since opened two seasons ago.

SEPTEMBER 27th, 1923

4th WEEK

"Poppy," Apollo (4th week). Smash musical with all the elements of long run attraction. Last week gross went up another peg with total not far from \$22,500. Playing at \$1 top with \$1.50 Saturday night.

OCTOBER 4th, 1923

5th WEEK

"Poppy," Apollo (5th week). With new "high powdered" musicals arriving business not affected to any degree, only weather accounting for small variation. Last week \$21,000 or more.

OCTOBER 11th, 1923

6th WEEK

"Poppy," Apollo (6th week). Has shown all signs of real hit. New musical arrivals have not affected it. Off somewhat last week Monday night and Wednesday matinee, but totaled almost \$20,500 on week, with current going again capacity.

OCTOBER 18th, 1923

7th WEEK

"Poppy," Apollo (7th week). Created house record with gross of almost \$25,000. Played extra matinee Columbus Day and charged Saturday night price Friday evening. Looks like nothing can stop this musical hit now.

OCTOBER 25th, 1923

8th WEEK

"Poppy," Apollo (8th week). Easing down of business last week affecting lesser attractions nearly with little running only little behind normal, as with "Poppy," which hit \$21,000.

NOVEMBER 1st, 1923

9th WEEK

"Poppy," Apollo (9th week). Storms hurt hit early in week, but gross not affected over \$1,000. Takings last week around \$20,000, which keeps Goodman musical in class of big money getters. Nothing at scale lost it last week.

NOVEMBER 8th, 1923

10th WEEK

"Poppy," Apollo (10th week). Like most others, drop early last week pulled down gross, but show rated hit and will come back. Last week \$18,500, almost as good as any musical at scale.

NOVEMBER 15th, 1923

11th WEEK

"Poppy," Apollo (11th week). Sold out election matinee, switched from usual Wednesday date, and business held up excellently through week for total of nearly \$22,000. Read musical hit.

NOVEMBER 22d, 1923

12th WEEK

"Poppy," Apollo (12th week). Going along to great business with the business typical of a true hit. Last week very little under the pace of election week, takings over \$21,500.

NOVEMBER 29th, 1923

13th WEEK

"Poppy," Apollo (13th week). Phil Goodman's musical is leading the list of attractions at \$1 top. Last week with \$4.40 charged Friday and \$1.50 the gross was \$11,500. Nothing can stop this one sticking for a run.

DECEMBER 6th, 1923

14th WEEK

"Poppy," Apollo (14th week). Goodman's musical hit went to great figures last week without extra performance. Wednesday night, at \$4.40 top, got \$4,000, and Thanksgiving day amounted to \$6,200. On week gross almost \$14,000.

DECEMBER 13th, 1923

15th WEEK

"Poppy," Apollo (15th week). Showed drop of \$4,000 or little more last week, but absence of holiday and increased prices partly explains variance. Takings figured \$15,500, which counts as good for shock season prior to holidays, and this musical topped all others at its scale.

DECEMBER 20th, 1923

16th WEEK

"Poppy," Apollo (16th week). One of most successful musical comedies of season and consistently around top of attractions of class (\$1.50 top). Last week figured under \$15,000 but sure to jump next week and ought to last out season.

SEASON'S GREETINGS



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"RUGGLES" in "RUGGLES OF RED CAP"
"LEONARD BEEBE" in "TO THE LADIES"

Directed by JAMES CRUZE

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"TOO MUCH BUSINESS"

Directed by JESS ROBBINS

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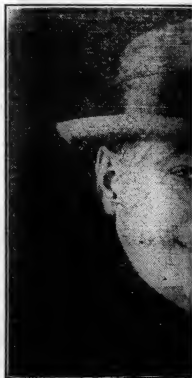
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LEE

ROBERT WARWICK
MAY WIRTH,
PHILO
AND FAMILY

"TWO HOURS
AFTER WE DE-
CIDED TO PLAY
VAUDEVILLE THIS
SEASON YOU SE-
CURED US AN OR-
PHEUM ROUTE."—
LYDELL & MACY

"WE PERSONALLY ARE SURELY GLAD THAT
YOU HAVE SUCH A STANDING AS YOU HAVE,
WHICH WE KNOW WAS REACHED BY YOUR
FAITHFULNESS TO BOTH THE ARTIST AND
MANAGER."

—RATH BROS.



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in "VOCAL VARIETY"

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DISCOVERER
OF**FLORENCE
BRADY**WISHES EVERYONE IN AND OUT OF SHOW
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SEASON'S GREETINGS

FROM

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"COME ON, RED"

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In Singing and Dancing Bits from Musical Comedy



ELIZABETH MORGAN

POWER'S DANCING ELEPHANTS

THE PACHYDERM HEADLINERS

Now en tour KEITH and ORPHEUM THEATRES

Direction JIMMY DUNEDIN

There's an old saying that—

"Charity Begins at Home"

Let us put this into operation for the theatrical business by each member buying one of Nellie Revell's books,

"RIGHT OFF THE CHEST"

and inducing their friends to do the same thing.

Everyone in show business and most everyone out of it is familiar with the details of this patient woman's suffering for the past four years; her cheerful nature; the example that she has set for others who are afflicted in divers ways. The courage, fortitude, and the sunshine which has permeated the room she has occupied for all this time has exalted her in and out of the theatrical business.

She is one of our own. A newspaper woman of rare qualities; has been in every branch of show business. She belongs to us, and it is up to us to show our appreciation to one of our members who can fight a battle lying on her back for four years and never weaken. Let us all stand by her!

George Cohan bought the first edition for \$1,000. I also subscribed a similar amount. Others have subscribed \$100, \$50, \$25 and \$10. Send in your contributions to Sam H. Harris, No. 226 West 42nd Street, New York.

The book will be sold in all of the Keith Theatres, and in as many more as I can interest. Don't let the Christmas Holidays pass without possessing one of these books. The price of the book is \$2.50.

The Theatrical Press Representatives' Association has generously undertaken the distribution of this book, and also the advertising of the same, as Nellie Revell is a member of that fraternity.

E. F. ALBEE.

TO THE VAUDEVILLE PROFESSION:

I want to extend my sincere thanks to the Managers, House Employees, Stage Crews, Musicians and Artists, for their liberal and conscientious assistance in putting into effect humane conditions in our business. The past year has been filled with deeds of kindness and liberal consideration on the part of the managers towards the artists and the artists towards the managers. Nothing could have been accomplished except through the co-operation of all.

With a heart overflowing with gratitude for your splendid co-operation, I wish you all a very joyous Christmas and a Happy and Prosperous New Year.

E. F. ALBEE

ERNEST HIATT HELD

THE STAGE FOR

OVER

18 MINUTES

AT THE PALACE

THEATRE, CHICAGO

Last Week Without the Aid
of a Jazz Band or
"Mammy Song"

"VARIETY"

Ernest Hiatt made very big second with his talk and his rapid fire comedy song. He has a way of working quite his own and far different from the ordinary comic of his class.

"BILLBOARD"

Ernest Hiatt sings a little and butchers the king's English a lot to the amusement of the folks in front. His lines are keen and some of them get ahead of the listeners. Nineteen minutes, in one.

"ZIT'S"

Ernest Hiatt is a super type of nut comedian who has a silly line of talk, but knows how to sell it, and holds a kick song number of the old Nat Wills type for his finish, putting the act over with a bang.

Booked Solid Until July

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Personal Direction

Mr. and Mrs. Guy Perkins

(GREAT FOLKS)

"BOZO" SNYDER

STAR OF BURLESQUE

AND HIS SUPPORTING CAST

WITH BARNEY GERARDS' "FOLLIES OF THE DAY"

WISH YOU A HAPPY NEW YEAR

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TAKING RECORDS

SPEECH IS SILVER
BUT
SILENCE IS GOLDEN
ASK BOZO HE KNOWS

BREAKING RECORDS
BEATING RECORDS

MISS TRACY
PRIMADONNA

BERT MATHEWS
JUVENILE

BETH CLARK
SOUBRETTE

LOU & GEORGE
THOSE WONDERFUL DANCERS

JOHN WILLIAMS
AS BURLESQUE



"BOZO" SNYDER

BOZO'S BIG PAL
SAM GREEN

GERTRUDE LAVETTA
INGENUE

SCOTTY WESTON
DANCING KING

JOHNNIE WEBER
AS ESKIMO PIE MAN

WEEK OF DEC. 31
YORKVILLE
THEATRE
NEW YORK

HUNTER, COLE & HUNTER
THE THREE SINGING FOOLS

JACK McNAMARA
OUR
MANAGER

GREETINGS FROM

CON CONRAD

"THE GREENWICH VILLAGE FOLLIES" (1923)

L. Lawrence Weber's New Productions: "Moonlight," "Oh, Baby,"

Also "Barney Google," "You's Gotta See Mama"

Al Jolson's "Morning Will Come,"

"Steppin' Out," "Ritzi Mitzi," "Come On, Spark Plug"

It's been a great year for me, and I sincerely hope the forthcoming year is for you
CON CONRAD

"A Little Syncope Brings a Lot of Recreation"
This is a good place to eat and a better place to dance.
To live truly—so live happily—one must play. Our orchestra makes an
invitation out of your visit here. Legions—and you're invited.
Tollum believe and live!

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MAURICE LAWRENCE

MUSICAL DIRECTOR

GRAMMAN'S MILLION DOLLAR THEATRE
LOS ANGELES, CAL.

SEASON'S GREETINGS FROM

WILLIAM WOLFE and WARD LOUISE

"TEA FOR TWO"

Western Representative, EZ KEOUGH
Eastern Representative, JOHN C. PEEBLES

A HAPPY NEW YEAR TO ALL FROM

Stanley Company of America



O the artists on stage and screen and to the hosts of friends who have made the year 1923 one of the most gratifying and successful in all the history of the Stanley Company of America, I extend, on behalf of my associates and for myself, the heartiest good wishes for the New Year. Without the co-operation of the leading motion picture producers of the country and without the invaluable aid of the B. F. Keith Circuit, with which the Stanley Company has formed a most agreeable coalition, such success as has been attained would have been impossible.

It is gratifying to be on such friendly relations with leaders in vaudeville and in motion picture presentation, and especially because of the artistic perfection of performance attained. The public, ever discerning, has placed the stamp of approval upon the endeavors of the Stanley Company of America and has encouraged by generous patronage the extension of activities in the erection of new theatres and in the enlargement of the scope of entertainment provided.

This is the season of good will; of the reassertion of friendships; of manifestations of brotherly love. The entire Stanley organization joins with me in a desire to assure the host of Stanley friends of the appreciation that is felt for recurring evidences of a great friendliness and helpfulness.

And so to all that fine array of men and women in vaudeville and motion pictures—the players, the manager, the producer, the exhibitor—we give a greeting. May each of you have the most joyous of New Years during the twelve months of 1924.

Stanley Company of America

JULES E. MASTBAUM

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Holiday
Greetings
From

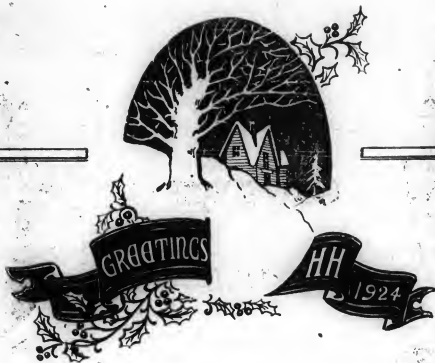


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OF
DANCE

Plaza 7635

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Willie & Eugene
HOWARD

Starring in
PASSING SHOW of 1922

*Wish all our friends
A Happy & Prosperous
New Year.*



FISKE O'HARA

IN HIS GREATEST SUCCESS

"JACK OF HEARTS"

By DE WITT NEWING

Macaulyes Theatre
LOUISVILLE, KY.

MAY ROBSON

IN HER GREATEST CHARACTERIZATION

"THE REJUVENATION OF AUNT MARY"

By ANN WARNER

DENMAN THOMPSON'S

"THE OLD HOMESTEAD"

With WALTER AYERS

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NEW AMSTERDAM THEATRE BUILDING
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WISHES FOR THE NEW YEAR*

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Booking
Exchange Co.**

GUS SUN, President

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CLAUDE and FANNIE

USHER

PLAYING

"THE BIDE-A-WEE HOME"

Direction THOS. J. FITZPATRICK

SEASON'S GREETINGS

THE

WALTONS

WITH

COUNT VON STOLLSBURG
EUROPE'S ACROBATIC RIDER

Direction JAS. DUNEDIN

WM. A. SEITER

DIRECTOR

"BEAUTIFUL AND DAMNED"

"LITTLE CHURCH AROUND THE CORNER"

"DADDYS"

"HOW TO EDUCATE A WIFE"

SEASON'S GREETINGS

JOSEPH K. WATSON

NED WAYBURN

STUDIOS OF STAGE DANCING, Inc.

"Manufacturers of Dancing Stars"

The reliance of well-known stars who must constantly fascinate the public with new creations—the dependence of ambitious girls and men, who know that only skillful training and expert guidance can make them stars. Both come to

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to learn and perfect themselves in various types of dancing, such as "tap" or "step" dancing, including the "buck," "soft shoe," "waltz-clog," "straight-clog," "jigs," "reels" and all other forms of "step" or "tap" dancing.

Musical Comedy Dancing is one of the specialties for which Ned Wayburn is known as the outstanding expert, not only training his pupils along unique lines, but creating new and striking features that win the public and bring the salaries.

Ballet Dancing under ballet experts who teach toe and classical work as well as Oriental, Interpretive, Character, etc., in a way that gives one the mastery of the subject in the shortest time possible. A special professional ballet class at 12 o'clock week days for premiere dancers.

Acrobatic Dancing. The newest features that grip the audience and repay the dancer well for the time spent under our instruction.

Children's Classes Saturday morning. Ideal instruction in professional atmosphere for children of stage parents, taking the little ones at the start, teaching them their first steps, leading them along to stage success and stardom.

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Among them are some you are beginning to hear about. Why not follow their example and win greatest prominence through working with Ned Wayburn?

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Florentine Gosnova
May Daw
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Helen Dobbin
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Marion Hamilton
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Learn to be a real Wayburn dancer. **Come to the Studios** and consult us or write for all particulars. Though we do not guarantee engagements, we have placed pupils with many leading managers at high salaries.

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Telephone Columbus 3500





RETURNING TO VAUDEVILLE

JUST IN TIME TO SAY

HAPPY NEW YEAR!

There are heaps of New Year wishes you receive about this time—
 For happiness and gladness and success, and all things fine—
 Just add to all the others this teeny wish of mine—
 —A pocket full of money and a cellar full of wine!

LAUREL LEE

THE CHUMMY CHATTERER

PLAYING THE INTERSTATE NOW

KEITH HOUSES FOLLOWING

A HAPPY NEW YEAR

TO ALL WHO KNOW US
AND ALL WE KNOW

GOOD LUCK—GOOD HEALTH—GOOD CHEER

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Direction SAM H. HARRIS

JACK REID

and his "Record Breakers"

wish to COLUMBIA AMUSEMENT COMPANY and all friends who so generously helped
me in time of need

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JACK REID

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LULU McCONNELL & CO.

NOW PLAYING KEITH VAUDEVILLE

SEASON'S GREETINGS From

BOYD SENTER

Assisted by JACK RUSSELL

Direction: SIMON AGENCY

In Jazzologist Supreme



An Appreciation

It is with deepest gratification and all sincerity that I want to extend to all my friends in the profession the season's greeting.

I want to thank them for having made this my Merriest Christmas and Happiest New Year, for their loyal co-operation and friendship, which made possible the fulfillment of my greatest desire when I moved into my new building at 24 East 54th Street.

The new establishment, which is devoted solely to Sophie Rosenberg's original creations and the latest Parisian modes, is at present engaged in outfitting the ultra-fashionable set for the winter season.

My sincere wish is that all my friends have spent as happy a holiday season as they have made it possible for me to enjoy.

Sophie Rosenberg

PARIS

117-119 Rue De Faubourg
Poissonniere

NEW YORK

24 East 54th Street

SEASON'S GREETINGS TO ALL

*The hospitality of my private friends
The warmth of my welcome from the American public
and
The courtesy of Mr. Albee and the Keith Management
is not forgotten by*

ELLA RETFORD

"OLE SOLE OLE MIO"

Xmas Season, 1923-4
Title Role, "Dick Whittington."
Theatre Royal, Leeds

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FINEST PRODUCING PLAYHOUSE
IN AMERICA

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JIMMY BURCHALL

With HARRY ABRAMS AMES

"SHOE ECHOES"

Touring Pantages Circuit

GREETINGS

FROM THE

MAY WIRTH
WIRTH FAMILY

AND

PHIL

"SWEETIE WENT AWAY"

BUT

"MAYBE"

SHE'LL WRITE ME
SHE'LL PHONE ME

GREETINGS FROM

ROY TURK

With WATERSON, BERLIN & SNYDER CO.

LEWIS AND NORTON

KEITH TOURING IN JACK LAIT'S

"COST-TO-COST"

WILL and LINDA NEWMAN

"UNICY BOXOLOGISTS"

Direction TOM POWELL

THE NOVELTY WITH A PUNCH

A PAGE OF PRAISE FOR

B. F. KEITH'S NEW YORK HIPPODROME

From New York's Great Critics and Great Newspapers on the Day Following the Greatest "First Night" in History.

DECEMBER 17, 1923

JOHN CORBIN

"N. Y. TIMES"

"The Hippodrome comes back. It was a joy quite literally indescribable—words fail. Thanks to E. F. Albee, it is now Keith's Hippodrome and wide open for the Xmas rush of joy."

M. A. GOODRICH

"N. Y. TRIBUNE"

"Hippodrome is to remain as one of the bulwarks of the nation—gala bill—the delight of every child—a distinguished audience—midget stars of 'Toyland' win triumph, dethroning grown rivals and delight youngsters who visit basement in Hippodrome."

LEO POLLOCK

"N. Y. EVE JOURNAL"

"Hippodrome is marvel of beauty—a clearing Toy-town will send all the children into ecstasies."

QUINN MARTIN

"N. Y. WORLD"

"Dedicated with great gusto, merriment and melody to the muse of E. F. Albee—magnificent ivory and gold palace."

ALAN DALE

"N. Y. AMERICAN"

"Hippodrome makes bow under Albee banner—gorgeous—everybody was there—testifying to the Keith reputation."

E. W. OSBORN

"N. Y. EVE WORLD"

"The big playhouse is a beautiful thing—the Keith Hippodrome is the 11th wonder of the world. In the new Hip vaudeville has its Metropolitan even as the grand opera has."

EDITORIAL

"N. Y. TIMES"

December 19th, 1923

"People are laughing again in the home of laughter; they are besieging the doors as of old; and it may interest those reformers who think the public is pining to plunge into whatever obscenity is offered that the police have to handle the crowds around the ticket window of a show whose purity is unassailable."

FRANK VREELAND

"N. Y. HERALD"

"Hippodrome opens in ivory and gold with vaudeville—most distinguished audience—pomp and panoply of a royal entertainment—Julia Arthur reads President Coolidge's letter of congratulation to Mr. Albee."

B. F. Keith's Christmas offering to Vaudeville is the newly-constructed Keith's New York Hippodrome, where each week Vaudeville Artists will be employed, adding another week to their route.

E. F. ALBEE

EDWARD E. PIDGEON

"JOURNAL OF COMMERCE"

"Most representative gathering ever assembled anywhere on a first night. 'Toytown' is a permanent paradise for the kiddies."

H. Z. TORRES

"N. Y. COMMERCIAL"

"Opened in a blaze of glory—opulently beautiful—it was a joy—a paradise for the children—B. F. Keith's Hippodrome, upon which E. F. Albee has lavished all his genius for theatre building."

LEO A. MARSH

"N. Y. TELEGRAPH"

"The Hippodrome is the wildest Xmas dream of the most imaginative child realized. It is a wonderland of fantasy, a treasure house of joy and its like has never been seen before. Bill is the very essence of vaudeville."

JAMES CRAIG

"N. Y. EVE MAIL"

"The Hippodrome is saved—reopened with tributes from Coolidge, Smith and Hyman; an opulent, costly, colorful, superlative production of vaudeville talent—a cross section of fairyland populated with lilliputian men and women in the basement called 'Toyland.'"

STEPHEN RATHBUN

"N. Y. EVE SUN AND GLOBE"

"Gala occasion is national thanksgiving day for theatregoers. 'Toytown' in itself is worth the price of admission—The Hip is with us once more. Let us rejoice. This 'National Institution' received an official White House blessing."

FAY KING

"N. Y. EVE JOURNAL"

"You'd hardly know the place, it's been so prettied up. Xmas holly, red and gold and white, until you'd think you had crawled right into a big Xmas cake. And 'Toytown'! Ah! what a treat for the kids! A little miniature city—Main Street—Everything—be sure and bring the kids early, so they can have a nice time down in 'Toytown' before they sit in for the show! The bill is a wow!"

CHAS. PIKE SAWYER

"N. Y. EVE POST"

"Hippodrome delights—'Toytown' is a really delightful place—elaborate—remarkable—enjoyable."

S. JAY KAUFMAN

"N. Y. EVE TELEGRAM"

"A vaudeville theatre with an eye to children of all ages up to ninety. The Hip remains an institution and Keith vaudeville deserves several thousand kind thanks for this."

JAMES L. METCALFE

"N. Y. WALL STREET JOURNAL"

"Mr. Albee has saved the Hippodrome. Patrons will find the conveniences of the house increased and equipped gorgeously, but in good taste. No New York child should be permitted to grow up without seeing 'Toyland,' the most notable addition to the old attractions and a complete realization of every child's dream of life in miniature. Any kid privileged to wander through these alluring precincts is likely to go to bed with happy thoughts and perhaps a mention of St. Albee in his prayers. Everyone is bound to visit the re-created Hippodrome."

BURNS MANTLE

"N. Y. DAILY NEWS"

"Appeals to all members of the family—a great, big, handsome playhouse."

ROBERT GILBERT WELSH

"N. Y. EVE TELEGRAM"

"Bigger 'Hip' and better, too—innumerable startling attractions—celebrities from every walk of life were out in force."

KELCEY ALLEN

"N. Y. WOMEN'S WEAL"

"Opened in a blaze of regenerated splendor—a new and gorgeous arrangement—miniature city and irresistible attraction."

With my best wishes to everyone

IRVING BERLIN

NEW YEAR'S, 1924

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PRESENT THEIR FIRST BIG HIT ON THE COLUMBIA CIRCUIT

"MONKEY SHINES"

SEASON'S GREETINGS TO THE ENTIRE PROFESSION

GEORGE SHELTON

TRAMP COMEDIAN

Al. Tyler

TRAMP COMEDIAN

MINNIE

"BUD"

HARRISON

"SYNCOPIATION BUDDIE"

JACK THOMAS

AND

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In Dance Routines—57 Varieties

HUGH WILSON

LONG-LEG
ECCENTRIC
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Press and Public say

"MONKEY SHINES"

*has the best show and chorus since
"Peek-A-Boo"*

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WALLY SHARPLES

MATINEE IDOL

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MAY MYERS

GOLDEN-HAIRED INGENUE

LLOYD PEDDRICK

CHARACTERS
AND
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WILL TELL
BUSINESS
PROVES THAT!

THE DUO THAT HAS MADE THE WORLD LAUGH

MCINTYRE and HEATH

Wishes That World

sincere compliments and delightful cheer of the merry Yuletide season

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PLAYING KEITH AND ORPHEUM SELECT TIME

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AND

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DANCING FRIVOLITIES

Direction HALPERIN-SHAPIRO AGENCY

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• TO

ALL FRIENDS

FROM

MARY AND KITTY SUTTON

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VAUDEVILLE PAIR**

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Dances by FREDERICK J. IRELAND

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FROM

**MOLLIE WILLIAMS'
OWN SHOW**

MOLLIE WILLIAMS

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BEBE ALMOND
FRANK FANNING
ALLAN LEWIS



PHIL ADAMS
KLARA HENDRIX
ELL CORBETT
SIEG LACHMANN (Leader)

LON DITMAS, Manager

TO ALL OUR FRIENDS

WHAT A SONG!!!!

THERE'S NO HOT WATER UP IN THE BRONX

BUT THERE'S PLENTY IN MY APARTMENT

J. RUSSEL ROBINSON

HOPING YOU ARE THE SAME—THE SEASON'S GREETINGS

WATERSON, BERLIN & SNYDER CO.

COMPLIMENTS OF THE SEASON

Dave Marion

WE hope everybody found Christmas worth while, and may the New Year be a long, happy smile, but a handshake that's real and a word that's sincere is what we would give you if you were but here.

WATERSON, BERLIN & SNYDER CO.
AND THEIR ENTIRE STAFF

KITTEN on the KEYS
BONNIE
OH! HAROLD
ROSE OF THE RIO-GRANDE
Swingin' down the Lane
BLUE
ON THE ROAD TO ANYWHERE
WONDERFUL ONE
BESIDE A BABBLING BROOK.
DREAMY MELODY
LOVE SENDS A LITTLE GIFT OF ROSES
Mellow Moon
RUNNIN' WILD
CAROLINA in the MORNING.
Carolina Mammy
When the Sun goes down

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 Season's Greetings
from the
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HARRY LANGDON

PERSONAL
DIRECTION

MACK SENNETT

1924 1925

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WILLIAM S. HART

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DIRECTOR: WARNER BROS.

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GEO. A. MACK

Direction EARL & PERKINS

THE SEASON'S GREETINGS

FROM

Justine Johnstone

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FROM

WALTER WANGER

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AL HERMAN

THE BLACK LAUGH

THE ASSASSIN OF GRIEF AND REMORSE

COMING EAST WITH A BRAND NEW LINE OF MATERIAL

By BILLY K. WELLS

HAPPY NEW YEAR

MR. and MRS. AL HERMAN

SEASON'S GREETINGS

WILLIAMS AND WOLFUS

"FROM SOUP TO NUTS"

Season's Greetings

FROM

**Marcus
Loew**

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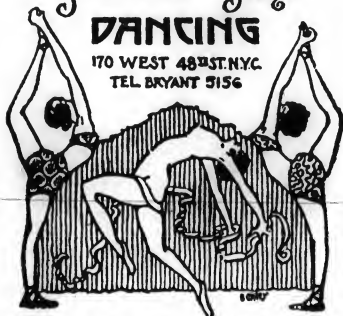
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Is there a Santa Claus?

Where Asked:

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The Answers:

Jimmy Duffy, Mills Hotel—"There is a Santa Claus. I borrowed \$200 from Fred Allen last January. Now, port may have its 400, but I still have his 200. He also gave me the idea for the song, 'The Mr. Duffy of Gallagher and Shean,' but I didn't tell anyone. I am sure that there is a Santa Claus and that all the snow isn't on the ground."

Alex Gerber, Berlin Music Co.—

"There must be a Santa Claus. I wrote a song for Murray and Allan, in which I used the Fred Bagg and the line, 'The girls eat like horses.' I wrote another number for Rose and Evans and used the Shovel Bilt and idea about 'Digging Up a Girl.' Both of these bits were used in the 'Passing Show of 1922' long before I wrote the song. I also heard that Fred Allen had them registered in the Protected Material Departments, but up to date no one has bothered me. Surely there is a Santa Claus."

Malcolm Gulch, Kresge Basement—

"There is no Santa Claus. I have been Junior of the Woolworth Building for five years. Nothing has come down the chimney but gravel and rain water."

Buck and Wing, General Delivery—

"I have been playing Santa Claus parts for the Salvation Army for twenty years. I am sure of one week's work a season. My father was an Easter Lily Cutter, and only worked one day a year. I don't think there is a real Santa Claus. I can't even book my one week direct. Mark Levy is my agent."

Sir Joseph Ginsburg, Dr. Fred Hoffa, Sanitarium—"I have been in charge of the Bronx Zoo for years. I think Santa Claus is a fake. We have the only reindeer in New York city and we never rent them out. The American Junk Dealers were the first to protect the business of a man going into a house with a bag on his back. I guess this puts a stop to that Santa Claus talk."

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Manager Chicago Office Joe Morris Music Co.
ROOM 30, COHAN'S GRAND THEATRE BUILDING, CHICAGO

BEST STARS IN THE BIGGEST HITS!

And Every One Is—



JACKIE COOGAN

IN

"Long Live the King"

AND

"A Boy of Flanders"

VIOLA DANA

IN

"In Search of a Thrill"

AND

"The Good Bad Girl"

BUSTER KEATON

IN

"Our Hospitality"

MAE MURRAY

IN

"Fashion Row"

AND

"Mademoiselle Midnight"
(Robert Z. Leonard Productions)

LAURETTE TAYLOR

IN

"Happiness"

AND

"One Night in Rome"

CLARA KIMBALL YOUNG

IN

"A Wife's Romance"

AND

REX INGRAM'S
"SCARAMOUCHE"

WATCH FOR THEM!

A picture of quality is A METRO! When you see one you see the best to be had in photoplay entertainment — your favorite stars in the finest productions by the greatest directors. Check every one of these productions as a picture that you must see!

Reginald Barker's

"PLEASURE MAD"

AND

"THE ETERNAL STRUGGLE"

Max Graf's

"HALF-A-DOLLAR BILL"

Metro Premier Features

"THE MAN LIFE PASSED BY"

(Directed by Victor Schertzinger)

"THE FOOL'S AWAKENING"

"HELD TO ANSWER"

"DESIRE"

"THE EAGLE'S FEATHER"

Fred Niblo's

"THY NAME IS WOMAN"

AND

"Strangers of the Night"

Williamson Technicolor

"THE UNINVITED GUEST"

Sawyer-Lubin Production

"THE SHOOTING OF DAN MCGREW"

Watch for Others!



HENRY W. SAVAGE, INC., OFFERINGS 1923-1924

The Only, Inimitable

MITZI

In Her Greatest Success

"The Magic Ring"

Book and Lyrics by Zelda Sears

Music by Harold Levey

On Tour Following Its Liberty Theatre Success

The Charming Comedienne Star

ADA MAY

(WEEKS)

In the New Musical Hit

The Singing and Dancing Success

"Lollipop"

Book by Zelda Sears Lyrics by Zelda Sears and Walter De Leon

Music by Vincent Youmans

A Wonderful Broadway Cast

The Brilliant Singing Stars

PEGGY WOOD FERNE ROGERS

In the Western Company of

"Southern" " "

The Musical Comedy Hit

"The Clinging Vine"

Book and Lyrics by Zelda Sears

Music by Harold Levey

On Tour Following Its Knickerbocker Theatre Success

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Lady Billy
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Pom Pom
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The Gay Hussars
King Dodo
Little Boy Blue
The Love Cure
Maids of Athens
The Man From Now

Peggy From Paris
The Prince of Pilsen
Sari
The Sho-Gun
Somewhere Else
The Student King
Sultan of Sulu
Tom Jones
Woodland
The Yankee Consul
A Yankee Tourist

HARRY STEPPE

"DANCING AROUND"

THE COLUMBIA CIRCUIT

Management: CAIN & DAVENPORT
THE BOY MANAGERS

HAPPY NEW YEAR TO EVERYBODY

GREETINGS

WHEN YOU SPEAK OF ORCHESTRAS YOU THINK OF

BENSON

GARRICK BLDG., CHICAGO



EDITH DAY

ARTHUR HAMMERSTEIN

Presents



MARY HAY

"WILDFLOWER"

Now in Second Season, with EDITH DAY, Casino Theatre

"MARY JANE McKANE"



LEO CARRILLO

Now Playing the New Imperial Theatre, N. Y.,
with MARY HAY and HAL SKELLY

LEO CARRILLO

in "GYPSY JIM," Due on Broadway This Month



HAL SKELLY

TRENNELL TRIO

IN THE FUTURE WILL BE KNOWN AS

JOE and SHERMAN TRENNELL

WITH

VIRGINIA CRISP

Eastern Representative: ALF T. WILTON

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EDNA RIGDON Presents

GRACE FENIMORE COOPER

PREMIERE DANSEUSE

Assisted by ERVEL THORNTON and DELPHINE OTTEN

IN SONG SPECIALTIES AND PANTOMIME DANCES

Eastern Representative: HARRY WEBER

Western Representative: SIMON AGENCY

SEASON'S GREETINGS

BERRY, BROCK AND BERRY

In "THE NICEST GIRL IN TOWN"

A MUSICAL COMEDY ACT IN ONE

Direction WILL JACOBS AGENCY

RETURN TO VAUDEVILLE

LORETTA TWINS

GYMNASTIC MARVELS

PLAYING PANTAGES CIRCUIT

CHARLES FROHMAN

presents

IRENE

BORDONI

IN

"LITTLE MISS BLUEBEARD"

IN ASSOCIATION WITH E. RAY GOETZ

ALICE

BRADY

IN

"ZANDER THE GREAT"

ON TOUR

THE BEST PEOPLE

By DAVID GRAY and AVERY HOPWOOD

IN CHICAGO

THE SWAN

By FERENC MOLNAR

PAUL BIESE

AND HIS

Cinderella Ball Room Band

CHICAGO

Extend Their GOOD WISHES for the HOLIDAYS



PEARL REGAY

AND

Miss NANCY REGAY

Wish Their Friends a Happy New Year

REGARDS

FROM

HITCHY

THE

OLD SOAK

RAYMOND HITCHCOCK
IN "THE OLD SOAK"
NEWARK, N. J., THIS WEEK
PHILADELPHIA, JAN. 7 AND 11

1902

KOLB & DILL

1923

PLAYING THE LONGEST "SEASON" ON RECORD

Came to San Francisco for TWENTY WEEKS
They're Still There After TWENTY YEARS

HAVE PRODUCED 78 COMPLETE SHOWS—NOT ONE A FAILURE

THIS SEASON (1923-24) OFFERING

"A BIG REWARD"

By AARON HOFFMAN

GREETINGS FROM

M. E. G. LIME TRIO

In Their Novelty, "THE GOLLYWOG"—Orpheum-Keith Circuits

Direction H. B. MARINELLI

GREETINGS

Rae Eleanor Ball

AND BROTHER

ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all Lines at Main Office Prices.

Boats are going very full; arrange early.

Foreign Money bought and sold. Liberty Bonds bought and sold.

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Studio of Dance

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10TH and CHESTNUT STREETS, PHILADELPHIA, PA.

IN THE HEART OF THEATRE AND SHOPPING DISTRICT

MODERN FIREPROOF WIRE YOUR RESERVATIONS WALNUT 4449-7-8

SEASON'S
GREETINGS

F. A. GIESEA

Season's Greetings
FROM

**WIGWAM
THEATRE**

San Francisco, Cal.

Playing High-Grade Feature
Films and Musical Comedy

JOB. BAUER, President

SEASON'S GREETINGS
FROM
**PAUL KIRKLAND
and COMPANY**

The Man With the Ladder
and
The Girl With the Hose
Direction: JESSE FREEMAN

Long Acce Cold Cream
Easy Favorite

Famous Cream Preferred for Its Softness
and Purity

For 19 years Long Acce Cold Cream has
been the choice of thousands of Stage,
Screen and Ring Artists because of its
unusual softness and purity. As a foundation
for make-up Long Acce is un-
equalled, and its cleansing, soothing, qual-
ifying nature is equally effective for removing
make-up.

Long Acce goes twice as far for as most
creams, and therefore costs less. At-
tractive, half-pounding tins, 4 oz., full
pound, \$1.00, at toilet counters. Where
not obtainable order direct, adding ten
cents for postage. Longacre Cold Cream
Co., 314 East 125th St., New York City.

"THEY'RE DIFFERENT"

(MAZIE)

CLIFTON

AND

(BILLIE)

DE REX

FILLED IN LAY-OFF WEEK DEC. 16-22

PALACE, Chicago

REGISTERING ONE OF THE OUTSTANDING HITS OF AN UNUSUALLY STRONG
COMEDY BILL

EVERY VAUDEVILLE CRITIC IN CHICAGO CREDITED THIS WITH BEING A REAL
TWO-GIRL COMEDY ACT

RETURNED TO

"GREENWICH VILLAGE FOLLIES"

FOLLOWING PALACE ENGAGEMENT—DUPLICATING THEIR SUCCESS WITH THIS
PRODUCTION

SEASON'S GREETINGS

Management A. L. JONES, "Greenwich Village Follies"

Personal Direction H. BART McHUGH

Greetings to London Friends and Admirers and to the Gang Here

Sophie Tucker

TED SHAPIRO and JACK CARROLL

Are Still Playing the Pianos for Me and Join Me in Extending the Season's Greetings

SEASON'S GREETINGS FROM

CHIEF BLUE CLOUD

And HIS INDIAN SYNCOPATORS

SEASON'S GREETINGS FROM

HAPPY

MOORE and SHY

EMIL

A STUDY IN CONTRAST

Direction HARRY DANFORTH, Loop End Building, 177 North State Street, Chicago

McBRIDE'S

NEW YORK CITY

*Theatre Tickets at Box Office Prices
Plus 50c for service
"Never a penny more"*

HENRY B. MURTAGH

ORGANIST

GRAUMAN'S METROPOLITAN THEATRE, LOS ANGELES

EXTENDS GREETINGS TO ALL

SEASON'S GREETINGS FROM

SAMMY

MILTON and LEHMAN

WALTER

in "HAVE A GOOD TIME"

COMPLETING THREE SUCCESSFUL SEASONS FOR W. V. M. A. and JUNIOR ORPHEUM CIRCUITS

Hello, New York, We'll See You Soon

Direction: LEW GOLDBERG

SEASON'S GREETINGS

MLLE. NINA

'America's Foremost Oriental Dancer

Assisted by FRANK BACON and SOPHIE FONTAINE

IN A SPECTACULAR NOVELTY

Western Representative—MAX RICHARD

All Motion Pictures Booked by EDWARD MORSE

SEASON'S GREETINGS FROM

LAMONT'S COCKATOOS and MACAWS

Direction SIMON AGENCY

SOME CLEVER BIRDS

**CLAIRE
DEVINE**

**GREETINGS
TO OUR FRIENDS AND ENEMIES**

DIXON & LAKE'S

**JIG
TIME**

HENRY P. DIXON—JIMMY LAKE

BILL

MORAN

AND

AL

WISER

HELEN

**HARRINGTON
SISTERS**

AGNES

**ARTIE
MAYO**

TOMMY

**DANCING
DONNELYS**

KITTY

GREETINGS FROM

GEORGE W. BUCK AND ALLAN K. FOSTER

MANAGERS, We Furnish Groups of Dancing Girls
UNITS OF

12—16—24

ALL AMERICAN GIRL-TRAINED TROUPES.

THIS IS WHAT YOU WANT FOR YOUR SHOW

SEE OUR

16—HIPPODROME GIRLS—16

AT

B. F. KEITH'S NEW YORK HIPPODROME

ARTISTS, CALL and SEE US
PHONE BRYANT 1428

226 West 47th Street, New York City

ALWAYS STAGING NEW PRODUCTIONS
SUITE 205 GREENWICH BANK BLDG.



Thomas - ROMAIN TWINS - Raymond
WITH

MANUEL ROMAIN

A TRIPLE ALLIANCE IN HARMONY AND
ORIGINALITY

SINGING, DANCING and COMEDY CHARACTER CHANGES

"ROMAIN"

BETTER THAN A COPYRIGHT—A BIRTHRIGHT

Address
Manuel Romain, 381 High-
land Ave., Sumerville, Mass.

All Others Are Infringing on My Name—The Original
The SEASON'S GREETINGS to All Our Friends

We are open for a live-wire
representative.
This act has NEVER BEEN
KNOWN TO FAIL.



JOE LAURIE, Jr.

Star of "THE GINGHAM GIRL" Company

Broadcasting to everybody in the world

HIS NEW YEAR GREETINGS

Personal Direction: MAX HART

"ME TOO," sez June

Herald—"Its chief reliance was on the comedy of Miller and Lyles, who are individually much more enjoyable than Bert Williams. Their humor seems utterly spontaneous and unstudied. They are McInire and Heath without the make-up, etc."

News, Burns Mantle—"Miller and Lyles, the 'Shuffle Along' stars—developed—legitimate successors to Williams and Walker."

MILLER and LYLES

Who Made "Shuffle Along," in the Tenth Week of Their New Show

"RUNNIN' WILD"

AT COLONIAL, NEW YORK

Management GEORGE WHITE

ALAN DALE

(New York American)

said:

"CURE FOR THE BLUES—COMEDIANS ARE REALLY THAT"

"As sure a cure for the blues as one can find, not a jarring note. 'America's Greatest Colored Comedians,' Miller and Lyles, know their business. They are assuredly extraordinarily funny, but they never give you an overdose. In fact, I found myself deploring the circumstance that there wasn't enough of them. Imagine that! Their team work is excellent."

S. J. Kaufman (Eve. Telegram)—
"More pep than any two white shows on Broadway."

Times—"Miller and Lyles are funny, deeply funny, and possessed of a fine unction."

GREETINGS OF THE SEASON

EMIL COLEMAN

AND HIS

ORCHESTRA

PLAYING AT THE CLUB TROCADERO

BILLS NEXT WEEK

(Continued from page 35)

Q & L Dore
Kiefer & Bessie
Pink's Mules

MADISON, WIS.
Halle
"Prince Leo"
Willing & Jordan
Chief Blue Cloud Co
Cass & Albert
Tovama Co

ROCKFORD, ILL.
Palace
Madeline Young Co
Kass & Williams
Dancing Will
Moran & Beck
Willie Schenk Co
(One to Bill)
Id half
Denzel Martin Co
Dixie Four
Kiss & Brilliant
Miss Ann Cades
C Hillings Co
(One to Bill)

ROSELAND, ILL.
State
Rives & Arnold
Gardell Pryor Co
(One to Bill)
Id half
Medley & Dupres
"Jones E & F Orch"
(One to Bill)

ST. JOE, MO.
Electric
4 Bonaparte
Oliver & Royal
Kendall
Id half
Maitry Six
George Mack
Harry Faber Co
(One to Bill)

ST. LOUIS, MO.
Columbia
Swift & Taley
Joe St. Onge &
Thornton Sisters

Johnnie Coulton
(Two to Bill)
Grand
Follis & Lo Ray
Two Truys
J C Lewis Jr Co
Ben Harlow's Rev
Five Avalons
(Four to Bill)

SPRINGFIELD, MO.
Electric
Burd & King
(One to Bill)
Id half
"Stuart's Revue"
Bermet & Doreas

SO. BEND, IND.
Palace
Thee B Show Co
Briscoe & Rauch
Store of Police
(Two to Bill)

TORONTO
Pantages
(5-11)
Clinton Six

Id half
Rayner & Eddie
Hart & Keller
Aunt Jimmie Band
(Two to Bill)

YEE HAYE, IND.
Hippodrome
Swain's Exchanges
Hart & Keller
Aunt Jimmie Band
(Others to Bill)

TOPEKA, KAN.
Novelty
Marti & Part
Melroy Sisters
Oliver Two
(Two to Bill)
Id half
B & P Hall
J Ann & A Jaker
J & W Hennings

CHICAGO
Chateau
The Barn
Heart of Clow
Joe Jackson

HAMILTON, CAN.
Pantages
(Sunday opening)
Three Belmonts
McGowan & Kees
Maseart Six
Dillon & Parker
Wylie & Hartman
Vardell Bros

WINNIPEG
Pantages
Tinsdale
Cliff Green
Hughes & Merritt
Sherman Van & H

REGINA, CAN.
Pantages
(7-19)
Same bill plays
Saskatoon 11-13
Al Golem Co
Tunell
Rogers & Donnelly
Cable Bros
Thelma Circus
EDMONTON, CAN.
Pantages
Frank Work Co

Casper & Mortimer
Arizona Joe
Id half
Samarasoff & Sunk
Monroe & Gratias
Robinson & Pierce
El Cota
Lord of Tange
Haveman's Animals
Id half
Samarasoff & Sunk
Monroe & Gratias
Robinson & Pierce
El Cota
Lord of Tange

Cuba Crutchfield
Harry Abrams Co
Hill Wood
Georgia Minstrels
CALGARY, CAN.
Pantages
(7-9)
Melroy Trio
Howard & Norwood
Langford & Fred's
Henry Revue
Story & Clark
Merita Jensen

SPOKANE
Pantages
The Winkles
Sabbett & Brooks
Walters & Stone
Irving Midgate
Tuck
BELLINGHAM
Pantages
Vanderville
The Hansas
Louis Winsel
N Fernandez Co
Fred Weber Co

VANCOUVER, B. C.
Pantages
Kafka & Rialty
Halliday & Wirtz
Fodkin & Rhoda
Rigoberto Bros
Howard & Lewis
Tuck
BELLINGHAM
Pantages
Vanderville
The Hansas
Louis Winsel
N Fernandez Co
Fred Weber Co

NEW YORK
Pantages
Kafka & Rialty
Halliday & Wirtz
Fodkin & Rhoda
Rigoberto Bros
Howard & Lewis
Tuck
BELLINGHAM
Pantages
Vanderville
The Hansas
Louis Winsel
N Fernandez Co
Fred Weber Co

ANNIE HART

WITH

"PIONEERS OF VARIETY"

NOW PLAYING LOEW TIME
SINGING "SULLIVAN'S CHOWDER"



GEO. P. WILSON

Now Playing
Keith's Western
and
Orpheum, Jr.,
Circuits

HAPPY
NEW
YEAR

GEO. P. WILSON AND ADDIE

"AS YOU LIKE IT"

DIRECTION
HALPERIN-SHAPIRO
AGENCY



ADDIE BEER

A HAPPY NEW YEAR
FROM

Mr. and Mrs. JIMMY BARRY

21st Week with "Poppy" at Apollo, New York.

Louis F. Werba

New Amsterdam Theatre Bldg.

NEW YORK CITY

OFFERS ON TOUR

The Gorgeous Gleeeful Musical Comedy

"ADRIENNE"

With Billy B. Van, Richard Carle, Jean Tennyson and 75

Others—8 Months at the Geo. M. Cohan Theatre, New York

IN PREPARATION

'SOME DAY'

THE MONTAUK THEATRE
BROOKLYN'S LEADING THEATRE

ON MAY 1st, 1924

THE CRESCENT THEATRE, BROOKLYN, N. Y.

Renovated Throughout and Devoted to First Class Attractions

BOSTON
The Montrose
The Montrose

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Photo by Marietta.

Hearty Seasonal Greetings
And Every Good Wish
for the Coming Year

ROBERT G. MCGOOLA

BOSTON
The Montrose
The Montrose

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EMBOSSED DUVEYNE

\$6 IN. WIDE, \$1.00 YD. FOR STAGE DRAPERIES

DAZIAN'S

142 W. 4TH STREET, NEW YORK CITY

WE SELL TARNISH PROOF METAL FABRICS

Carson Rev

INDIANAPOLIS

John Jay Clark Co

Carroll & Gorman

Wells & McLean

Wells & McLean

Wells & McLean

Wells & McLean

Wells & McLean

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Wells & McLean

Wells & McLean

Wells & McLean

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Wells & McLean

Wells & McLean

Wells & McLean

Wells & McLean

David & McCoy

Edna W. Hopper

Ellen & Rogers

Lafayette Revue

Lafayette Revue

Lafayette Revue

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Lafayette Revue

Lafayette Revue

Miles

Wilfred Durbin

Walter & Elliott

Lafayette Revue

Lafayette Revue

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Lafayette Revue

Lafayette Revue

Watson & St. Alvin

Noodles Fagan

The Kios

Nepollian Duo

Raymond Bond Co

Haynes & Book

Eve Fay

Harry Hines

Harry & Hett Rev

Houston, Tex.

Majestic

Majestic

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FT. WORTH, TEX.

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First Love

Love & Harper

Kelso & Whitney

Sweeney & Walters

Allen Taylor & B

LITTLE ROCK

Majestic

Majestic

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Majestic

SEASON'S GREETINGS TO ALL

MILDRED HORN

With JACK and JUNE LAUGHLIN'S "DANCING WILD"

A Whirlwind Miss That Is an Absolute Sensation—California's New Nocturnal

LEW CANTOR

Presents
ALICE MORLEY
BOOKED SOLID KEITH CIRCUIT

FRANK EVANS

JAMES B. MCKOWEN

THREE STANDARD ACTS

*Wishing Everybody a
 Happy New Year*

**MIGNONETTE
 KOKIN & CO.**

TWO IN A REVUE

**GALETTI'S
 MONKEYS**

KOKIN
 and

GALETTI

DIRECTION
FRANK EVANS

Bert Fitzgerald
 Callahan & Hines
 Vadio & Tygel
 (One to fill)

OKLA. CITY

Orpheum
 (Tues. Split)
 Set Ball
 Gordon's Dogs
 J. White Kahan
 Joe B. Bernard Co.
 Sylvia Clark
 Ted Thomas's Band

SAN ANTONIO

The Roosters
 Win Smith
 Anderson & Bert
 Laurel Lee
 Gus Fowler
 T & H Healy
 Syncoated Toss

TULSA, OKLA.

Orpheum
 (Oaks. City Split)
 1st Ball
 Hugh Johnston
 George Lyons
 Polly & Co.
 At Country Club

WICHITA, KAN.

Orpheum
 Pierce & Barker
 Bryant & Stewart
 Land of Fantasy
 Rogers' Players
 Frank J. Sidney
 1st Ball
 Victoria & Dupree
 Primrose Minstrels
 Frank Bush
 Campbell's
 Far Flies Saks
 (One to fill)

CHANGE TO 3-A-DAY

Two Orpheum houses will increase the number of shows per week, beginning about the middle of March. The Orpheum, Des Moines, now playing two daily and three on Sunday, will have three-a-day for the entire week. The Orpheum, St. Paul, with three on Sunday and two other days, will do three on Saturday.

HAD LONG SEASON

Chicago, Jan. 2. Louise Willis reached Chicago after a year and three months with Harvey D. Orr's tabloids, during which time she only had twelve days' layoff. After a few days here she joined "Wiggies and Giggies," opening December 31 at McKeesport, Pa.

HIP'S RECORD GROSS

\$53,000 Last Week Under New Policy

What is considered the world's record gross for vaudeville was hung up last week by Keith's New York Hippodrome with \$53,000.

At a scale of 60c-15c matinee and \$1-\$1.50 nights, the estimated number of people attending the Hip for 14 performances was between \$5,000 and \$9,000.

Coincidentally with the spurge of big business since the Hippodrome opened under E. F. Albee's direction the stock of the United States Realty Co., owner of the building, has advanced.

PARIS STRIKE SETTLED

Paris, Jan. 2. The musicians' strike in the picture theatre was settled this week. The orchestra men held out for an additional franc for matinees and two francs additional at night. All the exhibitors, except Aubert, granted the increase.

STATE-LAKE'S TILT

Chicago, Jan. 2. The State-Lake will do a gross business of from \$2,800 to \$3,000 more a week than it has done through increasing the week day admission scale five cents and the Saturday, Sunday and holiday scale from 66 cents to 75 cents.

Whose reputation is the worst
 Of any man's in town?
 Who's hated worse than agents
 By the actors all around?
 Who tells the biggest lies on earth?
 Who always steers you wrong?
 Who makes the rashest promises
 So he can land a song?

ME!

But—

Who wishes you the best o' luck?
 Who's for you heart and soul?
 Who always lends a helping hand
 When you get in the hole?
 Who gives you money when you're broke?
 Who cheers you when you're sad?
 If you know who, please put me wise—
 The music game looks bad.

A HAPPY NEW YEAR!

FRANK CLARK

January, 1924

A HAPPY NEW YEAR

JACK and JUNE LAUGHLIN

AND THEIR

"DANCING WILD COMPANY"

A Sensational Hit—Fastest Dancers Ever Seen

SAN FRANCISCO CALL

The hits last night at the Curran in the Eltinge Revue were the Laughlins and Tom Brown and his bunch. Jack and June Laughlin's numbers were worth the price of admission.

Bill at State-Lake, Chicago, Week December 23

1. Johnson & Baker
2. Minstrel Monarchs
3. Nonette
4. Jack Rose
5. Jules Buffano and Band
6. Rae Samuels
7. Jack and June Laughlin Co.

Solid Applause closing the show.

TACOMA TIMES

Jack and June Laughlin were a credit to the Eltinge Revue.

PORTLAND TELEGRAM

Jack and June Laughlin caused a sensation last night.

CLOSING SHOWS TO REAL HITS

June Laughlin—a second Mabel Normand.

A WHIRLWIND DANCING NOVELTY

Booked solid—Delightfully different.

CHICAGO TRIBUNE

Jack and June Laughlin and their company are excellent dancers. Jack and June have personality, appearance and ability, and their act is beautifully staged. It is novel and new and held them seated at the State-Lake intact.

BEST WISHES FOR THE NEW YEAR

JULIA SANDERSON

The Road to Ideal Citizenship

For Every Jewish Boy and Girl in This City

**SHOULD BE PAID BY
THE JEWS OF NEW YORK**



PRESIDENT COOLIDGE
To Jewish Parents:

"Teach the ancient landmarks to the youth of the Jewish race. Let them learn to revere freedom by coming into a knowledge of the truth. That learning and wisdom which has been a sustaining influence to the Jewish race through all the centuries must be preserved for the benefit of mankind. The youth of your people can associate themselves for no more patriotic purpose."

CALVIN COOLIDGE

The Jewish Education Association is endeavoring to keep the Jewish Youth in the faith by providing free scholarships in religious schools of Greater New York for the boys and girls who have had no opportunity to receive any religious education whatever.

The Jewish Education Association aims to provide a seat in a religious school for every Jewish child, and a child for every vacant seat in a religious school.

Every one in the Theatrical Profession can serve the cause of better citizenship by contributing at least one scholarship of Fifty Dollars—a free scholarship for every Jewish child whose parents cannot afford to pay.



NATHAN STRAUS
Beloved by All Americans Because He Loves His Faith
Honorary Chairman of the campaign of the Jewish Education Association to provide 10,000 scholarships for Jewish boys and girls in the religious schools of Greater New York.

How Many Scholarships Will You Provide?

Classes in the religious schools are held after public school hours and do not interfere with public school work.

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The Jewish Education Association

Harry H. Liebovitz, Treasurer

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NEW YORK CITY
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New York,.....192

I hereby agree to subscribe to the Jewish Education Association and to pay for.....scholarships.

Name Firm Name.....

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Fifty dollars pays for one scholarship for one child, for one year
Make checks payable to HARRY H. LIEBOVITZ, Treasurer,
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THIS ADVERTISEMENT DONATED BY JOE LEBLANG

NEW YEAR GREETINGS

AARON
HOFFMAN

SCOTT'S 25 YEARS

The New Year marks the beginning of the 25th year Antonio Scotti has been with the Metropolitan Opera. Friends presented him with a testimonial in appreciation of his 25 years' service and he sang the role of Scarpia in "Tosca" as his anniversary contribution.

NEW MUSICAL NOT AT PRINCES

The Princess will not get the new Comstock & Gies musical "Sitting Pretty." The new piece is the collaborative efforts of Guy Bolton, P. G. Wodehouse and Jerome Kern. "Sum Up" will continue at the Princess and the new musical will be launched at a larger theatre.

FRAZZEE GIVING UP LYRIC

The lease of the Lyric, held by Harry Frazee, has been sold to the Melster Builders, Inc., a Brooklyn concern. They take it over next June, with a rental period left of about 62 years. They contemplate enlarging the office space in the building and subletting the theatre.

SUNG SAN CARLO CO.

Elena Ehlers, an operatic songstress, brought suit for \$9,125 damages late last week in the New York Supreme Court against the San Carlo Grand Opera Co. on a three years' contract. Miss Ehlers still being a legal minor, and under 21,

is suing through her guardian, Frederick W. Ehlers. She sets forth the contract provided she would receive no remuneration for her services while playing in New York, and \$150 in New York and \$250 on the road for the first season; \$100 in New York and \$175 on the road for the second year; and \$150 in New York and \$250 on the road. She charges she was unjustly dismissed Dec. 1 last.

YULETIDE GREETINGS

SAMUELS
MUSICAL BUREAU

DAVID SAMUELS

ABE SAMUELS

SUNIA S. SAMUELS

1493 Broadway, Suite 401, New York City

ARTISTS VISITING CHICAGO!!!

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INVITED
TO
VISIT

GEORGE LEIDERMAN'S
RENDEZ-VOUS CAFE
Diversey Parkway at Broadway

Best Food
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Charley Straight's
Incomparable
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Now Appearing
SPANISH ENTERTAINERS
ARGENTINE ORCHESTRA
IN EL PATIO ROOM
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BOOKING EXCLUSIVELY
CLUBS
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AMBASSADOR HOTEL
CARLTON TERRACE HOTEL
SHERRY'S

MOSCOW ARTISTS ENSEMBLE,
featuring NINA BERGEYEVA, in
Vaudeville
RUSSIAN BALALAIKA ORCHESTRA,
15TH SEASON
LAURETTE F. MOSS,
Secretary

SEASON'S GREETINGS

FROM

TED WEEMS AND HIS ORCHESTRA

NOW PLAYING AT

CAFE L'AIGLON

PHILADELPHIA, PA.

EXCLUSIVE VICTOR ARTISTS

Write for Our Free Release Material

HAPPY NEW YEAR



TO THE ENTIRE PROFESSION

FROM

FRANCIS X. BUSHMAN

who is leaving for Italy to play

MESSALA in BEN-HUR

HUGHY BERNARD Presents

HAPPY-GO-LUCKY

WITH

Kelso Bros.

WISHING YOU ALL A HAPPY NEW YEAR

REBORN AND NOW READY FOR ORCHESTRA AND DANCE LEADERS
NEW, BEAUTIFUL WALTZ ARRANGEMENT OF

"AFTER THE BALL"

By CHAS. K. HARRIS

THE MOST BEAUTIFUL WALTZ MELODY EVER WRITTEN

The Anderson Pictures Corporation of New York is now distributing the Big Motion Picture, "After the Ball," through the Film Booking Offices, in every city, town and village in the world.

Play it and hear the public sing it with you

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The World's GREATEST Risley Experts

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SEASON'S
TO WORLD RENOWNED

GREETINGS
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ALL

JOVEDAH DE RAJA H

INDIA'S
MASTER MYSTIC

presents

"PRINCESS" ALGA

EGYPTIAN
SEERESS

In Telepathy and Occult Science

HELD FOR FULL WEEK IN ALL
CHICAGO JUNIOR ORPHEUM
HOUSES AND ELSEWHERE

7 7 7 7 7 7 7 7 7 7
WE DRAW THEM IN THE
ANSWER
ASK THE MANAGERS

NOT A CRYSTAL GAZING OR A PHONE ACT | We Can Work Any Place
THEATRES, MOVIES, CLUBS, PARLORS, CABARETS



OUR REPUTATION, RECORDS | THE ACT THAT ATTRACTS AT-
AND HOLDOVERS PROVE WE | TENTION ON AND OFF THE STAGE
ARE A BOXOFFICE ATTRACTION | —WARDROBE DE LUXE—

GOING TO IKE-BLOOM'S

Show People in Chicago Walk Out
on Friar's Inn

Chicago, Jan. 2.—A walk-out is seen by the direction of Mike Fritzer's Friar's Inn since the occasion when Ethel Davis was robbed of her jewels after leaving that resort, subsequent to an introduction there to two men by Itapatin, who was a sort of jester in the resort.

With the Chicago papers' exposé of doings in the resort and knowledge getting around how the scene of hoists and hostesses in the establishment would make it the brightness to a theatrical visitor had a big time made over them by habitués of the place, and at the same time pay for the butt-in's food and liquid refreshments, actors are fighting shy of the establishment. This is happening despite that

"boosters" for the establishment go about the theatres and hotels where actors live and invite them to come in "to say hello to Mike." Within the past few weeks the Inn has borne the appearance of a "Deserted Village" for theatrical people. The Theatians have found a new after-theatre amusement pasture and are flocking to Ike Bloom's "Midnight Frolics," the Rendezvous and the Cafe Samovar, the latter the meeting-place of the Chauve Sour's segregation.

Columbia Graphophone Trouble
In response to an involuntary petition in bankruptcy, the Columbia Graphophone Co., which was reorganized as the Columbia Phonograph Co., filed in the U. S. District court schedules showing assets of \$18,667,931 and liabilities of \$23,916,465.

Inez de Verdier

Prima Donna

Sliding Billy Watson Show

PLAYING

COLUMBIA BURLESQUE

A HAPPY NEW YEAR

WHAT SOME OF THE CRITICS SAY:

ST. LOUIS "STAR"—"Mid-reading act usurps headline honors." (Note—Fritzer's act the headline.)
BOSTON "POST"—"India's mystic occupies headline place. The act made a decided hit (Note—Alexander Clark was the program headline.)"
CHICAGO "HERALD EXAMINER"—"A real bouquet to Jovedah and his partner. Answer a lot of questions and the program headline."
CHICAGO "POST" by Guss Goffin—"Serial answers of back notes, checks, cards, address on envelopes, and all sorts of miscellaneous information in its nature of supplying information in answer to the queries in the program and reading I have ever witnessed. Good people are out of curiosity."
NEW YORK "WORLD"—"We offer no explanation, but whatever it is, it's good."
BROOKLYN "EAGLE"—"Jovedah and Alga are the best we have seen."
NEWARK, N. J., "LEDGER"—"They answer seemingly impossible questions in some half pleasant manner."
DETROIT "JOURNAL"—"Their work is almost unexcelled."
BALTIMORE "AMERICAN"—"Previous Alga, who, though blindfolded, can give correct police information as to what business and love affairs."
BUFFALO "NEWS"—"Alga with answers right and left, mostly right."
SEATTLE "POST-INTELLIGENCER"—"Now that passed out the doors failed to believe that the questions asked of the mystic had been correctly answered."
OAKLAND "POST EXAMINER"—"These masters of mysticism hold the audience spellbound."
SAN FRANCISCO "EXAMINER"—"Things were mystified."
LOS ANGELES "TIMES"—"To say that the Rajah has an interesting act, is putting it mildly. (Note—Javedah, N. Y.—"This is about the only Javedah N. Y. Co. have appeared at this time this season, and it seems that the audience here can't live of the act. One of the reasons is that Javedah is a phony and gets over a lot of things.")"
"CHICAGO" (Magazine, Chicago)—"The turn promises to duplicate its previous success."
"CLIPPER", N. Y.—"Javedah and Alga kept the audience on edge from start to finish."
"HILLOMAN", N. Y.—"The women in the act answers everything as rapidly and correctly that she wouldn't even mind reading words."
OTTAWA, CAN., "CITIZEN"—"This beautiful performance is a marvel in answering all manner of questions."

A HAPPY NEW YEAR TO ALL OUR FRIENDS

BOOKERS AGENTS and WISH A
MANAGERS ARTISTS

WONDERFUL AND PROSPEROUS YEAR TO ALL
IN AND OUT OF THE PROFESSION

Western Representative: TOM POWELL
Eastern Representative: Open.

A Happy New Year

DANCING McDONALDS

Man o' War
of Danceland

B. F. Keith's
Orpheum,
Brooklyn,
This Week (Dec. 31)

Direction RAY HODGDON and
CHAS. MORRISON

HOLIDAY FELICITATIONS

JAS. P. BEURY
(SOLE OWNER)

C. C. WANAMAKER
(GEN'L MANAGER)

Wanum St. Theatre

"PHILADELPHIA'S PRODUCING PLAYHOUSE"

NOW EN TOUR
America's Speediest Revue

"I'LL SAY SHE IS!"

STARRING
THE 4 MARX BROS.

14 Weeks in PHILADELPHIA
10 Weeks in CHICAGO

ROBERT AGNEW

FAMOUS PLAYERS-LASKY CORP.

NEW YORK THEATRES

ROSCOP W. 41st St. Evn. at 8:30
Mat. Wed. & Sat. 8:15
Sensational in association with Wm.
Harris, Jr. Presents

FAY BAINTER
in "THE OTHER ROSE"
With Henry Hall and Distinguished Cast

Hudson Theatre West 44th St.
Mat. Mrs. Henry B. Harris
(Himself)

in His New Original Comedy
**"THE SONG AND
DANCE MAN"**
Eve. 8:30 Mat. Wed. & Sat. at 8:15

The Comedy of Royal Romance
The Season's Sensation
THE SWAN

CORT WERT 18 St. Evn. 8:30
Matinee Wed. and Sat.

IRVING
BORDONI
in Reproduce the Song-Play

"Little Miss Bluebeard"
Wed. 10. Evn. 8:30
Matinee Thurs. & Sat.

LYCEUM W. 42nd St.
Eve. 8:30 Mat. Wed. & Sat. at 8:15

THE LADDERING SUCCESS OF THE YEAR
AREN'T WE ALL

Produced: Landau's Brilliant Comedy
with G. P. HUNTLEY
THE GAIETY THEATRE

Box 128. Mat. Wednesday & Saturday

FULTON W. 46th St. Evn. at 8:30
Mat. Thurs. & Sat. at 8:15
CHARLES DILLINGHAM presents

with **CLARE KOMMER** with Music
ONE KISS

FROM THE FRENCH "LA BOUCHER"
Music by MAURICE YVAN
That includes: Louise Groody, Oscar
Woods, John E. Hazzard, Ada Lewis
and Price Jones and Josephine Whitfield.

KICKERBOCKER W. 30 St. Box 128
Wed. and Sat.

THE SEASON'S SENSATIONAL HIT
FLORENCE REED
in "THE LULLABY"

DELASCO West 44th St. Evn. 8:30
Mat. Thurs. & Sat. 8:15

Unanimously Acclaimed
DAVID DELASCO Presents
LIONEL BARRYMORE

with IRVING FENWICK
"LAUGH, CLOWN, LAUGH!"

LIBERTY W. 43rd St. Evn. at 8:30
Mat. Thurs. & Sat. at 8:15

GEO. M. COHAN'S
BIGGEST MUSICAL HIT
The Rise of Rosie O'Reilly

HARRIS Theatre W. 44th St. Box 128
Mat. Wed. & Sat. 8:15
Matinee Wednesdays (8:15)
(Satur.) present—

"NERVOUS WRECK"
with OWEN DAVIS
and OTIS REUBEN and MRS. WALKER
The Supper Laugh Feast of the
Season—
—See Globe

REPUBLIC 140 St. W. at 8:30
Matinee Wednesdays at 8:15
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE"

"THE PLAY THAT PUTS
"UP IN HUMOR"

"SPLENDID FUN"—N. Y. Times
"CHICKEN FEED"
With ROBERT ARNOLD
and OUT ROUGH

Directed by WINCHELL SMITH.
LITTLE THEATRE West 42nd St. Box 128
Mat. Wed. and Sat. at 8:15

EARL CARROLL THEATRE
7th Ave. and 18th St.
Eve. 8:30 Mat. Wed. & Sat. 8:15
EDDIE CANTOR

ZIEGFELD PRODUCTION
"KID BOOTS"
with MARY EATON
Music Now, for Right, Tomorrow

NEW AMSTERDAM Dramatic
Joy Theatre. Box 128. Wed. & Sat.
NOW — ENTIRELY NEW

ZIEGFELD FOLLIES
Glorifying the American Girl

LONGACRE Theatre W. 40 St. Box 128
The Song Hill "I LOVE YOU"
of the Century

"LITTLE
JESSIE JAMES"
And THE JAMES RAY and THE JAMES RAY
HAND — FOURTH BIG MONTH

"MR. BATTING BUTTLER"
The Burlesque, Broadside, Dandified Show
of the Year! With Wm. Fox, C. Lee
Suggs and a Wonderful Cast of 51
Dancing Champions

SELWYN W. 42nd St. Box 128
Eve. 8:30 & Sat. 8:15

GLOBE W. 41st St. Box 128
THE GREATEST MUSICAL COMEDY
CHARLES DILLINGHAM Presents

FRED STONE
in "STEPPING STONES"
with DOROTHY STONE

Music Box Theatre W. 42nd St. Box 128
"It is a Revue That Has No Equal!"
SAM H. HARRIS Presents

MUSIC BOX REVUE
Directed by Howard Hurt
Music Box Theatre W. 42nd St. Box 128
Eve. 8:30 Mat. Wed. & Sat. 8:15

PLAYHOUSE 45th St. W. 4th St. Box 128
Eve. 8:30 Mat. Wed. & Sat. 8:15

CHAINS
"Will Hold You Spellbound."
R. G. Welsh Telegram.

5th W. 42nd St. Box 128
Eve. 8:30 Mat. Wed. & Sat. 8:15
PHILIP GOODSON Presents

HADGE KENNEDY
POPPY
C.F. FIELDS

KLAW W. 42nd St. Box 128
Eve. 8:30 Mat. Wed. & Sat. 8:15
MALE Wednesday & Saturday 8:15

Stewart and French Want You to
MEET THE WIFE
with MARY BOLAND

A rollicking farce. We joined
the cast of the first-night audience in
quits of immediate laughter. —Herald

EMPIRE Broadway & 45th St. Box 128
Mat. Wed. and Sat. 8:15

A. H. WOODS Presents
MARY NASH in
"THE LADY"

By MARTIN BROWN

LILLIAN GISH
in Henry King's production of
"THE WHITE SISTER"

Now LYRIC Theatre, W. 45th St.
AT LYRIC Theatre, W. 45th St.
Times Daily, 2:30-8:30. Sunday Mat. at 2:30

STRAND Broadway & 42nd St.
"A NATIONAL INSTITUTION"
Direction: ——— Joseph Plunkett

BLACK OXEN
with Caroline Griffith and Company Theatre
STRAND IN THEATRE'S ORCHESTRA

The
"Showfolks' Shoeshop"
Announces—

Annual January Sale

- Presenting I. Miller Slippers
- of New Style
- of wide Variety
- of Patent Leather and Satin
- of Otter, Tan and Brown Suede
- of Novelty Colorings
- of High heel and Low
- of Louis or Cuban effect
- of Highest Quality
- of Styles not to be equalled at any price
- At prices below your best expectations



Fifty Styles in Two
Featured Groups

\$7 and \$9

Formerly to \$12.50

Formerly to \$16.50

I. MILLER

Beautiful Shoes

1544 BROADWAY

Open Until 9 P. M.

MARRIED IN AUSTRALIA

Chicago, Jan. 2.
Word has reached here of the marriage in the Presbyterian church at Sydney, Australia, of Charles Lewis and Maureen Ivy. Miss Ivy had been working with Hope Wallace, and Lewis, of Musgrove and Lewis, is on the Fuller circuit. Lewis organized a show here to take to England a year or so ago and Miss Ivy, who is from Springfield, Ill., was a member of one of the acts.

ACTS GYPSED, PROMOTER GONE

Cincinnati, Jan. 2.
Several entertainers booked by Jack Middleton, of this city, worked a week for nothing under the management of a promoter calling himself William J. Bunge and operating an indoor circus for the Monks at Middletown, O. He has disappeared, leaving numerous unpaid claims behind.

BUTTERFIELD HOUSE BURNS

Lansing, Jan. 2.
His Recent theatre, having been destroyed by fire here Dec. 28, Walter B. Butterfield announces that plans are already in preparation for rebuilding. The loss was estimated at \$150,000. The "Honey Bunche" company, playing the house, lost all its scenery and costumes in the fire.

"SEE AMERICA FIRST"

Hockey and Green are producing an elaborate "See America First" set with 12 people. Leo Donnelly is featured.

Johnny Dooley Out of Bankruptcy
Johnny Dooley has been discharged from bankruptcy. He is John Dooley in the legal proceedings.

COYNE IN 'TAILOR-MADE MAN'

London, Jan. 2.
Joe Coyne will be starred in the London production of "The Tailor-Made Man" to be done here next month by J. L. Sachs.

Arthur Wimperis and Harry Vernon have made the adaptation.

HAPPY NEW YEAR

THE LAMPINIS

Present

The Fastest "Trunk Escape" Ever Presented on the Stage. Eleven Minutes of Fun and Mystery

Direction SIMON AGENCY

NOW KEITH'S WESTERN TIME

LEW CANTOR

Presents

NEWHOFF AND PHELPS AND CHAUNCEY GRAY'S ORCHESTRA

WITH

ANTHONY GIANDLI
HOYT HIX
PHIL HARRIS
FRED DE BLAS
ELMER BEACHLER

BOOKED SOLID ORPHEUM CIRCUIT

SEASON'S GREETINGS

DAVE

JANE

FOX AND ALLYN

Direction HALPERIN-SHAPIRO AGENCY

A Happy New Year to all in the profession that we know and that know us—that covers about everybody
EMIL DOLLY

CASPER AND MORRISEY

BLACK AND TANNING ON THE TOUR PANTAGES

SEASON'S GREETINGS FROM

JACK

BUDDYE

BRODERICK and FELSEN

YOUNG ARISTOCRATS OF THE DANCE

Direction GREENWALD & ANDERSON

SEASON'S GREETINGS

L. GAUTIER'S BRICKLAYERS

THIS WEEK (Dec. 31), B. F. KEITH'S PALACE, NEW YORK

Direction CHAS. BIERBAUER

PRINCESS WAH-LETKA

"THE INDIAN SEERESS"

HEADLINING KEITH CIRCUIT

SEASON'S GREETINGS TO EVERY ONE

RUTH SISTERS

JACK and JUNE LAUGHLIN'S "DANCING WILD"
BOOKED SOLID

DAINTY DANCING MARVELS

"AMERICA'S FOREMOST NOVELTY DANCERS"
ALWAYS HAPPY



BERT LYTELL

During the past year appeared for a short and successful tour of Vaudeville in "The Valiant."

**COMPLIMENTS OF THE SEASON
ALGIERS, DECEMBER, 1923**

LETTERS

When sending for Mail to
VARIETY, address Mail Clerk.
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CIRCULAR LETTERS WILL NOT
BE ADVERTISED

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Ashby Geo
Aubury Bert

Bakar Deo
Barnett Jack
Barnett Lealla
Baskt Leon
Bradley Walley
Ball Betty
Benson E Miss
Block Miss C
Bradford Ray
Brandon Francis
Bridges Ed
Brown Elizabeth
Brownson & Revell
Burnett George
Burns Bee
Byron & Langford

Campbell Miss
Carroll Florence
Chadburn Thomas
Chalfonte Sisters
Chambers Johnny
Chico Louis
Cins Jos
Clark Leon
Clinton Don
Coban Wm
Curtis Miss R

Darrell Emily

Davis Jack
Dean J
DeViola Mrs
Demovian James
Douglas Tom
Duffin Rose
Dunn Helen
DuVal E

Edwardes Al
Elliason George
Emerson Miss G
Emerson Eddis
Essent Opal

Faber Harry
Fagan Barney
Farrell Peggy
Ferguson Elsie
Ferguson Mac
Fern & Marie
Fields A
Fitzpatrick C
Fletcher Tess
Fox Stewart
Franc Alois
Francis & Delmar
Francis Emma
Frawley Billy

Goodman J
Gordon Roy
Grady Jas
Greenwood Leo

Harris Thomas
Hart Hal
Harvey Elsie

[illegible]

Fullman Katie
Hahn Paul
Hartman M. N.
Ila Eva
Kendall E. N.
Kendall Maude
Reynolds E.
Rinaldi E.
Rinaldi Clyde
Rockley Lillian
Rosenberg
Rothie Anita

Sabina Mr. L.
Savoy Viola
Schaefer
Shapiro H.
Shaw Beatrice
Shaw Helen
Siegfried Walter
Singer Andrew
Silver Charles
Stering & Gold
Two

Talbot & Briggs
Taylor Florence
Taylor Harry
Thompson M.
Thompson Catho
Thompson E.
Thompson M.
Tilson Jean
Tolman Elaine
Trussell & Folger
Turns Fay

Vail Bobby
Vail Mary
Valaire Marie
Vardon Bros
Vardon

Weltham James
Ware Virginia
Wren Mr.
Wright W.
Wayne William
West
West Janice

Vernon Johnny
Wheeler Joe
Wilson George
CHICAGO
Arnold Kathryn
Amber Miss M
Aldrich K
Baker John
Alynn Jane
Baker John
Anderson Pauline
Andrews Miss Cec
Bander Mrs Gre
Barnes Mrs
Bimbo Chas
Barrios Jean
Barnes Mrs Rogers
Beck Miss Bonnie
Barnes Mrs
Blackwell Rita
Brown Helen
Barnes Mrs Saxi
Butler Howard
Barnes Mrs
Burke William
Bartley Ella
Barnes Mrs
Catto Rhea
Carrol Jack
Cookie K E
Collins Arthur L
Capps Edw
Carrington
Comer Larry
Craspey George
Darrel Rupert
Duffy Mary
Davis Marion
Daves Two
Duffy Mary
De Lacy LeRoy
Duffy James J
Emerson Eddie
Elliott
Francis Maria
Fowler Dolly

Wilson Francis
Young Emma
Young Little
OFFICE
Freeman F
Freeman Nixon
Freeman Victor

Grayson Frances
Grayson Myra
Gibson Jack
Gray Patricia
Grayson Mary
Gregory Charles
Gregory Charles

Hagan Freddie
Harrington Max
Humphrey Paul
Hunt George
Hulbert Gene
Hunter George

Jones George
Jones Arnold
Johnson Isabel
Johnson Clem

Kann Law
Kann Mary
Kuhn I & M
Kuehn Charles
Kuehn Charles
Kemp Elwara
Kemp Geo
Keiso Joe
Klingston Bobby

Landry Art
Landry Arthur
Rea Revidoe
Lahr & Marced
Larson
La Payne Bab
Lanning William
Lloyd Mrs Arph

Mills Mr Joseph
Meck Frank
Mebbey
Meubaur Mr Ot

Martell & W
McDonald Jas
Marsh M
McClasahan H
Newman W
Newman W &
Norton Ruby
Nash Bobby
Norman Karyl
Norton Barney
Philip Jean
Fringie Ashbey
Premica Marjol
Reeves Roe
Repe Mignon

Chicago's
Les

Handal Earl
Romaine Julia
Rogers Elsie
Rutchie Joe
Snyder Frank
Saxon Pauline
Seize Joe
Swanson Beat
Stevens Floren
Shriner Joe
Sylvester Fami
Skally James
Sweet Otto
Smith Billy
Shaw Lillian
Vanderwald

Van & York
Valdez Rosa
Waber Harry
Ward Walter
White Bob
Wolfe & New
Wynn Billy S
Ollie Alger M
Ollie Alger
The Little
Harry Kline
film field as
for a special
Dramatic Li

White, Margie
Waldron, Bill
Willard, Har
Woods, Vivie
Worner, P. P
Wood, Ralph
Ward, and Lo
Ward and Lo

ing Little T
is now manag
who having suc
who has enter
general repres
feature call
of Abraham Lin

atre Manag
yan
Year
AUT
AN"

Olle Alger Managing Little Theatre
Olle Alger is now manager of the Little theatre having succeeded Harry Kline, who has entered the film field as general representative for a special feature called "The Dramatic Life of Abraham Lincoln."

Chicago's Native Producer and Theatre Manager

Lester Bryant

To Inaugurate the New Year

Presents

JOSEPH SCHILDKRAUT

IN

"THE HIGHWAYMAN"

AT

BRYANT'S PLAYHOUSE, CHICAGO

ANE

JACK NORWORTH

IN

"HONEYMOON HOUSE"

AT

BRYANT'S CENTRAL, CHICAGO

FOR LONG AND INDEFINITE ENGAGEMENTS

TOM QUIGLEY AND FRED STEELE

Wish All Their Friends
A HAPPY NEW YEAR

NOW WITH

HEARST MUSIC PUBLISHERS

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MABEL NORMAND

IN "THE EXTRA GIRL"

"An entertainment that is entertaining."—*Polly Wood, Chicago Herald and Examiner.*

"Mabel Normand eclipses her work in 'Mickey,' up to this time an unbeatable picture."—*Frank Elliott, Motion Picture News.*

"I saw 'The Extra Girl' in a projection room and liked it immensely. You'll see it to the accompaniment of organ peals and will feel you've had your money's worth—or maybe twice."—*Mae Tinee, Chicago Tribune.*

PATHOS—UPROARIOUS COMEDY—HUMAN INTEREST—SUSPENSE—THRILLS—ROMANCE

DIRECTED BY
F. RICHARD JONES

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L. LAWRENCE WEBER'S ATTRACTIONS

SEASON 1923-1924

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NEW YORK

LITTLE THEATRE

"LITTLE JESSIE JAMES"

with the James Boys
A Paul Whiteman Band

By HARLAN THOMPSON and HARRY ARCHER

"OH, BABY!"

A New Musical Comedy

By WILLIAM LE BARON, WM. B. FRIEDLANDER
and CON CONRAD

"MOONLIGHT"

A Musical Comedy

By WILLIAM LE BARON, WM. B. FRIEDLANDER
and CON CONRAD

"COBRA"

A Drama

By MARTIN BROWN

WILLIAM B. FRIEDLANDER, General Director



SEASON'S GREETINGS

FRANK

JEAN

COOK and VERNON

ALWAYS WORKING

PUNISHMENT

"THEY SAY GOOD THINGS COME TO THOSE WHO WAIT," but to us all we received was PUNISHMENT and PROMISES.

Our first year contract with the Messrs. Shubert were promises and promises, which started in the year 1921. Since then the promises from the Brothers have been profuse, with the punishment coming by forcing us to use and show our talent in Theatres of the back woods and every hamlet.

WHY?

To err is human and we were believers, but now we gladly admit our error and want to go back to regular recognized vaudeville, "where a lady is a lady and a gentleman is a gentleman." Where the performer is treated humanely, with no promises, no punishment, but

PAY or PLAY CONTRACTS

everything on the up and up and all done on a business basis.

FRIENDS, ACTORS, BEWARE!

There are other houses and circuits that if you play you'll lose your commercial value. Ask your Agent or the Booking Offices.

Don't cut off your nose to spite your face—and take that from a team that knows.

EDDIE

HAM

BECK AND STONE

"SINGERS WITH TRIMMINGS"

Western Representative, JESSE FREEMAN

Eastern Representative, PAT CASEY OFFICE

THE

SEASON'S GREETINGS

FROM

EDWARD POYCE

To All His FRIENDS and ASSOCIATES

PAST, PRESENT AND FUTURE

NEIGHBORS

(Continued from page 13)

All of the talk about going on in the cellars includes not one word of anything stronger than canned fruit. There are some comedy lines aiming for but hardly reaching the laugh goal, with exceptions in audience circles. A line about "Whatever you say to a Methodist is bound to be wrong" is hardly tactful. More amusing than the lines on the second night was the crash of a sofa, throwing its occupants on the floor, one her having broken but nailed in place later. The sofa was broken after a piece of business in which the father forces his

son to sit down. It looked amateurish and for that matter there was much about "Neighbors" equally indicative.

The child players have considerable to do and they were both good. Yet they grew tiresome, just as did one's practicing of the "Wedding March" on an off-stage piano.

There is little about the cast that is distinctive, but no matter what players they could hardly do better with "Neighbors."

"Neighbors" makes no claim to being artistic. It is just a small town play with a set rather well designed by Woodman Thorpe.

The primary object is to try at money making and perhaps a sim-

ilar production of moderate cast and production will succeed.

It looks as though Equity Players had changed its views about reaching for high artistry in producing. The idea now is to fall upon something that will attract business so that it can be moved to a "commercial theatre" in order that losses may be recouped. That makes the 4th Street just as commercial as any house in town—in fact, it never changed.

When Equity Players was formed it was understood that similar projects might be inaugurated in other cities and the 4th Street productions could be sent to those houses, with never a thought needed for outside bookings until the institution had gained a name.

The Theatre Guild is a good deal smarter. That group knows what they have in the way of New York support.

Word of Equity's successive failures must naturally sift through to other cities and if Equity Players, as the supposed fountain head of the profession, can make a go of it, local enterprises in which professionals may be interested will likely have a hard time getting backing.

Equity Players has drawn on its guarantors consistently and some are growing tired of it. None

ASCHER BROS., INC.

509 South Wabash Ave.
CHICAGO, ILL.

AFFILIATED WITH
PANTAGES CIRCUIT

of the regular productions was profitable. Nearest to an even break was "Why Not," tried unsuccessfully in another house for two weeks and last season sent to Chicago on the co-operative plan

and soon withdrawn. The constant changing in stage directors is a signal that the workings within the organization are at cross purposes.

Her.

SEASON'S GREETINGS TO ALL OUR FRIENDS AND PATRONS

MABEL FORD
LEW FIELDS
ED E. DALEY
BILLY DALEY
DAVE MARION
PECK & KOLB
NAT HAZARRO
ANTHONY GOSTON
DOLLY SISTERS

JIMMIE COOPER
J. MOY BENNETT
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"THE BLUE AND WHITE"

"THE PARAMOUNT"

BIG SUCCESS IN VAUDEVILLE AND LARGE MOVING PICTURE HOUSES

With C. B. DILLINGHAM

at New York Hippodrome
One Entire Season

VICTOR and COLUMBIA

Photograph
Artists

With FLORENZ ZIEGFELD, Jr.

at the Century Theatre Roof
Two Entire Seasons

A TOTALLY DIFFERENT ORCHESTRA OF THE HIGHEST STANDING

R. N. MATA, Manager. Hotel Sherman, CHICAGO

NEW YORK ADDRESS—1476 BROADWAY

SEASON'S GREETINGS

MAX THELON TROUPE

COMEDY SPRINGBOARD ACROBATS

TOURING ORPHEUM CIRCUIT

Direction SIMON AGENCY

SEASON'S GREETINGS
FROM

**HARRY A.
YERKES**

AND HIS

**BIG
6**

ORCHESTRAS

S. S. FLOTILLA
HAPPY SIX
MUSICAL BELL HOPS
JAZZARIMBA

COLUMBIA

SAXOPHONE
SEXTETTE

METROPOLITAN
DANCE PLAYERS

All Working—Thank!

Now Heard Exclusively

on the New

YERKES DANCE RECORDS

Six Latest B'way Dance Hits

3 10-INCH DOUBLE FACE REC-
ORDS DELIVERED TO YOUR
DOOR BY THE PORTMAN
FOR 1.....
(Plus Few Cents Postage)

Buescher Instruments Used

HARRY A. YERKES
Metropolitan Opera House Studios
New York City

LYRIC LEASE SOLD

Frazee Disposes of 63-Year Lease-
hold.

Harry H. Frazee last week sold
the lease of the Lyric, New York,
to the Meister Builders, Inc., ef-
fective for 63 years from June 1,
1914.

The aggregate rental is about
\$4,000,000.

The new lessees will renovate
the premises to enlarge the office
space and sub-let the theatre
proper to one of the few Broadway
managers interested in it.

NEW MICHIGAN HOUSE

The New Lyric Theatre, one of
the Fitzpatrick and McElroy chain,
opened Dec. 30. Harry C. Miller,
formerly manager of the Windsor
in Chicago, is the local manager.

THREE NOTABLE STARS

LARRY SEMON

ELAINE HAMMERSTEIN

RICHARD TALMADGE

18 EMINENT PHOTOPLAYS

During the Season 1923-24

ELAINE HAMMERSTEIN

IN

"BROADWAY GOLD"

By W. CAREY WONDERLY in Young's Magazine

"DRUMS OF JEOPARDY"

By HAROLD MacGRATH

The first two of a series of five elaborate productions

LARRY SEMON

IN

"THE GIRL IN THE LIMOUSINE"

From A. H. Wood's stage success by WILSON COLLISON
and AVERY HOPWOOD

The first of a series of four de luxe comedies of feature length

RICHARD TALMADGE

IN

"LET'S GO!"

"ON TIME"

"IN FAST COMPANY"

The first three of a new elaborate series of Richard Talmadge
thrill dramas—Produced by Carlos Productions

"THE UNKNOWN PURPLE"

From the sensational stage success by ROLAND WEST and
CARLYLE MOORE

Directed by ROLAND WEST

TWO MORE UNITS TO BE ANNOUNCED

TRUART FILM CORPORATION

M. H. HOFFMAN, Vice-President
1540 Broadway, New York

Truart Films
The Perfect Setting

COLORED VAUDE HOUSE

Chicago, Jan. 2.
A vaudeville house for colored
people is to be erected at 35th street
and Wabash avenue that will seat
1,400 and be ready for occupancy
September 1.

Ground will be broken this week.
Levine is the builder and con-
tractor, with Eilman & Salkin, the
owners.

Henry Eilman of the latter con-
cern represents the Seznick Film
Corp. here.

FORBES DIRECTING "GOOSE"

"The Goose Hangs High," the in-
itial production of the Dramatists
Theatre, Inc., will get under way
at Stamford, Conn., Jan. 25. The
cast, headed by Norman Trevor, in-
cludes Mrs. Thomas Whiffen, Ray-
mond Hackett, Ray B. Collins and
others.

The piece went in rehearsal this
week. James Forbes is directing.

SEASON'S GREETINGS
TO ALL MY FRIENDS

TOTO

AT

B. F. KEITH'S PALACE, N. Y., This Week (Dec. 31)

1924 — GREETINGS — 1924
FROM

JULIUS MICHEL--HARRY BENTLEY "STEP LIVELY GIRLS CO."

WITH
HARRY BENTLEY

Peer of All Comedians and an Exceptional Cast

MAY BELLE Ingenue Leads and Her Parisian Model	JIMMIE ELLIOTT Straight Man Yes, Satisfied	JIM CARLTON The Tom Howard of Burlesque
PEP BEDFORD Snappy, Peppy Soubrette	ELSIE BURGHEE Ingenue Jazz Toe Dancer	GENE RAUTH Juvenile
U. GENE BENJAMIN Musical Director	LESTER TRINGLE Stage Carpenter	LESTER POLLY ARONSON Property Man

THE FAMOUS STEP LIVELY BEAUTY
CHORUS

SEASON'S GREETINGS

FROM "MISS VENUS COMPANY"

PLAYING MUTUAL BURLESQUE ASSOCIATION
CIRCUIT

BILIE MIKE KELLEY	NELLIE NICE
BILLY GRADY	MARGIE CATLIN
WILLIAM COCHRANE	JACKIE ADDISON
FRANKIE FAY	
RAY McCRABB	EDGAR VINAL
	RICHARD FOSTER

AND

THE SIXTEEN VENUS GIRLS

A HAPPY NEW YEAR
FROM

HARRY FIELDS

and His "HELLO JAKE GIRLS"
With DIXIE MASON

Conceded by Press and Public One of the BEST ATTRACTIONS on
the Mutual Wheel

And With the Peppiest Chorus in Burlesque

SOME CAST, INCLUDING
TOM McKENNA
Singing Straight

CHINEY CHARLIE LAVINE

Character Juvenile

FLORENCE DRAKE

Peppy Ingenue

DIXIE MASON

Some Soubrette

TOM McLAUGHLIN, Musical Director

P. B. COUTES, Carpenter

GEO. WALLACE, Master of Properties

SEASON'S GREETINGS

TO ALL

RAY READ

AND HIS

SNAPPY SNAPS CO.

FRED STRAUSS, Manager

HAPPY NEW YEAR

Empress Theatre MILWAUKEE, WIS.

HENRY GOLDENBERG

HAPPY NEW YEAR

HOWARD ATHENAEUM BOSTON, MASS.

A HAPPY NEW YEAR FROM
GRIFF WILLIAMS "LONDON GAIETY GIRLS"

BURLESQUE DE LUXE

PLAYING THE MUTUAL CIRCUIT WITH

BOB NUGENT, JOHNNY O'DONNELL

TWO REAL COMICS

MISS ANNA GRANT

Prima Donna

MR. BILLY BENSON

Character

MR. J. R. BURK

Musical Director

MISS MAY CLARK

Ingenue

MR. FRED REESE

Straight

MR. JOE WILLIAMS

Carpenter

MISS ANNA O'DONNELL

Soubrette

MR. ELWOOD BENTON

MR. PET CURLEY

Property Man

AND

SIXTEEN LONDON STEPPERS

COPY OF LETTER SENT BY

MUTUAL BURLESQUE ASSOCIATION

TO ALL MUTUAL CIRCUIT MANAGERS

New York, Dec. 28.

Dear Sir:

While this letter is partially confidential, there is no objection to your exhibiting it to anyone whom you think is sufficiently interested to be of benefit to us.

It is commencing to look as though the Columbia Amusement Company has decided to stop at no means to hurt us. Anyone reading Scribner's letter in a trade paper, can readily infer what the motive for the publication was, but much as it may be desired by the Columbia, the Mutual does not intend to retire from the Burlesque field, claiming its right to exist and at the same time to find employment for hundreds of performers who are specially equipped for this form of theatricals.

Not being able to accomplish it on fair lines, Scribner appears to have settled upon a campaign of tirade against our shows for two reasons: First, to attract attention to our shows and away from the Columbia attractions and, secondly, to becloud the issue and leave the impression that the Mutual shows are unclean, while the Columbia shows are saintly.

We all know that the shows of both wheels are just "Burlesque" shows. They cannot be anything else and be "Burlesque." We don't claim ours are saintly, but we do most emphatically deny that they are "Dirty," "Filthy" or "Nasty," and we have never found it necessary to make a public announcement as Scribner did about the Columbia shows; that unless the Columbia shows cleaned up, he would take away the franchise of those producers giving those unclean shows and following along this thought, one cannot but believe that there was no serious intention behind this threat in as much as we have yet to learn of any show franchise ever revoked for this cause and still the same stereotyped letter goes out year by year.

The ulterior object of the Columbia campaign, we believe, is to lead either directly or by mail, or indirectly through local connections or anonymously into official offices, matter containing accusing stories.

To avoid the Mayor or Chief of Police or Police Commissioner or the proper departments of your city being prejudiced by this sort of propaganda against us by a competing circuit (a thing never before heard of in show business) we wish you would personally call upon the proper official, especially the Mayor and Police Chief or Commissioner, giving him our version as herein outlined and request that if such propaganda reaches them in any way, that you be advised of same and be given the proper hearing in regard to it.

Of course you know that all of our houses are open at all times to any Municipal Official and I would suggest that you especially invite the Mayor and Chief to send their representatives to inspect your shows so that they may be properly advised in advance and at the same time call to their attention if they do inspect our shows, that in all fairness, they should also inspect the Columbia shows playing at the same time, so that they may have a comparative as well as a first hand idea of both shows, thereby gaining their impressions of both circuits as represented by the shows, bearing in mind of course, that we play at a more popular scale of admission and to a more popular mass of the public.

Please also advise them and call their attention to the fact that your theatre is owned and operated by local residents, and the circuit opposing us is a gigantic corporation controlled by New York capital, which, perhaps, would not desire a small organization like ours to live and prosper.

The foregoing suggestions are made to forestall any attempted crusade, although personally I cannot imagine, knowing the Columbia shows as well as I do and knowing their policies from the inside, as long experience with them has taught me, that Scribner would go this far.

I must admit that this is a remarkable attempt by anyone in show business and especially by Sam Scribner, who has virtually been for 20 years in control of these performances and circuits (namely the American Burlesque Association, Burlesque Booking Office and Mutual Burlesque Association, through John G. Jermon, a director of the Columbia Amusement Company), and who never considered that they were "Dirty," "Filthy" or "Nasty" until he lost control of the Mutual Burlesque Association two months ago.

Kindly advise us of your understanding of this letter and oblige.

Yours truly,

MUTUAL BURLESQUE ASSOCIATION

I. H. HERK, President.

MUTUAL WHEEL

The very best of New Year's to you all.

JACK HANLEY

The Eccentric Comedy Pantomime Juggler

WHAT BELL SAID:

Proctor's Fifth Avenue has a whale of a variety show the last half. A clowning afterpiece, with Roscoe Ails and Jack Hanley whooping it up for a riotous comedy session, gave the old Fifth Avenue an atmosphere of the palmy days of variety.

Jack Hanley can dance as well as juggle. The afterpiece proved that.



BURLESQUE ROUTES

COLUMBIA CIRCUIT

ALL ABOARD—7 Casino, Philadelphia; 14 Palace, Baltimore.
ALL IN FUN—7 Gayety, St. Louis; 14 Gayety, Kansas City.
BATHING BEAUTIES—7 Olympic, Chicago; 14 Star & Garter, Chi-

ago.
BON TONS—7-9 Van Culer, Schenectady; 10-12 Harmanus Bieker Hall, Albany; 14 Gayety, Boston.
BOSTONIAN—7-9 Colonial, Utica; 14 Gayety, Montreal.
BREEZY TIMES—7 Gayety, Detroit; 14-16 Grand O. H. London; 11-19 Grand O. H. Hamilton.
BREVITIES OF 1924—7 Orpheum, Paterson; 14 Empire, Newark.
BUBBLES BUBBLES—7-9 Grand O. H. London; 17-19 Grand O. H.

Hamilton; 14 Empire, Toronto.
CHUCKLES OF 1924—7 New Gayety, Dayton; 14 Olympic, Cincinnati.
COOPER JIMMY—7 Miner's Bronx, New York; 14 Yorkville, New York.
DANCING AROUND—7 Empire, Newark; 14 Hurtig & Seamon's, New York.
FOLLIES OF DAY—7 Empire, Providence; 14 Casino, Boston.
GIGGLES—7 Gayety, Omaha; 14 Olympic, Chicago.
HAPPY DAYS—10-12 Grand O. H. Canton; 14 Columbia, Cleveland.
HAPPY GO LUCKY—7 Palace, Baltimore; 14 Gayety, Washington.
HIPPITY HOP—7 Empire, Toronto; 14 Gayety, Buffalo.
HOLLYWOOD FOLLIES—7 Gayety, Pittsburgh; 17-19 Grand O. H. Canton.
JIG TIME—7 Capitol, Indianapolis; 14 Gayety, St. Louis.
LET'S GO—7 Columbia, New York; 14 Casino, Brooklyn.

MARION DAVE—7 Hyperion, New Haven; 14-16 Polk's, Waterbury; 17-19 Stone O. H., Binghamton.
MONKEY BUSINESS—7 Gayety, Kansas City; 14 open.
NIGHTS OF 1924—7 Empire, Toledo; 14 New Gayety, Dayton.
QUEEN OF PARIS—7 Gayety, Montreal; 14-16 Van Culer, Schenectady; 17-19 Harmanus Bieker Hall, Albany.
RADIO GIGLES—7 open; 14 Casino, Philadelphia.
RECORD BREAKERS—7 Gayety, Rochester; 14-16 Colonial, Utica.
RUNNIN' WILD—7 Empire, Brooklyn; 14 Orpheum, Paterson.
SILK STOCKING REVUE—7 Olympic, Cincinnati; 14 Capitol, Indianapolis.
STEP ON IT—7 Gayety, Washington; 14 Gayety, Pittsburgh.
TALK OF TOWN—7 Columbia, Cleveland; 14 Empire, Toledo.
TEMPTATIONS OF 1924—7-9 Polk's, Waterbury; 10-12 Stone O. H., Binghamton; 14 Miner's Bronx.
(Continued on page 155)

L. ROSEN, Inc.

Theatrical Costumer

SEASON'S GREETINGS

EXTENDS TO ALL
NOW LOCATED AT
69 West 50th Street
NEW YORK
Phone 6390 Circle

GREETINGS

PERCY ELKELES

1674 Broadway, New York City

ANDREW TOMBES

HEADQUARTERS FOR THEATRICAL MAKE-UP

APPLETON'S PHARMACY
8th Ave. and 48th St., New York
MAG APPLETON CT GIBSON

SEASON'S GREETINGS

FROM

BRADLEY KING

Scenario Department THOS. H. INCE STUDIO

RECENT RELEASES

"HER REPUTATION"
"ANNA CHRISTIE"

NEW YEAR'S GREETINGS

TO

MISS FAY BAINTER

SAMUEL SHIPMAN

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STARK & COWAN, Inc.
LOU FORDAN, Manager
Cohan's Grand Opera House Bldg.
Phone Dearborn 5318

THEATRICAL ATTORNEYS

(Continued from page 18)
difference being settled within the profession by a committee of their fellowmen.

Another reason, which may sound disparaging to the laic justice of the court, is that the presiding jurist cannot always grasp the basic question involved. That is explainable and something for which no judge can be blamed. Show business with its peculiar trade customs and trade practices cannot easily be dissected by a cut and dried legal formula. Yet for the main, it is not as difficult as all that. The bulk of theatrical litigation involves contracts of one form or another.

In the West 54th Street Court, New York, either in the Third District Municipal chambers upstairs, or the Magistrate's Court on the first floor, one encounters more theatrical legal troubles than in any other court in Greater New York. Being adjacent to Broadway and Main street, every actor's quarrel or periodic disorderly intoxication, finds its hearing in the Police Court. In the Municipal Chambers the minor actor's claims against other actors or managers are threshed out there as many as a dozen each day.

All the important theatrical at-

torneys are now centered in the Times square section. One by one they have been forced to move up into the center of activity. Several of the old lawyers who still adhered to tradition by remaining on the site where they first went into business have gradually been forced to migrate further uptown.

There still are outstanding legal lights like Max D. Steuer, Stanchfield & Levy, Guggenheimer, Untermeyer & Marshall, J. Robert Rubin, Nathan D. Stern, Justice Clarence J. Shearn and others, who

because of their prestige and their non-dependence on a theatrical clientele, are in the position to have those people in the show business desirous of their services go downtown. But they are the exception rather than the rule.

For the main, the showman wants his legal advisory within easy access. Judge Shearn, for instance, is only called in on important matters like the Klav & Erianger litigations involving millions of dollars. Rudolph Valentino after

Strictly Hand Made



\$10
Patent-Double Kid
Buede-Velvet

It Is Distinctive

Its exclusiveness and its unusual charm appeal, as few creations do, to every well-dressed woman. The "Evangeline" is a Winkelman origination.

Winkelman
Style in Quality Footwear
21 West 42nd St.

Since leaving the "MUSIC BOX REVUE" and appearing in vaudeville in a "LITTLE MUSIC BOX OF OUR OWN" we have thus far played the following Greater Keith Theatres:—

Oct. 22—ALHAMBRA, N. Y.
29—MARYLAND, BALTO.
Nov. 5—RIVERSIDE, N. Y.
12—PALACE, N. Y.
19—ORPHEUM, B'KLYN
26—KEITH'S, SYRACUSE

Dec. 3—KEITH'S, CLEVELAND
10—INDIANAPOLIS
17—CINCINNATI
24—COLUMBUS

Week of 31—PITTSBURGH
Week of Jan. 7—KEITH'S, PHILA.

MLE.

FRANK

MARGUERTE and GILL

Season's Greetings to all Keith Executives, the Press in general, and all of our Friends



DOROTHY WARD and SHAWN GLENVILLE

Wish All Their American Friends a Happy and Prosperous New Year

PLAYING PANTO. SEASON (1923-1924)

OLYMPIA, LIVERPOOL

P. S.—After the termination of our pantomime engagement we intend to pay a short visit to America, and we hope to be in New York for two weeks

foreaking an uptown counselor sought legal refuge with Mr. Glouer. And there are a few other such similar instances.

"Nicking" Bad For Lawyers.

It may be of interest to attorneys catering to or representing theatrical folk to realize that a common practice of "nicking" the profession by exorbitant fees is bound to have its effect. Already some are aware that some of the Times square legal fraternity have been taking advantage of the average actor. That can only happen once or twice, then they go downtown and seek out a lawyer whose fee is more within reasonable proportion.

There are a few representative uptown lawyers whose high fees

are worthy of their labors either through expert legal advice or other valuable representation. That stands for firms like O'Brien, Malevinsky & Driscoll, Nathan Burkan, House, Grossman & Vorhaus, Bickerton, Wittenberg & Fleischer, and one or two others.

Fredrick E. Goldsmith, a Times square favorite, has his share of the practice, and Kendler & Goldstein, a comparatively new entry into the district, are among the leaders as regards a clientele that includes a fair proportion of vaudeville and production actors, vaudeville agents, several bookers and managers.

Settlements Quietly Effected. For every publicly aired law suit, there are two quietly settled. A good lawyer nowadays does not take the arbitrary procedure of bringing his cause to court, but instead aims for an amicable settle-

ment out of court. It is more expeditious and less expensive.

For the main, the Times square lawyers are a clean-cut collection of men who have the general good and welfare of the actor and manager at heart and act as sane bal- last to a profession generally and

rightfully reputed temperamental.

There are a few who qualify as unadulterated ahystra. One in Times square, particularly has been under surveillance for some time. His existence in the profession is a question of time. As is, he has been building up a reputation already

having a bad effect on him. There are at least two instances where rival Times square attorneys could have preferred disbarment charges against this individual with the Bar Association but only passed up such action through an inherent congeniality. Abet.

THE RIALTO AND RIVOLI THEATRES

Will Do Their Best to Make This

A HAPPY NEW YEAR

For You With Such Pictures as

GLORIA SWANSON in "THE HUMMING BIRD"

GLENN HUNTER in "WEST OF THE WATER TOWER"

ZANE GREY'S "THE HERITAGE OF THE DESERT"

A GEO. MELFORD PRODUCTION, "FLAMING BARRIERS"

THOMAS MEIGHAN in "PIED PIPER MALONE"

POLA NEGRI in "SHADOWS OF PARIS"

Under the Direction of

HUGO RIESENFELD

LUBLINER and TRINZ

CHICAGO

*Best Wishes for a Happy and Prosperous
New Year*

ANDRE CHARLOT'S

ATTRactions and THEATRES

LONDON

DUKE OF YORK'S THEATRE

In Association with MISS VIOLET MELNOTTE

"LONDON CALLING"

A Revue by RONALD JEANS and NOEL COWARD. Music by NOEL COWARD

MAISIE GAY, DOROTHY CLARK, JOYCE BARBOUR,
TUBBY EDLIN, NOEL COWARD

VAUDEVILLE THEATRE

By Arrangement with J. M. & R. GATTI

"YES!"

A Revue by DION TITHERADGE and DOUGLAS FURBER

ETHEL LEVEY, A. W. BASKCOMB, NORA BLANEY,
GWEN FARRAR

PRINCE OF WALES' THEATRE

Lessee and Manager, ANDRE CHARLOT

(By Arrangement with ANDRE CHARLOT)

THE

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in a Pierrotic Entertainment

SEVENTH PROGRAM—THIRD YEAR

U. S. A.

PRIOR TO NEW YORK CITY

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DECEMBER 31st, 1923

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AND

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BUCHANAN

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Orchestra Under the Direction of PHILIP BRAHAM

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DIRECTOR

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"SKIN DEEP," Etc.

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"THOSE WHO DANCE"

FOR

THOMAS H. INCE

BURLESQUE ROUTES

(Continued from page 133)

New York.
TOWN SCANDALS—7 Hurlst & Seamon's, New York; 14 Empire, Brooklyn.
VANITIES—7 Yorkville, New York; 14 Empire, Providence.
WATSON, BILLY—7 open; 14 Gayety, Omaha.
WATSON, SLIDING BILLY—7 Gayety, Boston; 14 Hyperion, New Haven.
WHIRL OF GIRLS—7 Casino, Boston; 14 Columbia, New York.
WILLIAMS, MOLLY—7 Casino, Brooklyn; 14 open.
WINE, WOMAN AND SONG—7 Gayety, Buffalo; 14 Gayety, Rochester.
YOUTHFUL FOLLIES—7 Star & Garter, Chicago; 14 Gayety, Detroit.

MUTUAL CIRCUIT

BAND BOX REVUE—7 Folly, Baltimore; 14 York; 15 Cumberland; 16 Altoona; 17 Lewiston; 18 Uniontown; 19 New Castle.
BITS OF BITS—7 open; 14 Empress, Milwaukee.

BROADWAY BELLES—7 open; 14 Garrick, St. Louis.
DANCING BOOLES—7 Empress, Milwaukee; 14 open.
FLIRTS AND SKIRTS—7 Nesbit, Wilkes-Barre; 14 Empire, Hoboken.
FOLLY TOWN—7 Empire, Cleveland; 14 Elyria; 15 Fremont; 16 Sandusky; 17-19 Cataract, Niagara Falls.
FRENCH MODELS—7 Empire, Hoboken; 14 Gayety, Brooklyn.
GEORGIA PEACHES—7 Academy, Pittsburgh; 14 open.
HELLO JAKE—7 Gayety, Louisville; 14 Empress, Cincinnati.
HELPER, SKILTER—7 Gayety, Brooklyn; 14 Howard, Boston.
JOY RIDERS—7 Bijou, Philadelphia; 14 Allentown; 15 Reading; 16-17 Williamsport; 18 Columbia; 19 Bethlehem.
LAFFIN' THIRTY—7 Allentown; 8 Reading; 9-10 Williamsport; 11 Columbia; 12 Bethlehem; 14 Folly, Baltimore.
LONDON GAYETY GIRLS—7 Broadway, Indianapolis; 14 Gayety, Louisville.
MAKE IT PEPPY—7 Howard, Boston; 14 Olympic, New York.

MISS VENUS CO.—7 Majestic, Scranton; 14 Nesbit, Wilkes-Barre.
MOONLIGHT MAIDS—7 Elyria; 8 Fremont; 9 Sandusky; 10-12 Cataract, Niagara Falls; 14 Garden, Buffalo.

OH JOY—7 Empress, Cincinnati; 14 Empire, Cleveland.
PELL MELL—7 York; 8 Cumberland; 9 Altoona; 10 Lewiston; 11 Uniontown; 12 New Castle; 14 Academy, Pittsburgh.
ROUND THE TOWN—7 Lyric, Newark; 14 Bijou, Philadelphia.

SAUCY BITS—7 Olympic, New York; 14 Star, Brooklyn.
SNAPPY SNAPS—7 Garrick, St. Louis; 14 Broadway, Indianapolis.
STEP ALONG—7 Star, Brooklyn; 14 Lyric, Newark.
STEP LIVELY GIRLS—7 Garden, Buffalo; 14 Majestic, Scranton.

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FOR A HAPPY, HEALTHY AND PROSPEROUS
NEW YEAR

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JAKE POTAR

Presents His

FRENCH
MODELSPLAYING THE MUTUAL CIRCUIT
GREETINGS TO ALLFRED STONE
AND
DOROTHY

Season's Greetings

FROM THE CHICAGO

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WITH

B. F. KEITH (WEST.) ORPHEUM Jr. & W. V. M. A.

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1912 - 1924

YEAR after year Paramount has been the backbone of the motion picture industry.

Exhibitors don't think just of one Paramount Picture; they think of the unequalled Paramount standard and reputation, founded upon hundreds of outstanding pictures.

During 1923, Paramount's reputation has been maintained and enhanced by such box-office successes as "The Covered Wagon," "The Ten Commandments," "Back Home and Broke," "Zaza," "Grumpy," "Prodigal Daughters," "Homeward Bound," "The Spanish Dancer," "Ruggles of Red Gap," "To the Ladies," "The Call of the Canyon," "Big Brother," and many others.

During 1924, Paramount's standard will be carried to still greater heights by such sure-fire hits as "Don't Call It Love," "The Humming Bird," "The Heritage of the Desert," "Pied Piper Malone," "Shadows of Paris," "The Next Corner," "The Stranger," "Singer Jim McKee," "Triumph," "Magnolia," "The Breaking Point," and new ones to come.

Paramount will continue in 1924, as it has for the last twelve years, to be the unchallenged leader and real backbone of the film business.

And *that* means something to you.

Paramount Pictures



PERCY WILLIAMS' STORY

(Continued from page 4)

had been presented. My forecast turned out to be a correct one.

But it is safe to set down the general principle that "freak" headliners are a gamble. Not so the artist who has established a reputation of prominence which entitles him or her to top billing.

In this class Miss Irene Franklin and Mr. Walter C. Kelly are conspicuous enough to deserve mention. Their names are familiar to the appeal to every part of a vaudeville audience from the boxes to the farthest corner of the gallery, and so develop a following which makes their names on a billboard or program a guarantee of a certain amount of business.

European Importations
Speaking of European importations, I presume that the greatest "box office attraction" in the history of vaudeville is Mr. Harry Lauder. He becomes what he is from some indefinable quality. We

despair of naming or even describing it. Next to him I can only recall the tremendous success over here of Miss Vestal Tilly, who, I believe would make a big feature on this side again.

During my journeys abroad I witnessed many acts, and in my desk I have a complete list of all, with notes upon each, showing in what American houses I think they would be well received. So when any act in the list comes up for consideration, I know what my judgment was. Sometimes my associates in business ask for an opinion on these acts and I quote from my memoranda, but always with the reservation that these are only my opinions. No man is able to tell accurately what a foreign act is going to do over here.

Reducing the question of importing headlines to a generality, I should say ordinarily the first visit is a speculation, but it is a gamble in which the manager is in part recompensed for his possibility of

losses by the fact that a low salary can usually be arranged. When the same headliner has scored a hit and becomes a recognized "drawing card," the booking is no longer speculative, but in proportion as a manager's risk is lessened the headliner's salary is increased.

There is a great mass of material which always makes good and is invariably of value in a show, but which can never attain the position of headliner. In this class I should include acrobatic numbers.

We must always keep in mind that "dollar vaudeville" is under consideration—vaudeville which attracts persons of discernment and cultivate a taste. For this reason I take issue with many managers as to the use of dramatic or even tragic playlets. To my mind, a show made up exclusively of comedy acts would be a very poor one, contrast being the very life of a high-class entertainment. An all-comedy show would be like a whole meal of cake to me. Light and shade are essen-

tial to a well-balanced entertainment.

One more system of drawing business is to combine three or four big standard acts in the same show. I tried this recently in Brooklyn when Alice Lloyd, McIntyre and Heath, Clarice Mayne and others appeared at the Orpheum. A bill like this, where big value is dis-

A Happy New Year

**MADON
and
PAULA
MILLER**

"YOUTH and VERSATILITY"

Keith Circuit.

Direction
MORRIS & FEIL
(Tony Ferry)

tributed over the performance, can not but make a fat box-office statement, as happened on the occasion just mentioned.

Headliners Not All
The headliners, however, do not occupy all my attention. I want to have a well-rounded-out show, but it is frequently impossible to secure this result. There is a very real detriment to the manager, and one which is almost daily becoming worse, in the general disinclination of good acts to appear in the opening position. Time and time again I have tried to persuade an expensive turn to open my show, only to have them beg off or decline point blank.

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GREETINGS

FROM THE

San Carlo Grand Opera Co.

Direction FORTUNE GALLO

HOBART HENLEY PRODUCTIONS

"The Flirt"
 "A Lady of Quality"
 "The Turmoil"
 "The Abysmal Brute"

HIGH SPOTS OF 1923

(Continued from page 5)

winner, attracting national attention—not all complimentary.

ELEONORA DUSE—Who broke all records of all times for a legitimate performance with her opening at the Metropolitan opera house.**EVA LE GALLIENNE**—Acclaimed a star for her scintillant work in "The Swan."**LULU VOLLMER**—Who won a place in the sun with her "Sun-Up" and "The Shame Woman," typical American dramas though pornographic and drab.**C. B. DILLINGHAM**—With four solid money-makers on "The Street" at once.**JOHN GOLDEN**—Who kept up his unvarnished record of producing homely, clean successes with "Chicken Feed."**CHANNING POLLOCK**—Who not only wrote a great hit in "The Fox," but promulgated and demonstrated new wisdom in exploitation.**BORIS TOMASHEFSKY**—Who

put Yiddish theatricals on Broadway.

These few accomplishments stand out above the regular plane of bad, fair and good; some of them are not extraordinary in themselves except that they have been brought about by people not heretofore recognized as established wonder-workers.

When one thinks, again, of how many tried, it seems almost tragic that so few arrive; that so many just go on and on, stumbling, crawling, hopping, rushing, leaping, yet merely going on, never arriving.

Maybe it is because so few ever reach the heights that we all gaze in awe aloft; maybe because the way is so steep so few make the grade; maybe many who have slipped down or stood still will find their wings and shine forth from the creak in 1924—maybe. The fighting and the hoping and the striving must not cease. At the weak and the weary fall and give up, others more hardy take up the grueling climb.

Each year must have its new heroes. But how few they are, compared to the number whose feet are leaden and whose souls are clay.

ANNE NICHOLS' MILLION

(Continued from page 5)

Some panned it severely, and ever since have repeated their views. The author felt the jabs of the scribes keenly. The first three weeks drew bad business, and Miss Nichols was a \$50,000 loser before business turned. Its steady dra throughout the summer supplied faith to the house management, and when Oliver D. Bailey took possession of the Republic, "Able" moved with him, and is still there.

Miss Nichols never lost faith in her play. She knew what it had done in the West, and was still packing 'em in during the discouraging takings of the first weeks on Broadway. "Able's" subsequent record-making and record-breaking history on Broadway and off is almost a literal "Kiss for Cinderella."

It's an odds on bet any other manager would have tossed the show aside after going into the box to such an extent, but Miss Nichols was game in her confidence.

Anne Nichols, summed up, is intelligence teamed with hard work. Even after "Able's Irish Rose" was an assured money maker anywhere, the girl manager went up against the precedents of show business. Booking authorities tried to tell her what could and what could not be done. Quietly she has gone along presenting "Able" wherever the purpose suited her, rating theatre, some of which were odorous because of prior policies, with the plaudits. If unspoken, nevertheless true, from ever, keen showman in the country.

Frank Bessinger, tenor, replacing the late Tom Murphy in the Primrose Four.

Jimmy Barry is retiring from "Poppy."

YEAR IN LEGIT

(Continued from page 13)
 slide on the proposal was set, but has been passed.**Equity's Delinquent Membership**
 Persistent reports are that Equity's membership is approximately 75 per cent delinquent in the payment of dues. An Equity leader is said to have stated only 3,000 members were in good standing this fall and about 5,000 were back in their dues for one year upward.

Opposition to the agreement proposed with Equity curiously enough again links the name of Lee Shubert. It was he who engineered the negotiations with Equity officers. The presence of Shubert prominently espousing the cause of signing the agreement provoked guessing of

Poor business in Washington has decided Morris Rose to withdraw "A Love Scandal."

HAPPY NEW YEAR

HOLIDAY GREETINGS

NATHAN
 BURKAN

FRANK
 EGAN

EGAN'S THEATRE
 LOS ANGELES, CALIF.

SEASON'S

NOW PLAYING
SINGLE

TO THE DELIGHT OF THE
PUBLIC AND RECOGNIZED
AS THE BIGGEST BOX
OFFICE ATTRACTION OF
ANY VIOLINIST ON THE
VAUDEVILLE STAGE TODAY

JAN RUBINI

At the Piano: YVONNE MARR.

his motive by other managers, just as did his activity in the central ticket office plan. Disputes between actors and managers prior to the 1919 strike were frequently laid at the door of the Shuberts, who were credited with really supplying the spirit that built up Equity. That Equity and the Shuberts are ready to "side by side together" made other managers speculate just what the change of front on the part of both is all about.

No Closed Shop Principle
It is almost a certainty that the proposed agreement with Equity will never pass by a vote in the P. M. A., so long as there is any sign of the closed shop principle.

Should the agreement be accepted by the P. M. A., which seems unlikely, the association will be split. If Equity signs with managers individually, Equity cannot escape a split in its ranks. Indications, therefore, are that if a fight is staged next summer it will not be purely factional, because managers and actors would be ranged on either side. The conspiracy angle

to the proposed agreement, however, appears the deciding factor to hold the managers together, and it is up to Equity to make the best terms possible, with the closed shop eliminated.

Box Office Boom

The 1922-23 box office boom started in November and carried through a solid three months, ending off sharply after Washington's Birthday. This season big business started earlier, due possibly to the earlier arrival of successes, both musical and dramatic. It has been patent for the past several years that three or four weeks prior to and for a period after the Federal income tax period dated for March 15 has found theatre attendance on the decline. The tax strain on the public pocketbook has undoubtedly hurt amusements and showmen are watching the plan of the administration at Washington to revise the income tax downward. The President in his message to Congress advocating elimination of the admissions taxes altogether.

Conditions after Easter last sea-

son were such that the cut rate agencies were loaded with most of Broadway's attractions through May. During that time also the "two for one" system of reduced prices expanded abnormally and extended to out-of-town houses. This fall few shows have had a chance to use two for ones because the weaker attractions have been quickly shunted out under a severe house shortage.

Last winter and spring saw the high success of foreign attractions, two Russian importations playing to sensational trade. "Chauve Souri" piled up a run of six weeks on Broadway, while the Moscow Art Theatre broke all dramatic business records by grossing \$40,000 its first week in New York. Both attractions are now on tour.

Three Flopping Importations

This fall, however, three importations flopped in a row. The Italian Mariettes were the first fatality, lasting but two weeks. Half a week less was played by the English "Nine o'Clock Revue." The Grand Guignol flopped badly also, remaining eight weeks of the ten booked, but showing no chance to real trade at any time.

The deluge of Shakespearean revivals promised last winter was not as heavy as the announcements indicated, but two notable successes were scored. John Barrymore, in one of his finest characterizations, "Hamlet," established an American run record for the play and returned this fall for an additional three weeks prior to going on tour.

Jane Cowie's triumph as Juliet was the more surprising. She remained through the winter and spring, breaking all American run records for Shakespeare, then touring to the Coast. Her Juliet has placed her among the immortals of the American stage.

Violent Language Plays

Violent language plays invaded Broadway along with revue nudity that attracted much harsh criticism. Most of the tries were said to have been inspired by the success of "Rain," now in its second year on Broadway. Few, if any, have been able to measure up in an artistic sense and a number have disappeared. The "dirty play" situation has inspired some sort of crusade by anti-vivisectionists, and the grand jury was asked to investigate. As the result the objectionable portions of revues were removed. The volunteer jury system was never called upon to judge any questioned play last season. This

GREETINGS

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WITH ORIGINAL PARISIAN
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"JUST BROUGHT BACK FROM
PARIS"

MLLE. DIANE

fall the system was continued for another year, but has still to act. The reason given was that no complaints had been received from ordinary citizens. What complaints there were filed with the jury committee emanated from the head of an anti-vivisection society who is on the committee. The attitude of city officials is to give no publicity to alleged "dirty plays," because that would tend to lengthen their runs.

Long Runs

There are three plays current with more than a year's run credited already. "Abie's Irish Rose" is the run leader, being in its 85th week. "Rain" and "Seventh Heaven" are bunched, being in the 81st and 82nd week respectively. All three are expected to complete a second season, and there is a number of other candidates for a run of a year or more.

The early summer saw a series of plans announced for a dollar legitimate circuit this season. All appear to have disappeared in thin air.

Control of the ticket brokers is in sight as the result of a decision in November by the Appellate Division of the Supreme Court upholding the ticket resale law passed in 1923 requiring all agencies to be licensed and to file bonds not to sell at more than 50 cents over the box office price. The final say in the matter has been passed on to the Court of Appeals. There is difference of opinion whether the high court will sustain the brokers' contention that the price-fixing clause of the law is unconstitutional. Should the law be upheld it will mean that many of New York's 71 ticket agencies will probably go out of business. The big agencies claim to make plenty of profit with a 50-cent premium policy, but the smaller fry admit they cannot exist on that basis.

"Big Merge" Drops Out

The plan to form an \$80,000,000 stock corporation by the merging of the A. L. Erlanger and the Shubert interests, which was "not" a year ago, has dropped out of sight. Er-

A Happy New Year to Our Patrons

DELICACIES AND CONFECTIONS FETCHED FROM AFAR
ON BROADWAY, NEW YORK, AT FIFTIETH STREET

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PattonThese Hits
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A welcome addition to
any High
Class ProgramThey Will
Lift Up
Your ActEXTENDS HOLIDAY GREETINGS
TO ALL

KEITH THEATRES

Direction
THOS. J. FITZPATRICK

Good Songs Above All

THERE'S A BEND
AT THE END OF THE SWANEEThis Beautiful Belled
Will Carry
any Audience

THOMPSON BUCHANAN

larger, in sending in his resignation to the P. M. A. last fall, was regarded as a signal he opposed the methods of the Shubert office.

"Variety," through a weekly news wire of showdom's highlights supplied to the Universal News Service, established contact with 12,000,000 readers in America and Canada.

Free.

LONDON STAGE
(Continued from page 13)

Max Kolmer, the play novelist, emerged as a theatrician with "The Eye of Silva," a mystery play along

popular lines. After the failure of "Ned Kean of Old Drury," at Drury Lane, the theatre revived past traditions by producing a large scale melodrama in which horses and actors bestrode all the mechanical devices of the large stage.

Minor melodramas were produced at the Lyceum in "A Night of Temptation," "David Copperfield" and "What Money Can Buy." The Princess saw "The Return of Sherlock Holmes," the old time detective in search of a plot.

The Worst Plays

Among the worst plays of the year were "Tancer" (from Disraeli's forgotten novel) "Reckless Hoggie," "Trust Emily," "The Inevitable," "Peace and Quiet," "Marriage by Testaments," and "The Piccolity Puritan."

Many old pieces were revived, mostly with indifferent success. A number of managers still believe the drama of today is the drama of the past.

There have been placed before us again. Pinero's "The Guy Lord Quest," a and old boy today; Wilde's "The Importance of Being Earnest," in which paradox and epigram still glitter; "A Little Bit of Fluff," a war time farce suffering from shell shock; Anthony Hope's romance on stilts, "The Prisoner of Zenda"; "Jack Straw," an early Somerset Maugham; "Mardi" containing the spell of G. K. Chesterton; "Carriaval," "The Young Person in Pink," "The Marriage of Kitty," "Bliss Comes to Stay," "Mary Stuart" and those mellow old melodramas "The Lyons Mail" and "The Two Orphans."

Barrie's Revivals

Barrie has been in a chronic condition of revival. The year has seen "What Every Woman Knows," "Boleyn," "The Will,"

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Martha Mansfield, Ben Lyon, Hope Sutherland
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STAGED AT ROME, ITALY, AND NEW YORK
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RICHARD BENNETT, AND 20,000 OTHERS

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Production

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"Peter Pan" and "The Little Minstrel." Several of Shaw's pieces have been staged for short runs at the Everyman, where Arnold Bennett's amusing satire on Journalism, "What the Public Wants," has also been revived.

Shakespeare had a good inning, particularly at the "Old Vic" where a number of his seldom seen works were given an airing. The three parts of "Henry VI," "Love's Labor Lost," "Titus Andronicus," "Troilus and Cressida" and "The Two Gentlemen of Venice" were all done here. This theatre during the last nine years has given every play now accredited to William—a record never accomplished anywhere before. The credit of this achievement belongs to Manager Lillian Baylis.

Donald Calthrop revived "Twelfth Night" and "A Midsummer Night's Dream" at the Kingsway, and Sybil Thormild put on "Cymbeline" at the New with favorable results.

Assortment from States

A wide assortment of plays came over from the States during the year. "Anna Christie," Eugene O'Neill's powerful but somber story had arisen in America and evoked columns of commendation from the critics, though the dialectal dialog was little understood by the general public. However, the piece far better than Arthur Rimbaud's "Amboise," equally praised by the theories of Eliot street.

The most successful of the American plays was "So This Is London" by Arthur Goodrich. The characters in it are caricatures of caricatures, but they have some good things to say, and the comedy is interesting as a kind of contest of nationalities. "Partners Again," also amused Perlmutter series, also amused London.

Kaufman and Connelly's "Merton of the Movies" failed miserably, but their "Dulcy," produced late in the year seems to be better liked. "The Road to Nowhere" by Porter Emerson Browne kept the pot boiling for Matheson Lane, but the misty mystery melodrama "The Last Warning" did not eclipse "The Bar" or "The Cat and the Canary" of the previous year.

DOUGLAS MacLEAN PRODUCTIONS



Photo by Evans.

Presenting

DOUGLAS MacLEAN

in

"Going Up"

The Year's High Flying Screen Comedy

In Preparation:

"The Yankee Consul"

of Laughing Memory

ASSOCIATED EXHIBITORS, INC.

Arthur S. Kane, President.

15 YEARS WITH CIRCUSES

(Continued from page 9)

...not mustard water. It wasn't long before there was a reaction. The blood commenced to surge through my veins and in a few days I was myself again. What would have become of me if she had not been there. I am not prepared to say. A congestive chill is nothing to be trifled with, and instead of morphine it needs a reactionary treatment. No one could have been taken care of more tenderly than I was. A man was left behind (one of the prominent men of the circus) to see that I came through all right.

16 Years of Travel

The great experience gained in my 16 years' of travel with these

different outfits not only gave me a good foundation for hard work, but sharpened my wits and gave me a broad view of life which has helped me through many a serious condition. The circuses of today, while more elaborate, have no better entertainers. The greatest artists of the world traveled with these shows, including Madame Dockrell and James Robertson, the great barbaque riders; John "hachelor, the great leaper; the Stokes family, etc. We then had one ring.

John Ringling of the Ringling Brothers' Circus (foremost circus men of today) with their three-ring circus, their three platforms and Hippodrome truck has kept strides of the United States in all its vast territory.

The past 46 years have been filled

THE LARGEST ORGANIZATION OF ITS KIND IN THE WORLD 76 ORCHESTRAS 630 MUSICIANS

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THE BEST MUSIC WITH A REAL SERVICE

From PUBLIC LEDGER, Phila.

Keith-Meyer Davis has contributed to vaudeville a musical offering of rare artistry and of such appeal without the aid of such late staging or cowells and tom-toms that his famous orchestra stopped the show completely. Even shouts of approval were heard above the prolonged applause in the demand for encores after Mr. Davis had led his thirty finished musicians through stanzas of the old masters on to syncope.

FROM TOWN TOPICS, NEW YORK

Wherever professional musicians and entertainers gather one hears much discussion of the success Meyer Davis has met in building up his organization of orchestras specializing in supplying music for all manner of smart affairs, such as the brilliant Edson Bradley party given a few weeks ago at Newport. For some time past Mr. Davis has maintained offices in Washington and Philadelphia and, I note, he has opened New York headquarters at No. 22 East Fifty-ninth street, in the heart of the fashionable residential district and within easy reach of the majority of the smart town houses, where his players will doubtless entertain many a dinner and ball this winter.

A Few Meyer Davis Orchestras Playing at

THE SILVER SLIPPER.....	New York	LE PARADIS CAFE.....	Washington
THE NEW WILLARD.....	Washington	CHEVY CHASE CLUB.....	Washington
BELLEVUE-STRATFORD.....	Philadelphia	THE GREEN BRIER.....	White Sulphur Springs
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WASHINGTONBellevue-Stratford
PHILADELPHIA22 East 55th Street
NEW YORK

with the wonders of the world. Wireless telegraphy, the telephone, aeroplane and other equally important improvements have been thought out and put into operation during this time, and the show business has increased in popularity and importance in the same degree.

I loved the circus days, and I love my present work. God willing, I shall add a few more monuments to the B. F. Keith Circuit in the way of magnificent show houses. Outside of this, what years I have to live will be devoted to the standard and ethics of the vaudeville part of the theatrical profession.

To all branches of the theatrical profession, I send greetings for a Joyous Christmas and a Very Happy and Profitable New Year.

SHOWS IN N. Y.

(Continued from page 14)

Broadhurst, but though pace held for time after availing here, change may have hurt chances. Slipped to \$3,000, and failed to better that mark Christmas week. "The Lady," Empire (5th week). No extra performances last week. After slipping down business bettered and gross for Christmas about \$11,500. Doing much better than out-of-town rating indicated. "The Nervous Wreck," Sam H. Harris (12th week). No contest as to leadership of Broadway's non-musicals, "Wreck" easily topping list with "Laugh, Clown, Laugh" and "The Swan" next. Last week 11 performances given, gross going to \$25,000, a house record, and probably best figure on record for a comedy.

"The Other Rose," Morosco (3d week). With two extra matinees added last week, holiday gross about \$12,000. At \$1 top figure would have been around \$13,000. New show was there.

"The Pottery," Plymouth (4th week). This new comedy also could have gotten \$15,000 and more of nine performances. Still has chance, and new shows will tell. Wing agency support last week (and this) through arrangement made for holidays, taking went to nearly \$11,000.

"The Black Woman," Comedy (12th week). Quoted at getting over \$10,000 at National, where it played during enforced by of New York. At the Comedy place established around \$6,000. While before Christmas dipped under \$4,500.

"The Swan," Cort (11th week). Two matinees added, and in 10 performances last week new gross established at better than \$22,000. Friday matinee sold out without agencies getting any tickets. Only "Nervous Wreck" beat the holiday taking.

"The Wild Westcotts," Frisco (2d week). Agencies took this one as a buy before premiere and badly stuck with tickets in middle of last week. With buy assuring a certain figure first week was quoted around \$5,500.

"Time," Punch & Judy (5th week). After playing four weeks at 23rd Street this comedy responded here last week, laying off week before Christmas. Fairly good trade for holidays, but extended stay hardly possible.

"Topics of 1923," Broadhurst (7th week). Delray show has drawn fair business, but considerably under expectations, and apparently

show has lost from start. Between \$18,000 and \$19,000 at start, with gross under \$16,000 after Thanksgiving. Shorthearts intend moving show to Winter Garden.

"Whole Town's Talking," Shou (12th week). Nearly ready to move to road. Holding on through fall as averts of \$4,500, which made money probably through salary reduction.

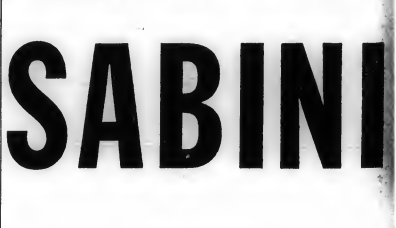
"White Cargo," Daly's 63d St. (9th week). Drew some attention in Village and moved here last week. Estimated pace about \$6,000, which probably affords small profit both for house and show.

"Wildflower," Casino (4th week). Off 50 per cent. from normal during slump, but came back with rush last week. Extra matinee counted in gross again reaching nearly \$12,000.

"Swedish Ballet," Century Roof (2d week). Returned last week for another metropolitan fry.

SEASON'S GREETINGS

FRANK and TEDDY



KEITH CIRCUIT

Direction MAX HAYES

SEASON'S GREETINGS FROM

ERRETT

Direction JOHN BILLSBURY

FOLLOW THE LUCKY HOUSE OF HARRY VON TILZER

IF YOU WANT REAL LIVE HITS

We are now in our beautiful new quarters at 1587 Broadway, corner of 48th Street, where we are better equipped than ever to take care of our many old professional friends, and hope we will make many new ones. Harry Von Tilzer will always be on the floor to take care of you personally. Sammy Smith will be in charge of the professional department and will also be pleased to meet his many friends.

OUR SENSATIONAL OVERNIGHT HIT

"The Little Wooden Whistle Wouldn't Whistle"

Lyric by BILLY CURTIS

Any kind of version of this song that you want—NOW READY—A scream in every line

OUR BEAUTIFUL, SENSATIONAL MOTHER BALLAD HIT

"DEAR OLD LADY"

With a wonderful poem that will stop any show. Great Duet and Quartette Arrangements

Lyric by GEO. KERSHAW

OUR OTHER SURE FIRE HITS

A Great Kid Song

"SCHOOLTIME"

With a great comedy patter. Also great for harmony acts

Billy and Eddie Gormans' Hit

"CHASE ME-CHARLIE"

Nut comedy song, Male or Female

OUR BEAUTIFUL IRISH BALLAD

"IN THE LAND WHERE THE GREEN SHAMROCK GROWS"

If you sang "Old Irish Mother" get this one

Lyric by WILLIAM JEROME

A HAPPY AND PROSPEROUS NEW YEAR TO ALL

Harry Von Tilzer Music Publishing Co.

New Address, 1587 Broadway, Corner 48th St., New York

**Never Approached in American Theatrical
History for Record Breaking Runs**

ANNE NICHOLS

Presents

"ABIE'S IRISH ROSE"

RUNS

Montreal . . . 12 Weeks

Washington . . . 15 Weeks

Baltimore . . . 12 Weeks

Atlantic City . . . 8 Weeks

Los Angeles . . . 42 Weeks



RUNS

Pittsburgh . . . 29 Weeks

San Francisco . . . 28 Weeks

Erie, Pa. . . . 3 Weeks

Peoria 2 Weeks

Repeat dates have been requested in every city played

ANNE NICHOLS

AUTHOR AND PRODUCER OF

"ABIE'S IRISH ROSE"

NOW PLAYING

NEW YORK	85th WEEK, REPUBLIC THEATRE
CLEVELAND	18th WEEK, COLONIAL THEATRE
TORONTO	18th WEEK, GRAND OPERA HOUSE
COLUMBUS	12th WEEK, LYCEUM THEATRE
CHICAGO	2nd WEEK, STUDEBAKER THEATRE

MANAGERS INTERESTED IN SECURING BOOKINGS, ADDRESS

ANNE NICHOLS

Fulton Theatre Bldg.

210 West 46th Street, New York City

Attention ROBERT C. KAY, General Manager

The Wonder Laughing Show of All Ages

THEATRE-P.A. AGREEMENT

"THESPIANS," NEW LEGIT ORDER, DULY MEETING AND FORMING

Second Meeting Held Last Night—No Union, Equity Nor Fidelity Affiliation—Object Unknown; May Have Bearing on Equity-P. M. A. Contract

The second meeting of "The Thespians" was held last night (Wednesday). The first meeting of the new society of legitimate actors was held Wednesday of last week in Bryant Hall at Sixth avenue and 42nd street.

Owing to the late hour last night (when this paper goes to press) Variety was unable to secure details or names of the order of membership. Both may be published in the "Times Square Daily" tomorrow or later.

About all the information obtainable was that "The Thespians" had no affiliation with either Equity or Fidelity. A Variety reporter was also informed by a member who advertised himself as such that the new association is not antagonistic to managers and does not intend to "agitate" its members. He refused to state whether "The Thespians" is merely a social or fraternal organization or a protective body.

Officers for the first year were to have been elected at last night's (Continued on page 2)

BINGHAMTON LOSING ONLY LEGIT HOUSE

Stone Will Be Converted for Pictures—Trouble With Stage Hands

Binghamton, N. Y., Jan. 9. Within three weeks, for the first time as a city, Binghamton will be without a theatre for the showing of legitimate attractions.

This announcement was made after the stage hands of the Elmore opera house had finally refused to consider a proposition that they work on part time to save the situation.

Following this answer from the stage hands, H. M. Addison, general manager, (Continued on page 3)

PANNED—IN 34 WORDS

One of the neatest panmuses that has been handed out anywhere in some time was delivered to the dramatic critic of the "Tribune" this week. It consisted of the following 34 words:

"We had the feeling that Mr. Dick Lenz must have felt himself an audience at a comedian's performance of 'Please Get Married' at the Shubert. One of the last characterized the music that he played between acts."

LEGIT ACTORS OFFER THEMSELVES DIRECT

Making Rounds Daily—Casters Chagrined—"Something To-morrow" Old Stuff

Actors disabellering reports of inactivity from the various casting offices are becoming their own agents and selling themselves direct to producers, much to the chagrin of the casters.

Even best known players at liberty are making the rounds of producers' offices daily rather than waste time with the casters who in order to keep them on their books keep them trailing into their offices with always a promise of "something tomorrow."

The main depression in production activities is said to be precipitated by a theatre shortage in cosmopolitan cities. Until this situation solves itself few new productions will be forthcoming.

For every theatre in New York there is reported one or more productions wandering about the sticks ready to grab it when an opening presents itself.

TAYLOR HOLMES' FAITH IN SPEAKING STAGE

Chicago, Jan. 9. "Radio, movies, automobiles and children have played the speaking stage in a precarious condition," declared Taylor Holmes in an address before the Association of Commerce.

"A large percentage of what was formerly known as the theatregoing public have deserted the playhouses" (Continued on page 2)

BEATS ELECTRIC LIGHT CO.

The Supervising Theatre Co. accused Jack Curtis, the agent, of forgetting to pay a \$152 light bill for his apartment and sued him. Curtis convinced Judge Blau and a jury in the Fourth District Municipal Court on Tuesday that the Edison company supplied all the "juice" and that the Supervising Co. was not authorized to insist on a lien. The company produced a contract signed by Curtis' mother which the agent repudiated since he maintains the apartment.

Curtis was given the verdict.

LEGAL OPINION IS AGAINST ONE

Former Judge of High Courts Advises Producing Managers' Association—Equity Informed—Monopoly or Conspiracy? — Opinion Does Not Deter Individual Managers — Equity Requires Dues-Paying Agreement for Maintenance

SOLUTION OR STRIKE

At a special meeting called by the Producing Managers' Association Monday officials of Equity who attended an invitation were informed the P. M. A. had been judicially advised that to sign the proposed long-term agreement with Equity would be illegal.

That definitely discards the agreement and some new basis for adjustment of the issues between the two organizations will be sought, with the possible alternative of an actors' strike next summer.

An opinion was requested and received by the managers from Ex-Governor Nathan L. Miller of New York, considered a jurist of exceptional perception, qualified by his terms as a justice both of the Appellate Division of the Supreme Court of New York and the Court of Appeals. The opinion was hardly more than 1,000 words, including the citation of several cases supporting Judge Miller's view.

The details of the opinion were impounded as confidential, but it is understood the ex-governor regards certain provisions of the proposed agreement arrived at between the managerial steering committee and Equity to be illegal on the grounds of a monopoly rather than conspiracy. That has not been confirmed, however, the original legal shot at the offending provisions (Continued on page 2)

CLUBWOMEN COST XMAS WEEK PICTURE

Manassas, Jan. 9. Pink-tear & Robin substituted a Tarlington film for a so-called picture at the State during holiday week at the request of clubwomen and did 40 per cent below their normal business.

"Boy of Mine" was stuck in the place of "Planting Youth" The clubwomen protested against showing "such picture" during a week in which a great many children would visit the theatre.

FILMS IN SCHOOL CURRICULUM AT FIXED ADMISSIONS OF 5-15c

Upstate Small Town Playing Classical Pictures as Educators—6-Reel "Julius Caesar" First, "Merchant" Following—Day and Night Exhibitions.

BALTO'S OPEN SUNDAYS SEEM FAIRLY CERTAIN

"Pretty Dull Town on Sabbath"—Fight Opens—Bill Going In at Annapolis

Baltimore, Jan. 9. Another fight for Sunday movies for Baltimore and other sections of Maryland will be staged at the 1924 session of the Maryland Legislature, which started last week.

The first move in the new fight for the Sunday movies here started at the home of Howard Bryant, president (Continued on page 3)

OVERHEAD TOO BIG, VAUDEVILLE ACT OFF

"The Venturian," a 20-piece production act routed out of the Marlneiff offices and which showed two weeks ago, has been shelved because of the inability of the bookers and producers to agree upon a figure for it.

This is the third production act to be side-tracked during the past few weeks through having built up too large an overhead to make it practical for vaudeville.

ATLANTA SUBSCRIBING \$125,000 FOR OPERA

Atlanta, Jan. 9. Public-spirited Atlantians will be asked to subscribe \$125,000 to guarantee the 14th season of Metropolitan opera, for which the program announced here includes eight operas, not one of which was presented last year but all have one, Gloriana's "Victoria" have been sung here.

As usual, the opera will be given at the auditorium-armory, and the date set in week of April 21-24.

This season will be the 14th of Metropolitan opera in the city, and, as usual, it will draw hundreds of visitors from all over the southeast. The auditorium-armory will seat over 7,000, with a 16.60 top and 12.50 behind the rich line.

The seasons rarely are a financial success, but the needed funds are (Continued on page 3)

Syracuse, N. Y., Jan. 9.

For the first time in the scholastic history of the up-state district the moving picture has taken its place in the regular school curriculum.

To the Fayetteville Union School goes the distinction of being the pioneer in adoption of this method of visual education. In the entire country there are few, if any, schools now using this novel plan.

Weekly pictures, each dealing with educational subjects, are to be presented. This film, Professor Rutherford points out, is invaluable, both as a visualization of numerous points in ancient history and as an aid to study of the book, which is one of the required readings of English course.

The following week the school will present "The Merchant of Venice," giving the students an opportunity (Continued on page 3)

B'WAY FILM HOUSES FEEL HIP'S BIG PULL

Matinee Trade in Large Picture Theatres Affected—Pop Vaudeville Houses, Too

Despite the unprecedented business that the Broadway picture theatres did last week when a tremendous gross of almost \$220,000 was rolled up by eleven screen attractions, the management of several of the bigger houses are worried (Continued on page 3)

3 PAID—NO SWEET

Marshalltown, Ia., Jan. 9. The Des Moines Negro Minstrels were to play here two nights. The second night there was no performance due in the show-theater before.

Three paid admissions were in the house; one downtown and two above.

COSTUMES

Who will make your 'best ones' those who have bought from us.

—BROOKS-MAHIEU
1121 Broadway, Tel. 5225 (N.Y.C.)
11,000 Costumes for Rental.

NEW BILLS AT ALBANY; ONE FOR CHILDREN

speaking stage will have its place."

"The speaking stage, however, is here to stay. For deep down in every person's breast there is a hunger for 'normality.' The theatre has had its setbacks and dark periods through the centuries, but so long as people have eyes to see, ears to hear and brains to think, the speaking stage will have its place."

BILLY BRYAN AND POETIC IN LOVE LETTERS TO MY MOTHERS

But Now "My Ray" Is Suing "Her Billy" for \$150,000 for Breach of Promise Comedian Offered to "Turn Jew" if It Would Help Him "With My Sweet"—Thought "Rabbi Could Fix It"

"The one woman in his life," Ray Myers, sort of passed out of it, according to her way of calculation when "Her Billy" married Grace Walsh of Syracuse last September. Miss Myers thoughtfully had preserved many of Billy B. Van's love letters and wires to her when they were chummy. With those to stand upon the young woman, who is now in a vaudeville act, retained John A. Goodman as counsel. Mr. Goodman drew up the papers in an action for \$150,000 asked and nothing but for breach of promise on the part of Van.

Billy B. Van is with "Adrienne," the Louis E. Werlin musical show. Van has been a production comedian for some time. He is now in vaudeville with the Beaumont Sisters. Rose Beaumont was one of Van's several wives. The other and prior ones were Lila Zan, Van, Viole Norbridge and Nellie Green. Van married Miss Beaumont in 1901.

Miss Myers had a hunch on that record she could not possibly expect "Her Billy" would not adulate a little thing like a promise to wed her.

Miss Myers, however, had been in vaudeville while her Billyboy had been out to "The Rainbow Girl." The present Mrs. Van also was with "The Rainbow Girl."

Following production, Van returned to vaudeville with James J. Beckert, but later returned to his separated, with Van accepting his present engagement. Van and Corbett had an affair with a girl for a while of \$1500 weekly.

Billy's desire to Ray attest the love the former said he drew him a piece of paper when leaving the two of the letters containing "My Ray" with other things. It is said that the letters were written in a very hurried manner. He is said to have been very nervous.

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will soon be with me. Will send money today. Wire me when you receive it. I love you, my dear lady. Try to get to Philadelphia. Wire when you find out about train and name of hotel at Flint.

A year later Billy was still writing: Detroit, Dec. 31, 1920. Miss Ray Myers, 161 Seventh street, Camden, N. J. Happy New Year, little lady, to you. All I wish is I could have been with you. I hope the new year will bring us our happiness. Business here is slow. I am feeling low better, too. But keep well and nothing else matters. Love to you and all the folks.

Some of the Billy love letters to Ray, in part are:

Now I have you—well, I am just plain Jew, that is all. I want to be with you. I missed something in my life as I do you.

God, how I long for you tonight. To be with you tonight is all the hell I ever care to feel. Tell me you will feel closer to me if I will write you. I will write you and you will write me. I hope, my love, you are all right.

And again the romantic emotion wrote:

My darling, you don't (Continued on page 42)

THE END INSURED

Miss Ray Myers, who is now in vaudeville with the Beaumont Sisters, had a hunch on that record she could not possibly expect "Her Billy" would not adulate a little thing like a promise to wed her.

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'STRONG MAN' PUBLICITY ENDED DISASTROUSLY

Horses and Truck Start in Opposite Directions—Strong Man in the Middle

A publicity stunt that nearly resulted in a young riot was effected last Thursday noon on the Boulevard when Hyatt, the strong man, allowed a team of horses and a two-ton truck to make him the center of a tug of war, staged in front of the house.

The stunt depends upon perfect balance, which was impossible on account of wet pavements. The horses and truck started in opposite directions with Hyatt tied in the center. The truck added loose traction and the horses walked off with the truck and strong man, almost pulling the latter's arm off before they could be halted. An immense crowd of people was attracted, traffic being blocked for an hour before the house.

BLOSSOM WALKED OUT

Chicago, Jan. 5. Because Frances White was given top billing at the Palace, Blossom Field walked out of the bill Sunday, despite there was a shortage of acts due to blizzard and snow-bound trains. Sophie Tucker, who played the house in the big spot two weeks ago, stepped into the breach, Remus and Co. failed to arrive, and were replaced by McLeod, Lenson and Co. from the State-Lake.

ELISIE JANIS BOOKED

In the face of a denial recently sent out by her concert management that she intended to close her tour, Elsie Janis has been booked by the Keith office for a vaudeville return. She has been giving concerts in New York lately.

Girl Accuses Performer

Syracuse, Jan. 5. Accused by a 26-year-old girl of transposing her from Detroit to this city, Philip Lefaro, vaudeville, was held by the police pending investigation of her story. The girl, Margaret Smith, a former Detroit high school student, said she was introduced with the actor and that he took her away without her father's consent. The girl is charged on a charge of perjury.

Marie Nordstrom

Headed by the Palladium with her new act, Marie Nordstrom, has been booked by the Keith office for a vaudeville return. She has been giving concerts in New York lately.

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ROXY LA ROCCA "WIZARD OF THE HARP"

has the comedy act you have been looking for. He makes them laugh, applaud and whistle. What more can a big single do? Warning: My recitation and song is copyrighted, so just let the Wizard of the Harp use it. Thank you.

ROXY LA ROCCA

NEW KEITH'S, BOSTON, ON SIEGEL BLDG. SITE

Seating Capacity of 4,000—\$100,000 Deal

Boston, Jan. 5. Work will begin immediately on remodeling the rear part of the big Siegel building which has been vacant for several years. Into a B. F. Keith theatre. It will be the largest playhouse in the city, with a seating capacity of 4,000.

Plans were recently passed between E. F. Albee, president of the Keith interests, and George A. and R. G. Carpenter, theatre men. The deal involved about \$100,000. Plan for the new theatre are being drawn by A. M. Bonfield of Boston, with Thomas Lamb, New York architect consultant.

The modification of the Siegel building is the first move toward the construction of plans made by the Keith interests for large building operations in Boston, such as they have in New York, Brooklyn, Cleveland and Dayton. Grand Theatre and hotel at the corner of Hollis and Tremont streets, in the heart of the theatrical district.

BIRTHS

Mr. and Mrs. Samuel Zolnow at the Lecheron hospital, New York, Jan. 5, daughter. The father (first name) is of the New York "Times" dramatic department.

Mr. and Mrs. George Holland, at the Flushing (L. I.) hospital, Dec. 18, daughter. The couple reside in Great Neck. Mr. Holland is prominent for the "Music Box Review."

MARRIAGES

Charlotte Stanton, secretary to Joseph A. Eski (the late Vanville Agency), recently was married to Arthur Eski, a New York City resident. The bride is of the New York "Times" dramatic department.

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HART-BIG TIME SUIT UP FOR TRIAL JAN. 14

Adjudged from Jan. 7—Comes Before Justice Augustus N. Hand

The trial of the action for triple damages by Max Hart against the big time theatre (Keith's and Orpheum Circuit) is adjourned to Jan. 14, before Justice Augustus N. Hand, in the U. S. Circuit Court of the Southern District of New York.

First definitely set for Jan. 7, it was adjourned one week by consent.

Hart's complaint, as drawn under the Sherman Anti-trust Act, charges that the Keith and Orpheum Circuit conspired to monopolize the theatre business in New York City. It was Mr. Lattimore's presence required in an important action this week that brought about the postponement.

It is expected that many witnesses who make Times Square their headquarters will appear at the trial. The trial is expected to last several days.

A conspiracy to drive Hart out of the vaudeville anti-trust business is alleged by the plaintiff. It is expected that many witnesses who make Times Square their headquarters will appear at the trial. The trial is expected to last several days.

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BESEIDE CHATS

By NELLIE REVELL

Somerset Hotel, New York

"Down but never out" is the slogan of my present schedule. I go down to the dining room, but never out of the hotel. Breaking in a new vehicle is a cumbersome as an actor. I suppose a wheel chair could be called a vehicle. Anyone who has not attempted to adapt himself to a wheel chair has no idea how many wrong knots there are, nor how hard it is to get one that is not at risk in one place and yet all wrong in other places. It means hinging muscles into use that have been dormant for years; it means putting a heavy strain on weakened pieces. All wheel chairs are not as comfortable and luxurious as those seen on the Boardwalk at Atlantic City.

I fear my new vehicle, like some stage vehicles, will have to go to the storeroom, but not for lack of appreciation nor exploitation, but on account of the uninteresting line, the lack of curves and small elastic capacity. They seem some all right, but it is too straight and narrow! There are a few laughs in it; some of the boys on Varley insist it looks like a movie picture when he sits in it and some of the girls like it and a few director, it will run more smoothly.

No, Jimmy Plunkett, I will not break it in at Staten Island for you. I must stay on a Palace showing.

I take this opportunity of thanking and begging the indulgence of the many friends who so kindly remembered me during the holidays. I hope no one will think me unworthy for not having acknowledged the telegrams, flowers and other gifts which they sent. I have tried my very best to do a knowledge them, but with all my energy I missed and the demands on my time just now are very great. However, I shall get around to you all as soon as possible. In the meantime, please accept my love and thanks.

There may be books with more literature in them than my book contains, but there never was a book with as many press agents and book agents as "HITLER OR THE CHIEF".

Jack Dempsey came in to have me autograph his copy of my book. I signed a couple, but he remarked that Jack Keen would laugh himself to death at a picture of Dempsey teeing. He don't know the half of it (the Irish Savoy used to say). I can think of a few others who would smile a little at seeing me manipulate that delicate china.

Jane Martin, of the New York Advertising Women's Club and the vice-president of the Associated Advertising Clubs of the World, claims that a woman can be young at 50, and that it is all simply a matter of the state of mind.

Yes, Jane, the state of our face has something to do with it, because that's what influences the mind of the fellow who is looking at us. They are the ones who decide whether we are 20 or 50.

Don Allen of the "World" says: A group in the Hotel Astor lobby was at white heat discussing the latest shooting mystery out Hollywood way. "Do you think?" asked one of the crowd, "that the shooting of Dines by Stated Normal was a shooting of Dines?" The Stinson divorce mix-up didn't stop folks from putting their money in banks. Did it? retorted Al Roberts, stage and screen player. "No," said the crowd, "but it's another player." But lots of folks think the movies are all about to blow.

Add literary abnormalities: Harry Mardolm treasures among his press notices this one clipped from a small-town newspaper. "The Fly," which visited this city last summer, will suck return on the street."

As the old-time engineer must feel when he gets the throttle in his hands, so the lucky fellow who gets a new motor after years of maction is the way I felt when I received a certificate of membership recently from the International Theatrical Managers' Association.

I'm sure that if you will regard us as your friends and I only hope that the day won't be long before I can really pull the throttle to the last notch and go sailing ahead through the whole division with not a single chuckle sent against me.

Occasionally when enjoying the luxuries of this marvelous age one wonders just how the world could have managed along so well without the modern-day invention for annihilating space. Just at the moment the thing that seems most uninteresting to me is the long-distance telephone. Within the last week it has enabled me to hear two voices that I love and whose tones have not eluded my ears for four long years.

Let one night the phone bell tinkled, though I had asked the hotel operator not to ring me any more until morning. But, instinctively, I reached out and touched the instrument to my lip, to discover that "long distance" was calling. I wondered who on earth it could be, and, in the few seconds that elapsed before I heard that old, familiar "Here's your party," my mind ranged over a thousand possibilities.

And then, suddenly, there was my daughter's voice in my ear, my daughter whose home life is over a thousand miles from New York and whom, due to various circumstances, I have not seen since the beginning of my hospital confinement. I shall never cease wondering at the genius that made a possible.

After our conversation my little granddaughter was lifted to the phone so in my mother away, and though away in all these years so many miles away, and though she must have grown in all those years her voice had not changed a whit. It was almost like being right in the family circle once again. But my mother must have become different for her comment was:

"Oh, mamma, mamma's voice sounds so pale."

If you can't be a pie on top of the hill,
Be a scrub in the valley-bottom;
The best little bush by the side of the hill;
Be a bush if you can't be a tree.

If you can't be a bush, be a bit of the grass,
And some highway some highway make;
If you can't be a meadow then just be a base,
But the liveliest lawn in the base!

If you can't be a highway, then just be a trail;
If you can't be the sun, be a star;
If not by size that you win or you fail;
Be the best of whatever you are.

NEW NIGHT CLUB

Billie Lee Hitt and Jack Dempsey are to sponsor a new night club exhibit in the Times square section or adjacent to it within the next few days. The Lee Lyman orchestra of Los Angeles is to play the night music. The staff will be headed by the restaurant and Kearns is Jack Dempsey's manager.

ORPHAN ROBBERY

San Francisco, Jan. 9.—The doorman of the Price Orphan was held up and robbed of \$7,000 Monday night while en route to the bank. The money taken by the band of four was the property of the Saturday and Sunday performances.

KEITH'S HIP, BALTO

Passes Feb. 5—Low Reported Looking About

The Hippodrome, Baltimore, passes from the Low to the Keith Circuit Feb. 4 when Frederick C. Schumberger took it over for the Kerman Co. The Kerman Co. now contains four houses in Baltimore, the other three being the Maryland playing Keith vaudeville and Auditorium and Lyceum playing legit attractions.

The policy of the Hippodrome beginning Feb. 4 will be five Keith acts and one or two feature pictures continuous performance. The big time Keith bills will continue to play the Maryland.

The Hippodrome with a seating capacity of 3,000 will remain open until July 1 when the seating arrangement will be changed and the house refitted.

Marcus Loew is said to be seeking a successor to the Hipp in Baltimore which Loew operated for nine years and may take over one of the Whitehurst houses. Loew has also been mentioned as interested in the Victoria a Nixon-Nirdlinger picture house.

Lon B. Hammett acting manager of "The But" now appearing at the Lyceum, Baltimore, will be the new house manager of the Hippodrome.

WALTER PRESTON

LYRIC TENOR

11 E. Keith's Palace, New York City.

This Week (Jan.)

Artist student from the studio of ALTHEA LAWSON

The Nevada, Broadway at 7th St. Phone 6012 Endroit

COMEDY ACT DEMAND

Shortage on Independent Circuit—Agents May Produce.

Small time agents are angling hard for comedy acts, preferably knockout trios or doubles of sufficient strength to hold closing spots in five act bills.

The main shortage of this type of act is particularly prevalent on the independent circuit and several agents, decidedly anxious to line up a number of these acts for their bills, have raised the usual ante considerably and yet are finding no takers.

Another contributing cause of the shortage is said to be that the big time agents have been grubbing up a lot of these acts and consequently there are not enough to go around. Some of the independents are deciding to produce a number of these acts for their own bills. One agent placed several in rehearsal this week.

KATJYAMA'S 2ND SHOW

For the second time the Katjyama is heading a vaudeville road show routed over the Trans-Columbia Theatre circuit. The attraction opened at the Grand Opera house, Kingston, Christmas eve with the minstrel started over the show billing "The Classics of 1924," described as an international revue on the bill are Lillian Price (Comtee P. Dillon), La Terpelore, Palo and Palet, Batenecor and Eunice Noel.

The Katjyama organization is cooperative, and is playing sharing terms at 70-30.

ORPHEUM'S NEW MISSION

So Reported in Los Angeles—Cost \$550,000

Los Angeles, Jan. 9.

A report here says that the Orpheum has been planning a new local house, the new Mission, located at Broadway between Fifth and Sixth streets. It is reported Mark Bennett sold the property to a local syndicate some weeks ago. A deal for Universal to take the lease on the house is said to have fallen through.

The Mission cost \$550,000 and was partly financed by local capital. It will not be completed for over a year.

AUOUST SUES MANAGER

Chicago, Jan. 9.—Edwin August, picture director, has been appearing in vaudeville with an act "Disorienting Movie Stars" has brought suit in the Municipal Court against the management of the Calumet, South Chicago, for \$1,250, on the grounds that they refused to hold his working equipment from him illegally.

Novelty Clintons Back to Vaude

Toronto, Jan. 9.—The Novelty Clintons have ended their long absence from the stage. Morris-Harry Lauder show, returning to vaudeville for the remainder of the season.

FROM SINGER TO CIRCUS

FROM W. V. M. A. CHL

Club and Fair Departments of Western Association Activity Working

Chicago, Jan. 9.

"Anything from a singer to a circus," the slogan of the club department of the Western Vaudeville Managers' Association, has been demonstrated with flattering results the last few months under the guidance of Boyce Woodcock, producer of musical shows and revues, who is now in charge of the department. His organization has met every demand for a singer or a full-length show with the utmost satisfaction. Any organization of person desiring to present a special performance at the club department of the Western Vaudeville Managers' Association in a position to conduct the show to meet all requirements, it is a thriving enterprise in Chicago.

Not only the club department, but also in the booking and fair departments of the Western Vaudeville Managers' Association, has this increased activity been conspicuous in the past few months. The club department, which has a branch office in the Western Vaudeville Association of Joseph Erber, has added a number of new houses to its books, and the fair department, which has a branch office in the Western Vaudeville Association, has added a number of new houses to its books.

The fair department, like the club department, has been very active in the past few months. John C. McCaffrey, general manager of the United States Tent Branch of Chicago, has assumed charge of this important branch of the association's activities. He immediately launched an extensive advertising campaign, which will bring before the public the results have been most gratifying.

Five experienced showmen were sent to the fair department to offer the best fair acts ever offered. A mail advertising campaign told every fair secretary in the country where to go and what was going to be done. For the fair secretaries to bring the association into convention the association has arranged pictorial displays of the exceptional attractions under contract.

Proud as the association is of its increased activity, it is also proud of greater success in the coming year very bright.

Charles W. Wainwright, general manager of the association, to whom much credit of the association's rejuvenation is due, is planning to have the various departments geared up to their present efficiency.

SUNDAY IN JERSEY CITY

State's Opening for Pop Vaudeville Jan. 15.

The State, Jersey City, starts playing Sunday shows Jan. 15. The house is booked through the Keith office and plays pop vaudeville.

A campaign is now on in New Jersey's principal cities to repeal the blue laws which in all of the N. J. towns except Newark, forbid Sunday shows.

RECORD FOR INCORPORATIONS

Albany, Jan. 9.

Out of 19,304 corporations incorporated in New York State during 1923, 321 were motion picture concerns. Sixty less than in 1922. The combined capital of New York State corporations formed in 1923 is \$53,394,639.

More companies were incorporated during 1923 than any other year in the history of the State. The number granted charters in 1923 showing an increase over 1922 of 1,401.

KEITH'S BOOKING SWITCH

Mark Murphy, in co-operation with Lawrence Goldstein, is now booking the State's 125th playing house, 238 St. and White Plains, N. Y., and Lawrence Goldstein is booking the 126th, 240 St. and Jersey City, and State Union Hill.

The six houses were formerly booked by the Keith Circuit, but will devote all of its attention to the mid-western bookings of the Keith circuit he previously managed in addition to the six western houses.



MR. J. H. LUBIN Presents
-AL SHAYNE-
"THE SINGING BEAUTY"
for a headline tour of the entire Low Circuit, assisted by Frank Donat at LOW'S STATE, NEW YORK, THIS WEEK (Jan. 7). Headlining. I desire to thank the executives and attendees of the Keith Circuit for their consideration and kindness extended to me during my recent 18 tour of the Greater Keith Theatre arranged by John McKee of Paul Burand's office.
Sailing July 6 for a tour of England and the Continent.

ADMISSION TAXES RECEIVED TAKEN UP BY LEGIS-

Two Managerial Associations Teaming—50c Tax Modification Only Spurred Them On—Texas Has Modification Measure Under Way

The International Theatrical Association, which is the national producers' organization, and the Producing Managers' Association are finally teaming in working for the removal of all admission taxes, the interjection of a proposed modification which would affect a 50-cent admission having spurred both bodies to inspire action not only on the part of showmen throughout the country, but the public as well.

It was stated yesterday that the Ways and Means Committee of the House of Representatives, which is considering the plan of Secretary Mellon to revise the tax statutes downward, will not hold public hearings to hear expressions of opinion on any phases of the proposed reductions. Local managers in every city are expected to call attention to the importance of the admission tax removal to all patrons, who are asked to write directly to their congressmen. Slides are being used in vaudeville and picture theatres and program announcements are to be inserted for all legitimate theatres.

The Mellon plan makes no differentiation in classes of admissions, and the tax is to be levied on amusements, indoor and out. Last week the stand of Representative Gonsky of Texas was to advocate the removal of tax up to 60 cents only arroused showmen to oppose that move by the committee-men. If the Garner idea is adopted only picture houses and a few vaudeville theatres would be benefited, while the better class vaudeville, picture and legitimate theatres would have to pay. Garner is reported angry because Texas is given no road attractions. It is a fact that the state has no big theatres equipped to handle legitimate attractions at this time and that the long journey necessary to route shows through the state has kept down the number of shows sent there. Garner is said to give the legitimate field little consideration, therefore, as the measure could be little affected one way or another.

Legitimate managers are aware they must fight to get action. Some reports are that a Broadway manager stated it would make little difference to the theatre-going public one way or another, but that manager seemed to have an ulterior motive in seeing the continuance of the admission tax.

SPEC BEATEN

Chicago Court Discharges One of the Assassins

Chicago, Jan. 9. Dave Rosenthal, an employee of a prominent ticket broker who was beaten by two men on New Year's eve while trying to dispose of a ticket for "The Fighting Shaw" at the Apollo.

Rosenthal managed to counter the story of one of his assailants, a policeman arrived.

The man who gave the name of "Doc" was taken to the Night Court and discharged at the request of the theatre manager who said that Rosenthal was warned to keep away from the theatre on numerous occasions.

After leaving court Rosenthal went home, where he lived in a small apartment for several days as a result of the beating he received. He was in bed for four days, but is on the job again.

FIRE AT ADELPHI

Chicago, Jan. 9. A fire in the Adelphi at noon today destroyed the theatre completely and a night performance given of "The Best People."

The theatre's first floor was destroyed, as the asbestos curtain was up. Its substitute was found in the storehouse.

Though the fast work of the firemen but slight damage otherwise was done.

"SPICE" CHECKED UP ON "ORIGINAL CAST"

Playing One-Nighters at \$250 Top—Reported Shubert Show

Albany, N. Y., Jan. 9. Advertisements for Ed Bloom's "Spice of 1922" state the show is "exactly as presented at the New York Winter Garden, with the original cast and scenic investiture in its entirety," although the only principals now with the production who were in it when it opened are George Price, Walter Dolores, Brownie, Valeska Suratt, Jimmy Hussey, Rath Brothers, James C. Morton, Middle Miller, Adele Howard, Armand Kall, Sam Hearn, Mattison Jones, Red Story, James Van, and Jack Richardson are some of the principals with the show originally who long have been among the missing.

One press notice used upstate this week copied the "original cast" claim with a statement that it was "practically the original." Advertisement after advertisement that the management of the theatre guarantee the excellence of the production, good layout of press ads and notices is used. Jack Lal's name is the only one mentioned in connection with the show. Dolores Brownie George Price is referred to as the former partner of Lila Lee and as a vaudeville star. The show is now with the show, in addition to the three mentioned, are Alice Ridgely, Edna Fox, Rose Ridgely, Sam Chaney, Thomas Morris, Demidoff and Ganssaulsky, Evelyn Downing, Charles Wheeler, Dolores Brownie and the Castle House Orchestra.

"Spice" is playing at a \$150 top for matinees and \$25 at night on the one-nighters.

It lost \$5,000 last week, according to report.

Although billed Ed Bloom's, it is understood to be a Shubert show.

CATHERINE URIBE ON BAIL

"Follies" Chorister Has Other Charge Against Her

San Diego, Jan. 9. Catherine Uribe, former "Follies" chorister, was arrested in Los Angeles and returned to San Diego on a charge of grand larceny in connection with the alleged purchase of a high priced automobile. She was released by the Federal authorities on \$10,000 bonds. The defendants retained by a San Diego attorney are believed they will return to St. Louis to face a charge of violating the automobile law.

Mrs. Uribe gained considerable publicity during the search for "Lila Lee" and "Spice of 1922" murder. Detective John J. Fitzgerald, Los Angeles, and through her flight from the city, she was held at that time in the county jail charged with the theft of a \$3,500 automobile. She gave up the car when it failed to the capture of the most sought man.

A visit action the local police will take regarding the case pending against Mrs. Uribe is publicized as a result of the "Lila Lee" and "Spice of 1922" murder. Mrs. Uribe may prosecute her under former charge.

"KELLY'S VACATION" TO COME

Chicago, Jan. 9. "Kelly's Vacation," by Vincent Lawrence, is listed for Broadway before spring. It is the first time that the same author to be produced this season. Lawrence's "Two Follies" and "The Love of Love" were early season arrivals and ran concurrently.

"Kelly's Vacation" is said to be a "part and is dependent on careful selection of the play to interpret it.

"SALLY'S" DOUBLE WEDDING AND \$20,000

Show Well Liked with Shirley Vernon in Albany—Weather Hurt Saturday

Albany, N. Y., Jan. 9. "Sally," with little Shirley Vernon captivating her audiences, drew over \$20,000 at the Capitol last week.

Clarence Willetts, manager of the Capitol, expected the first year-old musical piece would hit \$25,000, but the local weather man knocked his hopes when he dished out the coldest temperature of the winter. "Sally" received plenty of attention in the local dailies during the week. The first notice came from the "Albany Evening News," which printed a story about Helen Morgan, a stunning brunette in the chorus. She was described as a "girl of a short romance in Boston, where the show played several weeks ago. Morgan, married to a well-known, wealthy young Bostonian, the day "Sally" came to Albany.

Morgan's first show was married at the same time, Jean Gardner of "Kid Boots," at the Earl Carroll's, making Miss Morgan sold Variety's correspondent that the wedding occurred at Fortchester.

Y. the couples motoring there from Hartford, Conn. Miss Gardner, formerly of "Sally" wedded Edwin T. Hall, an author, wealthy Boston man.

The enterprising press over the week, however, put over the story in the New York dailies that Miss Gardner and Hall were married on the holiday. The chorus did not mention the double wedding feature of the affair. Miss Morgan "did not arrive in Albany on time" of the local premiers Monday night, but played in both shows on Tuesday. Her husband gave her an appearance in the evening performance on the holiday. The chorus "Sally" gave her a farewell party in the Ten Eyck hotel after the show. The chorus was a pleasant surprise from her sister choristers in the form of a wrist watch.

Irene Leedom, sister of Edna Leedom of the "Follies," who joined "Sally" on the holiday. The chorus presentation space, Leslie Brenner acted as toastmaster. Miss Morgan joined her husband at Boston Wednesday.

Joanna Nunn, a member of the chorus, was taken down in the case of the "flu" on Tuesday and was confined to her room in the hotel. She was expected to return but had recovered sufficiently to leave with the troupe on Sunday. The chorus was expected to return first day she was ill when she received a floral token from Kathleen of the "Albany Evening News" for her speaking acquaintance.

JEANNE EAGEL'S COLD

Star in Atlantic City with Understudy in "Rain"

Jeanne Eagel, star of "Rain," has gone to Atlantic City to recuperate from a heavy cold that affected her last week. She was expected to show at the Elliott one performance early last week, and retired from the stage. Catherine Kennedy stepping into the role and continuing this week.

Chicago is may return late this week, but the "Rain" management expects the star back. At each performance the show has made an announcement was made before the show. Only two more matinees have asked for a refund at any performance, and the show was expected to be sold out for the week by Tuesday.

"LOVE CHILD" MAY FOLLOW

Chicago, Jan. 9. "The Love Child" will probably succeed "The Hildy" map, at the Playhouse Box.

JOHN BARRYMORE'S MORALS IN SPEECHES

Tells Audiences Nightly of "Ibbetson" and "Hamlet" Incidents—Thought Hartford Man Was in Gallery—Kept Socially Active During Stay There

COAST VILLAGE FROLIC LASTED BUT ONE SHOW

Opened and Closed New Year's Eve—Elmer Floyd Produced It

San Francisco, Jan. 9. Elmer Floyd's "Greenwich Village Frolics" announced with great gusto the billboards and newspapers as a huge, colorful extravaganza revenue due to open at the Plaza Dec. 28, was postponed to the 29th and finally to New Year's eve. The company gave one performance and then stopped.

Verying reports have been current as to the cause, but the chief appears to have been a lack of funds. The company members were caused directly by the musicians. Several demands, money in advance, were made to have the show several times men in his production enterprises, but the sack was emptied. Judging from the time and only performance the storehouse appears the most fitting place for the Greenwich Village Frolics.

Robert Ramsey, one of the principals, is now seeking to salvage the show. He is, although indications are that he will have slim chances of doing so.

Floyd's only previous ventures here were musical acts staged at the Cliff House and the Strand. They were both efforts and revealed little originality.

EDITH DAY'S BILL

Attorneys Think of Increasing Claim for Services

In O'Brien, Maievsky & Driscoll's motion for a preference in their \$2,000 suit against Edith Day (Somerset) for legal services rendered, the attorneys have submitted lengthy affidavits pointing out the view of the detailed amount of work rendered they are thinking of increasing their claim to \$5,000. Miss Day answered, admitting the services worth \$100, but the attorneys state they will leave it to a jury.

It is detailed that they negotiated the \$2,000 a week contract for Miss Day with Arthur Hammerstein for "Wildflower," an extremely valuable agreement made so through their efforts, and were they play agents they would be entitled to 10 per cent each week which would total between \$45,000 and \$20,000 for the run of the piece.

Also that when Pat Somerset was mixed up in deportation proceedings as an "immoral character," they did the legal work for her. Miss Day, who was then married to Carl Corlison, and being used for divorce in which Somerset was named, acted for her in the purchase of parcels of land from the James G. Thompson estate and other matters.

BOB LAW GETS \$655

Judge Gustave Hartman in the City Court assigned an order permitting Gustave Bernstein & Co., Inc., publishers of the music of the "Hill Bunt for Heaven," to pay royalties to the H. Robert Law Studio, Inc., in its suit against the American Music Co., Inc. for \$655. The latter is the corporate holding company of the "Spice" show. The suit was unusual for the present outstanding against the production and is bringing the supplementary proceedings to collect.

CHANCE FOR "HELL BENT"

"Hell Bent for Heaven," the Blue Ridge mountain drama in which the rugged production by M. Klaw, Inc., will continue its matinees at the Klaw this week and probably will be sold out for the week. The management believes the play has a chance and is seeking a house for regular presentation.

Philadelphia, Jan. 9.

A most interesting incident of the single week's engagement of John Barrymore's "Hamlet" developed last week, when Barrymore blossomed forth as a humorous before-the-curtain speaker.

On the opening night, what amounted to an ovation caused him to deliver one of his usual brief, and short or less extended remarks. He talked, but Tuesday he told a few amusing reminiscences of his last experience here in "Peter Ibbetson," in which he joshed himself, and referred to his and Lionel's expectations of an ovation, and his discovery of four people in the house exclusive of the ushers. He declared he asked the doorman how these four happened to get in and said: "Oh, it's a cold night and the bars are closed."

Wednesday night, in his curtain speech Barrymore in a dainty direct experience in "Peter Ibbetson," making fun of the wig he wore in that play and the character as a "poetic fellow who, when he had a teatime-tea with a middle-aged woman, he would say: 'Oh, it's a cold night and the bars are closed.'"

Thursday night Barrymore told another story in a dainty direct experience the negro company at the Lexington theatre in New York, and incidentally on the fact that "The Ghost" owed the Hamlet "four bucks." The conclusion of the story was the recollection that he had said to the company: "Not to be, but for God's sake give me five more."

Friday night, however, Barrymore was in especially humorous mood. He told a story in which he said that he had said to the doorman: "Invited a friend to see Barrymore's Hamlet. He said: 'I'll be there with thought of it was told it was "dismal."'"

"But Barrymore's face, wasn't it wonderful," the valet insisted.

"Whenever I woke up, he was bowing it was the reply. 'Just be awful cold in Denmark.'"

"As the Shakespearean star finished the story, and started to walk on the stage, someone in the audience his nose very loudly, and Barrymore stopped short and said to the footlights:

"If you state they get down here from Hartford?" he demanded in an audible tone, and brought down the house.

Saturday Barrymore returned to the usual conventional speech, and, incidentally, remarked that the week here was the happiest he had had in years. Members of his company were merry amused at his sudden debut as a humorous talker, but it is likely he shocked many staid Shakespeareans.

Barrymore granted an interview to one of the dramatic editors, but refused to give any details of his social engagements because of his connections with this, his home town.

FAVERSHAM CLOSÉS

"Lesson in Love" Stopped in Brooklyn

"A Lesson in Love," with William Faversham starred, closed at the Telier, Brooklyn, Saturday, with no more than a few days as yet having been selected for him.

Emily Stevens, who co-starred with Faversham, was engaged for two weeks ago, and is being readied in "Love in a Cottage."

Emily Stevens was replaced here in the "Love" cast.

RECASTING "DEAR LADY"

"My Dear Lady," the Lawrence Jones production, starring Shirley Shubert, Boston, Saturday night to make way for the fifth annual "The Village People" production, was brought to New York for several changes.

After the change have been effected the piece will make a fresh start with Broadway as its ultimate resting place.

"BIRTH" HAS FEDERAL O. K. IN STATE OF KAN.

Temporary Injunction Is Made Permanent During Showing at Wichita

Kansas City, Mo., Jan. 9. The temporary restraining order granted last week by U. S. Circuit Judge Pollock prohibiting the exhibition of "The Birth of a Nation" at Wichita has been continued indefinitely.

On making the new order Judge Pollock said that if the Wichita officials sought to bar the picture through an ordinance banning pictures "that would tend to create racial strife" he would make the order permanent.

Judge Pollock said that what is shown in the picture occurred 69 years ago, when the colored citizens needed the protection of citizens of all shades of skin. Kansas officials, outstanding in their treatment of the negro, and added: "The worst contemptible act for damages because it dates from about people there is no danger in."

C. W. Stator, Oklahoma City Attorney, who owns the Kansas rights to the picture, said the court it had shown to more than 8,000 admissions in Wichita last week and that there had been no evidence of ill feeling.

SUES FAVERSHAM

Selznick May Run Into Counterclaim

A summons filed in the New York Supreme Court names William Selznick as defendant, and is brought by the Selznick Distributing Corp. The cause for action is not stated. M. Malvinsky, attorney, Malvinsky & Driscoll, Faversham's attorney, states it dates from a contract whereby the actor was to render theatrical services in Selznick film production; that Faversham was always willing to perform such services and that the actor will counterclaim for damages because he was not afforded the opportunity to enter into his contract.

REPORTED ENGAGED

Los Angeles, Jan. 9. Mary Miles Minter has just returned to Los Angeles from Raymond B. Miskell, Pasadena millionaire.

Suspension As Punishment?

In placing the picture business presumably for operation and conduct under the sole and guiding hand of Will H. Hays, it frequently has been brought out that the power of punishment for infraction of either operation or conduct was made.

Without regard to the merit or clamor of the latest Mabel Normand controversy, the fact does remain that the picture business has a censoring body, seek to impose punishment for the notoriety, if nothing else, upon Miss Normand.

If pictures itself had undertaken the task of punishment, the probabilities are that all states and civic bodies would have left the punishment of any of its people to pictures.

If punishment by pictures of its people was suggested to Mr. Hays some time ago, punishment by suspension or banishment from the films.

Of the different things that secure publicity in the dailies and work against the picture business, such as those trial marriages on the coast and the many other things, all of which find it impossible to control themselves as members of their profession—whether they blame it upon "temperament," "late or long hours of work" or any other lunk—could be recruited from within the much better than from without.

Contract clauses should be inserted with the only condition left for the violators (not necessarily only the actors, but producers and directors as well as all connected with the business) that if they are working on a picture they shall complete that picture before the suspension or expulsion commences.

Picture people continue bringing upon themselves notoriety to the detriment of the business as a whole should be made amenable to the high commissioner, if Hays is a high commissioner—and if he is, he should be.

A corrective method must be found. There should be a penalty for infraction with fines or suspension imposed, same as in baseball. Judge Landis suspended Babe Ruth and baseball would not have over the cause or justification, that Ruth suspension by Landis was an alien decision for all ball players they never will forget.

It would even be a rule in pictures that when someone started to throw the skids, he or she be warned and if they don't heed the warning they could be suspended before straying the side.

The famous trial marriages in pictures is that everyone on the coast knows everything all of the time and no one in New York appears to ever know anything about what's going on in the inside.

Only House in Town Burns

Burlington, Vt., Jan. 9. The Colonial at Burlington, Vermont, Vt. has been destroyed by fire. Loss, \$20,000.

It was the only theatre in the town and played pictures.

FAKE PROMOTER JAILED

Lionel West Sent to Federal Penitentiary on Government Charge

Kansas City, Jan. 9. Lionel West, who in the summer of 1921 organized a stock company here for the purpose of motion picture production, has been sentenced to the Federal Penitentiary by Judge Foster Symmes at Denver. The sentence was given after West pleaded guilty to a government charge of using illegally government transportation issued to a patient of the United States Veterans' Bureau. Before the sentence was imposed the United States marshal at the defendant when officials advised the court West had obtained \$15,000 from a franchise holder for a promise to start her daughter in pictures. The court was also informed that West was wanted in Minneapolis and Dallas on warrants charging use of the mails to defraud.

West played a few weeks' engagement in the public eye here in the summer of 1931, when he promoted a moving picture corporation and sold some stock to several professional men. The company was to be a \$500,000 corporation. He sent out a lot of literature, but the stock buyers were shy and the results failed to come up to expectations. West announced that he was going to make a trip to secure more funds, and that was the last of him here. He was wanted for \$15,000 money to start the company may be held not get away with very much real cash from this city.

\$2,000,000 FIRST NATIONAL

First National, which ran into a lot of grief when it tried to addle its franchise holders for \$15,000,000 on "Smilin' Through" and other Talmadge productions, has gone the limit with its own picture, "The Sea Hawk."

\$2,000,000, a high record, is the valuation placed.

This figure likens the "exhibition picture" "The Sea Hawk" to "The Sign of the Cross" and "The Sign of the Cross."

EXHIBITORS PUT STAY ON THEIR THROTTLES

Will Hays Also Interested—New York Board Split on Matter—Her Personal Appearance with "Extra Girl" Now Dubious—Star in Hospital After Operation—Seriously Ill

CONNECTICUT ACTION

Los Angeles, Jan. 9. It was reported at the Good Samaritan hospital here, where Courtland Dines is recovering from the gunshot wounds received at the hands of Mabel Normand's chauffeur and where the screen star is also a patient having been operated on for appendicitis, that he has spent several very restless nights and that her condition is somewhat serious. Will H. Hays, who arrived here on Monday, has refused to make any attempt regarding the affair although it is tacitly understood that the head of the Motion Picture Producers and Distributors is here for the express purpose of dealing with the situation and to evolve such measures as are possible to eliminate any further moral improprieties from the screen.

Hays came to the coast direct from London, where he had been spending the holidays with his family. He has originally intended to return to New York after New Year's, but with the new shooting affair breaking out the fear of the films came west instead.

Hays is said not only to have been one of the latest bogeys of scandal stories for the daily press, that is inclined in that direction in mind, but also a number of others who might at any time in the future likewise be the cause of unwholesome publicity for the industry. Just what steps he proposes to take to apply the check rein on his activities are not known.

On his arrival here, Hays denied that it was on to make an investigation of the shooting, the only thing made public by Hays that might be construed as bearing on the affair is: "We realize the importance of the motion picture in the country's social fabric and the opportunities for almost unlimited activity. We also realize these opportunities demand our responsible attention. There has been and there will be no minimizing of those responsibilities, nor any effort to avoid them."

It was not said, however, any that this laid any direct bogeys on the Dines shooting.

In New York, forces have been engaged to give the public the Normand scandal case. At least a special publicity bureau is handling out daily bulletins on the star's activities, and for the last three days is pronounced for the last three hours on Monday the reports from the hospital here to that Mabel Normand had sat up following her operation.

It was reported last week that an effort would be made to bring Mabel Normand to New York immediately on her recovery, and to have her make personal appearances here in conjunction with the showing of her latest production, "The Extra Girl." Whether this plan will be carried out is uncertain.

In various parts of the country the situation seems to have affected the exhibition of pictures, and even some exhibitors organizations, having expressed their views on the matter, and to have to do with the barring of any Normand or Purviance picture, and in others still, the exhibition of pictures by members of the industry (identified with the production end, who might

NEW YORK BOARD SPLIT IN OPINION

Albany, N. Y., Jan. 9. Members of the State Motion Picture Commission are divided as to what action should be taken on a proposal to bar pictures in this State in which Mabel Normand and Edna Purviance appear as the result of the shooting of Courtland S. Dines in Los Angeles. Mr. Dines was shot by H. S. Greer, Miss Normand's chauffeur, at a New Year's Eve party at the millionaire's bungalow in Hollywood and at which Miss Normand and Miss Purviance were present.

Former Senator George H. Cobb, chairman of the commission, has stated that the censorship board will take action to bar films in which either star is featured, while Mrs. Eli T. Holmes of Ithaca, the only woman member of the commission, has declared no official action will be taken in the case.

"The whole question of Normand and Purviance films will be laid before the commission at its next meeting," Senator Cobb

"So far all the Normand films have been good as far as we are concerned," he declared.

"The State censorship law fixes the standards of the pictures that may be shown and the authority of the commission is limited to what appears in the films. If actors have been convicted of crime or if their acting tends to degrade morals or excite criminal tendencies, then the commission has a right to bar films in which they appear."

Mrs. Holmes was emphatic in saying no action would be taken by the commission. Asked to suggest action in other parts of the United States in regard to barring pictures which the actress and the actress would be considered by the New York State Commission, Mrs. Holmes replied: "No; there is no reason why we should bar them."

\$5 FINE IN MASS.

Cambridge, Mass., Jan. 9. A fine of \$5 was imposed on the Park Theatre Company, Boston, for Judge Stone in East Cambridge court, for violating the law relative to displaying a sign within public view of a public highway.

The case attracted much attention and it was the first of its kind to come within the scope of a statute passed by the state legislature.

The sign in question advertised the film "Scaramouche," showing at the Park. It was brought out in the evidence that the Metro Company, which owns the Park, was responsible. Representative A. E. Adams, who appeared for the Metro Company, appealed the fine for the purpose of making a test case of the new law.

OHIO AND M. P. T. O. A. BOTH BAR NORMAND FILMS

Columbus, Ohio, Jan. 9. The State Division of Film Censorship has barred the Mabel Normand and Edna Purviance pictures from all screens in Ohio.

The announcement was made by C. M. Regel, chief of the Ohio State Film Censorship Board to all film exhibitors throughout the State, to the effect that any pictures playing at present with Mabel Normand and Edna Purviance in them, would be permitted to play out the week. After that time they are barred.

In the same announcement that most of the protests against the exhibition of the Normand and Purviance pictures came from exhibitors.

Directors of the Massachusetts branch of the Motion Picture Theatre Owners of America today sent out notice to more than five hundred exhibitors in their territory, advising them that all films starring Mabel Normand be barred from their screens.

They declared their action was based on the attitude of some of their patrons and their own desire to have no taint of any kind connected with their pictures. These exhibitors also declared that all films in this action sounds the death knell to Miss Normand's popularity.

J. L. Lounsbury, president of directors is manager of the Beacon and Model Theatre, Boston.

T. O. C. C. IN STRIFE, MAY BE RESIGNATIONS

Some Already In—Meeting Friday, with O'Reilly in Chair

Factional strife within the ranks of the Theatre Owners' Chamber of Commerce of New York threaten the future of the body and will lead to a head at a special meeting scheduled for tomorrow (Friday) at the Hotel Astor.

During the past three weeks film circles have buzzed with stories of the T. O. C. C. These probably emanated from the feud existing within its ranks.

That Charles J. O'Reilly, head of the T. O. C. C. is complainant of these reports was established this week when he gave out a statement denying the rumors and at the same time taking a fling at those whom he has been denouncing.

Three months, O'Reilly charges that there is a clique in the organization working to destroy it, but would not disclose the identity of those to whom he alludes.

The resignation of several members last week seemingly started something among exhibitors, who predict there are at least five others who will quit this week.

These dissatisfied element claim that certain members of the association, through their non-member partners, are able to violate T. O. C. C. resolutions at a great loss to those theatre owners who adhere strictly to the organization's mandates.

The charge is made that the T. O. C. C. through its failure to force Goldwyn and Hearst to settle the booking status of "Little Old New York," is causing them to lose thousands of dollars. This faction further contends that the organization, through their partners, have booked these pictures and that they have no alternative other than to sit still and watch the opposition exhibit their films.

This clique is also preferring charges against individual officers of the T. O. C. C., claiming that they are too "many strings being pulled" and "altogether too little action."

Chairman O'Reilly will submit a new program which is designed to change the order of things among exhibitors, the organization. A definite report also is expected on the Hearst picture proposition.

FILMS FOR COOLIDGE

Washington, Jan. 9. President Coolidge is turning into a strong film fan. More pictures are being shown at the White House than ever before.

Coolidge schedule his visits and a warning against exposing himself to cranks in dim theatres prevent him from attending with other regular houses. He likes short subjects, preferably news reels.

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LOOP'S DISASTROUS FINISH TO POOR NEW YEAR'S WEEK

**Chicago Theatre Though Went Over \$45,000—Mc
Vicker's Got \$19,000—"Why Worry" Failed to
Speed Up, Closing to \$15,000**

McVicker's—"The Call of the Canyon" (Paramount). Poor comedy and Pathe News in program (2,500, 60c). Picture pleased, but did not have his draw and Yvette

Roosevelt — "Why Worry?" (Pathe). Finished Sunday night (1,256, 55c) to gross of about \$15,000.

Monroe—Tom Mix in "The Eyes of the Forest" (Fox). Doing more than \$6,500.

Woods—"Scaramouche" (Metro-Ingram). Last week over \$7,000 (1,150, \$1.50).

New Orpheum—"The Extra Girl." Mabel Normand (799, 39c) did no

Great Northern—"The White Sister" (Duell) took in \$3,500.

SPIEGEL DEBT PA

It is reported that relatives of Max Spiegel, bankrupt theatre magnate who was adjudged insane in Connecticut, will pay off his obligations to save him from criminal prosecution in this state. The payment plan involves \$300,000, the first part of which will be distributed among his creditors Jan. 15. It is said booking concessions in a chain of theatres made the raising of the \$300,000 possible.

FEEL WAS

TIMORE SUCCESS

Dist. by Will B. Ellis

**Picture—Will Be Elaborate
Week Very Big All Around—**

Baltimore, Jan. 8.
New Year's week proved to be a great one not only for the theatre owners but the fans as well in Bal-

The Century did \$10,000 with "Don't Call It Love." In addition to the picture, a musical playlet was shown. This week, "West of the

The Rivoll's receipts amounted to about \$9,500 with "Black Oxen." It was not that picture which attracted the crowds. The house staged "Varieties of 1323 in Baltimore."

film showing all the big events that happened in Baltimore during the past year. The feature will be enlarged upon and repeated yearly, not only at the Century, but at other

The Garden got \$11,000 with vaudeville and "Little Old New York" "Cupid's Fireman" this week

"The Covered Wagon," on its first visit to Baltimore, packed Ford's, doing \$17,000. Again this week, The Metropolitan did \$8,000 with "The Man From Brodney's." "Con-

FILMS OWNERS SOLD 5 CENTS OVER

Has 257,659 Shares, While Sales for 1923 Were Over 1,250,000—Manipulation and Speculation Cause—Less Than Half Loew Turned Over

The annual computations published by financial periodicals at this time of the year, showing total transactions in stocks, disclose that during 1923 the common stock of Famous Players was sold between five and six times. The figures are: 1923 sales, 1,254,000, compared to the stock outstanding of 257,659 shares. The manipulation by pools and the speculative character of the stock is presumed to be the reason for this condition. It is reflected that no other issue in the amusement group, Goldwyn with 165,000 shares (new stock representing 115,400 shares of the old) sold just over 45,000 (representing only part of the sale); Loew's, Inc., with 1,600,000 shares outstanding, sold only 454,850 shares, while Orpheum was more conservative, outstanding stock being 149,170 and sales for the year 370,300 shares.

Dealings in the two preferred issues were negligible. Famous Players has senior stock out to the amount of \$4,000,000 or 40,000 shares of \$100 face. Of this total sales were only 7,500 shares. In Orpheum show the surprising total, according to the statements, \$5,500 out of a total of \$675,000.

The shares held by the owners in the trading yesterday, reaching a top close to its upper limits of 70%. The report is definitely now that the new pool has been formed and is accumulating in preparation for a bull campaign. The price for higher prices is understood to be based on the steady reduction of bank loans, which were reported between \$3,000,000 and \$5,000,000 last fall when the new pool drove the market. The company announced its temporary suspension of production. Wall Street is hearing little reduced loans and the announcements of resumption in production are being made so as to attract little attention, but when the new pool is ready to start it is probably these loans which will be trumpeted.

Loew stood around 17% during the day with deluge light. The report of the split up of the old pool has started all sorts of comments. One ticker observer was told of it, remarked that with Charles M. Schwab and William C. Durant a war horse in the drive to sell the Loew Board, it couldn't very well happen that the lui in Loew would last forever.

Orpheum was quiet at 15%.

SUNDAY MOVIE VOTE

Geneva, N. Y., to Have Referendum Election January 22.

Geneva, N. Y., Jan. 9. A special referendum election on the adoption of a Sunday motion picture ordinance will be held here Jan. 22.

Aldermen Gaylord, Wheeler, Maloney and Dracey, who compose the election, announced that it would be held in the city hall and that only registered voters would be permitted to ballot.

MISSION, L. A., DEAL OFF

Los Angeles. Negotiations for the Mission theatre here have been declared off by mutual, which was dickering for the house. The film company is said to have found the price too high.

ROCKINSON EXPANSION

Burton King, who will have the backing of the Milbank interests, and also other director-producers have been signed for Rockinson productions. It is reported.

It will deliver a total of 12 pictures.

All Exhibitors in Michigan

Read our magazine published every Tuesday. If you want to reach this clientele there is no better medium.

Michigan Film Review

By JACOB SWIFT, Publisher.
415 Park Press Bldg. DETROIT

DIVORCE AND HUSBAND

Louise Mafford Seeks to Want Both: Director Engaged to Jacqueline Logan

Los Angeles, Jan. 9. The court has refused to grant a divorce to Louise Mafford, wife of George Mafford, the film director. It ordered him to appear in court following her testimony that her home was always open to him. The inside seems to be that he wants to marry Jacqueline Logan. Although Mrs. Mafford apparently wants a divorce she doesn't want to release him.

This is the reason Mrs. Mafford announced her home is always open to him. He is living here with his parents and sisters.

NORMAND NOTORIETY

(Continued from page 19)

be involved in any scandal that obtained publicity. In Connecticut, the theatre owners Hartford got together with the police and barred the Mabel Normand production, and a meeting of the M. P. T. O. of New State in New Haven on Tuesday, passed the following resolution:

"The Motion Picture Theatre Owners of Connecticut hereby pass the following resolution: 'That it be resolved, that if any motion picture star, director or any other official connected with the production of pictures receives notoriety and unwholesome publicity purporting to be scandalous, we will screen that we take a positive stand in respect to subscribing to any such publicity, and that we will refrain from furthering their interests in any way whatsoever.'"

This resolution, seemingly, is directed at the members of the industry who are not and not particularly at either Miss Normand or Miss Purviance. The resolution was pushed through by W. F. True, head of the State organization.

"Mickey," a Mabel Normand production, scheduled to open at the Palace, New Britain, to-day, Thursday, has no protests against its showing have been made up to Wednesday.

At Rochester, N. H., the treasurer of the M. P. T. O. of the State issued a statement that the pictures would be burned there, while an exhibitor in Sacramento, Cal., announced there that he had cancelled booking of Normand film. Waterbury, N. Y.

The Censor Boards in Kansas and Tennessee both came out with the edict that Normand films be barred, the latter State barring Normand films permanently and Purviance pictures until the films are "cleared up." In Kansas the Board was requested to bar Normand pictures by the Attorney General. In Ohio the Attorney General made a similar request to the Board last week, and it appears as though his request would be granted.

In Pennsylvania the Censors held a meeting Saturday at which the matter came up for discussion, but it was voted that, "at the present it would be unfair to take any action."

In Canada the Women's Federation has asked the Government to instruct the Canadian censorship boards not to pass any picture in which either Mabel Normand or Edna Purviance appear.

Chicago, however, at this time does not have any picture in which either of the two pictures in which either of the two pictures are appearing. A recently local exhibitor organizations who take a definite stand against any of the pictures are only openly admitting the fact of censorship and giving the reform element an opportunity to point to its own admiration. Of course, a number will say that they are taking the step barring the pictures to prove that they are able to control their own screen without outside interference, but New York and National exhibitor executives believe that U. S. is an ill-considered course to pursue at this time.

LONG ISLAND PAPERS AFTER STOCK SELLERS

Patcoche "Advance" Relates Shipman's Canadian Deals

The Patcoche "Advance," which is published at Patcoche, L. I., has started a crusade against the stock promoters now operating on Long Island. During the past week it has been attacking the Long Island Cinema Corp., one of the Ernest Shipman promotions, and dangled considerable space to the Canadian film promotions which was interested in.

The Shipman correspondence, Steward & Rohrer, whose offices are also situated at a branch office of the Shipman offices in the Strause Building, have been flooding the Long Island close-in districts with literature for the past month exciting the tremendous possibilities that Shipman is offering. At the same time the Long Island Cinema Corp. publicity department has been feeding the Long Island papers a lot of press stuff that production on a picture called "The River Road" is to begin in the spring and that the U. S. Navy has given written promise of the co-operation of the Coast Guard Service in the making of the picture.

The prospect of co-operation of Government co-operation, and the name of Theodore Roosevelt, Jr., is also attached to a brief article in the Long Island paper in behalf of Shipman, so that he was able to secure the making of a production within a few hours of the time that he arrived in Washington.

The Brooklyn "Eagle," which co-operated with Shipman in a Long Island beauty contest for the selection of people who were to be cast in the picture, is giving Shipman space in which to come back at the "Advance." In a statement in the "Eagle" Shipman states that to any dissatisfied investor or promoter that the money be returned to him.

Shelton (Buster) Balckton, Jr., is one of the stock salesmen working on the island at present. Other stock salesmen are being offered as high as 25 per cent. on what they sell, while an effort to interest local businessmen for the stock of the smaller Long Island towns brought offers anywhere from 25 to 30 per cent.

DOUBLE BILLS HURTING

Large distributing companies, after an effort to better returns from their pictures in the Boston territory by insisting on single feature bills, confess they are losing. The exhibitors persist in running double features, declaring that it is necessary in order to attract business.

The double bill policy cuts down the rentals to such an extent that grosses are off on most features. Reports also are that big specials have depreciated the drawing power of star features.

GERMANS INVADe ITALY

Stirling, Jan. 9. So badly "invade" is the business of Germany that four of its leading producers and Emil Jannings, outstanding actor, have gone to Italy for employment. Georg Jacoby is directing Jannings in a new film for Ufa at Rome. May has gone there to confer with the same company. Robert Wiener, producer of "Caligula" and Richard Oswald, who made "Lady Hamilton," are also there.

STUART PATON MUST PAY

Los Angeles, Jan. 9. Despite the claim he was broke and the introduction of testimony to prove it, Stuart Paton, film director, was ordered to pay \$75 a week for his wife's maintenance. His chauffeur testified he bought a car for \$10,000 and paid his household bills. The wife said the director spent heavily for booze, but she confessed helping to drink some of it.

POINT FOR FIRST NATIONAL

Utica, N. Y., Jan. 9. Associated First National has been granted a re-trial of the Alhambra theatre case, involving \$40,000 damages. The Appellate Division of Rochester having set aside the \$17,500 verdict awarded the theatre two years ago. This suit is the result of an alleged breach of contract on supplying pictures to the Alhambra.

FILM ITEMS

The 11-year-old niece of David Belasco was killed Dec. 29, in San Francisco, in an auto accident.

Brady Kilne and Igna Phillips were married in Los Angeles.

Edgar F. Hill has been sued for a divorce in Chicago by Heister G. Hill. Both are professional.

"The Ten Commandments" is due to open Feb. 10 at Woods, Chicago.

Emil Wertheimer, English picture maker, has bought the film rights to "The Danvers," playing in London and New York.

The Woods, Chicago, is being renovated. "Scaramouch" left last Saturday, and "Miles Standish" goes in Jan. 19.

The Vaudeite (F. P.), Atlanta, has been closed.

Bernard Sobel has resigned from Metro to become exploitation chief for the Rocketts "Luna" special.

James J. McGrath's film exchange in Chicago was visited by Jan. 4. Loss about \$2,000.

Harry Goldreyer, of New York and Fred Wilson, of Greenwich, Conn., have retired from the Theatre Owners Chamber of Commerce.

Fire at Universal City caused \$250,000 damage Jan. 4. Several buildings and sets were destroyed.

The annual Paramount sales convention will be held in New York Jan. 17-18, with about 8 sales managers in attendance.

John Powers called Jan. 9 for London, where he will take over management of the Pallion for Famous. "The Covered Wagon" is now running there.

Brenda Bond is to play opposite Edmund Lowe in the film version of "The Fool." She was last in the Gus Edwards' revue, "Sunbust Sue."

Theo. F. Whitmarsh, newly appointed member of the Federal Reserve Board, has resigned from the finance committee of the Paramount-Lasky Corp. He is president of the Francis H. Leggett Corp., wholesale grocer.

Virginia Pearson Photoplays, Inc., has been put into bankruptcy by creditors. Lillian Kaplowitz has a claim for \$11,750.

Famous has picked Patry Ruth Miller for the lead in "The Breaking Point," the Mary Roberts Rhinart play which had a brief life on Broadway and now is to be pictured by Herbert Brenon.

The Capitol, Whitehall, N. Y., opened recently. Capacity 900, and plays pictures. William E. Benton operates it.

As the New York Tribune said:

"THE STRAND THEATRE was packed yesterday afternoon and the line waiting for admittance reached around the corner."

NEW YORK
BUFFALO
MINNEAPOLIS
SAN FRANCISCO
ST. LOUIS

It's packing them in everywhere!

FRANK LLOYD PRODUCTIONS, Inc., OFFERS

THE
LORD OF THE
DANCE

FROM GERTRUDE ATHERTON'S GREAT NOVEL
featuring CORINNE GRIFFITH
and CONWAY TEARLE
directed by FRANK LLOYD

A FIRST NATIONAL PICTURE



PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

RUSSIAN IMPRESSIONS

8th Screen: Special
12 Minutes
Rivoli, New York

A little company of nine persons who are programmed as the Moscow Artists' Ensemble present a more or less interesting little performance that smacks somewhat of the "Chauve Souris." It is, however, not so bad as that is picture house audiences relish comedy in the presentations, for the little offerings that are most appreciated in this company's program were those that had comedy.

The first scene is that of "Wedding Feast in Russia" in an interior with the entire company, which includes a Balalaika Quartet. It is edified and musically pretty. The second scene is in one with a soprano offering a solo followed by a selection by the instrumentalists. The first comedy bit follows this presented by Miss Sergeyeva and Michael Schwartz, entitled, "Chico-Te-Te-Te-Te." It was a novelty and thoroughly appreciated by the Sunday afternoon crowd. A sextet also in a comedy vein was next and received a hand. The fifth and final scene was entitled "Village Pastimes" with the usual Russian floor stuff and a little comedy, sending the finale over to decided applause from the audience. Fred.

"THE GILDED HORSE" (2)

8th Screen: Full Stage
12 Minutes
Chicago, Chicago

"This is Ernest Bengt's 'The Golden Horse,' worked by Della Bengt, with Ernest as assistant. The horse and the woman are gilded. There are a number of scenes with changes in a slightly darkened stage. The poses are announced on an easel at one side of the stage. 'Topsy,' the Bengt horse, is well trained, and Della Bengt, who is only a beautifully shaped model but she works the horse splendidly. The time the horse and woman hold the poses is a strong point in favor of the offering.

COAST FILM NEWS

George O'Brien, son of Chief O'Brien, police officer in San Francisco, has been given his first lead in a picture now being made by Fox.

Donald Greig, who has been doing newspaper photography work, has returned to the Frank Lloyd studio as cameraman.

F. Richard Jones will direct the Harry Langdon comedies for Mack Sennet.

Harry Carey has been placed under contract by Hunt-Bros.

Virginia Fox and Dorothy F. Zandor, scenario writer, have taken out a marriage license and plan to wed the latter part of January.

"They Satisfy"

Satisfaction is the most that can be asked for, even in the cigarette with the above slogan.

If every picture you play satisfies you then you are an unusually successful exhibitor.

The only picture that is sure to satisfy, fifty-two weeks in the year, is the

PATHE NEWS

YOUNGSTOWN STRICT K.K.K. MAYOR'S ORDER

All Performances Out Sunday
—No Vaudeville of Any Kind

Youngstown, O. Jan. 10.
Singing and musical performances are not to be performed in Sunday theatres, Mayor Charles Scheble announced Saturday. The mayor's orders issued Friday prohibited all performances on Sundays.

The mayor suspended judgment on appeals of theatrical owners for permission to continue acts to which no objection is made on normal grounds. It was assumed the backing of the Youngstown Ministerial Association by a delegation from the Independent Order of the Ku Klux Klan.

Strict orders for Sunday observance were issued to Chief of Police George Schuber by Mayor Scheble, who was elected last fall with the endorsement of the Ku Klux Klan.

According to his orders, Schuber will be shown in theatres after 1 p. m. that vaudeville and musical instruction being given that no performance of any kind be permitted. Managers of theatres the week expressed surprise that so drastic an attitude had been taken toward their institutions. The orders will be obeyed they said. The mayor's enforcing orders will go into effect this coming Sunday.

It is likely, however, that theatres that have been presenting Sunday concerts, now banned by Scheble's order forbidding the appearance of any performer on the stage, will be given a few weeks of grace.

It is explained that the acts are booked far in advance and that if the order was put into effect at once it would cause considerable financial loss to the theatre managers.

ANTONY AND CLEOPATRA

(Continued from page 17)
and advancement of the theatre Miss demand respect and considerable interest. With the older theatregoers of New York Miss Cowi will doubtless find that her production must stand comparison with that of Othello and Marlowe, which was done in 1909 at the New Theatre. The picture of the audience Monday night at the scene presented. With the memories of "Pellaea and Melanthe" and her mother's reading of "Juliet" still vivid, there was much to expect of something well worth while manifested that that expectation was fulfilled was apparent from the growing demonstration of approval, which reached its climax when, at the close of the play, Miss Cowi flung her real robes and greeted death with resigned delight.

It was a question in the minds of many as to what motive lurked behind the bitter suicide of the Queen. Did she take her life because she dreaded the experience of going to Rome as a hostage of war, or was the fatal step provoked by a really deep genuine love for Antony, who, from the manner in which Shakespeare ended the play, no longer was equipped to play the role of a lover? This is the point in controversy. The clarity of motive depends entirely upon the interpretation given. One eastern Miss Cowi's reading of the role that her suicide was compelled by sentiment, not stubborn pride.

As in her other productions, a cast of exceptional ability gives a background that aids materially. Hollo Peters is a glorified Antony, first suggesting the soldier and afterward the lover. He met every demand of the difficult and many-sided role with distinction. Julia, played by Domitius Enochbaum realized the full opportunities of a role so vital in its relief to the somberness of the advancing doom of his well-beloved lover.

Many of the other personages in the lengthy cast are of particular mention. Touching only the performance of Dennis King, the performer that brings the tidings of Antony's marriage to Octavia, the daughter of the Emperor, and that of Marian Evanson as the maid Cleopatra are two that stand out in characterization. The credit is due for the compelling of the play to but four acts and some 13 scenes, for which Hollo Peters has again deserved the production. He wins double honors once more in this respect. Miss Reicher's direction was most capable. The entire performance presents much evidence of skill in presentation, and in thus offering a revival of one of Shakespeare's seldom-produced plays the Selyns and Adolph Klausner are accomplishing something, though modern in conception, still retaining the classic grandeur.

CONCERT NOTES

Frieda Hempel, soprano; Alberto Savi, harpist, and Frederick Gunter, tenor, are the artists scheduled to appear at the fifth Baltimore morning musicale to be held in the ballroom of that hotel, Friday, Jan. 11, and April 12.

Myrtle Claire Donnelly, a Californian soprano, will make her New York debut at Aeolian Hall, Monday, Jan. 14.

The second concert of the New York String Quartet will take place today, Thursday, at Aeolian Hall.

The spring series of concerts for this year to be sponsored by the American-National Orchestra, under the direction of Howard Hanson will take place March 12, April 2 and April 3.

Samuel Duxin, violinist, accompanied by Samuel Chotzinoff at the piano, will offer his first recital of the season at Aeolian Hall, Jan. 9. It is appearing under the management of George Engle.

"Tito Schipa, lyric tenor, at present touring with the Chicago Civic Opera Company, will terminate his appearances with that company on Jan. 24 and undertake an extensive concert tour of the country, opening at the Coliseum, Toledo, O., Jan. 27.

After touring the principal cities the east and south the tenor will open a three day engagement in Havana on March 2. Schipa's tour of engagement will be conducted under the auspices of the Pro-Art Society of Havana and it is said that he is

one of the few artists that this organization has re-engaged for two consecutive seasons.

His engagements will be followed by additional dates in the states.

Josef Lhevinne, pianist, will resume his tour for this season on Jan. 15, at the Probyman'satorium, Madison, Wis. This engagement will be followed by an extensive tour of the west after which the artist will give three special recitals in Havana, one of which will be offered jointly with his wife, Mme. Lhevinne.

Gail Curet, having completed her engagements with the Chicago Civic Opera Company Friday, Jan. 4, arrived in New York Monday for several appearances with the Metropolitan Opera Company.

As announced in the dailies, the singer will appear in England, Scotland and during the seasons of 1924-25. Her concert tour of the country will open at the Lyric, Baltimore, Feb. 15, followed by a tour to the coast to end in May. The artist will re-appear at the summer home in the Catskills until September when she sails for England.

Randor Furell, Hungarian Violinist, will render a recital Jan. 18 in Aeolian Hall, New York. Olga Hlasko will be piano accompanist. Furell holds the chair as the Conservatory at Budapest, and was soloist and concert-master in the Imperial Orchestra at Vienna.

REVUE Next Week

From the play by Maude Fulton. Adapted by Forrest Halsey.



SIDNEY OLCOFF
DIRECTOR



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RE

The San Carlos Opera local dates will be sponsored by the Red Cross.

producing the garden scene from the play, while two vocalists sang the "Sweetheart" song as in the light place.

Edward Helger, styled as a "representative of the Keith circuit and reputed a member of Flo Zeigfeld's staff of beauty scouts"—to quote the publicity used—is directing the

...inghampton Follies" which will
given by local talent at the Elgin.

Oscar Kopp, late of the operating staff of the Onondaga Hotel, was this week appointed assistant manager of the Strand theatre by Director Walter McDowell. McDowell was recently promoted to fill the gap caused by the resignation of Edgar Weill, dictated by ill-health. McDowell also is a former

nest Hurlburt are the couple. Manager H. M. Addison of the house supplying the minister, the bride's party, the bridal outfit, flowers.

Helene Chadwick, who recently secured the cancellation of her contract with Goldwyn, is back home.

Chadwick, N. Y., near Utica, for visit. Helene's first husband is a student of Auburn. During the last summer she secured her freedom from hubby No. 2.

J. F. Hickey was elected president and treasurer of the Lyccum Theatrical Company of Ithaca at the annual meeting of the corporation. Other officers named were: Vice-

M. M. Gudstadt will remain as manager. The annual report of the theatre shows that the past year resulted in financial losses instead of a profit. Advancing costs are held responsible.

The Ku Klux Klan is held responsible for mysterious anti-Sunny amusement petitions now being circulated in Hornell. The petitions are in the name of no sponsoring

The petitions are certain to meet quick death in the Hornell com-

George B. Carter, organist of the
grant, Elmira, for the past eight

ars, will sever his connection April 1. After a rest he intends to turn his attention to composing.

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4--ORIGINAL PHILLIPS--4

WORLD'S GREATEST FOREHEAD BALANCERS

The Answer to the Announcement of Erich Phillip in "Variety" of Dec. 13!

Which fly has stung you at this time of the year—caused you to publish an advertisement (your first in America), so tasteless and full of lies? Erich Phillip claims the two-person forehead balance to have been made 12 years ago, and he is twenty-seven years old now!

Oh, Boy! What real performer believes that you, when but 15 years old, performed such tricks! You forget, perhaps, that you were at that age middleman in my act and remained such until 1919, in which year you formed your own act, appearing for the first time as underman! That act has been in existence but 4 years—no longer!

When you, Erich Phillip, returned from the war, my wife was performing in the act—how long before that she was a member of it you, perhaps know best! Where was your wife at that time?

In the past as well as the present you have repeatedly sought to take credit for my work as underman—to confuse your identity with mine! I, MAX PHILLIP, was the FIRST underman in the world to ORIGINATE the two-person forehead balance, head on head, and every one knows that I am the oldest—that I am a healthy person of good sense and do not need your ideas and imagination, since the best proof is the good reputation of my act—ORIGINAL FOUR PHILLIPS.

ORIGINAL 4-PHILLIPS-4

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HEADLINER ON PANTAGES CIRCUIT

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Manager MAX PHILLIP

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

Speaking of out-of-town tryouts, Brooklyn is the ideal place. We in Brooklyn don't like to have our borough referred to as being out-of-town. The natives may be provincial, but they don't like to be reminded of it. But Brooklyn audiences are tough, and that's the kind of audience upon which really to

try out a new show. Then, too, in the case of musical comedies, the comedians would have opportunity to concoct some more jokes about the local.

"Polly Preferred" hit the Majestic this week and is playing to good-sized audiences. The holiday pull is falling off. Next week Jane Cowl will bring another premiere to this theatre when she opens in Shakespeare's "Cleopatra and Cleopatra." Another episode in the tale of "Jane Cowl Has Her Fling in the Classroom." At least Shakespeare wrote a better

play in "Caesar and Cleopatra" than did Shakespeare in "The Merchant of Venice." Brooklyn wishes her luck!

Brooklyn had the second premiere of the season Monday evening. This time it was at the Shubert-Crescent with Leo Carrillo's "Gypsy Jim." It looks like a hit after its last act is re-written. That last act takes a commonplace twist just at the moment when it showed great promise of becoming original.

"Red Light Annie" is at Teller's Shubert this week. Next week "The Covered Wagon" taken possession for a run of two weeks.

The Majestic opens next week with "Zander the Great." "The Covered Wagon" is now in its last week at this house.

Next week the Shubert-Crescent gets the Theatre Guild repertory company. The engagement, having been set back a week, has been cut down to a week's stay.

SAN FRANCISCO

Low Fields is angling for a theatre in San Francisco to present "The Jazz King," a comedy-drama with music, in which he personally will appear. The show may be booked at the Capitol in February, also under the Shubert-Crescent management.

The central publicity bureau of the Rotheild Entertainment houses here, which was maintained to provide the publicity for all of the picture houses of that chain, has been abolished, and hereafter each house will have its own press agent.

Steve Simmons, for 20 years employed at the Alcazar, most of the time as master mechanic, has resigned to become chief technical man for the Rotheild Entertainment, Inc., picture houses. In his

new position Simmons will have full charge of the building of stage productions for the four Rotheild picture houses here. It is reliably reported that his salary will be doubled in his new berth.

Harry Therman, who was Simmons' assistant at the Alcazar, succeeds him as master mechanic.

Reyna Belasco, 11-year-old daughter of Walter Belasco and a niece of David Belasco, the New York producer, was instantly killed here last week when she was struck by an automobile in front of her home. The child was attempting to cross the street. She became confused and tried to double back, in so doing she ran directly into the path of a machine driven by Rupert J. Mason, a

stock broker. Mason was arrested and charged with manslaughter. Walter Belasco, the child's father, was for many years a member of the old Alcazar stock company. Later he was in pictures and vaudeville.

Alice Nielsen, American prima donna, reached here last week and is preparing to make a concert tour of the Pacific coast.

A policeman nabbed a man with a hatpin and then arrested him for embracing her in the Savoy Theatre, 34th street. The "Manter Squad" of 10 women has obtained 25 convictions out of 42 arrests since Nov. 20.

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COLUMBIA CIRCUIT

ALL ABOARD—Palace, Baltimore, Jan. 14; Gayety, Washington, 21.
ALL IN FUN—Gayety, Kansas City, Jan. 14; open, 21.
BATHING BEAUTIES—Star and Garter, Chicago, Jan. 14; Gayety, Detroit, 21.
BOX TOYS—Gayety, Joston, Jan. 14; Columbia, New York, 21.
BOSTONIANS—Gayety, Montreal,

21-23; Van Curler, Schoenstadt; Harmanus Bleeker Hall, Albany, 21-23.

BREZZY TIMES—Grand O. H., London, Jan. 14-16; Grand O. H., Hamilton, 17-19; Casino, Boston, 21.

BREVITIES OF 1924—Empire, New York, Jan. 14; Miner's Bronx, New York, 21.

BURBIE HURBLE—Empire, Toronto, Jan. 14; Gayety, Buffalo, 21.

CHUCKLES OF 1924—Olympic, Cincinnati, Olympe, Jan. 14; Capitol, Indianapolis, 21.

COOPER, JIMMY—Yorkville, New York, Jan. 14; Empire, Providence, 21.

DANCING AROUND—Hurtig & Seamon's, New York, Jan. 14; Yorkville, New York, 21.

POLLIES OF DAY—Casino, Boston, Jan. 14; Hyperion, New Haven, 21.

GIGGLES—Olympic, Chicago, Jan. 14; Star and Garter, Chicago, 21.

HAPPY DAYS—Columbia, Cleveland, Jan. 14; Empire, Toledo, 21.

HAPPY GO LUCKY—Gayety, Washington, Jan. 14; Gayety, Pittsburgh, 21.

HIPPITY HOP—Gayety, Buffalo, Jan. 14; Gayety, Rochester, 21.

HOLLYWOOD POLLIES—Grand O. H., Canton, Jan. 17-19; Columbia, Cleveland, 21.

JOE TIMP—Gayety, St. Louis, Jan. 14; Gayety, Kansas City, 21.

MADON DAVIS—Falls, Waterbury, Jan. 14-16; Stone O. H., 17-19; Hinghamton, 17-19; Hurtig & Seamon's, New York, 21.

MONKEY SHINES—Open, Jan. 14; Gayety, New York, 21.

NIGHTS OF 1924—New Gayety, Dayton, Jan. 14; Olympic, Cincinnati, 21.

QUEEN OF PARIS—Van Curler, Schoenstadt, Jan. 14-16; Harmanus Bleeker Hall, Albany, 21.

RADIO GIRLS—Casino, Philadelphia, Jan. 14; Palace, Baltimore, 21.

RECORD BREAKERS—Colonial, New York, Jan. 14-16; Gayety, Montreal, 21.

RUNNIN' WILD—Orpheum, Paterson, Jan. 14; Empire, Newark, 21.

SILK STOCKING REVUE—Capitol, Indianapolis, Jan. 14; Gayety, St. Louis, 21.

STEP ON IT—Gayety, Pittsburgh, Jan. 14; Grand O. H., Canton, 19-21.

TALK OF TOWN—Empire, Toledo, Jan. 14; New Gayety, Dayton, 21.

TEMPTATIONS OF 1924—Miner's Bronx, New York, Jan. 14; Casino, Brooklyn, 21.

TOWN SCANDALS—Empire, Brooklyn, Jan. 14; open, 21.

VANTIES—Empire, Providence, Jan. 14; Gayety, Boston, 21.

WATSON, BILLY—Gayety, Omaha, Jan. 14; Olympic, Chicago, 21.

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nati, Jan. 14; Empire, Cleveland, 21.

HERTZ SKELTER—Howard, Boston, Jan. 14; Olympe, New York, 21.

JOY RIDERS—Akwatown, Jan. 14; Reading, 15; Williamsport, 16-17; Columbus, 18; Bethlehem, 19.

LAPPIN THRU—Folly Baltimore, Jan. 14; York, 21; Cumberland, 21.

ALTON, 23; Lewiston, 25; Uniontown, 25; New Castle, 26.

LONDON GAYETY—GIRLS—Gayety, Louisville, Jan. 14; Empress, Cincinnati, 21.

MAKE IT PLANT—Olympic, New York, Jan. 14; Star, Brooklyn, 21.

MISS VENUS CO.—Newark, Wilkes-Barre, Jan. 14; Empire, Hoboken, 21.

MOONLIGHT MAIDS—Garden, Buffalo, 14; Majestic, Scranton, 21.

OH JOY—Empire, Cleveland, Jan. 14; Elyria, 21; Fremont, 22; Sandusky, 23; Cataract, Niagara Falls, 24-26.

PELLE MELL—Academy, Pittsburgh, Jan. 14, open, 21.

ROUND THE TOWN—Bijou, Philadelphia, Jan. 14; Allentown, 21; Reading, 22; Williamsport, 23-24; Columbus, 25; Bethlehem, 26.

LUCKY KIDS—Star, Brooklyn, Jan. 14; Lyric, Newark, 21.

SNAPPY SNAPS—Broadway, Indianapolis, Jan. 14; Gayety, Louisville, 21.

STEP ALONG—Lyric, Newark, Jan. 14; Bijou, Philadelphia, 21.

STUP LEVEL GIRLS—Majestic, Scranton, Jan. 14; Newark, Wilkes-Barre, 21.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—First half—Bransby Williams, second half—Harry Lauder.

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"Love Bound," Lord Nelson.

"Zaza," Midway, "The Haunted Valley," Columbia, "The Chaser," Crystal Palace, "Glorious Adventure," System, "Buck of the Waters," Corcoran, "The Barnstormer," Plaza, "Tribby," Paparone, "Common Law," Regent, "Soft Boiled," Belmont, "Marriage Maker," Strand, "Shifting Sands," Laurier, "Red Lights."

Sir John Martin Harvey had good business at His Majesty's for the week past.

Loe's had the signal honor of presenting to Montreal the first run here of "The Winters." Crowds attended the showing, as the film starred with Marie Prevost and Norma Shearer, formerly a well-known local society girl. Miss Shearer entered filmdom a year or two ago.

"The Fool," Channing Pollock's great success, may be booked at the Orpheum for an indefinite run.

Winifred Lenihan, playing the name role in "Saint Joan," was called to the pulpit of Saint Mark's Church by Dr. Guthrie following his sermon on Joan of Arc.

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For lease by JAMES THATCHER, 156 Seventh Ave., New York City.

KEITH MANAGERS AND BOOKERS READ THIS

When Mercedes closed his engagement at the Strand Theatre, Greensburg, Pa., Saturday, Jan. 5th, Mr. Mahos, the owner of the theatre said, "Mr. MERCEDES, you have a wonderful act, and I regret very much that you were not booked in here for a full week instead of three days." I WANT YOU BACK AGAIN.

"THE REASON IS OBVIOUS"

BOOKED SOLID KEITH CIRCUIT

DIRECTION ALF. T. WILTON

THE INTERNATIONAL STAR

FRANCIS RENAULT

"THE SLAVE OF FASHION"

Just Returned from His Triumph Abroad—See Him in His Sensational Creations from Paris

The Following Notices Speak for Themselves:

"The pre-eminent is presented by the American Impersonator, Francis Renault. It is distinguished by elegance of costuming and scenery, artistry of performance and clever showmanship. Typically, it leaves nothing to be desired. Renault himself is not only enterprising and meticulous in his wardrobe and scenery, but he is a thorough-paced artiste in his way. He is a great deal more important than his garbure and properties. For one thing, he has a wonderful voice, and is a clean-cut humorous boy.—"PARIS WORLD."

"In a strong bill at the Palladium next week is Francis Renault, America's greatest female impersonator. His current 'Victims' include a dance impersonation of Ruth St. Denis in the death scene from 'Madame Butterfly'; and imitations of Geraldine Farrar and Alice Delysia, showing the latter in a beautiful diamond dress.—H. Cozens-Hardy, 'THE STAR,' Oct. 11, 1922.

"At the Palladium this week is Mr. Francis Renault, a young American, who presents his impressions of the feminine in a new manner. . . . the secret of his success is the possession of a wonderful soprano voice.—Arthur W. Longstaff, 'BIRMINGHAM GAZETTE,' Aug. 11, 1922.

"... an American newcomer has made a music-hall hit of the week." I refer to the latest exponent of the art of female impersonation, Francis Renault, at the Palladium. A soprano voice of convincing quality, plus an uncanny gift for imitating the ways of femininity, are his principal aids to illusion. These he exploits with such effect as a vamp, and as Delysia singing 'Cachoussé,' that he brings the house down.—Archibald Hadden, 'EMPIRE NEWS,' Nov. 11, 1922.

American Embassy

Paris, October 30th, 1923

My dear Mr. Renault:

I was especially pleased to witness your part in the most successful performance last evening. I had heard much high praise of your artistic impersonations, and I am glad to assure you that they far exceeded my expectations.

With best wishes for your continued success,
I am,

Very sincerely yours,

(Signed) MYRON T. HERRICK,
American Ambassador to France.

"A successful newcomer at the Palladium this week is Francis Renault. Female impersonators these days are novelties by virtue of their limited number, but Mr. Renault imparts still further novelty to his act by means of an elaborate presentation and an entire lack of self-consciousness in his manner of working it.—Vincent Lawrence, 'THE ERA,' July 11, 1923.

ALHAMBRA, PARIS

"Oock, the famous clown, and Francis Renault, an American Impersonator, headlining a great bill this week. Renault passed the acid test in the Variete field here especially, doing his entire act in English in songs and talk. His gowns were sensational, and will be the talk of Paris. Renault's voice is truly wonderful for a man, and his impersonation of Farrar as Carmen could not be more perfect. Renault's Death Dance came as a complete surprise to all, this being especially well done, and his encore, The Hero, brought many curtains. Female impersonators are not usually liked in Paris, but this young American won the hearts of the entire audience last night. Renault is truly a remarkable female impersonator.—PARIS 'NEW YORK HERALD,' Dec. 8, 1922.

"Francis Renault, the best voiced delineator of female fashions ever heard in Paris, wears a lot of beautiful gowns, his diamond gown being a sensation! Renault impersonated Farrar, St. Denis and Alice Delysia true to type. His art was the outstanding success of last night's bill.—PARIS 'NEW YORK TIMES,' Dec. 9, 1922.

"Francis Renault . . . seems to have quite captivated his audiences in that delicate task of female impersonation.—Beverly Nichols, 'WEEKLY DISPATCH,' Nov. 11, 1922.

"An American Impersonator is Francis Renault; a male female impersonator of Art—Real Art—was honorably offered and thrice accepted from the Alhambra's first nighters.—G. M. 'L'EUROPE NOUVELLE,' PARIS.

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Shakespeare hasn't been with us for close to a year; now we have two of the theatres devoting the week to the Bard: John Barrymore, in "Hamlet," at Poli's, and Jane

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Cow, in "Cleopatra," at the Belasco. Big advance sales are reported for both, with the Barrymore production getting the better of it. The Jane Cow performance is reviewed elsewhere in this issue.

During the holiday period Washington did not have a single girl show; they didn't turn out for the drama, and the "pickings" were mighty slim. Now, however, along comes George White's "Scandal!" to the National.

Edie Ferguson, sharing honors with Sydney Blackmer, has a delayed opening in a new piece by Zoe Akins, an adaptation from the Hungarian of Lazlo Biro, called "The

**HEADQUARTERS FOR
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MAKE-UP**
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"Moon Flower," at the Garrick on Wednesday night. Charles Wagner is sponsoring the venture.

Out of a clear sky came the cancellation of the Monow Art Players, booked at Poli's. Morris Gest wired that the attraction was going back into New York and would come to Washington later. This made it possible for Mrs. Leslie Carter, in "Stella Dallas," to get the week prior to hitting New York.

The Rams' Head Players, in "Paolo and Francesca," got a fine start for their new season at their little playhouse on 18th street.

The picture houses for the current week have three new pictures, while the Columbia is holding over "Mae Murray in 'Fashion Row'" for a second week. The Palace is showing "The Man Life Passed By"; the Rialto, "The Rendezvous"; and the Metropolitan, "Flaming Youth."

Rapid progress is being made on Crandall's new neighborhood house, the Tivoli, at 14th and Park road.

Mabel Garrison, of the Metropolitan opera house, sings in "Tales of Hoffman" with the Washington Opera company on the 21st at the Theatre.

Zimbalist plays here on the afternoon of the 10th at the National, under the local management of T. Arthur Smith and his concert bureau.

"The Pat" makes its farewell ap-

pearance in the town where it first was tried out as the next attraction at the Belasco, the week of the 14th.

The President is doing "Scandal" this week, with the Leonard Wood, Jr., stock company presenting it.

Mary Ryan, in "Red Light Annie," is headed for Washington, coming to the Belasco the week of the 20th.

Nelson B. Bell, general publicity director for the Harry Crandall theatres in Washington and out of town, is laid up with a broken arm. It happened when Bell attempted to

don his overcoat while coming down an unlighted stairway when leaving the Crandall offices late Saturday night.

The Newman travel pictures appeared Sunday at the National, succeeding a series by Burton Holmes.

"Lightnin'" is the next attraction at the National, week of the 14th.

VAUDEVILLE ARTISTS

as a rule are too near their own work to judge it from the audience angle. For a reasonable fee I will furnish an expert criticism of any act playing in or near New York, indicating ways to increase its laugh efficiency.

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KANSAS CITY

By WILL R. HUGHES
SEUBERT—David, Warned in
"The Merchant of Venice," Monday
opening.
SEUBERT-MISSOURI—"Till She
Sle," third week.
IVANHOE TEMPLE—"The Torch
Bowers."
AUDITORIUM—"Follow Me."
GRAND—Juke.
GARDEN—"Everybody's Daddy,"
Bridges Musical Stock.
GAYETY—"Monkey Shines," Co-
lumbia, Burlesque.
SEWMAN—"Tiger Row," film.

LIBERTY—"A Woman of Paris,"
film.
ROYAL—"The Call of the Can-
yon."

The new year was ushered in with
the most favorable weather Kansas
City has experienced in years, and it
had its damaging effect on theatricals.
"The Fool," in its second week at
the Shubert, held up quite satis-
factorily on account of the heavy
advance sale. While business was
not capacity at all times, many
of the houses being top heavy, yet
the engagement as a whole was credit-
ed on good. At the Shubert-Missouri

Joseph Gates' "I'll Say She Is"
danced along to paying business, for
its second week, and will stay an-
other before giving way to Mar-
garet Anglin in "A Charming Con-
science."

Following David Warfield, "The
Music Box Revue" comes for a
week, starting Jan. 14. The show
entrances from St. Louis and will
be here Monday, instead of Tues-
day, it being impossible to make the
jump and get the heavy show up for
a Sunday night showing. The price
for the "Box" are \$1.50 top, the first
time this scale has been asked here
this season. The next attraction
will be "Juke" with Dale Winter
for which \$2.50 will be the top
charge.

The Hawkins-Hall stock company,
which has been appearing in dra-
matic offerings at the Auditorium at
popular prices since the first of the
season, will transfer to the Grand,
starting a new season in that house
Jan. 13. The company has built up

a paying patronage at the Audi-
torium, but the theatre is badly lo-
cated, being several blocks from the
downtown district, and the change
to the Grand will give the company
a better chance to increase its fol-
lowing bill.

A. Allan Kraft, who has been
treasuring at the Shubert-Missouri,
has resigned to take a road position
with Metro.

The Radio Three, who have been
featuring by different broadcasting
stations here this season, appear at
the Mainstreet's bill this week as a
regular act. The trio was used in
place of Jewel's Mainstays, which
was sent to the Orpheum.

Jimmie Kemper, who was with the
"Greenwich Village Follies" earlier
in the season, will break in a new
act at the Mainstreet next week.
The offering is called "Unique
Songs." Jimmie will do the vocalis-
ing and have the assistance of some
splendid new scenery and a six-
piece orchestra.

Frank Allen, who for 28 years has
presided over the property room at
the Orpheum and who is the oldest
employee on the circuit in point of
service, was the subject of an illus-
trated newspaper story last week.

LOS ANGELES VARIETY'S OFFICE GRAMMAY'S Metropolitan Theatre Bldg., Suite 201, 311, St. Entrance

Average business Monday matinee
at the Orpheum with Nora Bayes
headlining. Her latest and youngest
adopted child was brought forth to
help the applause. The youngster
is also used for Miss Bayes' pub-
licity work.

Gale Deason and John Mack
and Harry Stoddard's Orchestra,
both holdovers, got across nicely
with the hand taking one of the
applause hits. Deason and Mack
placed fourth moved along speedily.

Garry Owen and Co. in "Com-
ments of the Season" provided heart
interest with an extraordinarily
framed vehicle. Seed and Austin,
next to closing, took the laughter
honors. Four American Aces and
a Queen opened the show with a
flurry routine of casting which gave
the bill speed from the start. Zahn
and Ives picked it up fairly second.
The talk has comedy value but too
much sentiment. Curtin Emmy
closed the show with his animal
offering.

A costly bill gave the Hillstreet
plenty of class with the show com-
paring favorably with a majority
of those shown at the Orpheum.
Marion Harris appearing locally for
months topped with her popular
numbers with Lou Hesterman at the
piano. Miss Harris has a following
and her style of work is most im-
pressive.

Mollie Fuller and Co. made the
first appearance here in years. Miss
Fuller left a lasting impression with
her smart offering, capable support
and own individual talent. Placed
in this high house she made the grade
easily.

May Wirth and Co. moved over
from the Orpheum and held feature
honors. The big equestrian turn

with the capable work of May Wirth
and Phil easily won its way into
the hit class. Rene Roberts and
the Glee-Dart Symphonists, after
the recent success at the Orpheum,
closed, providing more class to a
fading bill.

Katherine Sinclair opened the
show and Eddie Leambers, assisted
by Minnie Fish, took the second as-
signments. The duo came across
for Laubert's comedy turn. Har-
riet, Alexia Burrat and Co. in "The
Wise Fool," made a good name
headliner at Fantages and also gave
the bill a touch of impudence and
a boost for Fantages' prestige. Miss
Nurti flashed some pipes and gave
a fine impression with her
dramatic ability. Joseph Erico,
William Howard and Joseph Greens
gave excellent support.

The Hollywood bill went to Jess
Libonatti, next to closing and second
choice in the billing. George Blum,
Tripp and Mowatt took the laugh-
ing honors, closing. The show held
very little comedy and the last ma-
nipulators were especially well-
comed.

Jewell and Rita have a pleasing
singing and dancing offering which
proved itself to be quite entertain-
ing. The punch comes at the
very end when it is discovered both
are girls. The early routine needs
bolstering. Steve Green made them
laugh with his talk, although some
of it was pretty stiff.

Mary Blank and Co. closed to sat-
isfaction, returning. Downstairs was
full Monday matinee and the hall-
cony fair.

Ed O'Malley, local sports writer,
has been appointed judge at the
Culver City race track.

Walter Denkin, advance man, is
doing the press work for the Fine
Arts.

The Club Petrouska, Russian res-
taurant, opened recently in Holly-
wood with Nicolas Arlick in charge
of entertainment.

The Southwest Theatres Inc., a
newly formed organization, is add-
ing several local picture houses to its
string.

Wahko K. Twitcheil and Arthur M.
Fourier are writing a new play.

"Zander the Great" played the Al-
hambra, Alhambra, Cal. Jan. 2, leav-
ing the first road attraction to play
the house, which opened recently
under the management of O. W.
Lewis. The house is a regular Bert
Levy vaudeville stand.

Joseph Powers of the Wigwam, San
Francisco, was here last week secur-
ing people for his musical lock in
the northern city.

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"OH, HOW SHE USED TO SHAKE HER 'SEA-WEED-DEES'!"

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Music by MILTON CHARLES & WAYNE KING

*by the
writers of
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"LOUISVILLE
LOU" and
"MAMA GOES
WHERE
PAPA GOES."*

VERSE

"You can talk all you want about women,"
Said a sailor known as Dan McGraw;
"But if you want to know about women,
You've got to go to talk to a sailor man.
I don't know how many I have met,
And there isn't any that I regret;
But the lady who gave me a trimmin'
Is the gal I can't forget!"

CHORUS

"Her name was Hula Lou
The kind of gal that never could be true,
She did her dancing in the ocean's breeze,
'Neath the trees;
O, how she used to shake her "sea-weed-
dees!"
I never knew
A man who wouldn't about a Dan McGraw,
And sail across the briny blue to woo
The lady known as Hula Lou."

PATTER

"I've traveled in and out, I've traveled
back and forth;
I've seen 'em in the South, I've seen 'em
in the North;
I've seen 'em shakin' East and seen 'em
shakin' West;
But she does her shakin' where the shakin'
is best.
She's got a Hula smile and lots of Hula
hair;
There's plenty Hula here and plenty Hula
there;
She's got a pretty form, it's perfect ev'ry
place;
You ever get a chance to look her in the
face."

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and What a
Fox-Trot!*

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VAN'S LOVE LETTERS

(Continued from page 4)

know how I miss you and want you.

It is the first time in all my life that I ever felt that the world owed me anything—and it is you, my love. I just love you in the world and if it was but that I am able to hope there would not be much use for a jail—but, when I get blue, I just think my own will come to me—my Ray.

Keep the love burning in your heart for your daddy.

This will be the last letter I will be able to write to you. I wish I could get a letter to you on Sunday, but I know of no way I could reach you.

But you just know your Billy is loving you all the time. But I must not be selfish for to know you as I do and to love you as I do is a reward enough for one man.

For you have only me—all my heart's love to you, my sweet one. I am wishing my heart away for you. Good night, my love.

While at the Stratford, Chicago, Billy again used hotel stationery to say:

You are my Jew—you don't know what Jew means to me since I have known you. It means everything that is lovely and good—in life to me. I love you, fix, and want you all and only you, my one woman in my life. We will laugh, my darling—you and me. The sunshine of our life is to come, it must. All of the years I have lived I was just looking for you and I found you and will never let you go until Death do us Part. I mean this. Believe me, please I love you with every drop of blood.

And just before the matinee Billy said:

Now, as it is time to go to the

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matinee. I will be back to New York soon and I'll be glad to see you. I know you are a good little woman—you could not be otherwise. Just my good little you. The more I see of other women the more I admire you. I have many a laugh at their painted faces—it is just a reflection of their painted minds. They have not one clean, wholesome thought. Well, so long, Fookies hope I get more mail from you today. I want you to be happy; you deserve all the happiness in the world, and, with all your faults—they are only little ones, mind you—I love you still. Very still. Ha! Ha! That's kinda funny.

And then again old Bill run riot with pen and ink.

No one but you knows what I have gone through in the past three years. With your loving help I have pulled out of the most of it. Without you I don't think I could have done it. You have been wonderful through it all. Just my dear, wonderful little lady. I love you and always will, no matter what happens.

Please believe me when I say that if anything has happened I want you to tell me. And look me right in the eye when you do it. That is the kind of a woman I have believed you to be. The bravest and most honest, I've got soul—an God's Green earth.

Have to close now, my Ray. I am all made up and the troop are it on the location about two miles from the Casino, so will have to join them. I will come back here at noon just to see if I can get some word from you.

I am praying you are not ill, but I think if you were you should have told Sadie or Ester to write to me.

All my heart is yours, my little Girl-Woman.

Your devoted, Billy.

Many letters were produced from Billy to Ray at the examination before trial held early this week at the Supreme Court at Long Island City, where Miss Myers resides.

George Medall, attorney for Van, entered a denial for the comedian. He alleges Billy and Ray indulged in just a kind of platonic friendship, with Billy's September marriage leaving Miss Myers chagrined.

LET'S GO

(Continued from page 8)

dances in union with White, and figures in a comedy quartet toward the finish of the show. White's contributions are not numerous, but everything he does gets over and is sold with the finesse that comes of ripe experience.

King is inclined to gingery material, but after all a burlesque isn't a Chautauqua tea party, and King juggles the ginger adeptly. He's in the audience at the start with the usual "audience" conversational stuff, culminating in the straight man inviting him on the stage to show what he can do.

The first hour or so has laughs in plenty, not always heavy ones, but they keep happening right along with the right frequency. As the show progresses it keeps gaining in comedy values, with the middle and second sections conspicuous for some of the noisiest laughs the Columbia has been handed this season or any other.

A duration bit with King working for Max Palon as a vamp is far funnier enough in conception—almost every burlesque show has one near it or like it—but King makes it with Miss Palon's able assistance, a rip roaring row.

"Lottie Jones" a wrestling bear, George N. Stevens as the trainer constitute an unusually effective combination of male and female bear wrestling like a professional

grappler. The two plants stage a somewhat slapping battle that holds the kind of pantomime comedy that made the old Keystone moving pictures comedy classics. The bear turn alone holds more laughs than many a Broadway musical show in its entirety.

Sonny Thompson's Entertainers, a colored jazz band of five men, with Max Kemp singing jazz ditties and an unprogrammed colored man doing

some great hock stepping and knee and ankle work, is another act carried in the way of an extra feature.

The band consists of piano, clarinet and sax, trumpet, trombone and drums. Thompson is the drummer and he is a good comedian as well. The band plays a lot of jazz stuff and they get the sort of Ethiopian kick into their musical stuff that only Afro-American musicians can produce. Thompson interpolates

some eccentric strutting that's the goods, and the jazz numbers by Miss Kemp are also extremely well delivered. The Thompson turn was a riot Tuesday night. It's an excellent act of its type and is set in the "Let's Go" show in exactly the right spot.

Flamita, a toe dancer, who is also a fine and graceful exponent of the interpretive style, does several dances and gets 'em all over surely. She is a wonder when it

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"Y VETTE" AND HER NEW YORK SYNCOPATORS

with W. L. DUNCAN
Direction JACK GARDNER

comes to splits and the dislocation stuff. A barfoof number is exceptional in that it succeeds in holding the house by the sheer grace of the dancer's movements—and there isn't the remotest suggestion of a wiggle in the routine.

Kitty Madison is the soubrette, and she cutes and livers. A good number leader and dancer to boot. Floor-

WANTED

By a well-established vaudeville booking exchange, a man with some knowledge of show business to represent New York. He must know how to get an act together a show for a theatre or club. A man who has worked in a vaudeville booking office preferred. Please reply, stating all qualifications and salary desired, to
"Variety," care, Variety
354 West 42nd Street, New York City

once Kane, the inexpressive, sings lustily but earnestly and gets her stuff across neatly.

The chorus, trained by Clark himself, is one of the best any Columbia show has held of the current season's crop of shows. The girls are all youthful and willing workers, and Clark has given them a wide variety of steps and formations that are a departure from the regulation stuff.

A rudio comedy scene in the first part had the earmarks of a novelty. This was a broadcasting station in action, but it sagged in the middle and slid away to nothing through not having sufficient comedy material. This can be built up into a whale of a comedy riot, with the singing of the male trio cut down and more comedy stuff added.

Butler. Care is the straight and

handles the stuff falling his way competently. He has an agreeable singing voice.

Some slow spots in the earlier sections of the show and considerable familiar cuts, but the way some of the oldest gags went Tuesday night it looks as if they should stay right where they are.

"Let's Go" classes as a good Columbia. It did business Tuesday night with a house just a few seats short of capacity. Bill.

TRUCK HOBOS

(Continued from page 5)

flat broke for so long he didn't think there was any money left.

"There's a babe named Tom Brady, and he keeps me going. Says how much I am worth, and

gets it. If I'm allowed so much for expenses, and there's a surplus of \$16, we split that, too, although Brady and me don't split even on the gross. I get a little the best of that.

"Brady has booked me for 12 acts this month and about 12 more for February. From \$150 up. All social affairs that run from Fall River to Galveston. When I was a straight man in burlesque, I thought I was good because they paid me \$125 on work two shows daily for seven days a week. Then they changed their minds about how good I was, and made it \$75 a week for the same work.

"Ernie and me have been broke more often and in more places than

any other two men living. Any doubt will get you \$7.50, with dates and names. We have been so fat that Ernie lost 12 pounds waiting for a meal, and wanted to keep it up to lose some more.

"Then this should happen to us at our ages—that we have money! After fifty years hearing about it, but not believing it, they should pay me \$200 to do something I learned when 18 months old?

"I figured up the other night how much I had wasted not talking before. When I got to ten millions I quit, but Ernie kept on. He figures time out for the seven wars we were in, but Ernie wanted to compliment me, so he said if I had kept on talking the wars would have lasted longer, and he wouldn't have lost so much.

"Yes, we take the truck right out after the final snow melts. We are going to head for Vancouver, and with a break, with or without a bankroll, we'll be back at the Friars in the fall.

"Don't wish me luck. Don't wish me anything excepting that I won't get tongue-tied and that these fellows paying me this coin don't get wise to me."

Captain O'Flynn's dates for this month, with Mr. Carr accompanying him to several, are:

Jan. 10—City Club, Cleveland.

Jan. 12—Public Service, Philadelphia.

Jan. 15—Chamber of Commerce, Jamestown, N. Y.

Jan. 16—Traffic Club, Chicago.

Jan. 17—Mutual Life, Indianapolis.

Jan. 18—Executive Club, Chicago.

Jan. 21—Bankers' Group, Charlestown, Va.

Jan. 24—Furniture Exposition, Galveston, Tex.

Jan. 28—Men's Club, New Bedford, Mass.

Jan. 31—Shrine Club, Camden, N. J.

INCORPORATIONS

Paradise Pictures, Inc., New York: film distributing; \$150,000; Grace Andersen, Joseph Harmon, Louis Rivkin. (Attorney, H. O. Falk, 1457 Broadway.)

Patches, Inc., New York: theatrical pictures; \$20,000; Harold Holstein, J. H. Grubbs, J. J. Newman. (Attorney, Henry Herbrun, 250 West 14th street.)

Dagraw Amusement Corporation, Brooklyn: pictures; \$200,000; A. J. Granick, M. Fraubling, Jacob Bernstein. (Attorney, Isaac Stelnhaus, 233 Broadway.)

Shad Theatre Co., Inc., New York: theatrical; \$60,000; I. Wiener, Sadie Sepp, Zella Schuch. (Attorney, J. I. Goodstein, 160 Broadway.)

Filmfab Incorporated, New York: laboratory; \$1,000; Ernest Stern, J. H. Burch, William Westberg. (Attorney, Robert Spear, 220 West 42d street.)

Corporations Dissolved
Film Great Photoplays, Inc., New York. (Attorneys, Marks & Marks, 398 Fifth avenue.)

Capitol Outdoor & Indoor Shows, Inc., New York: amusement, pictures, etc.; \$5,000; M. Isser, P. Isser, J. C. Treibish. (Attorneys, Breitbart & Breitbart, 306 Broadway.)

Mantobar Operating Corporation, Brooklyn: theatre; \$10,000; Bertha Cuyler, E. F. Koh, Frances Raines. (Attorneys, Howell, McChesney & Clarkson, 152 West 42nd st., New York City.)

Rija Operating Corporation, New York: theatre, etc.; \$1,000; Edna F. Koh, Bertha Cuyler, Celia Reisman. (Attorneys, Howell, McChesney & Clarkson, 152 West 42nd st.)

National Theatre Roof Corporation, New York: theatrical, pictures; \$10,000; Sam Hoffman, Rose Hibernia, Bictoria Cohen. (Attorney, Sam Hoffman, 1416 Broadway, New York.)

"THE SONGS THAT THE BREEZES SING TO ME"

Free Copies to All Professionals, with Orchestration
E. FORTUNATO
8 South Fifth Street
PHILADELPHIA, PA.

HAPPY NEW YEAR

JACK GEORGE

ASSISTED BY MAE NORMANDIE

EVERY ACT IN SHOW BUSINESS SHOULD MAKE THIS NEW YEAR'S RESOLUTION FOR 1924

RESOLVED THAT HEREAFTER I WILL USE MY BEST DISCRETION AND CAREFUL JUDGEMENT
IN CHOOSING THEM SOLELY ON THEIR MERITS!
THAT I WILL NOT ALLOW MYSELF TO BE UNDULY INFLUENCED BY SONG PLUGGERS; AND
THAT I WILL SING ONLY THE SONGS BEST SUITED TO MY TALENTS AND MOST HELP-
FUL TO MY ACT.
(SIGNED) - *A Wise Performer.*

IN OUR FIRST YEAR - "LOVIN' SAM",
"WHO CARES", "LOUISVILLE LOU" - AND NOW -

WITH THIS RESOLUTION IN MIND
CONSIDER THESE SONGS FROM THE MOST
SUCCESSFUL PUBLISHING HOUSE IN AMERICA
MOST SUCCESSFUL BECAUSE ITS SONGS HAVE
MEANT SUCCESS FOR THOSE WHO HAVE SUNG THEM!

MAMA GOES WHERE PAPA GOES

(OR PAPA DON'T GO OUT TO-NIGHT)

A COMIC SLICE OF DOMESTIC LIFE SERVED BY JACK VELLEN & MILTON AGER

Take Your Choice of Two Powerful Ballads -
Real Heart Songs - Forceful Dramatic Recitations for both.

TWELVE O'CLOCK AT NIGHT

by Billy Rose, Herman Ruby, Lou Handman

YOU DIDN'T WANT ME WHEN I WANTED YOU

(I'm Somebody Else's Now)

by Jack Vellen & Jack Stern

O, GEE! GEORGIE

Snappy-lively-full of Laughs!

by Willie Raskin, Jack Meskill, Al Sherman

I'M SOMEBODY NOBODY LOVES

Fox-trot Ballad

by Benny Davis, Benton Ley & Harry Akst

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STOP LOOK and LISTEN

**"HE WHO STEALS MY PURSE
STEALS I. O. U'S
BUT HE WHO STEALS MY GOOD
MATERIAL WILL BE ARRESTED"**

"WITH APOLOGIES TO SHAKESPEARE"

THE SONG, "THAT'S A LOT OF BUNK," PUBLISHED BY EDWARD B. MARKS, IS AN

**INFRINGEMENT OF MY MATERIAL
MANAGERS AND ACTORS
TAKE NOTICE**

SIGNED

D. D. H.?

THE MAN WHO MADE BUNK FAMOUS

If the actors who take other people's material were in any other business they would be in jail

P. S.—I Am Still Looking for a Play

Address D. D. H.? care H. B. Marinelli's Theatrical Exchange, 245 West 47th Street

VAUDEVILLE "HOT" STUFF

PERCENTAGES OF CRITICS

The tabulation below covers 99 Broadway plays, those current up to Dec. 31 and outgoing this season previous to that date. In taking the basis for percentages, all plays were included for the mid-season box score. In the former boxes, also printed below, the basis only had been on the outgoing shows up to the dates listed. While it expands the percentages somewhat, the result in total necessarily will have to likewise appear at the ending of the present season, when the full score again is to appear.

On the Dec. 31 computation but three of the running attractions were listed as failures.

Percentages of right opinions by the Metropolitan reviewers named below up to Dec. 31. Key to table: SR, shows reviewed; R, right; W, wrong; O, no opinion.

	SR	R	W	O	Per
DALE ("American")	82	54	24	4	.658
CRAIG ("Mail")	87	44	18	5	.687
RATHBUN ("Sun")	59	38	22	1	.610
MANTLE ("News")	77	42	27	8	.545
BROWN ("World")	54	28	21	5	.519
CORBIN ("Times")	26	27	25	1	.482
WOOLCOTT ("Herald")	64	29	28	7	.453
HAMMOND ("Tribune")	58	24	26	8	.414

VAUDEVILLE'S OWN SCORE

	SR	R	W	O	Per
VAUDEVILLE (Combined)	91	72	18	3	.774
PULASKI (Ibex)	22	21	1	1	.955
SCHADER (Fred)	6	5	1	1	.833
LAIT	32	24	7	1	.750
GREEN (Abel)	13	9	4	0	.692
GREASON (Ruth)	9	5	4	0	.555

SCORE AS OF DEC. 5, 1923

	SR	R	W	O	Per
CRAIG ("Mail")	31	18	9	4	.580
DALE ("American")	37	21	15	1	.567
MANTLE ("News")	33	15	14	4	.455
RATHBUN ("Sun")	27	11	15	1	.407
BROWN ("World")	25	10	13	2	.400
CORBIN ("Times")	27	10	18	2	.370
WOOLCOTT ("Herald")	31	8	18	5	.258
HAMMOND ("Tribune")	24	6	14	4	.250

VAUDEVILLE'S OWN SCORE

	SR	R	W	O	Per
PULASKI (Ibex)	7	6	1	0	.857
LAIT	17	12	5	0	.706
GREEN (Abel)	6	4	2	0	.666
VAUDEVILLE (Combined)	39	26	11	2	.666

(Other Variety reviewers "catching" but one or two shows each not listed.)

SCORE AS OF OCT. 25, 1923

	SR	R	W	O	Per
CRAIG ("Mail")	13	7	4	2	.538
BROWN ("World")	13	6	6	1	.462
CORBIN ("Times")	11	5	5	1	.455
DALE ("American")	18	8	10	1	.444
WOOLCOTT ("Herald")	15	5	8	2	.333
MANTLE ("News")	15	5	9	1	.333
RATHBUN ("Sun")	11	3	8	0	.272
HAMMOND ("Tribune")	12	2	7	4	.166

VAUDEVILLE'S OWN SCORE

	SR	R	W	O	Per
LAIT	4	3	1	0	.751
VAUDEVILLE (Combined)	20	14	5	1	.725

E. H. SOTHERN ALONE

Chicago, Jan. 16

E. H. Sothern and Julia Marlowe have been in the habit of touring America, together, for many years. They are now on the road, working one and leaving the other in 11 days. Next season Miss Marlowe will rest, but Sothern will play. His present plans are to appear in either a new play next season or a revival of "I Was King". For the season of 1924-25 the couple will work together again, a tour to the Pacific coast.

NOT ENOUGH LEGITS

Wilkes-Barre, Pa., Jan. 15

The Irving Legitimate of Wilkes-Barre, Pa., has announced it will be turned over to stock beginning Feb. 4. An organization headed by Ella Krumer and Joseph Lina will occupy the theatre. The Commercial Amusement Company, controlling the theatre, claims that the change of policy is due to the fact it cannot secure enough legitimate business to make it worth while to hold the theatre for traveling attractions.

HART CASE TRIAL STARTED MONDAY; CONTINUING

\$5,000,000 Action Against Keith's and Orpheum Circuit Under Anti-Trust Law Brought by Max Hart, Former Agent, in Federal Court—Array of Counsel on Both Sides—Judge Hand Presiding Without Jury—Fred Stone Swears He Doesn't Know Harry Mountford

COLLINS ON THE STAND

The third day of the Max Hart \$5,000,000 damage suit trial against the Keith and Orpheum circuit yesterday (Wednesday) with the introduction of documentary evidence, consisting of contracts entered into by the defendants with other theatre managers to support Martin W. Littleton's maze of evidence that the defendants were organized as a monopoly in violation of the Sherman anti-trust law. Hart, a former Keith agent, who was deprived of the privilege of booking on the Keith "floor" is suing on that ground. He must prove his contention vaudeville is interstate commerce in order to recover under the Sherman law. The trial started Monday before Judge Augustus N. Hand in the United States District Court for the Southern District of New York. An imposing array of counsel is aligned on either side. Maurice Goodman is the trial counsel for the Keith interests, although Senator J. Henry Walters is attorney of record for the Orpheum circuit. (Continued on page 5)

TESTING RADIO

Loew's WNM Giving Special Stage Performance

WNM, the Loew broadcasting station, is playing J.M. 32 as the evening when all the radio favorites from the other firms have heard through the air from WNM will be present in person at Loew's theatre. Showmen who know of this start are looking forward to that date as a trial showdown on the radio angle. The general public, however, the prospective theatre patronage by the friends when they would otherwise claim the incentive of the season to go out and seek amusement.

\$3,362, "FASHION ROW'S" GROSS; NEW ORLEANS FORGETS PICTURES

Ghostly Figures Last Week in Southland's Box Offices—Three Houses, Total Capacities 4,800—Total Grosses, Seven Days, \$7,100

PEGGY SHEPARD MUST LEAVE STAGE FOR CHILD

Indianapolis Court Demanded It—Mother Consents—In Vaudeville

Indianapolis, Jan. 15. In four more weeks Mrs. Margaret Jones, known as Peggy Shepard, of "The Seven Brown Sisters," in vaudeville, will leave the stage so she may have the custody of her baby, Bobby, aged 2, if she carries out her promise to Judge H. O. Chamberlin of the Circuit Court here last week.

Mrs. Jones' husband obtained a divorce several weeks ago. Mrs. Jones did not contest it. Last week she went into court and told Judge Chamberlin she had understood that if she did not contest she would get custody of Bobby. The judge, however, had awarded the child to the husband.

Convinced by the actress-mother's sincerity and undeniably good family connections, the court told her she could have Bobby if she would give up the stage, establish permanent residence in Indianapolis, and show that she meant to provide the child with a good home. "That's what I'll do, then," said Mrs. Jones. She said she would return from New York as soon as her contract expires, which will be in about four weeks. The judge permitted her to have Bobby for a brief visit. She bought a tree and had a belated Christmas party.

FILMING IN MIAMI

Miami, Jan. 15. The Shubert Studio, controlled by Glen Curtis and near this city, have been selected for picture making by the producing companies attached to the Haskins Distributing Corporation of New York. The present survey says that from eight to 12 pictures will be completed here during the remainder of this season by that contributing factor at least. Among the first will be the Betty Compson starring feature, Miss Compson is due in New York this week. She has been placed under engagement by Haskins for two pictures here during the remainder of the season. She will start south shortly after her arrival in the metropolis.

New Orleans, Jan. 15. Show this to Congress or any one or anything else that wants to weep for pictures or the exhibitors of the Southland. After that show it to the Broadway producers who send their worst No. 2's South, and then say that pictures have killed the legit business down here. Following these successive shocks, show it to the picture producers who think they have drawing cards. The South to pictures is what Atlantic City is to vaudeville and Syracuse to legit shows. Known as the flicker-chick city, (Continued on page 23)

VAUDEVILLE BOOKED FOR BOXING BOUTS

Eastern Canada Fight Promoters Get Idea—Working Out Well

St. John, N. B., Jan. 15. As a means of providing entertainment during intermissions between bouts, several boxing promoters in Eastern Canada have introduced vaudeville acts. The vaudeville was offered as a form of experiment and has proved satisfactory. The acts used are singing and dancing and comedy acts, with also some comedy tumbling acts interspersed.

One promoter has been using three acts for each boxing bill. He has found the vaudeville keeps the customers in good humor and frequently removes the dark brown (Continued on page 24)

TWO FOR ONES IN BUFFALO

Buffalo, Jan. 15. The Shubert-Zeek (legit) is distributing "two-for-ones" ticket coupons throughout the office buildings of the downtown section.

H. Gay Miner's First Vacation City "Sun" of Miss B. B. theatrical interests, is observing his first vacation in 20 years this winter by a trip to Miami.

COSTUMES

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

BROOKS MAHIEU
1121 N. York St., New York, N. Y.
11,000 Costumes for Rental

BUT TRY TO FIND IT!

Don't be bamboozled
There's only one
"WORLD'S WORST DAILY"
(Admitted by everyone)
Demand the genuine
2c DAILY

KEITH'S PALACE, N. Y., LEADS ALL VAUDEVILLE

Best Money Maker Last Year
—Other Big Timers Varied

The Palace, New York, grossed more last year than ever before in the history of the house and of the vaudeville business of the country as a money maker. The receipts touched \$200,000 a week, the increased scale in force Saturday and Sunday nights, which have been sold out since the other Keith big time vaudeville houses in Greater New York had varied returns in comparison with the year previous. The Orpheum and Bushwick theatres in Brooklyn and a new one, the Grand, New York, introduced, averaging but fairly. Another dividend was the increased box office absorbed by the spread of the Harlan black belt.

Alhambra, Harlem, with strong competition did well, although the neighborhood has been at the theatre since the year absorbed by the spread of the Harlan black belt.

POLI TO BUILD Will Dismantle Grand at Worcester and Erect New \$500 Theater

Worcester, Jan. 16. An agreement entered into today transferring the title of one of the most valuable undeveloped plots in this city, from K. Z. Poli and Lawrence Katz to S. Z. Poli, the New Haven theatrical magnate, marks the first step to provide Worcester with a new theatre, which is promised to be representative of the ultimate theatrical grandeur.

The land, estimated to be worth \$250,000, adjoining the Grand, one of the city's chain of theatres, is probable that this theatre, which would cost more than \$500,000 to replace, will be dismantled. A capacity of at least 2,500 will be provided in the auditorium of the new playhouse, which, it is assured, will be the last word in sumptuousness. Thomas W. Lamb, theatrical architect, in charge of the preliminary engineering and also the construction of the building through to completion.

YOUNGSTOWN'S SUNDAYS Mayor Stopped by Court from Closing Theatres

Youngstown, O., Jan. 16. Through a previous Supreme Court decision, Mayor Charles F. Schebler, of this city, has been told that he cannot stop local theatres from presenting pictures and the usual Sunday concert. It has been ruled in this State that singing and musical acts are within the law for Sabbath showing, while dancing and animal presentations are barred. Mayor Schebler, elected principally through support of the Ku Klux Klan, issued drastic orders for Sunday observance a week or so ago, but learned he could not enforce his rulings against the Park and Hippodrome Theatres.

OPENING POSTPONED Despite the Yiddish troupe's wide reputation for speedy rehearsing, the Vilna Troupe is not ready to debut in New York tonight (Jan. 17), the opening being postponed to Jan. 28.

Rehearsal Thomashefsky brought them over for a run at his Broadway Yiddish theatre, New York. The troupe's Thomashefsky stock company will go on tour, meantime. The "Green Millionaire" is the attraction replacing Adolph Philipp's "Auction Pinocchio," which is a tremendous flop.

LORDON BOY BREAKS LEG

Dallas, Jan. 16. The heir of the world's fortune, casting act, broke his leg during a performance at the Majestic Rialto, Dallas.

Day and Berlew submitted for their own the interludes that moved from here to Houston.

WARDEN'S ANNULMENT Married Rosita Mantilla Before Divorce Became Effective

Chicago, Jan. 16. Harry Warden, vaudeville star, obtained an annulment of his marriage to Rosita Mantilla, vaudeville comedian, Judge Lynch in the Circuit Court.

Leon Bernack, attorney for Warden, informed the court that his client married Miss Mantilla May 1, 1917. Prior, Georgia Hall, vaudeville star, who had obtained an interdictory decree of divorce from him in Los Angeles, California, until Jan. 21, 1919. When he learned of this, Warden at the instruction of his attorney appeared from his second wife and began the action which resulted in the annulment.

ROTHSCHILD'S "HERITAGE" Melodramatic Story of Mother Love and Insanity

Paris, Jan. 16. Baron Henri de Rothschild, known with professional circles as Andre Barthelemy, has presented a new "Heritage," at the Theatre Antoine (which he has built). The three-act melodrama was warmly received. Unfold a new or less romantic tale, it tells of a count who refuses to succumb to the inheritance of a girl whose father died a lunatic.

The mother, desiring to assure her daughter's happiness, confesses the girl is the child of a secret love affair and is reared through her heritage.

Musical is the count; Laurence is the girl; and the son, Jeanne Roth, the mother.

BIG TIME FOR ATLANTA New Keith-F. P. House Expected to Put Town Back on Map

Atlanta, Jan. 16. Through the Johnson move, being completed by Famous Players, it is expected that the big time vaudeville map. It is said no new house is to be controlled jointly by Famous and Keith, but the new house is to be located here from Washington to break the jump to the New Orleans Circuit.

The new house will cost \$1,000,000 and seat 3,000.

LEWIS CHANGE IN BALTIMORE Several Lewis managers have been assigned owing to the Baltimore Hippodrome's lease reverting to the Fred C. Schanberger interests

(Keith's) Feb. 1. Edward Lake has been transferred from the Hipp to the Valentine, Baltimore, replacing Louis, who was brought to New York but not yet located by the Lewis interests.

Collins, the utility man, is substituting at the Hipp temporarily.

OMAHA ORPHEUM CUTS SCALE

Omaha, Jan. 16. The Orpheum, big time, has reduced prices in an effort to improve business. Night show prices have been reduced from \$1.50 top to \$1.00; except on Sundays, and matinees from \$1.00 top to 50 cents, also except Sundays.

The \$1.50 top was set last fall.

DETROIT'S YIDDISH OPENS

Detroit, Jan. 16. The Yiddish theatre season opened Sunday at the Shubert-Michigan Circuit is Clara Young in "In the Name of God." Performances are given three days.

The cast includes Elsie Rothstein, Louis Hymen, Samuel Reis, Josef Dink, Esther Glickman and Rosetta Blakes.

THEO ROBERTS BETTER

Theodore Roberts who suffered a breakdown in Pittsburgh several weeks ago, and had to cancel all his immediate future work, has sufficiently recovered for the bookers to mark him in for reopening at the Dixie, Pittsburgh, Jan. 28.

Gallagher and Shean Refused

New York Supreme Court Justice Burr has signed a judgment in the Shubert Theatrical Co. litigation against Gallagher and Shean appointing Axel H. Patch, 67 Wall street, referee to determine the Shubert's damages against the two. The judgment allows the Shuberts' damages are restrained from appearing under any other management.

Keep Agents Advised Of Present Address

A suggestion offered by one of the Keith bookers to vaudeville acts takes the form of a tip to the acts to always keep their agents and the vaudeville circuit bookers they may be playing for advised of their whereabouts.

This particularly has reference to acts finishing their tour on Wednesday or Saturday night, and not having further time become effective for a while.

Frequently a disappointment occurs, and the booker can use the act if he knew where to quickly locate it. An instance occurred recently when two acts adjacent to New York on Saturday could have opened at the acts' addresses were unknown.

The bookers' suggestion further says the act should make it a hotel address rather than a home address, as so many of the smaller cities operate on Sundays.

It is understood an act will not remain over for an extended period in a town. It has closed in it no further time is booked. The bookers' idea being to benefit an act by staying in such a town the next day.

It is often happens.

LEWIS OFFICE REVOKES COLLINS' FRANCHISE

Report Spread Former Keith Booker Would Be Star Witness for Max Hart

The Lewis Circuit has revoked the booking franchise given to John Collins, former Keith booker and chief witness for Max Hart Monday in his suit against the Keith and Orpheum Circuits.

Collins, after severing his connection with the Keith Circuit, formed a partnership with a Lewis agent. The partnership dissolved after two weeks.

Collins then applied to the Lewis Circuit for a franchise to book and was granted the privilege.

The Lewis office revoked the franchise a few days later when it became noted about that Collins was to be a star witness for Max Hart.

Collins had been taken back into the Keith organization after leaving his own organization, and was himself with the Shubert Advanced Vaudeville organization.

VAN AND SCHENCK CANCEL Can't Stand Strain of Many Performances Daily

Van and Schenck have cancelled all of their future vaudeville bookings, about 10 weeks, due to the strain of appearing under many vaudeville clubs and their own Silver Slipper Cafe.

The managers have been cleaning up financially, but find they cannot physically endure the four and five daily appearances required by their consecutive bookings.

The team is playing the Coliseum, New York, this week, which will terminate their vaudeville appearance for a while.

IRENE FRANKLIN, AUTHOR Adding Playwriting to Entertaining—Concerts Successful

Irene Franklin, in addition to her new field of concert work, has turned to writing, and is completing a three-act play, "The Helicon."

It will be produced this spring. The play has been secured by A. H. Woods, who contemplates featuring John Cumberlin in it.

Miss Franklin is also writing a vaudeville sketch for Clara Mackin at present in sketch.

Miss Franklin's concert at the Times Square last Sunday resulted in cheers for the headliner and an extension of concert work next season is understood. She missed the concert the previous Sunday, when her train, bound from Detroit, was snowed out.

Miss Franklin's concert was given in the gymnasium of the Detroit Athletic Club, and drew capacity. The appearance resulted in the star being booked for seven concerts in and around Detroit next season. The noted "redhead" of vaudeville is figured to supply a novel style of concert entertainment. Most platform work is number or high-low, or both, the concert people rating Miss Franklin's humor as a new change.

POLI'S TRANSFER Bridgeport Properties Para to Corporation

The first step in a policy of expansion for the Poli circuit occurred this week when S. Z. Poli sold all of his Bridgeport local holdings including the Palace, Majestic, Poli and Plan, to the S. Z. Poli Realty Co., an organization headed by Poli and said to be financed by the Travelers' Insurance Co. of Hartford, A. D.

It is reported that Poli received \$100,000 for the four houses and \$50,000 for the Lyric, which is heavily mortgaged.

THE 2 JOS. KESSLERS AND BOTH ABROAD

One in Paris, Other in London —Vilna's New Company

Paris, Jan. 8. Joseph Kessler opened at the big Theatre des Champs Elysees last night, for performances in Yiddish. The program is varied, including "Return to My People," "The Stranger," "The Wheel of Life," "A Father's Heart," "The Bride's Robe" and "The Girl."

Kessler was well received and made good despite the fact the theatre is too big for the show. He expects to remain in fortnight.

London, Jan. 15. Joseph Kessler and Co. opened at the Olympia, Shoreditch, for a two week run. The opening was clouded with the closing week of the Vilna Troupe at the Pavilion Theatre. The result was both theatres lost heavily. The second week Kessler was alone in the field, but the result was not so good.

The theatre was practically deserted except for the cheaper seats. Kessler took the Olympia over from the Gulliver Syndicate paying the theatre \$500 a week. Putting it at a very low estimate he must have lost between \$500 to \$1,000.

A few artists of the Vilna Troupe who were in this week are Mr. L. Feder, Mr. Billinger, Madame Daniel, Mr. Ben Levi and Mr. Green.

The Vilna troupe is playing in the theatre in a play in English production by a change. This consists of "Aldin," and business continues to be poor.

RUSSIAN BOOKINGS Lively bookings of acts for Russia are reported from Paul Spadolni, whose agency headquarters are in Berlin. Artists are paid in American dollars and three back and forth are defrayed by the Russians.

Bookings for the coming arrangement is with the Soviet Government with guarantees apparently fulfilled.

The bookings are for a series of turns, indoor and outdoor.

VAUDEVILLE IN PARIS

Alhambra — Another Bolshoi's Russian troupe in Golden Court show with Lydia Kallig, Lillian Brown, La Regina, Mimi and Camille, Berlin, Helma, The Carlyn, Gardinelli, Jane Craft, Ivanov and Lee.

Carlo Brothers, Yachickia, Berthe Dagmar and Marcel Mareau in six weeks.

Olympia—Frelch, Henri Valles, Monray, Jan. Kassine, Maria Valente, Pernel's Circus, Staveland's Circus, Three Nora-Ber, Tysa, Five Yullans, Les Mongodores (Jugglers), Lolita Linaras (Spanish dancers), Lulu and Lulu (Hawaili musicians), Amos, lion tamer, in sketch "A Dream."

Casino de Paris—Revue "On Dit Can," Jacques Charles and Saint-Germain's Historicals, The Carlyn, Winston's Seals, Mitty and T. Ho, Knauss and Zeiga, Crockett's King Jazz, Jane Marston, Pierret, Mary Lily Mounet, Charlotte Marcina, Maimarguet, Lily Gault, Dorville, Dulard, Andre, Saint-Germain, Louisard, etc.

LEXINGTON STRIKE STILL ON

A musician's strike which has been here early last month, affecting two theatres in Lexington, Ky., is still on.

The Ben All, vaudeville, and Grand pictures, operated by the same management, are using ununion musicians.

The strike was said to have been noted when the musicians were announced a reduction would be made in the number of men in the vaudeville bands through the summer months.

CIRCUIS NEWS

All of the acts of the circuit in "The CLIPPER"

OUT TOMORROW—10c

Read about the big time act in "IS IT A TRUST?" Don't trust the "WORLD'S WORDS DAILY" Ask backed for the "Times Square Daily"

JAN GARBUR

(and his Garbur-Davis Orchestra)

All bands have musicians and instruments; some play Keith theatre and JAX GARDNER's ability and personality, coupled with the youth and versatility of his master musicians make their novel ideas phenomenally successful entertainment.

Exclusive VICTOR ARTISTS—Including the Greater Keith Theatres at Keith's Bushwick, Brooklyn, next week (Jan. 21).

Keith bookings arranged by Tom Kennedy.

HILL NICKED AGAIN, GUS CONSISTENT LOSER

Bud Fisher Awarded \$23,864 for "Mutt and Jeff" Royalty

That public and consistently unsuccessful litigant, Gus Hill, has again lost a court procedure. This time H. C. (Bud) Fisher, the newspaper cartoonist and creator of "Mutt and Jeff," is the victor with a \$23,864.39 verdict in his favor by Justice Cohalan in the New York Supreme Court late last week. The referee appointed last June to estimate Fisher's damage returned his decision to the court.

The cause for action concerns royalties due Fisher through Hill's production of road companies of the "Mutt and Jeff" shows. Fisher complained Hill had forgotten to render a royalty accounting to him since September, 1919.

Hill contended he was entitled to a share in the film rights through Fisher's production of the animated cartoon pictures for the Fox films. The court held otherwise last June and dismissed the counter claim, deciding for Fisher. Hill's recent encounters in the courts almost always have been unsuccessful. A manager sued him successfully for his share of the profits and James Dealy (Dealy and Kramer) also was given a \$25,000 verdict for injuries sustained while a member of one of Hill's shows.

DOUBLE WEDDING

Two Couples in Marion's Show Wed

An epidemic of marriages hit Dave Marlon's Show last week in New Haven, Conn., when four members of the troupe took the marital plunge.

Mae Marvin, prima donna, and Edward Davis, straight man, were the first couple to be married, the event taking place Jan. 8, by a Justice of the Peace in New Haven.

Two days later Walter McManus and Helen McGlynn were married also in New Haven. McManus is principal comic and Miss McGlynn of the chorus of the Marion show

E REVIEWS

MAKE IT PEPPY
Frances Farr, Irene Evans, Evelyn W. Fields, Ambark Ail, Les Dunn, Eddie Lloyd, Frank Damsel.

They call the Mutual wheedlers the "workingman's Follies" down at the

Olympic on 14th street. That is to say if Broadway can have its revue at \$16.50 a smash the cast sider can have their burlyques at 7 penolkees a crash.

14th street gills for the 75 mile. For instance—Mile Fif. She's back at the Olympic after several weeks absence and the bohunks and mulyagoes turned out in force Tuesday night to give her a welcome.

Fin is an interpretative dancer. They don't label it that on 14th street but it's interpretative, for it speaks a universal language. Show doesn't do much. Quality not quan-

ility is her motto apparently and wriggles her forte. And Fifi can challenge the world at her racketeering. Making an art of cooch dancing may not call for a Nobel prize for achievement—but those \$16.50 saucy pollos probably will never know it.

"Make It Poppy" is the current Mutual. Frank Damel sponsors it and Frances Farr is featured. It's a typical good average Mutual with a lot of dependable fake plenty.

blue stuff and a pretty generous sprinkling of dirt. At times the dirt isn't sprinkled either—it's shoveled. This one classifies as a middle grader in that respect, but it doesn't need to hang its head at that.

A dancing escapade with Ambark and Lee Dunn, principal comics, and Eddie Lloyd, juvenile and character man, figuring in it has a real touch of novelty. Another bit with the same three principals in it, Lloyd on the stage as a phony hypnotist.

Never swear at a newspaper dealer
when asking for the
"TIMES SQUARE DAILY"

He never heard of it
Only \$5 a year
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DATA OF "ARET'S RECORD"

Veteran Reviewer at Top with .658—Craig ("Mail") Drops Into Second Place, Closely Pushed by Rathbun ("Sun")—Woolcott and Hammond Tail-Enders—Pulaski of Variety with 21 Right Out of 22, .955—Variety's Average, .774

Alan Dale, the veteran dramatic writer and Dean of the metropolitan reviewers jumped into the lead of all the New York critics in Variety's box score record as of Jan. 15, with all of the plays up to and including Dec. 31 then on Broadway figured in, as well as those outgoing since the season's opening.

Dale's score of 14 rights out of 22 plays reviewed displaced James Craig, who had held the top position for two successive recordings, and who dropped out of the running for a short while during which he was assigned to cover the opening of *Engaged*.

Stephen Rathbun (Sun) makes the most notable showing on this latest percentage scoring (printed in the front page this week). Rathbun has worked from last to last on the first score (Oct. 26), and has been on the current score, besides being the highest, by far, among all of the critics who have contributed their definite opinion on every play. Rathbun has passed up but one notice for postscripters, and that the highest on that point, four each to Dale and John Corbin (Times).

The highest score to any

goes to Jack Pulaski (Thee) of Variety, with 21 rights out of 22 plays reviewed in Variety. Though trace paper reviewing, believed at first in Variety's office) to be of lesser difficulty in selecting a winner or loser among new plays through trace knowledge and information, the Pulaski score is rather remarkable. Variety's general average from all of its reviews is .774, an increase over the prior score.

The mid-season score becomes somewhat expanded in percentages through the inclusion of all plays, but not more so than will be the complete score at the end of the season, when all of the Broadway productions of the entire term must be employed as the base for individual percentages.

The mid-season score below, Alexander Woolcott (Herald) is next to last and Percy Hammond (Tribune) is the end, a position held by Mr. Hammond since the previous score, though he again omitted to express an opinion on four new plays within the month. Otherwise, the Hammond score perceptibly gained.

Variety's box score of percentages for the New Year reviews the next month will revert to computation on the plays that have stopped, only.

"CHAINS" GOING OUT AFTER MONTH'S REST

W. A. Brady Paying No Salary During Lay Off—Players Re-engaged

"Chains," a W. A. Brady attraction, which recently closed at the Playhouse, will reopen on the road, after laying off a month. No salaries are to be paid to the players in the interval, though there is an Equity rule against laying off. The manager stated he closed the season when the Playhouse engagement concluded, and that it is not a violation of the regulation.

Brady has re-engaged the "Chains" players for the road, but not being the same, with but one exception. He maintains there has been no hardship worked against the players, who were at liberty to accept other engagements, and that there has been no claim for salaries from the cast. It is understood Brady once before similarly resumed after a lay off, the matter coming up for discussion with Equity. The manager, at that time, stated the attraction could lay off at least one week and look for it, which term of accepted engagement the players would have to have been the cause of death.

Equity recently ruled that an attraction could lay off for one week during the regular season without salaries being paid, regardless of whether it was the week before Christmas or New Year's. That applies for Henry Miller's company, "The Changelings," which was laid last week. The manager-actor, however, chose to pay the cast half a week's salary.

"Caroline" at Garrick
Chicago, Jan. 16.
With Tessa Kotia and "Caroline" is scheduled to follow "Chauve Souris" at the Garrick Feb. 2.

"Why Iowa Is Great"

Read a remarkable story in "THE CLIPPER" this week—It's true and one million years.

"Why Iowa Is Great"

AN EDUCATION IN ITSELF
IN "THE CLIPPER"—10c

CARROLL'S "VANITIES" AND CENSOR TOM LOVE

"Fountain" Producer Gets Break in Philly; Makes Compromise on Bareness

Philadelphia, Jan. 16.
Cover or uncover was the word last week with Earl Carroll's "Vanities" at the Forrest theatre.

Following the discreet disappearance of bare legs in the "Scandals" which preceded the Carroll revue at the same house, there was much conjecturing as to acceptance of "Vanities." It was generally agreed to be a clever move when the management invited newly inaugurated Mayor Kendrick and his entire staff to be present the opening night. Some changes had been made from the "Vanities" as seen in New York, but there was no abundance of tights or stockings. Nevertheless, all except one of the ladies proclaimed it a clean show, and the Mayor was reported as giving it his entire O. K.

Everything went smoothly until Thursday, when the newspapermen, led by the Superintendent of Police Mills intended closing the show beyond the subscription period. He insisted the Forrest about 3:45, and issued an ultimatum. The result was that the first three numbers were given, as usual, minus feelings, but thereafter, except in the case of the dancing specialists, milk feedings were employed.

This sudden order rained havoc back stage, and in at least one case meant cutting, as the "coppers" in the "Who Fagglac" dance act, who had enough blue stockings to go around, so that only three appeared instead of four. The dancing specialists had to be trimmed. The bathing girl, the Harp number, and the (Continued on page 2)

"SAINT JOAN" BEST

Show Drama Promoted Four Weeks by Guild

"Saint Joan," the George Bernard Shaw drama produced by the Theatre Guild, will remain at least six weeks more at the Garrick, following the subscription period. It is believed by that time a Broadway theatre will have accepted for the presentation, which regarded as one of the most interesting of the season, despite the need for exclusion.

The Shaw play has drawn more attention than any of the Guild's efforts last season or this, barring Shaw's "Methodism." The latter attraction had no chance for a run, however, nor did a Broadway house bid for it. "Saint Joan" could remain at the Garrick, which is playing to standing room, with the gross receipts around the \$2000 weekly.

The Guild will continue its subscription schedule, and is reading "The Good Will to the Shadow," a three-person play. It will be presented Sunday nights for subscribers only, and the price is \$1000 a week. The cast consists of Jacob Ben Ami, Helen Westley and Arnold Day.

BELLE BENNETT'S WORRY

San Francisco, Jan. 16.
John Oaker came here from Los Angeles and announced he was the husband of Belle Bennett, playing at the Alhambra, and that she could not marry Fred Windemere, picture director.

Belle denied his claim, publicly and privately. She finally asked the cops to make John stop annoying her. She said she works with him in pictures and does not know him money, but never forget herself so far as to marry him.

GEO. HOBART STRICKEN

From Atlantic City It is reported George V. Ithart is critically ill at the Knickerbocker hotel, where he was transferred after suffering a stroke recently at the Lambs Club. The club reports that he is recovering. He is said to have been a victim of apoplexy.

SAM HARRIS GENEROUS

Takes Charitable View of Jack Russell's Departure

Oakland, Cal., Jan. 16.
Lew Davis, light comedian and juvenile player at the Century, is waiting for Jack Russell. "Boss" Young and Joe Kemper will assume the comic leads with Irene Grey replacing Evelyn DuBarne as soubrette.

Sam H. Harris issued a statement in regard to the action of Russell in running out on the show, saying that he will not appeal to equity, but he hopes to land a job with some other musical company, believing that he is suffering from a nervous strain.

REP. CO. FORMED

Chicago, Jan. 16.
So few repertoire companies are being organized that it is notable when O. H. Johnston, the Chicago agent, organizes a company to embrace this line of theatrical endeavor.

He recently sent the following people out for the Charles Harrington company which formed at Denison, Tex.: Lester, and the actress, William J. Maloney, Walter Clark, Walter Ambler, Walter Garvin and Edith Mae Clark.

DELYSIA, ILL. OUT

With rumors of strife between Shuberts and the star flying around, it was officially stated that Delysia Delmont had been forced out of the "Topics of 1923" cast because of a severe cold.

Delmont is expected since Friday night, and Ethel Shutta, shoved into her role, is doing well over her opportunity.

SUBSERTS BEAT CHICAGO FOR PROPOSED NEW 3% TAX

Alderman Lyle Advances Meeting Between City Commission and Theatres' Counsel—Received Thousands of Complaints.

Chicago, Jan. 16.
More than \$50,000,000 in business was done by the theatres in Northern Illinois in 1923, and that the \$50,000,000 was paid to the Government at a minimum tax rate of 3 per cent made at a meeting between the counsel for the Chicago theatres and the City Revenue Commission, at which endeavors were made to impress on the theatre the necessity of paying a 3 per cent tax for Chicago theatres. Alderman John Lyle made the statement and pointed out that 80 per cent of the theatres in Northern Illinois were located in Chicago.

He also turned loose a verbal barrage on the Shuberts, especially Les Shubert. Mr. Lyle said: "The Shuberts are operating the Garrick theatre here on a license which allows them to charge a maximum of 3 per cent on the admission. Is this? No. As is their custom to get the edge on someone, they are charging 10 per cent more for seats in the house, but fail to reimburse the city by paying the proper tax. They are compelled to take drastic measures to pay the percentage to the city that the city will be enabled to raise the wages of the firemen, who are not getting a cent more for their work, and then, but not enough to cause our eyes to become affected."

Joseph O. Kostner, who is chairman of the committee, has his say regarding the Shuberts. He stated he understood the Shuberts had a unit system which was the proof as far as Chicago is concerned. Kostner asserted that the Shuberts have a unit system of incorporating a separate theatre and enterprise as a separate unit. That each of these

MOSCOW ART AT \$2.50

IN FINAL WEEKS

Sensational Success at Start Simmers Away—No Profit on Road

The return of the Moscow Art Theatre for the second repeat of the season at Johnson's 49th Street theatre on the New York road was explained by Comstock & Gest that the Russian attraction was impractical for the road this season because of the extra operating overhead. Last week the gross drawn in Philadelphia was \$19,000 and the profit \$200.

The unexpected expense in touring the Moscow arose from the necessity of using six baggage cars to carry the productions because of the size of the repertoire. Last week when the Russians went to the road they assumed that engagements in New York would permit five plays were given. No way was found to travel lighter, as properties and scenery from one production were called for in other plays.

At Johnson's, the Moscow Art Theatre will remain six weeks for the repeat, selling back home at the conclusion of the second engagement. It is understood the management stands little chance of losing in Philadelphia was \$19,000 and the profit \$200.

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"PERFORMANCE LET DOWN; MUST BE 100%"

So Says Cohan in Ordering
No. 1 "Nelly Kelly"
to Close

Chicago, Jan. 16.—The closing notice for the No. 1 "Little Nellie Kelly" posted Saturday in the 19th century, surprised the players in the Loop and along Broadway. Orders to close followed a number of telegrams sent the company by George M. Cohan, who asked the players to snap up the performance.

When asked in New York the reason for withdrawing the attraction, which was rated one of the best musical comedies on the road, Mr. Cohan said:

"The spirit has gone out of the company. I don't blame anyone in the cast in particular. Perhaps it is not their fault. Little arguments may have crept in there that resulted in the players losing force and proportion."

"I long ago decided that I give about the 100 per cent performance or none at all. To be successful an attraction must do just that—not give three times the performance and five perfunctory ones."

"There is something the matter with the matter when a show that is doing the holidays than during the week after Christmas, which was when 'Nelly Kelly' opened at the Grand."

"Reports kept coming in that persons who saw the show twice in a week found one performance all right and the other bad. Something must be the matter when a show that for 65 weeks has averaged \$15,000 weekly should taper down."

"The manager of the company, 'Nelly Kelly' that is doing excellently and every play that has been asked for a second engagement."

"Nelly Kelly" drew under \$10,000 a week and, although the business for both holidays week was up to expectations, Cohan sent the show to his own Grand. It was to have remained for six weeks longer.

Finally, the security of the company to pick up the slack of a short Chicago engagement also figured in Cohan's closing of the attraction.

"ABIE" IN LEMON HOUSE

Taking Criterion, Buffalo, for Run of Eighteen Weeks

Buffalo, Jan. 16.—"Abie's Irish Boy" opened on a proposed run of 18 weeks at the Criterion Feb. 11.

The Criterion has been dark since the closing of stock, and has not housed a success in over four seasons. The "Abie" line calls for the four walls only.

JAN DOWN'S KMAS PRESENT

Jan Down, former actress and wife of Charles Wecklinton, the Frohman advance agent, is now a partner in a local candy house. Miss Down left the stage when her husband presented her with a candy business as a Christmas present.

Her husband is now head of "Zander."

DUSE RENTS IN N. O.

Chicago, Jan. 16.—Mrs. Florence Duse, who has performed at the Auditorium here in "Othello" drew \$4,700, is now in New Orleans, where she will play here Friday. She will rent two weeks before starting under her Selwyn contract.

DISK REVIEWS

Current disk reviews reviewed weekly by "Disk Review" column. Only paper published weekly. Address of current disks.

\$1,500 CLAIM LOST

Equity Arbitration Decides in Favor of Manager

A claim for \$1,500 based on an unusual demand was decided against Freda Borus recently in an outside arbitration case handled by Equity. Miss Borus, who is in "Hurricane," was offered a character role with one of the "Abie's Irish Boy" companies and accepted. She rehearsed two days, then became uncooperative because her contract had not been received.

It developed Anna Nichols and Robert Kay, general manager of "Abie," were in Chicago for a few days attending the opening of the show there. Miss Borus consulted an attorney, who advised her to demand a contract for 10 weeks' guarantee. When the matter was telegraphed Miss Nichols, instructions were to dismiss the actress.

Miss Borus took the claim to Equity. The latter appointed John Conwell to represent her. George Pichman, manager of the "Abie" company, acted for Miss Nichols, and Freddy McKay was appointed umpire.

ASHTON STEVENS FEARS OVER 18 SELECTIONS

Chicago Critic Picks "Greatest Actors"—Frames "Ideal Show"

Chicago, Jan. 16.—The 15 greatest stage artists of today, the way Ashton Stevens, dramatic critic of the Chicago Examiner, has picked them out. Ethel and John Barrymore, Irene Dorn, Ida Clarke, George M. Cohan, William Collier, Leo G. Carroll, Mrs. Claire, Al Johnson, Pauline Lord, McIntyre and Heath, Bruce McMillan, Howard Langford, H. Reeves Smith, Laurette Taylor and David Warfield.

The list of 15, Stevens said in the Examiner, would be the original Chicago Review, with Cohan, Collier, Ida Clarke, Bernard, Fred Tinney, Duncan Sleser, Fanny Brice and Martha Lorber added to the list.

Stevens says he fully expects to have a lotta grief as the result of publishing the list.

HECKY'S WIFE—DIVORCE

Fires Suit Against New York, Who Withdraw Action Against Her

The filing of a divorce proceeding in the New York Supreme Court Tuesday by Mrs. Nellie N. Hechler against Harry Kase Hechler, her husband, is the latest in the long history of the actress's life. The actress, who is now in the Loew building, New York, was the means whereby "Hecky" will have the opportunity of marrying the heiress he was reported interested in.

Previously he had begun annulment proceedings against Mrs. Hechler, although he married to her for many years. He had merely served a divorce suit against her.

Recently "Hecky" sustained a fractured proboscis in Chicago in a fight with a man named "Lettie Joe James," who forgot his thespian tendencies as a comedian to seriously punch him in the nose. The fight was the usual organ in three places in the lobby of the Hotel Sherman.

TINKERING WITH 'MOONLIGHT'

Tinkering and tinkering are going on at the La Salle place to "Moonlight" in the new "Little Joe James" moves from that house to the Little Theatre, replacing "Chicken Pie," bound to rise road with first stop Montreal, Uruguay, Jan. 28.

"Moonlight" opens Jan. 29 at the Longview New York. "Little Joe James" moves from that house to the Little Theatre, replacing "Chicken Pie," bound to rise road with first stop Montreal, Uruguay, Jan. 28.

CAL'S LEGITIMATE SUFFERER FROM FREE LEE

Testimony Before Ways and Means Committee Reveals Drop from 1,200 to 400 Houses, Due to Tax and Transportation Costs, Which Drive Shows from Road—Puts Drama Down as National Art Necessity—Thanked by Committee Head—Gives Extra Time

REPEAL BELIEVED WON

Washington, Jan. 16.—Receiving from the committee upon its own unanimous consent additional time to present his case for the first time such a courtesy was extended, Augustus Thomas appeared today before the Ways and Means Committee of the House representing the Producing Managers Association, the International Theatre Dramatist, Actors' Equity, Actors' Admittance and Authors' League of America.

Not only was the precedent of additional time given, but at the close of the testimony, Chairman William Green, of the Committee, officially thanked the witness for the splendid statement presented and the fact that the financial end of the tax phase had been substantiated in the evidence interests were also of the harmful results of the tax on the spoken drama as an educational medium and one of the arts.

Ligon Johnson, representing the International; L. M. Boda, managing director of the same organization, and Roland Robbins, local manager of the Keith house representing the vaudeville interests were also present, but due to the limited time delegated Mr. Thomas to speak.

Receiving the rapt attention of the Committee and without interruption, Mr. Thomas proceeded to set forth the part the spoken drama plays in the national life of the nation, he stating that the nation's life was dependent upon the arts and that the theatre was the most important of these arts. He stated that the tax, coupled with other burdens such as excessive transportation, etc., was destroying the theatre; that in the last three years (Continued on page 32)

"G. V. FOLLIES" CUT

Road Company Reported Asked to Accept 20 Per Cent. Reduction

Chicago, Jan. 16.—It's reported here the road "Greenwich Village Follies" as the principal plays have been asked to accept a salary cut of 20 per cent.

GUILD'S MID-SEASON PLAY

The Theatre Guild's next production, "The Fire With the Shadow," with Helen Westley, Arnold Daly and the rest of the "White prim" will be given Sunday and for special matinees for the subscribers of the Guild. This special production for Guild members, which is usually given at the finish of the season, has been moved into late mid-season for the first time.

LEAVING "WHITE CARGO"

Annette Margulies is retiring from the cast of "White Cargo."

The actress has been on the verge of a nervous breakdown for several days and has been playing the role of Topsy under difficulty. Her physician has ordered, a much needed rest.

DUSE SELWYN ROUTE

Opans in New Orleans, Then Plays Nights in Havana

Madame Duse will begin her tour under the management of the Selwyns and Fortino Gaillo at New Orleans Jan. 22. Following this tour, she will be given at the Teatro Nacional, Havana, three of them to be night performances. These dates are Jan. 23, 24 and Feb. 3 and 6.

From Havana Madame Duse will sail for New Orleans Feb. 8. A return performance will probably be arranged in New Orleans.

A long jump next to the Coast, where a possible stopover in one of the larger Texas cities, arriving about Feb. 15 at Los Angeles, where four appearances have been scheduled in the Philharmonic Auditorium, the dates being Feb. 15, 21, 22 and 28.

San Francisco next, at the Casino Theatre, one of the largest auditoriums on the Coast. Four performances have been scheduled on March 4, 10, 12 and 18.

The swing East from this point will take in some of the largest midwestern cities, with a few farewell performances in New York and Boston.

HUNT BARRY MCCORMICK ON BAD CHECK CHARGE

Warrant Issued in Kansas City, Where He Promoted Comic Opera—Hopper Co. Victim

Kansas City, Jan. 16.—Police of this city are looking for Barry McCormick, who disappeared from here several weeks ago after promoting a comic opera season under the auspices of the Junior League. He is accused by the Baltimore Police of passing worthless checks, and a warrant has been issued for his arrest.

When he left, McCormick gave out he was going to the Coast, so police are looking for him in New York.

The De Wolf Hopper Opera Co., which was the victim of McCormick's promotion. Booked in for ten weeks, under a guarantee of \$1,000 and promising the company wanted to cut after two weeks, but was persuaded to stick it out five. They ran to a loss.

The Baltimore Model charges that McCormick presented a check for \$1,000 and promising the company wanted to cut after two weeks, but was persuaded to stick it out five. They ran to a loss.

ULRIC'S NEW PLAY

Balsara Has One for Next Season—Not "Juliet"

Lenore Ulric next season will have a new play under the direction of Pauline Lord, with her husband, who at the end of the present season will sail a large part of the country.

The idea of Miss Ulric's playing "Juliet" has been abandoned. Balsara said, but as there have been several performances of the same role this season, he will stick with "Kiki" on the road this season has been playing to \$23,000 weekly and is attracting even higher grosses in Chicago.

"FOOL'S" DENVER HOLDOVER

Denver, Jan. 16.—"The Fool" played to phenomenal heavy business at the Broadway last night, and was held for an additional week.

The gross for the first week was more than \$10,000, with hundreds turned away. The advance for the second week indicated that near-capacity could safely be calculated upon.

Viennese Segal Vice Peggy Wood

Viennese Segal vice Peggy Wood in the No. 1 "Clinging Vine" at the Muntank, Brooklyn, next week. Miss Wood will sail shortly for Europe.

'FOLIES BERGERE,' PARIS, HELD FOR NEXT SEASON

S. Hurok Asks Postponement from Parisian Management—\$15,000 Guarantee

According to present intentions, the famous Parisian "Folies Bergeres" will not be seen on Broadway this season. S. Hurok, concert manager of New York, who was to have brought the company over, is negotiating with the foreign management for a postponement until next season. It looks as though he is to be successful.

Hurok had guaranteed \$15,000 to the "Folies Bergeres" management with the company due here Feb. 1. This has been a disastrous season for most foreign importations. Hurok believed the new time was needed before the Broadway debut of the Parisian musical show.

No definite answer has been received from Paris, but Hurok and those in touch with the situation think the "Folies" management will accede to the delay. Hurok will probably sail for Europe in the early spring, and the foreign management for the production slated for New York in the latter part of October under practically no guarantee.

MARETA GOLD'S CHILD

Washington Judge States Conditions

Washington, Jan. 16.—John A. Weber, Treasury Department official, who, when his wife appeared here a couple of weeks ago in "Kid Boots" used her name in connection with the production of their child, has been denied the privilege of bringing the child here for New York, where he has been placed her last fall. The judge in rendering his decision added that he would not grant her the child without the permission of the court.

Mareta Gold, the professional name of Mrs. Weber, was in Washington to defend the case and of course, the judge was to prove his claim that she had promised to remain at home constantly and to stop her work behind the footlights. These letters stated Weber did not object to her continuing the show business.

Weber is to pay for the education of the child and in return Mrs. Weber will not press her claim for alimony.

The season in court was rather sensational with comment centered for a time around a physical affliction.

PAULINE LORD'S "POAM"

San Francisco, Jan. 16.—During the run of "Anna Christie" with Pauline Lord, a couple of weeks ago at the Alcazar, the usual Sunday matinee at this house has been discontinued. The reason was to capacity and the receipts held up throughout the first week.

Pauline Lord will try out a new opera entitled "Poam."

PRODUCING PARTNERSHIP

Los Angeles, Jan. 16.—Frank Egan and Louis O. Maclean have formed a new producing combination.

They will produce a new play by Egan, "The Regular People" at Egan's theatre here, Jan. 27.

Gilbert Miller Duse Back—Gilbert Miller will return today from Paris, where he was following a Christmas card from Broadway to Palm Beach. From New York he will return after the New Year.

He will return on the "Kronland."

A Bargain at \$5

"TIMES SQUARE DAIRY" THE HONOR OF TIMES SQUARE

Address: 100 Times Square, New York, N. Y.

PUBLICITY STUNTS HOLD UP "TOPSY AND EVA"

Show Looked Like Failure— Turned Into Draw Through Clever Press Work

Chicago Jan. 16.
"Topsy and Eva" at the Selwyn
threatens to fool the town for its
drawing strength. Arriving here
Dec. 30, from Los Angeles, the in-
terest centred in the Duncan Sis-
ters stage of the show.

The construction of the piece, based on "Uncle Tom's Cabin," was sarcastically "panned" by the local critics. Amy Leslie ("News") ignored everything except to award bouquets to the pretty chorus of California girls in the chorus. Ash-

Stevens lauded the Duncan Sisters like he seldom does the greatest of musical stars. "The Duncans can do no wrong," was the gist of Stevens' article. In no newspaper spot did the place escape criticism for metropolitan favor, yet the

Due to cast weaknesses and the construction the piece was a sure early flop, according to wise Randolph street. The "specs" went to

Tomp Wilke, responsible for "Topsy and Eva," noted the cast changes the piece needed and hurried to New York for new talent. Meantime, the Duncans and the

California chorus were taken in charge by the publicity man and the town has been treated to a record flow of stunts for "Topsy and Eva." Every newspaper in town has grabbed the "Topsy and Eva" copy. The Hearst newspapers have broken

to New York city from California to engage in William Harbutt's play "Trimmed in Scarlet" which Jos E. Shea is to produce.

Channing Pollock Postpones

Channing Pollock didn't sail on the Majestic Saturday as reported.

AHEAD AND BACK

ZIEGFELDS IN FLORIDA

Jazz Band routes
Over a page of solid routes of Jazz Bands
and Orchestras
Every week in
"THE CLIPPER"

The cast will assemble Monday for rehearsals with Miss Young due before that time.

Tunis Jean, managing "Kiki."
Bert St John, managing "We
Moderna."

PLAYS

STELLA DALLAS

Baltimore, Jan. 16. "Stella Dallas," starring Mrs. Lewis Carroll, belongs to the "very good" class of dramas. It is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

Stella Dallas is a woman with a generous heart, although given to fits of temper and with limited knowledge as to the fitness of things. She has been nurtured for some years from her husband, a man of education and high social position. The daughter, Laurel, spends most of her time with her mother, who struggles hard to give the girl an education and to keep her smartly dressed. The father, in another story, desires to renounce, and through his attorney asks Mrs. Dallas to bring suit for divorce on the grounds of desertion. For the sake of Laurel's education and to keep her in the public scandal upon her association with Ed Munn, who supplies the life of her mother, she is forced to leave the home of her mother, and she visits the home of Helen Martin, who is the mother of the girl. Laurel is a guest there. The husband is denounced. But the mother, realizing that she needs advantages she cannot give, she is forced to divorce her husband and is granted and Dallas, Mrs. Morrison marry. Laurel, who is now a girl, is now a girl, is now a girl.

Mrs. Carter, in the title role, played considerable warmth and color in her part, and her mother, Robinson as Munn was capable in her character role. The play is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

LOVE IN A COTTAGE

Easton, Pa., Jan. 16. Charlotte Brontë, a modern view, is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

With a plot so thin it could be played in one act. "Love in a Cottage" is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

The show gave every indication that it was a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

THE SHUFFLE

At the Apollo, Jan. 16. The "Shuffle" is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

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self to putting cautious inquiries.

The selection of Louis John Hartsel for the title role could scarcely be more happily selected. He is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

WAY THINGS HAPPEN

Philadelphia, Jan. 16. As it now runs, and with the several changes in cast which have been made since its opening, "Way Things Happen" is a play that is almost too good to be true. It is a play that is almost too good to be true. It is a play that is almost too good to be true.

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NEW TOWNS

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HANNER'S MUSIC

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Only paper published critical reviews of current drama.

"FLAMING YOUTH"

QUEBEC CENSOR BOARD PASSED 1st NAT'L Feature—Empire's Manager and Operator Under Bail—Local Judge Says Picture Is Immoral

Quebec, Jan. 16. Although passed by the board of moving picture censors of the Province of Quebec, and shown in a local theatre up to Saturday night, first National's "Flaming Youth" was suddenly barred from further exhibition here by Judge Choquette. The picture has been seized and the license of the Empire, where the picture was playing, and its operator have been arrested, but released on bail in addition to the film itself, "still" pictures in the lobby and elsewhere were released.

Judge Choquette stated that the picture is immoral. He further said he had told the theatre management on Saturday evening not to show the picture, and informed them that if they tried to continue with the performance they would be arrested.

A performance of the picture started when the arrests and seizure of the reels were made. The action, according to the judge, was brought on by a delegation of women, who protested against the picture, one of whom said she had seen the picture in Montreal, and that it was "dirty."

"We're trying to save the picture business from bad films," was the statement of the judge. The defence will be based upon the picture having been passed by the province of Quebec, and although Judge Choquette maintains that the Criminal Code supersedes the board's action.

The owners of the film have retained Percy Beresford, K. C., of Montreal, and the attorney general of the Province. He further pointed out that if, in the present case, the picture is not shown, the same legal procedure had been followed, the picture would have been shown. Judge LaChance, of the Court of Sessions, before whom the case has been referred, has not yet decided that before going any further he would first see for himself what the picture is morally "Flaming Youth" possessed, and a screening was immediately arranged.

\$150 IN NEW ROCHELLE

Leew's Trying It With "Hunchback"

For the first time, Marcus Leew will inaugurate a reserved seat policy evenings for his Astoria and New Rochelle, N. Y., picture, playing the Universal feature, "Hunchback of Notre Dame." A \$150 top scale has been set.

Leew's theory is that the people would enjoy the same Broadway and New Rochelle, N. Y., picture, in their home town, rather than travel and pay \$12.50 in New York.

The picture goes to both houses Jan. 24 for a full week. The houses have been played pictures on two, and three-day change basis.

MICHIGAN NORMAND BAIL

Detroit, Jan. 16. Michel Normand's pictures are under a temporary ban in the state, the Michigan Exhibitors' Assn. having taken action Jan. 14, when the association represents 90 per cent. of the theatres of Michigan.

Jan. 30 has been set as the opening date for Michel Normand's latest picture, "The Girl in the Suits," on Broadway, with the Central theatre getting it.

"Why Iowa Is Great"

Read the remarkable story in "THE Film" this week—also how you can win money there.

"Why Iowa Is Great"

AN EDUCATION IN ITSELF IN "THE CLIPPER"—10c

G. J. CLEVELAND SETTLES GIRL'S \$150,000 SUIT

Coast Theatre Man Was Charged With Attack Upon Her

Lawrence, Mass., Jan. 17. Word has just been received in the settlement of a suit of court, of the \$150,000 suit brought by Georgia June Dunn, 16-year-old girl, against her father, against G. J. Cleveland, wealthy theatre man, of Ocean Park and Venice, Calif., and his son, Miss Dunn, working in a Cleveland-owned theatre at Ocean Park, asserted that after Cleveland summoned her to his private office April 19, 1922, he attacked her and held her prisoner in the room until 6 o'clock the following morning.

The sensational charges of the young girl against the Lawrence man have stirred hundreds of local people, who were well acquainted with Cleveland. He denied the charges and, when a settlement out of court was reported, the suit was dismissed. The terms of the settlement were not disclosed.

Cleveland was born in this city and lived here until a few years ago, when he moved to the west. He got his first start in the theatre game in Lawrence and was a prominent figure in the city until his removal to the west. Cleveland is reported as a heavy loser at the roulette table, and has spent Ocean Park, entailing a loss of about \$400,000.

WHITEHEAD'S RELEASE
In Mattawan—Supt. Approvals if Friesch, Whitehead, a movie actor confined to Mattawan hospital, is seeking to gain release from the institution. When his case came before Supreme Court Judge Joseph B. Pomeroy, at Poughkeepsie, Saturday, on a writ of habeas corpus, it was adjourned for Feb. 10.

Freight, Whitehead, a movie actor confined to Mattawan hospital, is seeking to gain release from the institution. When his case came before Supreme Court Judge Joseph B. Pomeroy, at Poughkeepsie, Saturday, on a writ of habeas corpus, it was adjourned for Feb. 10.

R. F. C. Kieb, superintendent of the hospital, said he would accept the release if friend could be found who would be responsible for the actor. He is said to have been arrested on a charge of abducting his 12-year-old half-sister, and is now in the institution. He was released on a \$100,000 bond, and is said to have been released on a \$100,000 bond, and is said to have been released on a \$100,000 bond.

KING TO DIRECT SWEET
London, Jan. 16. Henry King has been selected to direct "Valentino in the film star's picture," which he will make for the Ritz company.

Valentino arrived in New York Tuesday on the Belgelander, announcing he had become a resident of New York. He is said to have been brought into the country. The customs officials announced a bill would be set for arguing the point.

SHEUBERG TAKES STUDIO
Los Angeles, Jan. 15. Ben Sheuberg will take over the Hollywood Studios as the new head of the Preferred Pictures organization, but will continue to be a producer. He formerly used the Louis Mayer "lot."

The actress left her yesterday for New York.

MASS. ADMITTANCE BILL
Boston, Jan. 16. A bill which would prohibit children under the age of 14 years from attending moving picture shows in this state unless accompanied by an adult was passed in the House Tuesday Saturday by Representative Thomas A. Winston, of East Boston.

Crosland-Campbell-Hodkinson and the James Kirkland-Lee productions already announced, the production of the latter company, signed Alan Crosland as a producer-director, with Betty Compson as star.

It is reported that H. Ince's product will be routed through Hollywood on exhibition to the contract with First National this spring.

Harry Carey already has been signed by Hodkinson, and Francis Chan is reported in negotiation.

ATTORNEY GENERAL'S TRAIL'S STAT

Violation of Anti Trust Act if Statistical Information of Trade Furnished Members—Opinion at Hoover's Request

Chicago, Jan. 16. Enlisted to participate in the drive to raise \$50,000, with which to erect the United Masonic Temple on the site of the Colonial theatre, 1,500 Masons and members of the Order of the Eastern Star. Two meetings were held this week and representatives of more than 100 of the Masonic lodges and 17 fraternal organizations of chapters of Eastern Star were present. Those in attendance at the meeting were elected chairman of the building fund committee of their respective organizations and will start securing funds through the sale of bonds. Chicago's Masonic population exceeds 100,000 and that of the Eastern Star 70,000. Every member of each organization will be required to purchase the interest bearing debentures, the proceeds from which he will be used for the erection of the building, which will house a picture theatre, seating 3,500, that Balaban & Katz have already leased.

MASONS CALLED IN TO RAISE \$50,000
Drive On For New Temple in Chicago—3,500-Seat Theatre Already Leased

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JUDGMENT ON SPOT
Jack Roth Sued in Kansas City for Auto Accident

Kansas City, Jan. 16. Joseph H. Jester, of Wichita, today filed suit in the district court against Jack Roth, manager of the Apollo. Five minutes after the suit was filed, court granted a judgment for the full amount.

The plaintiff alleged Roth, through negligence in a motor car accident, here last March, was instrumental in the death of his father.

At the time of the accident Roth was arrested, but claimed that the car in which the deceased was riding, ran into the Roth car, and left the marks on his car to prove his assertions.

D. O. SELZENICK HELD NOTES
David O. Selznick last week took judgment for \$24,449.37 against Briton N. Busch on a series of four notes, all executed May 1920, and payable a month apart each from date.

At the time the notes were made out to Lewis J. Selznick, the complainant's father, judgment went by default through Busch non-defending.

TWO FOR WEST COAST
Los Angeles, Jan. 16. The West Coast Theatre Co. has taken over the Kinema and Liberty, both in Los Angeles, and the Hippodrome, in the same town, also belongs to the company.

The three theatres bought from the Kheblin corporation in a deal which involved \$50,000.

WEST COAST ADDS 3
San Francisco, Jan. 16. Three more theatres have been purchased and added to the growing list of houses controlled by the West Coast Theatres, Inc. They are the Kinema, Liberty and Pastime theatres of Fremont.

The trio of theatres were bought from the Kheblin interests.

VAUDETTE, ATLANTA, OUT
Atlanta, Jan. 16. Workmen are engaged in tearing out the theatrical fittings of the Vaudeville theatre, to be later remodeled as part of a department store.

The house, operated by Famous Players until recently, has been showing pictures 15 years.

TRAIL'S STAT

Violation of Anti Trust Act if Statistical Information of Trade Furnished Members—Opinion at Hoover's Request

Chicago, Jan. 16. Enlisted to participate in the drive to raise \$50,000, with which to erect the United Masonic Temple on the site of the Colonial theatre, 1,500 Masons and members of the Order of the Eastern Star. Two meetings were held this week and representatives of more than 100 of the Masonic lodges and 17 fraternal organizations of chapters of Eastern Star were present. Those in attendance at the meeting were elected chairman of the building fund committee of their respective organizations and will start securing funds through the sale of bonds. Chicago's Masonic population exceeds 100,000 and that of the Eastern Star 70,000. Every member of each organization will be required to purchase the interest bearing debentures, the proceeds from which he will be used for the erection of the building, which will house a picture theatre, seating 3,500, that Balaban & Katz have already leased.

MASONS CALLED IN TO RAISE \$50,000
Drive On For New Temple in Chicago—3,500-Seat Theatre Already Leased

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JUDGMENT ON SPOT
Jack Roth Sued in Kansas City for Auto Accident

Kansas City, Jan. 16. Joseph H. Jester, of Wichita, today filed suit in the district court against Jack Roth, manager of the Apollo. Five minutes after the suit was filed, court granted a judgment for the full amount.

The plaintiff alleged Roth, through negligence in a motor car accident, here last March, was instrumental in the death of his father.

At the time of the accident Roth was arrested, but claimed that the car in which the deceased was riding, ran into the Roth car, and left the marks on his car to prove his assertions.

D. O. SELZENICK HELD NOTES
David O. Selznick last week took judgment for \$24,449.37 against Briton N. Busch on a series of four notes, all executed May 1920, and payable a month apart each from date.

At the time the notes were made out to Lewis J. Selznick, the complainant's father, judgment went by default through Busch non-defending.

TWO FOR WEST COAST
Los Angeles, Jan. 16. The West Coast Theatre Co. has taken over the Kinema and Liberty, both in Los Angeles, and the Hippodrome, in the same town, also belongs to the company.

The three theatres bought from the Kheblin corporation in a deal which involved \$50,000.

WEST COAST ADDS 3
San Francisco, Jan. 16. Three more theatres have been purchased and added to the growing list of houses controlled by the West Coast Theatres, Inc. They are the Kinema, Liberty and Pastime theatres of Fremont.

The trio of theatres were bought from the Kheblin interests.

VAUDETTE, ATLANTA, OUT
Atlanta, Jan. 16. Workmen are engaged in tearing out the theatrical fittings of the Vaudeville theatre, to be later remodeled as part of a department store.

The house, operated by Famous Players until recently, has been showing pictures 15 years.

STAND, FISCO'S CUT
Price Dropped Down to 20—30 and No Bidding
San Francisco, Jan. 16. In an effort to get the Stand has put into effect another price cut, advertising matinees at the Stand theatre, 10c to 20c on nights at 20—30. The first cut was made a month ago when the price of 10c was reduced to 20—30.

At present the Stand has cut out all advertising and is depending practically entirely on drop-in business.

Triangle Creditors' Meeting
The Triangle creditors will meet for the first time at the Hotel Brinkley building, the meeting scheduled for last week having been postponed.

PICTURES

INDIGNANT

Brace Johnson's Message Kicks Up Row—Is Challenge of Sir Oswald Sholl's Statement—Other News Notes of Interest

London, Jan. 8. A cablegram sent by Bruce Johnson, European manager of Associated First National, to the firm's London office, is causing a good deal of indignation here. It is a challenge to a statement made by Sir Oswald Sholl to the effect that the encouragement of American films is helping to close the doors of hundreds of kinemas in the British Isles.

Johnson quoted a number of successful American films, and says they have helped to make the British industry.

An important lay press writer points out the challenge cable is one of the most impudent ever sent, adding that in the whole of its history First National has only bought one British picture, and today, on the eve of the British Film Week, is offering great blocks of pictures at junk prices, and under certain conditions is offering them free.

The writer also accuses First National of being mainly responsible for the unemployment of 75 per cent of British film players. For some time past the smaller Wardour street renters have been buying pictures about the methods of First National, alleging the firm is letting its pictures go at 30 shillings for three nights.

C. C. Cochran is presenting "To Lham in Disguise" for certain matinee performances at the Palace Theatre. The show is not widely exciting, and many equally good pictures of Thelma and Fred Astaire in "City are to be found in the "Climbing Mount Everest" picture, which has been before the public for some time, and is to be released.

The latest Flewirth feature, "Coming Through the Rain," which West End run at the Palace very shortly, Cecil Hoadley, who has quibbled his option on the Palace Theatre, whereby 1 is to rent at \$1500 per week for showing "Coming Through the Rain."

Joy Duke, until recently the George Clark Pictures star, has been chosen by the film firm to play opposite to Renee Haysworth in the first picture to be shown here. Work has resumed here.

ROLLO IN COURT

Judge Decides Remedy in Civil Action

Stanley J. Rollo, who is an organizer of the Farmers' Union, which prepares educational movies for the benefit of farmers and who has an office at 56th street and Broadway, was arrested yesterday by West Side Court yesterday before Magistrate Silbermann on a summons. The company, which is owned by Garson, film producer and head of the Consumers and Producers Foundation, an organization established for the welfare of the farmers, of 525 Fifth Avenue.

It was alleged by Garson that he gave Rollo \$100 on Oct. 10 last to give to Mrs. Margaret Crumacker, of 137 East 26th street, who is the late United States Circuit Court Judge William Crumacker's widow.

At attorney for Rollo explained to the court that Rollo, who was in Garson's employ at the time, paid the money out to other employees. He produced an undisturbed receipt slip and it was up to Garson to make good the money to the Judge's widow.

Magistrate Silbermann advised Mrs. Crumacker to sue her remedy in the civil court.

HOPE HAMPSON'S PLANS

John E. Bruhner, husband and manager of Hope Hampton, announces that she may do two pictures for Warner Bros. on her return from the Mexican tour.

He says the relations between Miss Hampton and the Warners is cordial, but that he is anxious to let her work in "Manon Lescaut" under Lubitsch's direction because he thought she would lose the prestige if the picture, a costume affair, were made.

INDEPENDENT MEETING ON STANDARD CONTRACT

Thursday's Meeting Attended by W. A. Brady—Definition of Independent

As exclusively reported in the "Times Square Daily," W. A. Brady will re-entire the definition of picture contracts, probably making "Simon Called Peter" as his first. He will definitely set his plans after attending the meeting at the Astor today (Thursday) of the Independent Producers' and Distributors' Association.

In addition to "Simon," Brady is to have plans for three other pictures: "Forever After," "Chain," and "Things That Count." He is reported to have made arrangements for filming at the Paragon studios in New York. The first of the field-Broadway films were produced.

Brady is down for a speech at the independent meeting, which also will be attended by about 30 independent producers and distributors. Robert L. Nichols, president of First National, is to be an invited guest, along with L. K. Bartlett, British film executive.

The meeting will consider the standard contract the independents are to sign with the owners of their business with exchanges. This contract was drawn up by the Independent Producers' and Distributors' Association, which is headed by Bobby North, of Weber & North; Archie Callaghan, of Monogram, and J. E. Chadwick, of Chadwick Pictures.

The new contract is in no way at all different from the standard contract, from an independent producer-distributor angle. Its first provision is that the independent and it has other angles new to independent picture business. Among these are:

Proper care of films; the independent producer to revert to producer or distributor where an exchange violates a contract.

Prohibition of double billing (meaning U. S. Navy and Shipping board) rights in picture bookings to the independent producer.

A clause dealing with non-theatrical rights.

Prohibition of exchanges to refrain from editing or cutting films and to provide in advance that they shall not be considered as part of the meeting dates with a time limit on territorial rights.

C. B. Hoy, executive secretary of the Independents, has been acting in an advisory capacity to the contract committee, as well as handling the financial and credit branches of the organization.

An important part of the new contract will be the official designation of an independent distributor as one who "distributes through State Right exchanges." This is the first time the word "independent" has been made.

HEARST AND RHEINHART
German Director Will Stage Cosmopolitan Productions

William R. Hearst has engaged Max Reinhardt to produce at least one Cosmopolitan feature a year for five years.

Reinhardt is to receive \$2,000 per week, a minimum of 12 weeks to a production.

HOLLYWOOD A. O. OPEN
Hollywood, Jan. 16.

With a membership near the limit of 1,000, including a large picture picture, the Hollywood A. O. was opened Sunday night. It is a stock membership affair, professionally promoted.

Un. Cigars 'Bargain Books'
Atlanta, Jan. 16.

United Cigar Sales, Inc., is selling Manager Willard Patterson's "bargain books" to the Metropolitan.

Under a recently inaugurated plan, which may result in the work of admission coupons in book form for \$5, or \$3 worth for \$2, the Metropolitan is being run by any member of the family.

Introducing Hedda Lind, Edith And, a Red Cross discovery, who appeared to advantage in "Scaramosche," is being groomed for starring home film by Bennett and H. Clay Miner. She will take the name of Hedda Lind.

HOUSE STUFF ON PICTURES

Ricardo Cortes has gone back to the court. That much information has been sent out by the Famous Players press department. That doesn't mean that most people in pictures, or one happened to stay around the corner of 47th street and Seventh avenue that "Jack Krang" had been in New York and had "bucked" for Los a flock of the eggs would know what you mean. Well, they can figure out for themselves when they take a good look at the next picture that they see Ricardo Cortes in. He has gone to Los Angeles to work on the "Lucky Lot."

A story coming back to New York from Los Angeles is to the effect a new piece of one of the producers who at one time was married to a prominent picture producer and later, after her divorce, remarried, has suddenly discovered that she has a pendant for selecting possibilities as screen leading men from the cabinet room in the White House.

It is tough on the boys that Milla Pandat, that most charmingly spoken screen favorite, has returned to the court and taken her pet expression, which is "Mimili," back with her. But Pola is coming east, so may make up for it.

After trying for several months, Mabel Bardine, former screen and vaudeville actress, has retired from the casting and scenario business. She auctioned off the furniture and fixtures of her office at 723 Seventh avenue this week, charged the loss up to experience and went forth in search of new adventures.

The extent to which bad news about Hollywood and its people has spread is revealed through letters being sent abroad by foreign directors and players at the behest of the local interests.

Victor Searston, Goldenwyn's Sydney director, has addressed a strong dening of the "rumor" of his leaving. In the old country and others are doing the same. The idea seems to be that the good news about the above is to obtain the market there for American films.

ACQUIT MANAGER

Kansas Jury Places O.K. on Sunday Film Show

Kansas City, Jan. 16. A jury of business men in Beloit, Wis., held that the showing of a picture show is not a violation of the state "Sunday closing laws," and returned a verdict of acquittal for W. J. Gabel, manager of a theatre there, who had been arrested for violating the law on the Sabbath Day.

The case was brought under a statute which forbids the showing of "Unnecessary Labor" on Sunday.

Employees of the house testified they worked on Sunday without wages and voluntarily. Farmers testified they deposited their tools in a box upon entering the theatre and that they did not work on the Sabbath.

The statute under which the arrest was made was enacted in 1868. Twenty-four years before motion pictures were heard of, but it has been the basis for prohibition of the opening of theatres in all parts of Kansas for many years. It is claimed that there is no state law specifically prohibiting such entries on Sunday.

A. E. GET "LONE WOLF"

Associated Exhibitors have been secured the outfit for E. V. Taylor's production, "The Lone Wolf," with Dorothy Dalton and Jack Holt featured. It will be released in March.

In addition to the stars, the picture boasts an unusually strong cast, including Milton Lackaye, Tyrone Power, Macklyn Arthur, Wallace Ford, and George E. Stone, Jr., of the "Hunchback of Notre Dame."

"Way Down East," "Down to the Sea in Ships," which is playing the Palace.

The picture, which would like to get a big run in the Scala, but a booking to the Carl Rosa opera makes it out of the question.

"WAGON" FREE IN SEPT.

The most important announcement to the Famous Players sales department, opening today (Thursday) in New York, will be that "The Covered Wagon" is to be free for rental bookings after Aug. 31 next.

The "Hunchback of Notre Dame," "Way Down East," and "Down to the Sea in Ships," which is playing the Palace.

Only three each are to be made for 1924. The picture, which is being readthrough, with the McCarthy organization in charge, as they have with the "Wagon."

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LOWA CHURCH FOLKS LINE UP EXHIBITORS

Convention in Des Moines Declares Against Normand-Purvisse Pictures

Des Moines, Jan. 16.

The "Church Folks" of Iowa are responsible for the ban placed on the Mabel Normand-Eadweard Purvisse films in Iowa, according to an announcement made yesterday by the Iowa Theatre Owners' Association.

The general of the association members stated they do not want to antagonize the church element.

The reason for their accession to the ban was that the state Sunday closing law is now being disregarded by many exhibitors and theatre owners, but sufficient public pressure could bring about its enforcement and thus cut their week.

The officers of the association are C. C. Collins, president; E. P. Smith, secretary-treasurer, and Leo Morris, J. E. Metzger, Joe Smith, Will Mart.

The convention closes tonight.

M. P. T. O. A. CONVENTION

Meeting Likely to Be Held in New York

A movement has been started to bring the next national convention of the M. P. T. O. A. to New York, and selection of this city is expected to be brought about at the next meeting.

The executive committee will set the date and place of the gathering.

Washington is a candidate for the convention, but after the poor management that characterized the one held there two years ago, it is not likely the capital will get it without a struggle.

29 WARNERS THIS YEAR

The 1924 production program of Warner Bros. is announced, with a consist of 26 regular features and three specials, the latter to be directed by Harry Goldenberg.

The schedule hereafter will be 18 pictures a year.

DAN MICHAEL LOVE WITH "U"

Dan Michaelove has joined the Universal forces. He will be assisted by Harry Goldenberg, assistant manager of the houses from New York.

Outdoor Amusements

Outdoor amusements and sports thoroughly caught weekly in "THE CLIPPER"

FOX'S NEW HOUSE IN PHILLY BUILDING UP REP. FOR MUSIC

Needs Excellent Bills as Whole to Compete—"Tiger Rose" Did \$25,000 at Stanley Last Week—Other Estimates for Last Week

Philadelphia, Jan. 16. Walling big business claimed all along the line of downtown film houses last week. It included several photoplay attractions expected to tumble badly after the holidays boom. Instead of tumbling they kept up, and, in addition, other houses, off before, developed real strength last week and joined the profit parade.

"Tiger Rose" did a splendid week's business at the Stanley. It got around \$25,000 without any one feature on the bill.

The Stanton claimed big business last week, but there is no question that the week showed a decided drop over the previous six days. But "Little Old New York" is kept in for this, its fourth, week.

Probably the biggest surprise was "Ponjala" at the Karlon. This house has been in the doldrums especially since the re-opening of the Arcadia with "The Hunchback of Notre Dame," almost across the street, but "Ponjala" developed unexpected strength and has been held over for another week. This makes four hold-over pictures in Stanley houses west of Broad street, the Stanley being the only theatre of theirs sticking to single week policy.

The Fox had a good week's business with "Cameo Kirby," but it is becoming more and more apparent that the success of this big new house rests on the general excellence of the whole bill.

This week the situation again arises of only two new pictures, those two being "Don't Call It Love" at the Stanley and "This Freedom" at the Fox.

The combination of "The Ladies" and Rogers' "Uncensored Movie," which proved so popular at the Stanley Christmas

week, are shown at the Palace this week, and Hart's "Wild Bill Hickok" at the Victoria.

Estimates for Last Week
Stanley—"Tiger Rose" (Warner) Picture well patronized, largely on account of highly successful enactment of Lenore Ulrich in "Bill" at Garrick (exit) recently. Gross reported at about \$25,000. (4,000; 26-75)

Stanton—"Little Old New York" (Columbia) (3d week). Claimed \$11,000. Stay indefinite. (1,700; 26-75)

Aldine—"Scaramouch" (Metro). Reported at close to \$12,000 with \$3,000 advance sale claimed for this week. (1,500; \$145)

Arcadia—"Hunchback" (Universal). Surprise hit, considering extended stay at high prices at Chestnut (exit) in fall. Reported at about \$5,000. (300; 75)

Fox—"Cameo Kirby" (Fox). Not most popular of new house's features, but by no means least. Gross reported around \$13,500. House has developed big reputation for all-around bill, especially music. (3,000; 90)

Karlon—"Ponjala" (First National). Best draw house has had four hold-over pictures. Picture has held over. (1,400; 1,300; 60)

What for Buster Keaton's next "Sherlock Holmes, Jr.," includes his father, Joe Keaton, Ward Crane, Jane and Edwin Connelley, Fred West, George Davis and Joan Patrick.

Coldidge Streator is again with the scenario force of the W. W. Hodgkinson organization, having returned from a brief tour a brief time at the PBO studios.

"BLACK OXEN" RUNS UP \$54,000 AT CHICAGO

Rest of Downtown Houses Suffered Last Week—McVickers Only Got \$19,700

Chicago, Jan. 16. "Black Oxen" did the business of the 400 last week, and it is estimated that the picture was probably responsible for business being off at other downtown theatres.

"The Eternal City" opening at the Roosevelt was marred to some extent by "Black Oxen." The business of the picture was dropped to almost a ruinous extent.

Estimates for Last Week
Chicago—"Black Oxen" (First National). Picture presentation. (4,400; 80) Upward to \$54,000.

McVickers—"To the Ladies" (Paramount). Ordinary presentation program. (2,500; 80) Empty some nights and few people in balcony, grossing over \$10,000.

Roosevelt—"The Eternal City" (Goldwyn) (4th week). (55). Least disappointing as super-special; opened fairly well, grossing about \$10,000.

Rendolph—Lenore Ulrich in "Bill" (exit) at Chestnut at second week. (686; 60). Drew \$5,700.

Monroe—"This Freedom" (Fox). With this point established, Katchetovs dances with Mils Alciatore.

New Orleans—"The Extra Girl" (1934). Excellent. Later Mils Alciatore dances, and the boy assumes the scene prominent place at the head of the four main floor in Mils Alciatore dances, and the end is all six circling around.

It is a pretty offering, though containing no punch. The setting has been done before at McVickers, if memory serves right.

ARREST HOUSE EMPLOYEES

Box Office Girl, Ticket Taker and Usher, Caught Receiving

Cincinnati, Jan. 16. Charging that a scheme to resell tickets had cost Giff's motion picture theatre \$100, James Frankel, general manager of that house, yesterday caused the arrest of three employees—Miss Margaret Woerner, aged 21, 712 Clinton street, ticket seller; Frank Murray, aged 31, 1723 Vine street, and Harry Hockland, aged 31, 1724 Vine street, ticket taker.

The alleged irregularities, according to Frankel, covered a period of three weeks. He charges that Hockland took tickets at the door and turned them over to Murray, who gave them to Mrs. Woerner to resell, the trio dividing the proceeds.

Murray, detectives say, confessed he took the tickets, and Mrs. Woerner admitted reselling them, but the ticket taker strongly denied guilt. Twenty dollars of the missing money, the altho the defense was found in Mrs. Woerner's home, Murray told detectives Grannan and Kenney, the latter say, that each of the three received \$27.

"FLAMING YOUTH,"

\$16,000 LEAD WASH.

Mae Murray's Big Drop Second Week—"Man Life Passed By," Middling

Washington, Jan. 16. It was a walkway for "Flaming Youth" last week. Of the remaining pictures the Mae Murray film, second week at the Columbia, rather than "The Rendevous" which got by, while "The Man Life Passed By" ran about a usual week.

Estimates for Last Week
Metropolitan (1,800; 35-55-75) "Flaming Youth" (First National). Caused comment and interest. Good \$16,000.

Palace (2,500; 35-55-75) "The Man Life Passed By" (Metro). Terrible title found the romantic flap-draping, but still got second place for week. Around \$10,000.

Rialto (1,800; 25-35-55-75) "The Rendevous" (Goldwyn). Claiming no great interest, but receiving favorable comment. About \$9,000.

Columbia (1,200; 35-55) Mae Murray in "Fashion Row" (Paramount). Second week. Big drop Under \$5,000.

The Hialto, Schenectady, N. Y. picture house, has been sold by Abraham Stone, to Mrs. Himm Rosenberg. The new owners are to take possession the first of the month.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"JOVING YOUTH" (6)

8 Min.; Full Stage (Special) McVickers, Chicago.

Chicago, Jan. 17.

The special setting resembles a forest with branched tree overhanging the stage proper, and with a scrim drop so that the scene is to see people come on behind a double row of trees, and come through to the center of the stage.

Four girls make their entrance this way, and dance with the abandon usual to scenes like this one, which has a sub-title, "When Springtime Comes."

The girls are dressed in old-fashioned costume. They dance around and directly two display balls and two others along the ropes of the stage, who turns out to be Roma Alciatore, dashes across the stage with a ball.

She is chased out from behind the screen drop by Alexandre Katchetovs. The two have a quarrel. The boy is poked. The four girls bring the fifth one over to force the pair to make up.

With this point established, Katchetovs dances with Mils Alciatore, leading the four girls in a new promenade.

The four girls, later Mils Alciatore dances, and the boy assumes the scene prominent place at the head of the four main floor in Mils Alciatore dances, and the end is all six circling around.

It is a pretty offering, though containing no punch. The setting has been done before at McVickers, if memory serves right.

Brilliant Jazz Revue (30) Dancing Variety

30 Min.; Full Stage (Special) Colorado, Denver

Denver, Jan. 16.

Boris Petroff, Russian dancer, assisted by Dorothy Busan and 22 dancers, singers, and players, presented a lively revue for 30 minutes in conjunction with the film "Black Oxen" last week.

Petroff and Miss Burke opened on a balcony, back stage center, in a pretty interpretive dance. The orchestra, costumed as Russians, occupied the stage below in the form of a crescent, flanked by dancing girls.

The two principals were about there was to the review as far as real dancing was concerned; the orchestra was exceptional, and the original jazz interpretations of classical selections. Setting was very good, fresh costumes and lighting effects excellent. Audiences "ate it up."

"IN A NOBLEMAN'S GARDEN" (7)

Singing and Dancing 30 Min.; Full Stage (Special) McVickers, Chicago

Chicago, Jan. 16.

The special set shows the garden of a nobleman's palace with Miriam Kilen and four girls in peacock costumes standing on the stage in front of the incline leading to the palace.

Two of the girls face the audience and two have their back toward the audience. Miss Kilen joined the girls holding their positions. Then Alexandre Katchetovs and Marjorie Linkin, the McVickers dancers, came on and presented a sort of minstrel in colonial costume.

At the conclusion girls join in a few parade steps which mark the finish.

The presentation is superior for McVickers, although the vocal solo of the girls is good.

The applause did not exceed courtesy appreciation.

"MONTMARTRE" Singing and Dancing 11 Min.

Rivoli, N. Y.

Somewhat different presentation of the usual Apache dance, serves as the prolog to the showing of "The Humming Bird" and is decidedly in keeping with the atmosphere of the picture and earned hearty applause at the Rivoli.

There are 11 people in the act, the scene being one of the typical Apache revivals of Paris.

There is the usual bar, a bartender, a couple of singers, and a secret of dancers.

Apache film part of the picture, especially as to the dressing, but as the dance portion of the turn is handled differently.

THE OSMANS

8 Min.; Full Stage (Special) Chicago, Chicago

Chicago, Jan. 16.

There is a huge banjo, possibly ten feet in diameter at the drum end, with an occupant a cut out in the setting.

The banjo is shown plainly under full light, then the stage is darkened and the Osmans (two men) are shown dressed as "wooden soldiers" and playing the banjo.

The banjo is darkened at the close of the number long enough for a change of costume, and then the two are shown in ordinary dress.

The third number is a combination of "Dixie" and other songs, but the players are not shown in this number. Instead, the electric lights flicker along the finger board, as though the instrument was played by some giant hand. The same big banjo has been used before at the Chicago. It is quite effective from a standpoint of novelty, and makes banjo playing worth while.

Seek to Ascertain Whether Books or Screen Are Most Effective

N. Y. SCHOOLS TRY FILMS FOR TEACHING

In several of the New York public schools an experiment in visual education is being tried out. The medium being used is the screen version of the famous American entitled "The Columbus," turned out by the Yale University Press. Public schools in New York City, tried the experiment on Tuesday morning.

An arrangement was made with the Chalmers theatre, located within a few blocks of the school, and the pupils were admitted to the performance under the guardianship of their teachers at 10 cents each.

The day previous the class had had the story of the discovery of the country as it appears in the histories read to them, and then were asked their impressions. After having been shown the picture, they were asked what their impressions had been. No official report has been forthcoming as yet.

Victor Varconi, a Hungarian actor, has come to the city and enter the films. Cecil B. DeMille has signed him for "Triumph."

"Face to Face," by Edward LeFevre, has been secured by Metro as the next starring vehicle for Viola Dana.

Helen Lynch, who was in the "Home Journal" beauty contest, has been added to the cast of "The Shooting of Dan McGire" for Metro release.

Leslie Mason has gone to the coast as Los Angeles' representative for the Hodgkinson Corp.

Costumes for Hire

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OUT TOMORROW—10c

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A daily budget of news of the Show Business and Times Square

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154 West 46th Street, NEW YORK CITY

When a Man's a Man He Is Unconquerable

But When Is a Man a Man? We Are Telling You Here

Fifty thousand years ago, when England was a tropical country and the South Pole a verdant continent, MANHOOD was based on STRENGTH. Pithecanthropus Man won his food, his mate, his ascendancy over others with FIST and CLUB. His Ego said, "I am a MAN, because I FIGHT and CONQUER OTHERS." And prehistoric WOMAN laughed inwardly, because she conquered MAN by MORAL SUASION, as she does today.

The ages rolled onward, and Pithecanthropus Man began to THINK. With THOUGHT came INSPIRATION, with inspiration IDEALS and with IDEALS SOUL DEVELOPMENT, which is consideration for others as against BRUTE SELFISHNESS. Prehistoric MAN said, "Live and kill." Schopenhauer said, "Live and let live." So there you have two kinds of MEN—a cosmic Jekyll and Hyde. Which is the real type of TRUE MANHOOD?

This last question has been answered by the GREATEST LIVING AUTHOR. He is HAROLD BELL WRIGHT. Mr. Wright has written NINE BOOKS. TEN MILLION PEOPLE have BOUGHT these books. Five persons read every book SOLD, according to D. Appleton & Co. Therefore, says this publishing house, FIFTY MILLION PEOPLE have read the stories of HAROLD BELL WRIGHT.

The average person—excepting women WEARING HOOP SKIRTS—takes up two feet of space, standing. On this basis of measurement the readers of Harold Bell Wright's books, standing side by

MANHOOD

(With apologies to K. C. B.)

TODAY I rode
IN THE Subway
AND it was jammed, and folks
seemed like apples in a cider press.
AND MY mind roamed to the
OPEN SPACES and I meditated
ON GOD's clear skies
AND JUST then I saw
A MAN, poorly dressed, and another
in fine clothing, both seated
WHILE A weary old woman
STOOD NEAR them
AND I thought
OF the story
BY Harold Bell Wright
"WHEN A MAN'S A MAN,"
WHICH HAS been made
INTO A motion picture
BY PRINCIPAL PICTURES
AND is being released
BY First National
AND I wondered
WHICH of these two was a man.
AND JUST then the one
IN FINE clothing jumped up
AND SAID, "Take this seat, Lady.
I GET out at the next stop"
WHICH STILL has me wondering
"WHEN IS a man a man?"
I THANK you Q. E. D.

THESE TWO MEN ARE FIGHTING. WHY?

side, would GIRDLE THE WORLD. Try to VISUALIZE those FIFTY MILLION followers of HAROLD BELL WRIGHT. They are ALL of the FLAIN PEOPLE of the United States. They are the people who are REGULAR PATRONS OF MOTION PICTURE THEATRES.

Now, PRINCIPAL PICTURES CORPORATION, of which SOL LESSER is president, THOUGHT of these facts when it bought the motion picture rights to HAROLD BELL WRIGHT's marvelous novels. SOL LESSER selected "WHEN A MAN'S A MAN" as the FIRST motion picture of this remarkable series. That picture has been MADE, with a cast consisting of such talented screen players as JOHN BOWERS, MARGUERITE DE LA MOTTE, ROBERT W. FRAZER and GEORGE HACKATHORNE. EDWARD F. CLINE, one of the most capable men in the industry, DIRECTED "WHEN A MAN'S A MAN."

Mr. Cline is essentially HUMAN. He saw the STRENGTH of HAROLD BELL WRIGHT's story and transferred that STRENGTH TO THE SCREEN, giving the world the MOST POWERFUL motion picture of 1924. In it you see a MAN OF WEALTH, self-satisfied, conceited. He believes MONEY can claim everything. He is in love with a girl who uses her MIND to shield her HEART. He proposes to her. She scorns him, and tells him he is NOT a MAN, but a TAILOR'S DUMMY. Comes to him then an awakening. He goes forth in quest of TRUE MANHOOD. Where others OPPOSE him he FIGHTS. Where others would be a LEADING HAND. At last he FINDS what WEALTH can't buy—the power to manage himself, and then he meets the girl he LOVES, only to learn she is MARRIED. Upon his life there dawns another love—love for the girl who is engaged to HIS BEST FRIEND. He proposes to her. She accepts him. And then the Daimon—by which the Greeks meant man's Better Self—within him whispers that he is not playing the part of a MAN. What does he do? He does what a MAN would do WHEN A MAN'S A MAN.

You must see this picture. You will THINK about it, TALK about it. You will want to see it FIFTY TIMES. For it is a story of EVERY MAN'S life, of EVERY WOMAN'S LIFE. And it is filled with ACTION from beginning to end. In it you witness the contrast between IDLENESS amid luxury and ACTIVITY backed up by only the scant necessities of life. You see one girl who is unhappy because she does not UNDERSTAND herself and another who is happy because she has CONQUERED herself.

Human beings are queer little creatures in every way—building up fortunes only to have someone else squander them; seeking the First Cause and never studying THEMSELVES; listening to the music of the spheres; cultivating new creeds; trying to reach out into ETERNITY and ignoring what Omar Khayyam told them; practicing charity, yet never endeavoring to learn when a woman's a woman or WHEN A MAN'S A MAN.

See the motion picture version of HAROLD BELL WRIGHT's mighty novel, produced by Principal Pictures Corporation and distributed by FIRST NATIONAL, and then, if you are a man, you will begin to really understand WOMEN; and if you are a WOMAN you will have something to say to the man you love best.

Harold Bell Wright Says:



Harold Bell Wright, the greatest living novelist, took an active part in the making by Principal Pictures Corporation for First National release, of "WHEN A MAN'S A MAN," one of his most powerful novels. When the picture had been cut and finished a print was shipped to Mr. Wright's home at Tucson, Arizona, and screened for him. After he had gone over the motion picture critically he sent the following to SOL LESSER, president of Principal Pictures:

Dear Mr. Lesser: The motion picture version of "When a Man's a Man" is a fine novel, and if a person is liked the book he will like the film, for it is the novel itself on the screen. The characters shown are the characters I created in my story and the country shown is the Arizona country of the novel. I, who perhaps would be the severest critic of a picture made from my story, have nothing but praise for this achievement.

Yours Truly,

HAROLD BELL WRIGHT.

Sol Lesser Says:



Never before has Principal Pictures Corporation put the tremendous effort into a motion picture that it has into "When a Man's a Man," by Harold Bell Wright, the greatest living author. In the making of this production we did not spare expense. I could not begin to give the total footage taken.

We wanted to transfer this remarkable story to the screen just as it is in the novel. I felt that if we did this we would be accomplishing something really great in motion pictures. Part of the locale of the novel is in Arizona. We went there to get our pictures. People often speak of "costume plays" as being something difficult to depict correctly on the screen. As a matter of fact, the most difficult story to screen is a story of every-day American life. Why? Because the American people know that life and are quick to catch and comment on an error in the picture.

This is why we spent many energetic months in the making of "When a Man's a Man." Harold Bell Wright gave us excellent advice and support. Edward F. Cline, the director, won new honors for himself. John Bowers, Marguerite de la Motte, Robert W. Fraser and George Hackathorne added laurels to their brilliant careers as screen stars. And don't let's forget the cameramen, A. Martinielli and Harold James. Their work was superb.

The sum total of all the painstaking work done is that in "When a Man's a Man" we have a picture with powerful public appeal that will live and be seen and bring forth enthusiastic comments from millions. "When a Man's a Man" brings its own message of greater and simpler and more powerful stories; of better acting of more painstaking effort in scene production.

We gave this picture a trial showing at Pomona, Cal. The house was packed. We exceeded the business done by two of the greatest productions of the season. And we were besieged with requests for an extension of the run. Principal Pictures makes no boasts about "When a Man's a Man," just as Mr. Wright doesn't boast about his books or as anyone who tries to create something worth while does so in a spirit of sincerity and not of braggadocio.

We believe "When a Man's a Man" is a great picture because it is Harold Bell Wright's great novel faithfully transferred to the screen.

D. Appleton & Co., Say:

D. Appleton & Co., publishers of the original editions of the works of Harold Bell Wright, the greatest living author, are one of the oldest and most firmly established publishing houses in the world. They make the following statement concerning Mr. Wright's novels, which are being produced by Principal Pictures Corporation, beginning with "When a Man's a Man," a First National Attraction:

"How far Wright outdistances all other living authors in point of readership is made clear when one realizes that the much talked of best seller of the type of 'Main Street,' 'T. Winter Comes,' and others, seldom reach a total of 500,000, while Mr. Wright's nine novels have sold on an average of 1,248,000 copies.

One person out of every 199 in this country is said to buy each Wright novel, and one out of every twenty is said to read his stories. When one considers that this figure is based on the total population, which includes babies and young children and the vast foreign born and illiterate population, it can be readily seen that each Wright novel is read by practically every person in this country who is old enough and intelligent enough to read a book."

Harold Bell Wright is the greatest living novelist because he has seen the better as well as the better phases of life in this country and he writes of what he has seen. Charles A. Dana, on the old New York Sun, used to encourage young reporters to write simply and truthfully, and by developing writers of that type he graduated from the Sun office such men as Richard Harding Davis, Stephen Crane, Irving S. Cobb. The tremendous popularity of Harold Bell Wright as an author is due to his ability to write simply, truthfully, powerfully. It is a genius that is found in no great author to the present time. And that genius is embodied in the motion picture version of "When a Man's a Man," produced by Principal Pictures Corporation and released by First National.

ANNOUNCEMENT

Motion picture rights to the novels of Harold Bell Wright, the greatest living author, are controlled exclusively by Principal Pictures Corporation. "When a Man's a Man" is the first of his stories to be made by Principal Pictures for First National release. Mr. Wright has strongly indorsed the picture as being his novel faithfully transferred to the screen. It has all the action of the book, plus the strength and beauty of a great picture.

Moral: When a Man's a Man Hit's the Bulls-Eye.

Los Angeles, Cal.
CHARLIE MELSON
417 West 5th St.

THE MOST WONDERFUL
RECITATIONS THAT

By CLIFF FRIEND
AND
WALTER DONALDSON
(NUF SED)

GREAT HOUSE GREATER

THE POCKET" 3

TIN'
A
NER

OR DOUBLE

MATERIAL

DU

KIND OF ACT

ES OBLIGATOS, ETC.

OF THE WORLD
WANT YOU

OTHER AND DAD

AD WE EVER PUBLISHED

A GREAT SONG GREATER

LOVEY CAME BACK

Words by
JOE YOUNG & SAM M. LEWIS

Music by
LOU HANDMAN

THE
FIRST
BIG
HIT
OF
THE
NEW
YEAR.

THE
SONG
THEY
ALL
ARE
RAVING
ABOUT.

PUT
IT
IN
YOUR
ACT
TODAY.

TONS
OF
MATERIAL.

By BUDDY DESYLVA
AND
WALTER DONALDSON
(NUF SED)

OH
BABY,
WHAT
A SONG

OH BABY
(DON'T SAY, NO-SAY, MAYBE)

ANG OF MINE

WILL
STOP
ANY
SHOW

BEING SUNG
FROM COAST
TO
COAST

INDIANA MOON

PERFECT
FOR SINGLES,
DUETS, TRIOS,
QUARTETTES

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1607 Broadway, New York

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PHIL JULIUS
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"IN THE FIRST DEGREE"
WILLIAM DE MILLE production. By Clara Beranger.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH EUNOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLIE Director General
"THEY" VIGOR.

YEAR IN PICTURES

What a year—what a year! 1923 carried the film clinic in the last close-up of exhibitor and distributor, but not in loving embrace. They are both taking a sock at each other as though they were the principals in a 24-foot ring entrancement.

It's the same old story all over again. Just the same as the majority of screen stories follow in a set groove, so does the relationship between exhibitor and distributor continue in the same path that it has since the days when the store showed the place to see a "movie."

It's fight, fight, fight, and it will continue so undoubtedly to the end of time. Harmony and co-operation—with a capital C—was ill. Hays so aptly phrased it when he said in the industry, are you going to stay in the picture industry. In spots about the country the exhibitor possibly is working in a fair measure of harmony with the exchange man on the Arbitration Board, but those spots are pretty generally far removed and out of the regular order of things.

So the fight goes merrily on. Among the producers they are fighting each other and among the exhibitors the same contention exists.

Battle For Play Dates
Right now there is a battle among the producers and distributors to obtain contracts and play dates from the exhibitors. That is the result of a year of overproduction. At the same time there are practically a half dozen different and distinct exhibitor factions in the country all at

loggerheads with one another, some lined up on one side and some on the other, and all trying individually to fight for the same end, the abolishment of the admission tax, with the chance that a house divided against itself will fall of success.

At the present writing, with Congress having convened lately, the matter of greatest moment is the fight for the repeal of the admission tax. Secretary of the Treasury Andrew W. Mellon advocated it in his general cut program, which he submitted to Congress. President Coolidge made much of it in his message to the representatives of the people, and yet the exhibitors of the country have not been able to get together on a common basis for the work that is necessary to the successful carrying through of the battle.

They are all fighting for their share of glory instead of fighting for the repeal of the tax law. There is credit due for the work that was done with Secretary Mellon and with President Coolidge.

Where Credit Is Due

This publication knows where the credit is due, and after the fight is all over and the time for the bestowal of the glory is at hand those names will be mentioned. In the meantime there are going to be a lot of pseudo-politicians blowing their own horns from the house-tops doing more to injure than aid the entire exhibitor cause.

Another phase of momentary interest is the close-down of produc-

tion which took place about two months ago. That is a condition which has been prevailing for some time. It is a condition brought about through a state of exhibitor factionalism which is a part of the year and through the summer.

It was a year which started with a bang as far as production was concerned. Production flourished as never before. The year was fairly teemed with activity; actors were reaping a golden harvest; pictures at one time and on the surface it appeared as though the industry would never be damaged. Through the summer the production activity was at a somewhat slower pace and the intimation was that it would go on right through the autumn. Then came the selling campaign, and it was noted that the market was overvalued with pictures. With the crumpling up of this condition came the battle of the distributors for dates, with the first intimation at the same time that the industry was headed for a crash.

Crash Now With Us

That crash is now with us. It came about two months ago when Famous Players and others stated that they were going to close production and did so. Others stated that they were not going to close, but they have either done so or curtailed their activity, and two Broadway, New York and Los Angeles, have been wrecked by the wrecks of the lighter craft in the business.

Many a little indensation is sunk as far as there is going to be no comeback, and some of the bigger craft of the industry are proceeding in a similar way. The industry which does not bespeak their ability to weather the storm is the result of the tide, about two or three months hence, is going to show will bring many a surprise to those outside of the industry and to those on the inside getting the S. O. S. via telegrams every day along the street. Stories of the killing of paper, the failure to pay salaries and the attempt to state over creditors are coming thick and fast.

It is a condition which was foreseen and forecast, but for some time the day of the handwriting on the wall, the warnings were unheeded. Prediction at present is, however, where is it all going to end?

"Bigger and Better" Over
There is one certain—of the cry of "Bigger and Better" is over. The exhibitor now yells "Shorter and Cheaper." That is at least as far as the regular run of picture houses are concerned. Possibly the producers will cater to that desire and reserve the bigger ones for the legitimate houses, where they are really big enough for that and thus get their production cost and initial profit back out of the picture before turning it over to the regular line exhibitor. But that won't satisfy the exhibitors either, for the majority of them want to eat their cake and have it at the same time.

Hays did start something on the inside of the exhibitor, however, with his Uniform Contract. Some of the state organizations of the M. P. E. O. A. and of which Sidney S. Cohen is the head and leading spirit, endorsed the contract, but Cohen and his board of directors laid off it, with the result now that only those state organizations that are outside of Cohen's influence have the contract. All the exhibitors, however, are working under the contract when they rent pictures from anyone of the corporations that hold membership in the Associated Producers and Distributors of America, which Hays heads.

Sidney Cohen, as far back as a year, and even more, stated that he would not again be a candidate for the presidency of the M. P. E. O. A. He said it as though he meant it and the various state units which were included in the organization believed him and they went to Chicago last May with an idea that they were going to elect him president. Michigan, Minnesota and several other states had candidates in the field, but it looked as though one of the two states mentioned was pretty sure to put their man over. But Sidney took them. At the last minute he "conned" under pressure from a number of state

leaders to again be a candidate, and he was elected, the result being that the M. P. E. O. A. of Michigan and Minnesota, as well as several southern states, and a new exhibitor factional faction was created.

The Federal Trade

The Federal Trade Commission of Famous Players-Lasky was one of the first of the year. The first flush of the probe has now passed, but the Commission is still going about its business taking testimony and may possibly continue to do so for six months or a year more. What its final outcome will be, however, it will be one of those matters which will have to remain in doubt until the final decision is made. Then will come the trial, providing the Commission recommends one, and of course that will take another year or more.

Matters which were of great moment when they occurred, but have since faded in importance as the year passed, were the defeat of the measure to repeal censorship in New York State; the Seinkopf smash where the creditors took over the organization; the starting of the exhibitor booking office with the A. B. C. title which hoped, and the influx of "dope" pictures early in the year. The "dopes" didn't get very far, exhibitors for the most part paying off of booking them.

Pratentious Productions

There were many pretentious productions during the year, some of them going into legitimate houses on Broadway for years. Early in the year "The Cosmopolitan" hit Broadway and was pronounced a hit and Famous immediately withdrew it from the exhibitor market and made it a house show of the film. It was put in the legitimate theatres and it looks now as though the profit will be about \$1,500,000 over the cost of the production, which was about \$250,000. That amount will be the profit that will be obtained out of the run of the film in New York and Los Angeles alone. In other cities it ran for 34 weeks and in New York it will finish 1923 with 42 weeks of credit. It is certain to run a solid year on Broadway and will establish a record for pictures.

Of the earlier specials was the Cosmopolitan "Little Old New York." In which Mack Sennett starred. After its special run at the Cosmopolitan, it came down to the Capitol, New York, and after the new town away with the record in receipts for two weeks at that house.

Then came "The Huntback of Notre Dame" at the Astor, opening around Labor Day and starting off like a house afire. "Scaramouche" followed later at the 44th Street and has also been doing a big Broadway business, but, although both of these pictures were scheduled to take to the road as legitimate house attractions, they have fallen down in this respect and now it is proposed to place them in the larger picture houses on a percentage with the exhibitors asked to raise their box office prices to \$150. Whether this will work out or not remains to be seen.

Another one of the big pictures of the year is "The Ten Commandments," which opened in Hollywood a few weeks ago and on Broadway week before last. It is also slated to be a road show.

The Outlook

Now for the outlook! It is hard to come into this year as far as being a production center is concerned. The big interests in picture production are in a decreed this. Long Island is to be

the studio home. Fort Lee was once and possibly those studios merged, but at present and activity started. The same reason which caused Fort Lee to fall by the wayside, the desire to cut out production activity in Hollywood—must make struggling and interfering by the natives.

A greater part of the Famous Players-Lasky activities are to be carried on at present and activity studio and Lasky personally is to spend a greater part of his time in the studio. A new studio is to be built on Long Island at which First National and other studios and others are to produce.

According to the signs of the times, it appears as though the mad scramble for actors will again be under way about March 1, and the salaries will again go soaring. In the selling end, however, it looks as though the retrenchment cuts made are going to stay for a while.

ACTS AND BOXING

(Continued from page 1)

taste caused by an unsatisfactory box office.

There is also an added advantage as one or two preliminary bouts can be given, but the desire to introduce the vaudeville.

A promoter who was unfortunate in having all his bouts in one show prove unsatisfactory, found a vaudeville held up the show, and removed the thoughts of the disappointing bouts from the minds of most of the spectators.

The use of vaudeville between bouts may become general in Eastern Canada and Northern New England.

TERRIBLE FOR PICTURES

(Continued from page 1)

New Orleans has gone through some vacuum periods in the theatres, but as bad as they were, last week beat them all.

This city has clean forgot pictures. At any of the three downtown houses, when the performance ends as the audience marches out pedestrians think the musicians are leading.

The neighborhood houses weren't any better. They had an argument even night because of the downtown places, each accusing the other of stealing the business.

One of the big businesses in the city it wouldn't have even been petty larceny if it weren't for the fact that the downtown theatres seat approximately 4,800 people; each plays seven days, and each Broadway theatre has three or four a total gross of \$7,000.

Max Murray, in "Fashion Row" led the bunch, in the Strand, with a capacity of 2,200, at an 85-cent top, to \$2.50.

The other glantly glances: Liberty (1,800) 45, "Red Lights" This may be the fairest to elsewhere; here it was a flop at \$2.15.

Tudor (800) 15, \$1.45; much better by comparison, but the Tudor isn't saying a word.

John J. Murray, for many years manager of the Palace, New York, was forced to retire recently because of ill health.

James P. Brennan has been appointed manager of the Palace, Milwaukee, temporarily replacing William J. Brennan, who is a Senior Orphan house.

Opening January 20th

AT THE

STELLAR CAST

New York

SAMUEL GOLDWYN

(Not Now Connected with Goldwyn Pictures)

presents

GEORGE FITZGERAULT'S

Production

"THE ETERNAL CITY"

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY, AND NEW YORK
WITH A STELLAR CAST, INCLUDING

BARBARA LAMARR

LIONEL BARRYMORE

RICHARD BENNETT

BERT LYTELL

MONTAGU LOVE

AND 20,000 OTHERS

A First National Picture

Radio Advertising Firm

"THE CLIFFER" is the name of the new radio advertising firm from a radio broadcast. And Radio wants for advertising agent "The Cliff" and "The Cliff" is the name of the new radio advertising firm from a radio broadcast.

Read "THE CLIFFER" Tomorrow

"Ask Dad—He Knows"

Dad knows the cigarette; and he also knows the

Pane News

He first saw the Pathe News

fourteen years ago, when he had

the idea that a motion picture

were an amusing thing.

He found it full of interest,

jammed with information that he

enjoyed. And through it he be-

came a patron of motion pictures.

He had known that it's the best

thing there is, 'good all the time. He

expects to see it—at his favorite

theatre

Twice a Week

LAST CALL

FOR

Picture Producers

I Am Negotiating the Sale of Motion Picture Rights

TO

LIGHTNIN'	4th year in New York, etc. Now in San Francisco
THANK - U	One year in New York, etc. Now in Philadelphia
CHICKEN FEED	Now in its 5th month, N.Y.C.
7th HEAVEN	Now in its 2d year, N. Y. City

(Staged by WINCHELL SMITH)

Make Me An Offer
NOW
Before It Is Too Late

JOHN GOLDEN

Hudson Theatre Bldg., N. Y. C.

YERKE'S' FLOTILLA ORCHESTRA

(11)
Jazz Band and Effects
17 Mins.; Full Stage (Special)

An orchestra of nine musicians in string and brass, conducted by Dieter Barton. The band goes in heavily for the effect of backing up each number with a flourish, somewhat after the fashion popularized by Vince Lombardi. In addition to the musicians, a colored mixed dancing team are in the cast.

Opening before a yellow cyclorama with a string of special Chinese lanterns across the stage, the band plays "China Hay" announced on a gong. The effect is a pretty backdrop showing a Chinese in Oriental attire "kicking the gong around."

The musicians average up to the good bands in point of musical ability, and have left very little to chance with their pretentious array of props and sets for the "effects." Their present turn is strong enough to get by as a straight musical set.

VERSATILE STEPPERS.
Dancing and Singing.
15 Mins.; Full Stage (Special).
Three women and two men comprise this act, which, though it holds some good features, is conventional.

One of the men holds up the vocal end between the dances. His voice is not bad but similarly not strong.

One of the men holds up the vocal end between the dances. His voice is not bad but similarly not strong.

enough to use it as much as he does
and one or two of the stereotyped
jazz numbers might advantageously
be dropped. The other man shows
same fast leg twisting in a solo
dance and with one of the girls
forms a crouching Bowery "tough
guy" dance that has been done to
brutal near-death.

One of the girls essays a rather
graceful toe dance, and the other
two show the ordinary Spanish and
Russian stepping. That is, ordinary
in ideas and steps, but rather above
the usual in skill and grace per-

The costuming and set are adequate though not eye-holding. The finish, with all five dancers in a burst of speedy jazz hoofing, brings down the curtain to spontaneous applause. The individual merits of the company warrant this approval to be more evenly distributed, but the lack of innovations prevents it.

INDIAN REVERIES (5)

Indian reveries, as a title, is apropos as there is an Indian warrior who has a confab with his squaw and develops a reckless spirit. There is a voice, heard through a scrim section of the racky set which represents civilization. This speaker promises to take the chief on a trip around the world and show what is being done. The chief

smokes his pipe, dreams, and scenes change to Russia and some Spanish country and dances are presented typical as vaudeville goes.

Harry S. Wilson and Wheeler and Dolan are featured in the act. The farmer plays the chief. The squaw has little to do. The third woman (and fifth of the personnel of the offering), makes the announcements and sings a Spanish number, doing only fair. The dancing team registers and the chief has a pleasing

The changing of scenes in an elaborate set showing a lake and mountains in the distance is the feature of the act.

BOBBY VAN HORN
Blackface Comedian
14 Mins.; One

Bobby Van Horn has a good voice and plays guitar, both of which are items in his fast-paced, often bass-

routine of jokes and several songs.

The 23rd Street audience liked his stuff immensely, and laughed immoderately at everything he sang or said. There is no question but what Van Horn is a good performer, but with his natural gifts and his ability to get his stuff across he is very foolish to leave himself open to criticism in the matter of risqué material.

This turn was last reviewed as a new act by Variety April 21, 1916, at which time Van Horn was doing

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Van Horn is a good performer, but with his natural gifts and his ability to get his stuff across he is very foolish to leave himself open to criticism in the matter of risqué material.

This turn was last reviewed as a new act by Variety April 21, 1916, at which time Van Horn was doing

a pianolog.

Walter and Emily Walters, on earth, with their ventriloquial able act probably receive the highest hand for an act of the kind that is played here in several seasons.

The glee club of the Concord—
see, high school is rehearsing for
presentation "Salo Pasha," an al-
most forgotten light opera, over 20
years old.

Jazz Band routes

For a page of solid routes of Jazz Bands
and Orchestras
Every week in
"THE CLIPPER"

EVA TANGUAY

KEITH'S PALACE, NEW YORK, THIS WEEK (JAN. 14)

PLAYED TO AN ACCOMPANIMENT OF APPLAUSE

APPLAUSE when entering, APPLAUSE interruptions throughout songs, APPLAUSE on exits, APPLAUSE for each change of curtain. This is the act of APPLAUSE. Anyone doubting EVA TANGUAY'S popularity and drawing power SEE HER NOW in her new act (single, 25 minutes).



PALACE Management Gave
Following Billing to

EVA TANGUAY

POWER of GIANT TURBINE
GENERATORS.

UNPRECEDENTED and
UNIQUE Amusement GENIUS.

VITALITY of ZEY, DEMP-
SEY and LEVIATHAN.

The DYNAMIC FORCE OF
VAUDEVILLE.

Resistless as the torrential tide
that tosses madly over the teem-
ing cataract of Niagara, as easy
to check the rush of water over
the Falls as the oncoming multi-
tude of pleasure-seekers to the
theatre where the WORLD'S
MOST POPULAR COMEDI-
ENNE appears.

EVA TANGUAY is the
SUPREME EXPRESSION OF
THE AMERICAN SPIRIT.

All the Turbine Generators of
Niagara Falls are weak in power
compared to the superhuman
vitality of this Volcanic Comedi-
enne.

A GENERAL IS NO GOOD WITHOUT AN ARMY—HERE IS MINE—

E. V. DARLING—Bookings

BLANCHE MERRIL—Interceded for Return

EDDIE WEBER—Conducting Orchestra

EARLE BROWNE—Pianist in Orchestra

RUTH HOWES—Right Hand Bower at Theatre

JACK PARKER—Attends to Stage

ALAN KRAMER—Made Costumes

SONGS—

"DOING BUSINESS AT SAME OLD STAND"

—Billy Curtis

"HOKUM"—Rewritten by Eddie Weber

"KING TUT"—Jack Frost

"WORTH MORE THAN A MILLION TO ME"

—Eddie Weber

"CARE LESS THAN EVER"—Blanche Merril

"DON'T CARE"—Harry Sutton

"STILL HEADLINING BILL"—Jack Frost

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The current Orpheum bill measures up as disappointing entertainment. Norma Hayes remains as bill topper, retaining a majority of her numbers from last week. A couple of new additions helped, but the applause greeting Miss Hayes at the opening performance of her second week can hardly be called more than faint. The bringing forth of the child again elicited the first genuine applause.

Dessie Retter opened slowly and

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quietly with the burlesque boxing but proving the only life. Ella Ruegger was second, with concert cello playing of high order, but lacking as vaudeville entertainment. Edmund Lichtenstein, billed as pit director, is an invaluable aide.

Sully and Houghton endeavored to get the show moving with speed and made progress with leaps and bounds towards the finish, the audience being fired at the start. Heartily applause greeted the youthful couple at the conclusion of their turn, proving a surprise even to them.

Sully and Austin were placed fifth for the second week, making an equally good impression. "The Sun Dogger" featuring Harry Coleman, took up considerable time and proved generally entertaining throughout. The long act is fast and full of comedy, which stands out as its main asset.

Jim McLaughlin and Blanche Evans had next to closing assignment, following 35 minutes of Miss Hayes. The act was exceedingly difficult for this hardworking couple in their Benny Ryan vehicle, which, however, served them in good stead regardless of obstacles.

Harry Kahne suffered more than

any one else, being selected to close with many walkouts causing annoyance.

The Hillstreet affair has a bill of genuine vaudeville value, and although holding several acts that have seen more service locally, appealed strongly to the pop clientele, which gets more for 35 cents here than any other place in town.

Harry Hillstreet and his orchestra, after two weeks at the Orpheum, held first billing honors and closing spot. The band with its comedy hits, gathered all sorts of applause. Grace Deagen and Jack Mack, also with two weeks at the Orpheum to their credit, did equally well here next to closing.

The White Sisters, recently here in a production, added class and youthfulness to the bill, which helped to bring it up to big time standards. "Compliments of the Season" jumped over from last week's Orpheum bill and proved genuinely productive with the pop house patrons.

"The Wonder Girl" opened with snap and class, being of the type suitable to open any two-a-day bill.

married recently to Gorman Tracy Bridwell, a West Point graduate. She is to desert the stage for a home in Hollywood.

Rose Wallis, assistant treasurer at the Orpheum, slipped away to Pomona and married Marie Post, non-professional.

Frank Egan has contracted for the installation of a balcony in the Egan theatre.

Dodson Mitchell's "Cornered" will open at the Morocco Jan. 28. The play will mark the return to the Morocco stage of Grace Travers, a local favorite.

Lilly Belle Jager, Los Angeles society belle, is soon to wed Captain Robert Treman, former husband of Irene Castle.

The Duncan Sisters were the victors in a court clash brought against them by Dr. D. W. G. Thurber for a bill said to amount to \$395 for services rendered. The doctor will file a new complaint.

BOSTON

By LEN LIBBYE

Kay, Laurel in "Whispering Wires" at the Plymouth, has dropped out of the cast and Louise Swanson has taken her place.

"Polly Preferred" is booked for the Majestic when "The White Sister" finishes in a couple of weeks. Up to the time of the leasing by the picture house had been doing fair business with legitimate attractions.

George E. Lethrop, manager of the Howard and the Bowdoin squares theatres, started for Bermuda on Saturday, to be gone three weeks.

"Icebound" which was never seen here in the first-class houses, will

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Marie Brivogolle

The Watson Sisters at Pantages this week, played to a good matinee attendance Monday evening hysterically and applauding wildly. The girls held the stage 35 minutes and after exhausting their stock of encores introduced their mother, who rendered a ballad in a manner that brought a storm of applause.

The supporting bill held good entertainment, although it lacked ballad. This slight deficit, however, was hardly noticeable to the patrons, who seemed so impressed with Watson Sisters' success that they scarcely thought of anything else.

Arturo Bernardi, with a protean act, portrays seven characters fairly well in a cafe scene. This is followed by impersonations of famous composers which struck popular favor. His final characterization of several persons, with the quick changes made with his assistants in the audience, won an applause hit.

Paul Sydell opened with his balancing act, finding approval, and Van Horn and Inez closed nicely with their roller skating. Bernardi De Pace demonstrated his ability on the mandolin to big returns. Overburt and Young were out. Muro and Yoco went over well second with violin and vocal solo playing. Their comedy efforts are feeble, but are redeemed by their musical work.

Gladys Nance Hoard, Egyptian dancer with the Emerson act, now touring the Orpheum circuit, was

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Direction ED. KEOUGH

NEWS OF DAILIES

Jacqueline Logan was named by Mrs. George Melford as her rival when she appeared in a Los Angeles divorce court last week. She was given a divorce, \$200 weekly alimony and a property settlement.

The "God of Vengeance" case is to be taken up to the Appellate Division of the Supreme Court by Harry Weinberger.

A doctor and his wife were awarded \$166 and \$400, respectively, by a jury in Somerville, N. J., because she stumbled and sprained her ankle in a movie house, which she sustained the injury, but the doctor got the larger award for loss of her services.

Max Steiner has been awarded a verdict of \$15,155 against W. B. D. Stokes, whom he represented in the recent bitter divorce case. He alleged Stokes refused payments on three checks he had given him for services.

Mabel Earle, a scenario writer, and to the author of "Deadend," was arrested for maintaining a baby farm on Staten Island and treating her young charges cruelly.

Dr. Couss has back here for another lecture tour.

Beatrice Mack, niece of Federal Judge Mack, has returned to New York from Italy, where she made her operatic debut.

An effort is being made to have Dorothy Gates Herman, former chorus girl and wife of a millionaire's son, declared sane and released from Bellevue hospital.

Doris Keane denied rumors there was a rift in the happiness of herself and husband, Basil Sydney. She also flouted reports she was a friend of Leo Koretz, vanished Ponzol of Chicago.

June Diamond Brown, former noted beauty, committed suicide around Christmas time and her body lay unclaimed in the morgue until this week, when her brother came from the west and gave her burial. Her former husband had promised to attend to it, but failed to do so.

Police were asked to find Emily Clark, former sobriety at the National Winter Garden on the East Side, New York, who, her husband reported, was kidnapped in daylight from in front of the Hotel Belmont the day after their wedding.

The King James hotel, in 45th street, off Broadway, has been sold.

Cecile Sorel, Paris star, refused to appear before England's rulers because it meant she would have to abandon her role in Paris to a substitute.

Students celebrated when the 40-year-old Princeton Casino, where the University plays have been given, burned last week.

Chaplin last Friday made his final appearance in New York until April.

The chauffeur who shot Courtland Dines in Los Angeles will not be arraigned until Jan. 18, as Dines and Mabel Normand are in the hospital. It is announced Miss Normand will be well enough to go to court.

The Shakespeare Memorial Association has invited John Barrymore to play "Hamlet" in London, this being the first time an American actor has been so honored.

Jan. 25 has been set as the date for the annual benefit for the Actors Fund, to be given in the Jolson theatre.

Alfred Coates, conductor of the London Symphony, has arrived here to direct the Eastman Symphony orchestra at Rochester until April.

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A new hotel, to cost \$1,500,000, is to be built at the northwest corner of 75th street and Broadway.

The scandal attending the Nina Putnam Wilcox Rhode Island divorce, which resulted in her dropping the case and her business manager, young Mr. Bassett, may bring a general inquiry into the Providence divorce mill. Miss Durie's decree from Patti Arbuckle may come under fire.

While Alice Brady was playing a benefit performance of "Zander" for a hospital at the Montauk, Brooklyn, a woman was stricken in the audience and died after being carried to the lobby.

Battling Siki turned tables on Kid Norfolk in Memphis, getting the decision in 12 rounds.

Jean Acker is signing herself on Atlantic City Hotel registers as "Mrs. Rudolph Valentino 3rd."

A "hobbed-haired bandit," said to be Helen Quigley, claiming to be an ex-chorus girl, has been arrested for store holdups in New York.

The original high ave. traffic terrors are now doing duty on the Grand Concourse in the Bronx.

Charles A. Stoneham, owner of the Glants, with Leo J. Bondy, attorney and director of the club, was indicted for bucket shop frauds and was arraigned this week. He and Bondy were let out in \$5,000 bail.

Five thousand paid admissions, at \$2.50 were rung-up at Biarritz Lodge, in Westchester, for the Olympic mid jumping tests which

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Final Announcement!

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Annual January Sale

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were staked on a specially built course. Snow had to be shipped in from the Adirondacks.

James K. Hackett, arriving home last week from Europe, after three years abroad, was given a civic welcome by Acting Mayor Hubert and other officials and notables. He is the first actor to be accorded freedom of the city. Sunday night he was honored guest at a banquet at the Waldorf-Astoria.

Florence Reed takes to the road with "Lullaby" next week, closing at the Knickerbocker.

The Andrew Freedman home, bequeathed by the one-time owner of the Glants, will be opened to aged dependents May 1. It will be non-sectarian and under the will of the donor will be open only to persons who once possessed a competence.

Two youths, members of the aud-

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ence at the McDougall amusement house, in West Houston st., trapped the manager and his assistant in their office, bound and gagged them, then looted the safe of \$2,750, escaping. One thousand people were in the theatre at the time.

Lenore Mitchell, 22, a Mount Vernon, N. Y. bookkeeper, is under arrest, charged with starting a fire in a fictitious shop where she was employed. The shop is located in the Proctor theatre building.

Frankie Jerome, Bronx Bantam-weight, died of a brain hemorrhage Sunday night in Bellevue hospital. (Continued on page 42)

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BUFFALO
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MAJESTIC—"Jack of Hearts"
Fate O'Hara's latest bringing home good returns. "Magic Ring" next.
SHEPHERD—"Rock"—Emily Stevens' "Love in a Cottage"
Premiere of Henry K. Webster's new suburban comedy with Donald Cameron, Neil Martin, Miriam Elliot, Mary Hone, Frank Meritt and Helen Smith. "Greenwich Village Politics" next.
HIP—"Zaza" (film).
LAFAYETTE—"Stoddard Heart"

LOWE'S—"Lacerta Lombard"
GAYETY (Columbia)—"Hipity Hop"
GARDEN (Mutual)—"Moonlight Melody"
ACADEMY—Burlesque tab and vaudeville.

The Shua Amusement Co. is negotiating with the city for the purchase of Pearl street police station No. 3. The property is situated at the rear of the site for the new Shua Metropolitan theatre and is calculated to give the house a rear exit.

The Olympic, recently purchased by the Broadway-Booth Corp., will be closed at the expiration of the present lease next fall and a 10-story office building erected.

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This will make quite a saving in expense for the theatre, especially the lobby, which has been using a huge two-story cut-out sign for every picture.

Jack Ball, of the Hawkins-Bell stock company, suffered a broken right leg this week when he fell into an open manhole while walking on one of the principal streets. As a result of his injury the opening of the stock company's Grand scheduled for Sunday has been postponed.

Mr. and Mrs. Lucien Dornal, local composers and lyricists, who have been spending several months in California, returned this week and will start rehearsals for several local talent shows, which will be given during the early spring. The first will be under the auspices of the Woman's Athletic Club in March.

A. F. Green, assistant treasurer at the Shubert, has been elevated to the treasurer of the Shubert-Missouri, with Ray Phillips as assistant. He has been succeeded at the Shubert by Orin Dwyer.

With the Shubert-Missouri open for legitimate attractions it is announced that practically all of the dramatic shows and stars will go there, leaving the Shubert for musicals. In line with this policy the following are announced to follow the "Musical Box Revue" at the latter house: "Trene," "Sally" and "Sally Trene and Mary."

Stella Le Doua, who headlines the Orpheum bill next week, is known here as Eleanor Atkins, and is the daughter of a prominent live stock broker of the city.

Alexander, psychologist, at the Pantages this week, has been held for another week. Alexander is a great drawing attraction here and holds the house records.

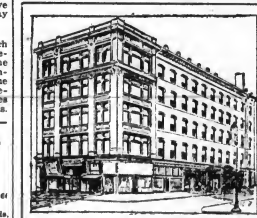
Ruth St. Denis and company will play a single matinee at the Shubert Jan. 22. She will appear as one of the events of the Fritschy concert series.

The contract has just been let for the construction of a new \$125,000 theatre in Arkansas City, Kan. The new house will seat 1,500.

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ORPHEUM—Edouard Beccan in "La Flambee."

Pictures: Capitol, "Rostalia"; Dominion, "Red Light"; Palace, "Pearl"; Mad, "System Three"; Crystal Palace, "Without Warning"; Laurier, "Shifting Sands"; Strand, "His Mystery Girl"; Caron, "Ashes of Venus"; Plaza, "Zaza"; Belmont, "Common Law"; Regent, "Fair Lady."

Edmond Beaumont, lessee of the Empire, Quebec, and his operator were arrested this week on a summons charging them with violating the criminal code by showing a questionable picture. The picture was seized, together with lobby displays.

NEW ORLEANS

E. O. M. SAMUEL
TULANE—"Up She Goes."
ST. CHARLES—Saenger Players in "The Gold Diggers."
STRAND—"Black Ozen."
LIBERTY—Douglas Fairbanks in "Robin Hood."

Owing to the scarcity of shows in the South the Tulane is employing "Scaramouche," the film, to bridge a gap next week. The Pantages Show follows.

Hector Downe is managing four cabarets down on the tathuma. His latest is called "The Hawaiian Room."

"Sally, Trene and Mary" seemed very "blat" to the natives during its tenancy at the Tulane last week. Most of its dialog was adolescent and trying to mature ears.

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"NO NO NORA"

By Gus Kahn, Teddy Fiorito and Ernie Erdman

**"MAMMA LOVES PAPA
PAPA LOVES MAMMA"**

By Cliff Friend and Abel Baer

"ME NO SPEAK-A-GOOD ENGLISH"

By Harry Pease, Ed. G. Nelson and Moe Schenck

"EASY MELODY"

By Larry Conley and Gene Rodemich

OH YOU LITTLE

"SUN-UV-ER-GUN"

By Richard Howard and Joseph Solman

"LINGER AWHILE"

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MODELS UNIZONIZING
The Co-Operative Modeler Association, organized for the protection of the manufacturer of the stock, suit, dress, hat and hosiery trades, has come into being, with the Mines Shirley and Baumgarten as the leaders. They are to hold a fashion revue at the Astor, Feb. 1.
Jan. 23, the retail merchants will hold a fashion show at the Commodore, and Feb. 5 the wholesale garment manufacturers will show their styles at the Astor.

IN LONDON
(Continued from page 2)
at Wyndham in "The Flame" a piece adapted from the French by George Bernard Shaw. The production will be for evening only so as not to interfere with the holiday matinee season of "The Rose and the Ring."
Jack Pissman one of the most popular of vaudeville artists died at Bradford, England, Jan. 12, following an operation for appendicitis. He was the principal comedian in the famous Lauder pantomime at the Prince's in that city. Aged only 49 he was a native of Bradford.

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and started his career by singing in the small free-and-easy music halls. His special line of business was impersonation of airline shyness, his most popular song being "You're the One I Love." A number he was sometimes called upon to revive by members of the audience who were celebrating a son's coming of age. He and a female who was a South African tour, remained in London and province. He was booked for years ahead at salaries running up to \$2,000 a week.

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rural rib-tickers, "Charlie's Aunt" and "The Private Secretary" to town every Christmas, has secured the English rights of Avery Hopwood's "Why Men Leave Home," and will stage it shortly at a West End theatre with Benrimo as producer.

About the beginning of February, when the Comedy will be free of "Charlie's Aunt," the house will be given over to a revival of "Alibi-Sit-by-the-Fire" with Marie Tempest in Ellen Terry's old part. This will make the fifth farcical play running concurrently in London, and all of them in a state of revival.

Jack London's play, "Theft," has been adapted into French by Tor de Rossore and Jacques Sourin, in all probability Co. Lapareire will produce it at her own Parisian theatre this spring. She is certainly the right actress in Paris to play the principal role.

Devoles of opera in London will have small cause for complaint this new year. At Covent Garden the British National Opera Co. will begin to operate on Jan. 7. Besides their usual repertoire they will produce at least three new works: Rutland's "The Merry Widow," Puccini's "Gianni Schicchi" and an operatic version of "Pelleas and Melisande."

When "Almond Ego" closes at the Scala the Carl Rosa Opera Co. will take possession. The company is now under entirely new management.

The D'Oyly Carte Opera Co. will before long begin a season in town, under the direction of Sullivan. Then, at the Regent, Barry Jackson will continue with music drama, for after "Bohemia" he will once more revive "The Impresario." He will close the piece with the opening sometime of an immortal opera.

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companion between them as dramatic entertainment. The new show "Sherlock Holmes" will play two shows daily during the holidays.
Lottie Venne will return to the stage when Somerset Maugham's new comedy, "The Camel's Back," is produced in the West End.
Shirley Kellog is starring in the de Courville revue "The Rainbow," at Newcastle-on-Tyne. This production was seen at the Empire earlier in the year, but was not a big success.
Gladys Cooper has not set the Thames on fire by her impersonation of Barrie's immortal hero, Peter Pan. The critics are by no means enthusiastic and seem to agree the character has done just what it was intended to do - nothing.

Maud Allen underwent an operation for appendicitis Dec. 27. She is progressing favorably.

The Interlude Players will start their new season with a production of "The New Year's Eve" (The Regent) toward the end of January. This is a play by the Interlude Players, which was played for years by the late Fred Emmet, a silver-tongued actor. The new show has already made a big hit on the river.

"The Return of Sherlock Holmes" at the Prince's seems to be settling down into as big a success as the original was at the Lyceum and Gaiety, although there is no

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The present Playhouse season will terminate Jan. 25, when Gordon Bottomley's "Strife" and Laurence Olivier's "Theodora" will be presented.

SHAME ON WHOM?

We wish to inform the public and the profession, through Variety, the real story of how we came to use gags in our act.

Miss Eva Puck and Sam White were appearing with the Greenwich Village Follies under the management of Jones and Green, and under special arrangement with them Miss Eva Puck and Mr. White were and are permitted to go into vaudeville.

Mr. Pauly claimed we stole the following gags:

MAN: I'm going to take you to hear Galli-Curci.

WOMAN: Galli-Curci—Who's He?

MAN: Galli-Curci, the Violinist.

WOMAN: Galli-Curci is the stuff they make golf balls out of.

WOMAN: Do you remember our honeymoon? You took me to Niagara Falls. I often let the water run in the sink, close my eyes, and try to imagine it's the Falls.

WOMAN: I stay home and mind the children.

MAN: Children?

WOMAN: Well, I would mind them if we had any.

We deny it! All the gags used by us were used with **full authority**.

We are both thankful we didn't use "Irish Justice," for we would have been accused by Pauly of **stealing** even that.

The truth about the matter is that Pauly, the alleged author of this material, no doubt knowing that the material in question was common property, never suggested to us that he had any right to stop us from utilizing this in vaudeville, but apparently wanted everybody to know that he was an author, and this was his first real opportunity. So he immediately ventured into the advertising game, as you no doubt noticed from Variety of Dec. 27th. **He did not take the occasion to see or communicate with us first**, but rushed into print, and later sent us a telegram that the above gags were his. The profession generally may have a different opinion.

The name SAM WHITE means something in vaudeville, and those who know me regard me as a gentleman, and those who employ me always recommend me to someone else. The name SAM WHITE is plain and simple and easily remembered by those not color blind. **I once knew a guy named Ridgeway Pancroft Smith and he admitted that the flossy first name was a monicker to identify him from the two billion other UNKNOWN Smiths in the world.**

In spite of Mr. Pauly, we are on the best of terms with Messrs. A. L. Jones and Morris Green, and, thanks to them and the B. F. Keith Booking Office, we continue to work.

Now, Pauly, be a good boy, stop re-writing the Bible, and acknowledge that you have been naughty in trying to use a recognized team as a spotlight to help your scribbling.

(Signed)

SAMMY WHITE

Management A. L. JONES and MORRIS GREEN

of **EVA** and **SAM**
PUCK and **WHITE**

Appearing this week (Jan. 14) B. K. Keith's Orpheum, Brooklyn

Next Week (Jan. 21), B. F. Keith's Bushwick, Brooklyn

Direction ROSE & CURTIS

READ "THE CLIPPER"

ALL MUST REPORT ON ALL FEDERAL INCOME CASES

MADGE STUART TO LEAD IN "DARE-DEVIL"

Stoll's Film Star on Speaking Stage—Lorraine Turns Over "Zenda" Rights

TAX EXEMPTION FOR PEOPLE WHOSE INCOME IS LESS THAN \$5,000

(The article below has been written with the approval of the Bureau of Internal Revenue at Washington. It covers the entire scope as far as has been determined for taxpayers of the profession.)

Resolution in Senate—"Why Not Prosecution by Indictment or Injunction," Asked by Legal Department of Government

Variety-Clipper Bureau, Evans Bldg., Washington.

The Attorney General has been called upon by the Senate to report on the particulars and specifications of all cases transmitted to him by the Federal Trade Commission, presumably indicating a violation of Sherman Anti-Trust Act, or of the Clayton Act, together with a statement as to "why prosecution by indictment or injunction has not been brought in each of said cases."

The Committee on the Judiciary reported the resolution back to the Senate yesterday and upon the request of Senator Brandegee it was given immediate consideration.

Under the resolution as adopted not only is the Attorney General called upon to report on the merits of the cases but he is also instructed to set forth the number of cases pending, both criminal and civil with the time which the cases have been awaiting action.

The resolution was introduced in the Senate on Dec. 11 by Senator William King of Utah. The report of the Attorney General is expected to be made in the near future by the investigations conducted by the Federal Trade Commission may not be followed by indictments.

There are a number of such investigations affecting an important industry either completed or before the commission that this Senate action will affect.

3 BERLIN HOUSES CHANGING POLICY

Lily Flohr, Second Woman Manager—Operettas Have First Call

Berlin, Jan. 23. The uncertain conditions in Berlin theatres have led to a change of management in three of the city's leading theatres. The Volks-theatre and Neues theatre are now going under new management. The Volks theatre has been taken over by a business man named Brest. It will continue operettas.

The Neues Volks-theatre, formerly drama, is going over to operetta. The opera singer, Marika Schwarz, brother of Joseph Schwarz, who sings with the Chicago Opera has taken it over and will begin producing operettas.

Berlin, Jan. 23. The Neues Theatre am Zoo will be taken over by the musical comedian, Lily Flohr, who will bring out a new opera by Leon Jessel.

Lily Flohr is the second woman manager in Berlin. The other is Rosa Valetti, of the Komische Valetti.

THEATRE SPRINKLER LAW

Syracuse, Jan. 23. Owners and managers of local theatres will attend the hearing on the proposed new building code. It provides that all theatres must be equipped with automatic sprinklers.

GRILL SHOWS ARE PASSING SINGERS WANTED!

Are you ready to meet competition? Fearless music men!

LIONEL ROBARSTE "TWO NOT TO SELL IT"

Individual Atrocities, 26

POWER REAINS

Supreme Court Demands Proper Hearings on 20 Percent Fare

Washington, Jan. 23. The decision of the United States Supreme Court, upholding the injunction granted by the District Court of Massachusetts to the New York Central lines to stop the Interstate Commerce Commission from forcing the railroads to issue interchangeable mileage scrip at a reduction of 20 per cent. of the regular fare, came as a disappointment to the travelers.

The Supreme Court stated that proper hearings were not held, and that the commission endeavored to fulfill what it believed was the desire of Congress rather than the records of their own offices.

The power to control the issuance of mileage, however, was not taken from the Interstate Commerce Commission, and nothing in the opinion sets forth that after proper hearings it cannot again order the railroads to issue the interchangeable scrip.

London, Jan. 14. Madge Stuart, for long a leading Stoll film star, will be the leading woman in "The Dare-Devil" when it is produced by B. A. Meyer. The male part will be played by A. W. Blake. The piece, a thriller, was written by Austin Melford, a "Co-Optimist," the son of Austin Melford who played "The Silver King" for years and nephew of Mark Melford who almost up to his death was an enormous draw in all classes of music hall.

Robert Lorraine has abandoned his intention of touring "The Prisoner of Zenda" and has turned over the rights to Murray Carrington by Ted McLennan who is in the intention of looking over the Paris play market. One place Lorraine is going to try for Paris with the Deval, so also is Dennis Eadie.

Connie Ediss has gone into vaudeville and is appearing in West End variety houses in a sketch written by Ted McLennan entitled "A Successful Failure."

Before bringing it to the Savoy, Leon M. Lion will try out Norman MacDonnell's "Lord O'Clock" at Blackpool, Jan. 21. The author of "The Blue Lagoon" is Vere Stacpoole's "Blue Lagoon."

Variety-Clipper Bureau, Evans Bldg., Washington.

How to correctly make a gross income tax return is a question that presents itself to the members of the theatrical profession in common with every other American citizen and resident. This article, approved by the Bureau of Internal Revenue, is for the guidance of actors and actresses in the filing of their returns for the year 1933.

It was prepared by the Treasury at the request of Variety. The filing period is from Jan. 1 to midnight of March 15, 1934.

Herein is set forth the latest Treasury decisions and rulings with reference to all allowable deductions for traveling expenses, depreciation of theatrical costumes; etc., and the requirements for the revenue act affecting single and married persons.

For each person, regardless of every single person whose net income for 1933 was \$1,000 or more, or whose gross income was \$5,000 or more, or whose gross income was \$5,000 or more.

By actually speaking, gross income is all income received by the taxpayer during the year from salaries, honoraria, trade, professional fees, interest, dividends, or gain, profits and income derived from any source whatever.

Net income, upon which the tax is assessed, is gross income less certain specified deductions for business expenses, losses, bad debts, etc.

Exemptions

The exemptions are \$1,000 for single persons; \$2,000 for married couples whose net income was \$1,000 or less and \$2,000 for married couples whose net income was \$1,000 or less. Widowers, widows, divorcees or married persons separated by mutual consent or without necessity, are classed as single persons. In addition to the personal exemption, taxpayers are allowed a credit of \$400 for each person dependent upon for their chief support if such person is under 18 years of age, or incapable of support, mentally or physically defective, or "mentally defective" includes not only cripples and those who are not physically disabled in ill health and the aged. The deduction need not be a relative of the beneficiary.

Head of a Family

A single person, if the head of a family is allowed the same exemption as a married person, \$2,000 or \$2,500, according to the amount of net income. A person who actually supports and maintains in the home one or more relatives, over whom he exercises family control, is the head of a family within the meaning of the revenue act. For example, a single person who supports his home an aged mother and two brothers under 18 years of age, is the head of a family. If his personal exemption is \$2,500, the net income being less than \$2,500, he is entitled for 1933 to a total credit of \$3,700, leaving a taxable income of \$300. The credit is not available for the wife or a dependent of a taxpayer, though one may be totally dependent upon for his support.

A taxpayer's status is determined by the last day of the taxable year, December 31. If the return is filed on the basis of the calendar year, he must as of May 1, 1934, if his husband and wife are allowed the exemption granted a married couple for the full year. The wife's income, however, must be reported with that of the husband in a single return, or in a separate return, if the separate return is made. A person may claim the entire personal exemption, or they may divide it between themselves in such proportions as they choose.

Traveling Expenses

Traveling expenses, which are deductible under the law, are of great importance to the members of the theatrical profession. An actor, while "on the road," receives a salary as full compensation for his services without reimbursement for traveling expenses may deduct from the gross income such expenses, including meals and lodgings. If he is repaid for his traveling expenses, he must include them in his gross income, and may deduct such expenses.

A taxpayer claiming the deduction for traveling expenses must attach to his return a statement showing the nature of the business in which engaged; number of days away from home during the taxable year on account of business; total amount of expenses incident to meals and lodgings while absent from home on business; total amount of other expenses incident to travel and claimed as a deduction; and "other expenses" are tips, which are held to be a part of traveling expenses, provided they are reasonable in amount.

The requirements for traveling expenses must be substantiated when required by the Commissioner of Internal Revenue, or records showing in detail the amount and nature of the expenses incurred.

Whether a person who travels 365 days in a year is entitled to a deduction for traveling expenses is determined by the facts, and not the existence of a home. The revenue act provides for the deduction when the trip is away from home in pursuit of a trade or business. The deduction is not available for the purpose of deduction for traveling expenses a taxpayer may have no home in which he is domiciled.

Financial Conditions

The purchase price of theatrical costumes is deductible from gross income, because it is held to be a "capital expenditure," deduction of which is expressly prohibited by the revenue act. However, a deduction may be made for the depreciation of theatrical costumes or properties used exclusively in the theatrical business, such deduction being defined by the act as a reasonable allowance for the exhaustion, wear and tear of property used in trade or business.

The return, sworn to before a notary public, must be filed with the collector of internal revenue for the district in which the taxpayer lives or has his principal place of business. A taxpayer who traveling outside his district should file his return with the collector of internal revenue at the time of his return. If the net income for 1933 was \$2,000 or less, the return should be made on Form 104. If the net income was in excess of \$2,000, the return should be made on Form 1044. Copies of both forms have been sent to persons who made a return for the year 1933, and may be obtained from the office of the collectors of internal revenue.

The tax may be paid in full at the time of filing the return, or in four installments, on or before March 16, June 16, September 15 and December 15.

STUDIOS OF STAGE DANCING

1841 Broadway, N.Y.C. Write the Art Studio

SPORTS

Page of Sports—most of all over the country

Every week in "THE CLIPPER"

ACTS FOR OUTDOORS.
Weekly review of acts in the
vaudeville houses all over the coun-
try suitable for outdoor or tent en-
gagements.

IN "THE CLIPPER"—10c

THE FOUR OF 'EM FANING ACHIEVEMENTS OF 1922-23 of the R. F. KEITH VAUDEVILLE CIRCUIT—The acquisition of the NEW YORK HIPPODROME, the construction of KEITH'S PALACE, CLEVELAND, and the KEITH PRODUCTIONS, the reversion for a second week at KEITH'S NEW YORK HIPPODROME OF YOR K and K I N G.

YOR K and K I N G have been on for a second week at New York Hippodrome (Jan. 14 and Jan. 21).

CHICK ROSE
YORK and KING
in "THE OLD FAMILY TINTYPE"
Direction LEE and ROSALIE STEWART.

Police, Colonel and Hammerstein's suit (all three booked to the Victoria), and a final show on the Ziegfeld Road, making even in one day. This he explained as a record business.

Granville testified Walter Keefe booked him around Chicago; that he booked the Jones & O'Brien time for six weeks only; that a Western Vaudeville Association booked him for six weeks only, but only offered the team \$75 a week.

Studs, again objected, on the ground it is not binding on the defendants.

Granville Came East

Granville stated that because there was nothing left in the west he came east with a letter of introduction from Keefe to Reed at Putnam Theatre building. Again Keefe's objections were made, and again the balance of Granville's testimony was concerned with detailing how he had lost his earnings capacity.

Goodman's cross-examination bore on the fact Hart could not sing or dance, etc., so that Granville replied he could advise as to songs and as to dancing, but that in his last vaudeville engagement in a production act his personal salary was \$100 a week.

The boy opened with Max Hart resuming on the witness stand under examination by the prosecution; how he had to sell the Dee Palmer production which cost him \$100 to \$150 to get the boys in the west; as professed she could not act and he had to sue her. The "advice" part was ordered stricken out of the record.

He stated a list of names and detailed how long each has been with him to support Littleton's stated claim he will be able to produce. He had a long warbled business, which was suddenly taken away from him.

The question of Charles B. Maddock's acts was allowed to be entered into to show the witness.

Then followed Cantor with Hart resuming later in the afternoon.

Reprinted From "Times Square Daily"

TUESDAY, JAN. 22

This was by far the most interesting session of Max Hart's trial. The examination of Littleton to the Orpheum office was the highlight of the afternoon. Littleton, a Max Hart testified on the witness stand in the afternoon. His direct examination has not been completed, with the cross-examination yet due. W. L. Littleton, Littleton's trial counsel, stated that Hart would testify a long witness and that one or two others yet to be called for brief testimony. Jennie Jacobs, Miss Brown (Hart's secretary) and possibly Bernard Garrigue, who testified, although originally so in the cross-examination, were not called (Epstein (Epstein & Axman) for the plaintiff).

Littleton was the first witness yesterday. His efforts to "forget" the affidavit of Judge Littleton, which he swore to in Hart's behalf at a short time after he had been discharged from the Orpheum circuit, brought several sharp rebukes from the court.

After Littleton's could not remember certain things, Littleton addressed Judge Augustus N. Hand and stated:

"I am as well made it clear once and for all that this witness, who came from the Orpheum office, is an unwilling witness and that we shall have to resort to perjury to get certain leading questions contained in this affidavit to him for his affidavit."

Littleton three months ago joined the Atlantic City Morgue, where he assists William Morris, Jr., in the morgue. He and the Keiths and Orpheum might be said not to be kindly disposed to the big time.

Littleton's Affidavit

Judicially from his extracts of which were read piecewise witness's statement was anything but friendly to the Orpheum management. He swore to his statement. When his plea of memory was taken up, Littleton commented that only a year ago he had sworn to it, that it was true, but that suddenly and recently he had been told to have lost memory of his contents.

record his address, 1220 12th St., City Avenue, and his 12-year experience in the vaudeville business; that Col. Charles B. Bray in 1911

hired him as an office boy; that when the Orpheum office looked to the Palace theatre building he assigned to the Orpheum office from 1911 to 1920; that Frank Vincent, who was in the Orpheum; that he (Littleton) left the Orpheum employed in 1921; that he had known Max Hart for the past 10 years.

Littleton then identified his signature on the affidavit, and that to the Palace theatre building he assigned to the Orpheum office from 1911 to 1920; that Frank Vincent, who was in the Orpheum; that he (Littleton) left the Orpheum employed in 1921; that he had known Max Hart for the past 10 years.

Littleton was overruled on the propriety of the question, "Do you state that on the day after the affidavit was signed, you were in the Orpheum office?" Littleton ruled off the "floor" on the ground that he had generated despite the attorney's plea to the bench that the purpose was to bring out that both the Keiths and Orpheum booking offices co-operated in such rulings. Littleton got about this by asking: "When an agent was ruled off the Keiths floor, did you recall the same ruling?" Littleton denied ever recollection. Littleton denied ever recollection.

Spoke To Goodman

Littleton testified, "Don't force with me! Did you ever talk with a Keith man in reference to the Keith floor?" Littleton "recalled" the matter, as he read an extract from a letter to Vincent, dated January 1921, in which Littleton admitted recalling having stated that in his Keith office could not be recalled.

Littleton continued, to a pointed question, that he had learned of the Keith floor in the summer of 1921, but could not recall how he learned of it. In connection with Hart's booking of Blossom Seeley and Co. (whom Vincent had been in the Orpheum management for 12 years), Littleton testified that he had been given instructions from Frank Vincent, Littleton's affidavit, "Shortly after I was given instructions from Frank Vincent, I was given the book with Hart."

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VAUDEVILLE

"TWO OUTS" LITTLE MORE THAN

"ONE OUT" TESTS"

Acts Exploited Too Heavily—Audiences Believe

Them Amateurs—Acts Wanting to "Show" Don't

Get Fair Break

SHIFT MURDER BLAME

TO BOY MOVIE "FIEND"

Detectives, Unable to Solve

Slaying Near St. Johns,

Center on Half-Wit

BARBARA BRONELL

starring in the musical extravaganza

"MY CHINA DOLL"

Representative, WILLIAM P. MURPHY, Variety, New York.

In the past three seasons on the road, Miss Bronell has reached the zenith of musical comedy perfection, not only as a star, but as a competitor to other stars as a standard box office attraction.

Representative, WILLIAM P. MURPHY, Variety, New York.

act, but not very pertinent, were pressed for affirmation. Littleton repeated "I don't recall, but it's in the statement." Must be true, Judge Hand turned to him again and stated, "State your best recollection."

Littleton could not recall having spoken to Hart over the phone on the street regarding bookings, but that he was quoted from the affidavit. "On those occasions I told him my acts and acts personally as he (Hart) was not permitted to do business with the Orpheum."

Littleton's cross-examination was brief and brought out that Littleton had trouble with Martin Beck, that he was "more" at the Orpheum Palace in the interest of the Orpheum in the Hart case. Littleton acquiesced to the fact that he was not working with the Pan, Loew, Keiths and Orpheum circuits.

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Get Fair Break

SHIFT MURDER BLAME

TO BOY MOVIE "FIEND"

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BARBARA BRONELL

starring in the musical extravaganza

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EATER OF TUBERCULOSIS; HIS GREATNESS BUILT

George Ernest Pender Passed Away Deprived of His Rights—Never Received One Cent From Bureau—Highly Creditable Record

George Ernest Pender, 36, died of tuberculosis at the Methodist Hospital, Denver, Jan. 13. He was formerly in vaudeville with Charlie Wilson ("The Loose Nut") and was working with him in May, 1923, at the Denver Orpheum when he collapsed.

It was then discovered that Mr. Pender as Private Pender of Company F of the 16th Engineers had seen strenuous service in France. He had been gassed in the Argonne Forest and subsequent exposure to the weather and unsanitary conditions in the trenches induced the dread White Plague.

This record secured his admission to the Military Hospital in Denver, May 16, 1923. Ever since then Glenn Condon, commander of the N. Y. A. Post of the American Legion has been trying to get Pender the sick and disabled soldiers' pension which he was entitled to as the Veterans' Home in Washington.

E. E. Stafford, New York State commander of the American Legion, at the solicitation of Mr. Condon, has personally written a letter to prove that Pender was a "veteran of the World War," and as a consequence entitled to such compensation. His efforts, like all others in the case, were in vain, for to the time of his death Pender never received one cent from the Veterans' Home.

George Pender enlisted June 20, 1916, and served until May 20, 1919, when he was discharged as "physically unfit." He took part in the fighting battles while overseas: Cambrai to October 5, Campagna of 23 to September 23, Argonne Forest and Meuse Offensive (September 26 to October 5), Campaign of Northern Verdun (October 8 to 29). All of these engagements were in 1918, during the hottest fighting of the war just prior to the signing of the armistice.

The deceased contracted a heavy cold on top of the effects of a gas attack, as well as rheumatism, and thereby rendered to his regimental doctor he refused to go, saying, "There isn't room for two people who need hospital care. I can evacuate and I'll stick it out. I'll stick the stick in (German) soon anyway and be off for home."

In recognition of his excellent record the N. Y. A. Post, No. 609 of the American Legion won him the privilege of a public funeral, with full military honors, including a firing squad to fire the feudal death salute and a bugler to play "Taps" over his remains.

The remains were sent to his brother, James Pender, of Leona, N. C., by Captain Major John Pollock of that city deposited them in state until Saturday last when burial was given.

STOCK STAR'S TOUR

Hazel Burgess Engaged by N. J. Circuit

Hazel Burgess, stock star, has been signed for a tour of the New Jersey Circuit, starting at Trenton, N. J., opening at the Central Jersey City, next Monday. Her vehicle will be "The Flying Dutchman," played on a vaude by Grace Valentine.

These appearances will mark Miss Burgess' first trip to the States and it sufficiently encouraged the play company.

JANE LEE AND MILES

Little Jane Lee (Jane and Katherine Lee) has been having a case with the courts in New Jersey, but is now reported on the road to recovery. She was taken ill a week ago, and the relatives of her mother, written for the kids by Edgar Allan Woolf. It will be another week before she can resume rehearsals.

Jazz Band routes

Over a page of advertisements for jazz bands and orchestras in the "Clipper."

"THE CLIPPER"

MRS. HECHHEIMER WAIVES ALIMONY

Satisfactory Settlement for Wife of "Heeky"—Husband Theatrical Attorney

Mrs. Nellie M. Hechheimer has waived alimony and counsel fees in her divorce suit against Harry Lee Hechheimer, the Time magazine theatrical attorney, the plaintiff having reached a "satisfactory" settlement out of court with her husband, according to C. W. Clow, her attorney. The counsel fees have also been taken care of in that wise. Mrs. Hechheimer's divorce papers were filed at the Municipal Court, May 25, 1921, in Newark by Justice of the Peace Cahill, and that on May 24, 1921, the divorce was granted. Hechheimer performed a religious ceremony.

The alleged infidelities occurred between June 5, 1921, and June 15, 1921, at 640 Riverside Drive, New York, with an unknown woman, between Jan. 1, 1920, and Dec. 30, 1921, at various places with an unnamed woman.

The case will be reached for trial in February.

"Heeky" first sued his wife for annulment and had the proceeding dismissed.

The divorce will make it possible for the lawyer to marry the heiress he has been reported interested in. Hechheimer is a prominent figure in the lobby of the Sherman Hotel, Chicago, in an altercation with Jack Ryan, the comedian, who objected to the lawyer's attentions to Mrs. Rose.

WHITEMAN UNIQUE

Paul Whiteman, whose revival of typical American music at Avalon Ball, New York, is slated for Feb. 12, inaugurated a series of public relations "barnums" at the Royal Hotel, New York, where he is playing the Royal Cabaret, New York, where the Whiteman band holds forth regularly, doubling with the Zigzag "Follies."

Whiteman will continue these public relations next week, and the Tuesday following to a specially invited audience composed of drama and music critics, and the press for the purpose of eliciting their cooperation and criticism. Tex Conroy and George Gershwin will assist Whiteman in this venture. Tuesday at the Royal Hotel, an unusual American rhapody and Victor Herbert has also contributed a number of serenades.

JOE KENO NO KIDDER

Joe Keno, lately come with "Sally, Irene and Mary" (cloned), denied the "balded" later by Barrett or Pay Paly (when they were picked up as suspects in a \$12,000 bank robbery) on the stage of the Opera house in that city.

His lawyers he does not kid on the stage, but sticks like glue to his lines and character.

MAUD EUBANK TAKES VAUDE

Maud Eubank will leave the cast of "The Dancers" at Cohan's Grand, next week.

Miss Eubank is going to appear in vaudeville and will be replaced by Marie Shinn.

LIGHTWEIGHT IN TURN

Willie Kibben, light weight boxer, has framed a vaudeville act with himself and three others. It's a "silly" comedy, modeled after Jack's popular achievements.

Joe Kibben Out Shortly

Joe Kibben will be able to leave his vaudeville act in two weeks. He is now in a room from a recent operation.

ROXY LA ROCCA WIZARD OF THE HARP

Has received the following letter: Lansing, Mich., Jan. 18, 1924.

My Dear Mr. La Rocca:—Just a few words to say how much I appreciated your being with us and how much I enjoyed your act. I think you have a lot in your comedy song, "THE AUCTIONEER" story, it went over great here.

Kindest regards,

Sincerely yours,

JOHN PRESCOTT.

Mr. Strand Theatre.

Noise to artist. The above song mentioned in copyrighted, and any one using same will be prosecuted.

Roxy La Rocca.

ACTOR'S TOUGH BREAK—HIT HIM TWO WAYS

First Time in Seven Years Violinsky Had Chance to Do Act—Then Break Arm

"It's seven years since I had a chance to do my act and this must happen to me," said Violinsky, Sunday, after he had taken a fall and broken his left arm while with other players examining the prisoners at Sing Sing.

Violinsky had made all arrangements for the revival of his act, to bring another of the actors three half dollars to show at his time; half of which he was to receive. Violinsky passed the money over without asking for a receipt. Violinsky was somewhat thoughtful as he was left and not his "accident," right arm that was broken.

Outside of this accident to one of the members, the Friars had a good time along with the prisoners, some of whom were singing and playing a bit too sharply, which led Bugs Bar to remark at leaving:

"Well, you have long legs—see you soon again; you're bound to get out or I'll bound you."

Among others of the rollicking visitors headed by Bill Hailigan were Ward and Bert and Letty Wheeler, Joe Lurie, Jr., and Saranoff, besides Bugs.

"Lurie came into New York smoking a pipe, from Philadelphia where he is appearing in 'The Gingham Girl.' There was no tobacco in the pipe. Joe said it was a Xmas present and he wanted to remember her. He slipped it to the doorman at the Friars to ask why he he couldn't sleep. He slept all right in Philly. Joe soon again; you're bound to get out or I'll bound you."

A resolution adopted by the board of directors recommended eliminating the "Harp" and "The Harp" artist "writing at prohibition, asking co-operation of theatrical and newspaper people to this end, and asking mayors and boards of safety to take steps to prohibit the matter objecting to the Harp's influence."

It is to be sought.

MAURICE IN

Canceling Havana Engagement—Selling Saturday

Maurice and Hughes returned to New York Sunday after one performance in Havana. Maurice was taken ill on the night of his arrival, but managed to go to the premiere at the fashionable Alhambra Hotel, which was crowded with New York vaudeville. Reservations for 600 had been taken and there were many "standees."

The French dancer was compelled to cancel the remainder of his "two weeks' engagement, and also a series of appearances at Miami and Palm Beach. He hurried back to New York via the Gulf, leaving a bad passage across the Gulf. It is now in New York.

Maurice is ill for some time before his Paris box opening last fall.

"THE BOOZIE GAGS"

New York Hip Sets Old Style New Once Again; Four Weeks at House Attracts Attention of Agents; Bands and Revues in Demand

DIFFERENT VAUDEVILLE, BIG AND SMALL TIME

Hart Case Brings Out "Big Time" Growing Obsolete

Big-time vaudeville is an obsolete phase now used to differentiate between houses playing two vaudeville shows daily and all others, according to the testimony of experts in the Max Hart suit against the Keith and Orpheum circuits.

Those who argue that there is no such thing nowadays as big-time vaudeville point to houses with a policy similar to Keith's first Street Theatre acts and a feature picture are played twice daily. They also contend that the admission scale of a house doesn't make it big-time, for the same acts play at the small-time, for every vaudeville turn is now required to play more than two shows daily in order to book a season's work.

There are about 20 houses on the Keith route that play seven or more shows daily, and about 12 on the Orpheum circuit. Under the former deduction, that is all the difference between the vaudeville artist, and these houses are constantly changing policy, with a feature picture and feature pictures and a lesser number of acts.

Experts and close students of vaudeville are of the opinion that within five years the big acts and feature picture policy will be installed in many of these houses, such as the Royal and Alhambra in New York, to meet competition from other houses in the neighborhood, which are playing feature pictures and vaudeville.

WOULD BAN BOOZE GAGS

Indiana Would Want Liquor Signs Deleted From Stage and Screen

Indianapolis, Jan. 23. The Indiana House of Representatives is on the warpath against the prohibition issue on the stage, and is endeavoring to pass a law of the land, to treat it lightly on the stage or in publications is prohibited.

A resolution adopted by the board of directors recommended eliminating the "Harp" and "The Harp" artist "writing at prohibition, asking co-operation of theatrical and newspaper people to this end, and asking mayors and boards of safety to take steps to prohibit the matter objecting to the Harp's influence."

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CISSE LOFTUS IN "FOLLIES"

Cisse Loftus is to play the role of Ziegfeld "Follies" at the New Amsterdam for a month's stay, beginning with the 24th inst. and will be invited as a specialty, for which she will closely adhere to the press.

The prominent series Miss Loftus has been giving in New York terminates Sunday, but will be continued in the following the "Follies" appearance.

GRAND, GENEVA, ILL., BURNED

Chicago, Jan. 24.

The Grand, Geneva, Ill., was destroyed by fire Sunday. The blaze originated in a near-by restaurant, and could not be checked until it had wiped out the main street, causing damage estimated at \$50,000.

DUMB AND ACROBATIC ACTS ARE COMING BACK INTO THEIR OWN, ON THE BIG TIME VAUDEVILLE BILLS DUE TO THE INFLUENCE OF THE NEW YORK HIPPE, DROMES ON THE CURRENT VAUDEVILLE BOOKING SYSTEM

Just as a conical plunging will make a song, so a procession of certain type of act in the house will make a vaudeville style. As a result, the acrobatic and dumb turns which had almost disappeared from the big time bills are again in demand.

The reason is said to be, the practice of playing the same act of turn in the Hippodrome for four weeks at the resulting publicity accruing from such an engagement.

The booking men, many of whom had forgotten such an act was in vogue, now about the turn at the Hip daily and also "catch it" when there, which is later discontinued by the agent when he is seeking further time to follow up the usual four weeks' engagement.

Current instances are: Rich Hayes; Clyde Cook; Perry Corwey, etc., all reported as routed following their Hip engagements.

The dumb acts, bands and revues are getting the call at the big time vaudeville bills, and are "one" not so much in demand. The revues have shown well, usually appearing with the dancing acts, which produces the necessary flash and catches the eye to retain its street vaudeville flavor.

FRISCO BILLPOSTERS OUT

Striking for \$50 Weekly—\$1 Increased

San Francisco, Jan. 23.

Foster and Kleiser, leading bill posters in the town of San Francisco, which precipitated a bill posters' strike last week by rejecting the offer of the strike for an increase in wages of a \$1 a week, making the scale \$50, evidently is determined to pay the bill posters a \$1 a week, carrying large advertisements in the newspapers asking for men to take the place of the strikers and offering \$1 an hour for an eight-hour day.

The smaller independent concerns are not affected, as they granted the wage increase.

There are 40 men out in San Francisco, but the strike is said to apply to all the Foster and Kleiser plants on the Pacific coast.

Manager D. R. McNeil gave out a statement in which he declared no difficulty was expected in replacing the strikers.

GADSKI POSSIBLE

Soprano Deciding on Offer from Vaudeville

Neotolians are on for the appearance of Mme. Gadski, grand soprano, who has been in the theater is still in the embryo state. Mme. Gadski being undecided.

She is being offered a Metropolitan Opera favorite, has not sung in America in a dramatic season.

(Gadski is a dramatic soprano)

WEST VIRGINIA FIRES

Charleston, W. Va., Jan. 23.

Work of rebuilding the Capitol theatre here, which was partly destroyed by fire the several months ago, has been started.

The recent burning of the Grand, Geneva, Ill., was reported to be destroyed by fire within 10 days. The loss was estimated at \$50,000, while the Geneva fire, which occurred last, caused damage estimated at \$50,000, while the Geneva fire, which occurred last, caused damage estimated at \$50,000.

YOU CAN'T TELL THE PLAYERS WITHOUT A STRENGTH

Chicago, Jan. 24.

The Grand, Geneva, Ill., was destroyed by fire Sunday. The blaze originated in a near-by restaurant, and could not be checked until it had wiped out the main street, causing damage estimated at \$50,000.

"WORLD'S WORST DAILY"

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Only 24 if They're Not Giving It Away

BURLESQUE CLUB'S FIRST BALL A GREAT SUCCESS

Held at Palm Garden Jan. 20
—Estimated Gross Receipts
Over \$5,000

The first entertainment and ball ever given by the Burlesque Club of America was held last Sunday night, January 20, at the Palm Garden, 53th street, New York, and it was a wonderful success from every standpoint.

From ticket sales, program advertising and program sales the gross receipts are estimated to total over \$5,000.

Preceding the ball a 20-act vaudeville show was run, with music, song and speed in two hours and 40 minutes.

The show in the order the acts appeared included the following: Chorus of Cain and Davenport's "The Around"; "The Dancin' Around" by Rose Duffin, George Rose and Sybil Gray, principals, in three specialty numbers. "The Dancin' Around" contribution gave the show a flying start and put ginger into the proceedings. It was carried throughout the entertainment. Harvey Stone next in songs that clocked, with Taber and Claire, a sprightly stater act, third in a song singing and dancing turn. Waldman, whistler, played successfully into the fourth spot. Josephine Blatter, a young girl, came of flappers from "Dancing Around" were fifth; and Castie and Burton, a burlesque singer and pianist combination, were sixth in an entertaining specialty.

Joe Finn, a soprano with a voice and appearance that her last name aptly describes, vocalized bravely seventh. Next came the chorus from the Dave Marlon show put over some great stepping eighth; the Oxford Musical Club, a high class musical, singing and dancing act successfully held down the ninth and tenth spots. The act of the Oxford Musical Club, who graduated from burlesque to Broadway musical comedy a couple of years ago, made the tenth inning a humdinger.

Harry Garland, with an excellent burlesque specialty, was eleventh in a club juggling and trained dog show that was the goods, were twelfth and thirteenth. Thirteenth was Josephine Sabal and one of the outstanding specialties of the show. She was able to do a medley of old time songs and told the audience she would be 62 her next birthday. A wonder for her age and just as clever a performer as when she was 32, which is saying no more.

Bennie Hurdie and Henry Garson, Jr., the eight year old sons, respectively, of Joe Hurdie and Jennie Austin, and Henry Garson and Clara Austin, did an imitation of Gaudin and Sheen, and were put over vocal solos like headliners, and generally were a whole of a bit in the No. 14 spot.

Hard and Pearl next in a talking act that produced laughs that shook the building. Helen Brown, who was in a classy specialty, and Eddie and Burke seventeenth with a piano and orchestra act that was a hit. Shadow and McNeil, with their dance turn; Nat and Sam, who sang and traps the famous kid drummer completed the show.

Joe Marlon was the master of ceremonies and managed the stage and Dave made a great success of the show. Marlon interpolated a bunch of comedy chatter and some that was serious, and he clicked the show with each breath of conversation. Dave also did a few tricks in the running of the show and followed convincingly he hasn't forgotten how to hoof.

Hughy Schubert's orchestra played the show and never missed a cue, which was going some for the brief rehearsal. If any, according to Schubert's orchestra. After the floor had been cleared the ball got under way around 11:45.

Besides Hughy Schubert's orchestra, Dan Gregory's dance orchestra also played for the dancers.

Sam Scherber led the grand march with Rose Rydell.

Music, electrical effects, a feature of the march, were likewise in evidence.

A Hit-Girl for the Amusement World
"WORLD'S WORST DAILY"
THE MORNING POST

The more you read the less you know

Do and Don't Laugh It Off

conspicuous in the dances which followed. Dan Dody directed the marchers and Dan did himself proud. Down by the entrance before the show started a few of pretty flappers met the incoming audience and the girls knocked 'em right and left in the usual program of chase. The willing wags and go-getters, who never let a guilty dollar pass by. Jessie James had a horse, but the Burlesque Club program sellers could have given her a great bunch of puppets, or a frazzle.

The programmers included Jess Perchell, Kitty Madison, Dolly Ford, Alma Montague, Marjorie Mason, Irene Sherman, and others. Mrs. Sarah M. Levine was granted a divorce in a jury-walved session of Superior Court in Salem yesterday.

His wife testified her husband deserted her and their little baby and gave up his business to follow a chorus girl and her burlesque show. Testifying in regard to a raid made by the police on a room occupied by the couple, she testified that her husband was in the pajamas and was hidden in a closet.

Tracing her husband from Lawrence, she located him in Newport, R. I., where she engaged a room next to the one alleged to be occupied by Levine and "Bunny." Phrasing the title of the show for which he worked and is owned by her brother, Mrs. Levine stated that she witnessed the couple peeped through the keyhole of their room and heard her husband say, "I'm a lawyer, and I'm a lawyer."

Bringing his business into his love affairs in this shameful manner, and making a mock of a divorce company his brother had so successfully conducted for many years as "Tommy Levine's O U Baby" company was something that she could not stand, especially where the business and love affair did not include herself, the wife stated.

Mr. Levine went out and brought the copers. They did the rest. It was the second hotel in which Levine and "Bunny La Forte" were alleged to have been residing together.

"Even 'em, after all this prancing around in pajamas, hiding in closets, sneaking under the bed, and so on—that girl, and what not, I offered to forgive my husband if he would come back to me and forget her, brought the girl who ruined our lives," Mrs. Levine testified.

"I can live without my darling 'Bunny,'" she answered that Mrs. Levine stated her husband gave her when she made the generous offer to come back to me and forget her.

Levine's "O U Baby" musical comedy production has played Lawrence many times, when all of the Levine family are well liked.

Hynicka Back at his desk in the Columbia offices after a six weeks' trip to the Pacific coast.

Other last week gross estimates are: Lyric, Dayton, "Nights," \$3,500; Gayety, Washington, \$7,400; with "Happy Go Lucky," Gayety, Rochester, \$6,175; with "Wine, Woman and Song," Gayety, Detroit, \$5,000; "Youthful Folks," Gayety, Kansas City, \$3,800; "All in Fun," Indianapolis, \$4,400; "Bill Stocking Reverses"; Waterbury and Bridgeport, \$1,200 and \$7,900; "The Dancin' Around," Gayety, Boston, \$7,100; "Giggles," Empire, Providence, \$7,000, with "Vanities," Gayety, Buffalo, \$5,500, with "Tipple Hop."

DEAL FOR "LAST WARNING"

E. W. Manheim, Cleveland burlesque man, is said to be negotiating for the purchase of the No. 1 "Last Warning" company. The show is now playing in the Middle West.

Roberts, Indianapolis Manager George A. Roberts has been appointed resident manager of the Capitol, Indianapolis, Columbia, in this city. He succeeds William Woolfolk.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE Thirteenth in this issue

TOO MUCH "O U BABY" BREAKS LEVINE FAMILY

Mrs. David Gets Divorce; Husband's Chorus Girl "Affinity"—Bunnie La Forte

Lawrence, Mass., Jan. 23. After telling the court how she peeped through a keyhole and saw her husband, David Levine, of Lawrence, Mass., former stage manager of the "O U Baby" musical comedy, prancing around the room of the hotel, whispering and sneaking under the bed, she testified that her husband was in the pajamas and was hidden in a closet.

His wife testified her husband deserted her and their little baby and gave up his business to follow a chorus girl and her burlesque show. Testifying in regard to a raid made by the police on a room occupied by the couple, she testified that her husband was in the pajamas and was hidden in a closet.

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OWNERS WANT GARRICK Bring Ouster Suit—Contend Burlesque Has Deteriorated House

St. Louis, Jan. 24. An unlawful detainer suit was filed last week by the owners of the Garrick here to oust the Mutual who show, which has been playing the house for the last ten or twelve weeks.

The Garrick was originally leased to the Shuberts some time after it was built, 30 years ago. This was for a 25-year term. About four years ago the Shuberts are understood to have leased the Garrick to Mutual who show, who in turn is understood to have leased it to the Mutual wheel people.

The Garrick Building Co., of which Mitchell Frumberg is secretary and Otto F. Kinke and Felix Cornutus attorneys, is the plaintiff in the suit, which asks that the house be given over to their possession immediately.

According to the plaintiff, burlesque has deteriorated the house.

TOKKO KISHI KILLED WHILE UNDER ARREST

Broke Neck After Fall Down Flight of Stairs—Member of Jap Act

Saginaw, Mich., Jan. 25. Tokko Kishi, 30 years old, a member of the Top Japanese Troupe, was killed early Sunday morning while residing arrest in a struggle with the police in a Saginaw, Mich., hotel.

Kishi, it is said, was acting in a disorderly manner in the hotel when the policeman was called in to quiet him.

Finding him under arrest, the policeman had a task in getting him from the room, but finally got him to the head of the stairs.

There the prisoner began to struggle and wrestle. He lost his grip on the officer and fell to the bottom of the stair landing, breaking his neck. He was dead when a physician arrived.

The act, which played at Jefferson Street last week, left Sunday for Detroit this week.

Kishi, who has been in America 20 years, had no relatives in this country. Burial Tuesday in Saginaw.

Gus Hill Resuming Producing Gus Hill will produce on the two Columbia franchises he controls next season for the first time in five years. Hurlig & Seamon have bought the two Hill franchises under lease since 1913.

Hurtigs Go to Palm Beach Chicago, Jan. 23. Jules Hurtig, accompanied by his brother Louis, left last night for three weeks at Palm Beach.

Louis has been in the past few weeks.

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BILLING MODIFICATION BY COLUMBIA HINTED

Producers' Names May Be Permitted on Paper—Change of Title May Stand

The order issued last week by the Columbia Amusement Co., in which it was announced in effect that the names of producers of Columbia shows caused a great deal of lithography, newspaper advertising and program of shows next season to be modified to the extent of permitting the producers' names on lithos, etc., Columbia definite will not do about the matter until Feb. 8. Scrutiny returns from Palm Beach, Indiana, shows that the order is sufficient to dominate the litho sheet, act or program announcement. Under the order, the names of the producer in smaller type, and name of the show, with the superintending reading shown in the Burlesque Presents' John Smith's Agency, will be the name of the producer and show the name.

In past seasons the producers have been asked to have their names as large as they cared to. The order banning the producers' names caused a great deal of the part of the producers of Columbia shows as soon as it was made known.

The producers were naturally conservative as regards being quoted, but the Federal Government on the order to outpoken disagreement over what the producers termed an insult.

While no complaints were made during the past season, the producers' dissatisfaction reached the Columbia.

The order calling for a change of name of every Columbia show next season it tip arms will stand as long as the producers of the show make no objection.

Just what will be the relationship of the producers' names to the litho appears, and the type to be used for the names of the producers, is still to be determined later. Columbia Burlesque will be larger and top the names of the producers at any rate.

Talk of calling for a special meeting of the Columbia Producers' Association to protest was made last week, but subsided somewhat when it was learned that the producers had no objection to the modification.

FELL AT BURLESQUE BALL Falling 20 feet from a box to the dance floor, during the Burlesque Club Ball given during the Burlesque Club Ball last night, Arline Truppel, of the "Brevities" chorus, escaped injury or death. She was picked up unconscious, taken first to Flower Hospital and then to Bellevue, where examination showed she had escaped virtually unscathed.

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Watch for that "Green Cow" IT'S "THE CLIPPER" OUT TONIGHT 10c

"THE MIRROR" vs. "THE PRINCE OF THE DREAMS"

Speculation What Galt Will Do Next—Prodigious Production Acclaimed as Stupendous Success Almost Certain to Run Into Deficit—Over \$50,000 Gross Last Week

With Morris Galt having sent away Vollmoeller's "Miracle" to a flying start at the Century, speculation turns to what Galt will do next? There is no answer in sight. Rumors based on knowledge possessed by Galt's intimates, venture to predict the next Galt project will be grand opera.

Imbued operatically before and since the days when Galt was an adviser to Oscar Hammerstein in about all of the late impresario's theatrical plans, one of which brought the late Oscar a million or more to forego "populism" in New York, Galt has been reported to have declined a proposal to assume production of grand opera on a scale that would have encompassed two continents, America and Europe.

Mentionable in this connection, the production of "The Miracle" made by Galt and inaugurated by Galt for New York, with Max Aronhardt as the director, stands as Galt's list of achievements as his greatest—and the greatest America has known to date.

"The Miracle" last week in five days, and seven performances, clearing \$15,000, to play, to \$50,000, clearing the week to \$175,000 Saturday night, following a poor start succeeding the premiere Tuesday evening with Wednesday's matinee sold.

The Wednesday matinee

drew \$25,000 and Wednesday night \$35,000. But with Thursday's production of the people to the box office with the fairer weather.

"The Miracle" represented an investment of \$50,000 before the curtain arose. It can do \$50,000 weekly, and has an overhead of about \$35,000 a week. It appears to be conceded that, despite its brilliant success, "The Miracle" must finish a loser and the net loss is, as a rule, placed by showmen, at \$250,000.

Otto M. Kahn

In, all this mass of praise, daring and investment an unnamed New York lawyer's large figure, Otto M. Kahn, of the banking firm of Kuhn, Loeb and Co.

The newspaper men at the opening missed a high light of it, as they missed making their review a new reception. Galt is apparently considering the glittering first night attendance that was a front page story in itself.

Following the conclusion of the premiere proper, at about 11:30, the audience continued to applaud, calling for Galt and Reinhardt. They finally appeared to a tumultuous reception. Galt is apparently his thanks, stated that there could have been no "Miracle" without the assistance he had received.

(Continued on page 12)

MOROSCO'S CAST

Renamed "Duet"—Dancing at 52nd Street

Oliver Morosco has completed the cast for "Myrtle," the comedy drama by Willis Goldsmith, with which he will inaugurate his tenancy of the 52nd Street, New York, Feb. 4. It includes Selma Pailey, Harry Martin, David White, Josephine Stevens, Peter Raymond and Nellie Flinn.

The piece was formerly done in Chicago under the title of "Duet," and at that time had Taylor Holmes featured.

A feature of the new theatre under the Morosco tenancy will be dancing during intermission and after the performance. Refreshments will also be served to the patrons.

TURN DOWN "CUT"

"G. V. Fallies" Cast Won't Accept Proposed Reduction

Members of the cast of the fourth edition of "Greenwich Village Police" have flatly turned down the proposal of the Fallies, Inc., to cut the cast ranging from 25 to 50 per cent for the remaining run of the piece. Consequently they will continue on salary.

Most of the players hold 20-week play-or-pay contracts. The show is booked at 17 weeks, and the management had propositioned them regarding the reduction, claiming that if they were agreeable they would keep it out 10 weeks longer.

The show has bookings for the next seven weeks, and may follow on the "subway circuit" around New York after that has been completed.

FANNY MINK HURT

Looking After Her Girls in Hospitals, Fanny Is Now in One

Fanny Mink, the New York chorus girl, who is known in nearly every hospital in the city owing to her frequent visits to other choruses who have been unfortunate enough to be confined in it, is now herself an inmate of Lloyds' hospital, 150th St., New York.

She was taken there Wednesday (yesterday) morning as the result of a misstep, which she paid no attention at the time it happened.

The doctors expect an operation will be necessary.

Fanny says: "It's all in a lifetime."

"GOOSE" AT BIJOU

Another switch in the plans of the Dramatists' Theatre! Inc., will be its initial attraction, "The Goose Hangs High," a new comedy by Lewis Beach, to the Bijou, New York, next Tuesday. Following a preliminary showing at Stamford, Conn., tomorrow (Friday) night, the cast includes Norman Macdonald, Katherine Grey, Mrs. Thomas Whit, Ben James, Marston, Miriam Doyle, Walter D. Shirley, Wards, William Seymour, Eric Dressler, Leona Elliott, Harry Cowley, Florence Fendell and Geoffrey Wardwell.

U. S. AFTER OPERA MANAGER

Cincinnati, Jan. 23.

A warrant was issued here Tuesday by U. S. Commissioner, following the arrest of Frederick Goodrich, Cleveland, local manager for the failed Wagner Opera Co., causing him with embezzlement of federal war tax.

The tax, amounting to \$123,455, was collected during the Dec. 3-6 engagement of the company at the Music hall here.

Money Men Behind Six Weeks

Los Angeles, Jan. 23.

Laguna Beach, new play, is to have six weeks of open air dramatics, with Richard Keane as the lead actor, in a revival which will include "As You Like It" and "Midsummer Night's Dream."

The play, to be financed by "Money Men" of the town, will



JEAN BARRIOS

5th Ave. Proctor's, Nov. (Jan. 24-27)

Presenting an entirely new cast, magnificent scenery and new costumes; the most elaborate ever presented in vaudeville.

Every group a gasp!

Variety (Palace, Chicago) said: "Jean Barrios is the best looking female impersonator in America."

At the Palace, PAUL HUMPHREY

EQUITY'S BALL IN CHICAGO

Grossed \$25,000—May Net \$6,500

Chicago, Jan. 23.

Equity's annual ball at the First Regiment Armory, grossed \$25,000 Saturday night and will probably show a profit of \$5,000 after all expenses are paid.

Tom Wise was chairman of the committee in charge of the event. Mrs. Joseph Fish, treasurer.

The feature of the occasion beside entertainment provided by the show men, because she was afraid of him. The war allocation checks, she said, were all turned over to Galt and Reinhardt.

Galt, according to Miss Bennett, was one of those unfortunate alms who had been "hung around" by her attorney, Timothy J. Healy, voluntarily appeared before United States Judge J. Williams to tell her side of the story.

The money was quicker than most than four hours appeared very much agitated under cross-examination.

Miss Bennett was asked to sign a marriage contract with Galt, but not one of the character he declared she was angry because she was afraid of him. The actress explained that she also Galt had been "hung around" by her attorney, Timothy J. Healy, voluntarily appeared before United States Judge J. Williams to tell her side of the story.

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TRUSTEE GETS SHOW

Baltimore, Jan. 23.

The upshot of the action started by Emmet Anthony, comedian, Irving Miller, "sang and danced" and Saunders, musical director, each with a claim against "Lisa," the colored show stopped here some weeks ago, was that Judge Duff, ordered a verdict for the defendant.

The court also instructing the show to be turned over to Richard Smith, of New York, trustee in bankruptcy for the production, Bonbon Buddy, Inc.

BLOW WINDS "SOME BABY"

Sydney Bow, English producer, is angling for the London rights of "Some Baby," the farce by Zillah Cowington and Henry Simonson, played at the Fulton, New York, 20 years ago.

Negotiations are pending between the Fulton, New York, Morosco, representative for the authors.

TESSA NOT IN "CAROLINE"

The report Tessa Koska would open with "Caroline" at the Garrick, Chicago, Feb. 3, is unfounded, says Koska.

"Pat" Is Musical

Comatock & Galt have recaptured their proposed musical from former "Pat" "Stittie" Preck, to "Pat."

An audition will be held at the Palace tomorrow (Friday) morning, when it is expected a cast will be selected.

Grace Moore Back in Show

Grace Moore, prima donna in the new "Music Box Revue," returned to the cast Tuesday after having been out of the show for the better part of the last week. Larnginella was the reported cause.

BENNETT-OAKER FRACAS

INTERESTS FEDERAL MEN

Each Side Grows Vicious Over "Contract Marriage"
Windemere Loyal

San Francisco, Jan. 23.

Uncle Sam is taking a hand in the quarrel between the Bennett and Oaker families, the former leading woman at Wilkes, Alcazar, and her "contract" husband, John Oaker, a picture director, whose real name, it is divulged, is Jack Geller.

Miss Bennett demurely emphatically she ever was Geller's wife. Geller said she lived with him as such, signed a contract to be his wife and later went through a marriage ceremony with him in Tia Juana, where he alleged the ceremony was performed by a monk in a Catholic mission.

Any charges and counter-charges had been freely aired in the daily press. Geller finally made his "coup d'etat" with a statement that Miss Bennett has received \$49 a month from the government, which he alleged she was in the Navy during the war, then Miss Bennett fired back with the accusation that if such charges were signed they were forged by Geller.

That's where Uncle Sam decided it was his move in the little "domestic fracas." Federal detectives moved in and arrested Geller on their own account and before they had thrown much light on the trouble, Mrs. Bennett was hanging by her attorney, Timothy J. Healy, voluntarily appeared before United States Judge J. Williams to tell her side of the story.

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HARVEY'S "ONLY WAY"

English "Fitted Stars" Tour Over

John Martin Harvey, the English actor, after a season in repertory, will make an American tour next season. He will appear with Henry Miller, and is a dramatization of Dickens' "A Tale of Two Cities."

Mr. Martin is at present touring in Canada and is reported drawing good business.

BLUE MAYOR ON THE JOB

Newcastle, Pa., Jan. 23.

The recent election of Mayor of this town has swung into action by revoking the license of the only light house in the town.

This closes Newcastle to all book-ings, including light shows and a beach party.

Mayor Dunlap acted on the ground that indecent burlesque shows were being shown Saturday nights in the theatre.

J. P. Gensinger, manager, is going to carry the case to the courts.

SPORTS

Pages of Sports news from all over the country.

Every week is "THE CLIPPING."

"ABIE'S" NEW STANDS

Indefinitely at Cincinnati and Buffalo

Definite run stands have been contracted for "Abie's Irish Rose" in Cincinnati and Buffalo. In the latter city the Majestic has been booked to play "Abie's Irish Rose" and the Canadian "Abie" will play there. An old theatre had been replaced in error to Miss Anne Nichols comedy. The company is the same which played 11 weeks in Toronto, and is now in its second week at Hamilton, Ont. It will continue next week in the same town, opening in Buffalo, Pa.

The Columbus, O. company of "Abie," the same unit that played 29 weeks in Pittsburgh last season, moved to split week stands Monday, booked for three days each in Midwestern one-lights. It will open at the Cox Memorial (Shubert), Cincinnati, Feb. 11, also playing terms and for an indefinite engagement.

TWO O'BRIENS

Through the O'Brien picking law and the Times Square section the following explanation looks timely:

The reports circulating that there has been any change in the firm of O'Brien, Malinsky & Driscoll are causing some confusion.

Lawrence L. Cassidy, for several years employed by the firm of Malinsky & Driscoll, recently formed a partnership with John E. O'Brien, who is not the same as the O'Brien of O'Brien, Malinsky & Driscoll. It is some confusion, many clients of the firm of O'Brien, Malinsky & Driscoll (thinking of the O'Brien) had formed a partnership with Lawrence L. Cassidy.

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NORWORTH SIDESTEPED

Attended No Loop Restaurant as Frisk Attraction

Chicago, Jan. 23.

Following Variety's arrival last week with its editorial, headed "Giving Names Away," Jack Norworth, who is known in nearly every hospital in the city owing to her frequent visits to other choruses who have been unfortunate enough to be confined in it, is now herself an inmate of Lloyds' hospital, 150th St., New York.

She was taken there Wednesday (yesterday) morning as the result of a misstep, which she paid no attention at the time it happened.

The doctors expect an operation will be necessary.

Fanny says: "It's all in a lifetime."

CORRIGAN'S NEW PLAY

San Francisco, Jan. 23.

Emmett Corrigan has been signed by Thomas Wilkes to fill a special engagement at the Alcazar following the run of "Anna Christie." Corrigan will present a new play by Jerome K. Jerome entitled "The Soul of Nicholas Snyder."

CRIPPS VICE WARD

C. Kerman Cripps on two days' notice stepped into John Ward's major role in "The Sham Woman" at the Comedy last week when Ward became "indisposed" again.

"The Sham Woman" looks set for a run at the Comedy, although it may have gone into the city.

STONE KEEPS TO LEGIT

Birmingham Jan. 23.

The Stone here is to stay in the legit line for the rest of the season, playing feature pictures only on open dates.

An agreement to this effect was reached between the house managers, stage hands' union and musicians' union.

Mrs. L. Main Falls as Suicide

Los Angeles, Jan. 23.

Mrs. Xenia Lamm, aged 32, and a stage actress, straggled, attempted suicide here.

Decried by her husband, also a singer, some months ago, she succumbed over that act caused the recovery on her life. She will recover.

Wilda Bennett Rejoins Show

Wilda Bennett is rejoining "The Lion in the Den," opened at the Apollo, Chicago, Jan. 11.

Pages of Sports news from all over the country.

Every week is "THE CLIPPING."

THREE LONG STAYERS LEAVING THIS WEEK

"Chicken Feed" Could Have Gone On—A Town's Talking
Averaged \$6,500

Another quartet of attractions will have exited from Broadway by the end of this week. Three are counted as money makers, while the sudden production disaster, "The Road Together," presented by the Woods at the Lyric, left Thursday and ordered off the next day under extraordinary circumstances. The comment of the reviewers therefore is of no value. "Chicken Feed," produced by John Golden, is in its 18th and final week. The comedy might have remained through the winter, but the "quizzes" which will bring "Little Jesse James" into the picture from the Lyric, has "Chicken Feed" is claimed to have averaged \$6,000 weekly. Recently the piece dropped to \$7,000, but the show is counted profitable. It is not to be sent on tour until next season.

"Chicken Feed"
"World" and "Sun" about only two papers to hold back unqualified approval upon the production. Former believed it "lacking in sincerity," while the latter said "extraordinary in theme." "Chicken Feed" (Mantle) acclaimed it as the "successor to the 'Miracle'." "American" (Dale) opined it was "great box office stuff." Variety (Lester) remarked, "it will get the money."

"Little Miss Bluebeard"
starring Irene Bordoni, will leave the Lyceum for the road at the end of 12 weeks. There is no doubt about this production having secured a neat profit to date. It was counted on remaining until Washington's birthday and in leaving the Lyceum, it was ahead of time. The reason ascribed is the pressure of new attractions and the fact that "Bluebeard" averaged was well over \$11,000 weekly and it ran to \$14,000 weekly for some time.

"Little Miss Bluebeard"
Entrancing Aug. 25, press opinions ranged from fair to good with most notice rating the star, Irene Bordoni, above the play.

"The Whole Town's Talking"
also goes to the road after staying 22 weeks. While this one never pulled over comparatively moderate grosses, it is rated having made money. The average weekly pace was about \$4,000, of the little more cost conditions, including a reported cut and small operation cost, accounts for the show being profitable.

"The Whole Town's Talking"
This piece by the reviewers with "New" (Mantle), termed it "disappointing." "The New Yorker" uttered, "improves as it goes along," and "Sun" (Rathbun) thought it "funny in spots, but not enough spots." Show opened Aug. 29.

In addition to the Broadway departures two productions in Greenwich Village's little theatres are being scheduled. "The Whole Town's Talking," produced at the Neighborhood Playhouse, will be taken off.

"This Fine-Pretty World"
"Mail" (Craig) most emphatic in saying "impossible as a play." "Herald of the Times" and "Tribune," "Times" and "Sun" viewed it in a favorable light.

As neither that attraction for "The Spook Sonata," which is Nothing is right in the world's worst daily. Not even the racing tips. Don't fall for it. Not worth 2c

been offered for the past three weeks. The Provincetown Players evidenced any chance of landing upon, they can have no varied other than a little effort.

"The Spook Sonata"
"New" (Mantle); "Mail" (Craig), and "Sun" (Rathbun) advised, while all agreed the piece was a hard nut to crack.

MILLER'S DOUBLE SPEECH
Chicago, Jan. 23.—A voice from the dark (Henry Miller) delivered two speeches at the opening performance of "The Changelings" Monday night, when the footers passed out at the Blackstone in the middle of an act. He made one speech (polite) to the audience, assuring them the trouble was over. Then he made another (not polite) to the electricians backstage while the show was down. The play resumed within a few minutes.

CINCY'S MASONIC DRIVE
Cincinnati, Jan. 23.—The campaign to erect a new temple speed \$200,000 Masonic Temple, which is to contain the largest theatre in Cincinnati, seating 3,500, is on. Charles P. Taft, publisher of the "Times-Star," the general chairman of committees in the drive. The Masonic theatre, as recently reported by Variety, will be able to accommodate the largest road shows.

LONSDALE'S LUCK AND "SPRING CLEANING"
The success in America of plays of English authorship always has been particularly problematic since smacking London have furnished no indication of what might be expected on Broadway—witness "The Sign of the Cross" and others which accomplished remarkable runs in London, but failed badly here. The reverse is sometimes true as in the instance of "Aren't We All," a failure in London and a hit in New York. Seldom it has been recorded that an English playwright had two plays running concurrently in New York. Frederick Lonsdale being the first to achieve that distinction with "Aren't We All," a comedy that entered Broadway at the fall end of last season, which was against all the rules. Wise shown regretted that the producer should take chances with so little a property, then later marvelled at the power of the show which actually caught on, when the theatrical year was at low ebb and which often sold out through the season. This fall, the London production arrived on Broadway, "Spring Cleaning," which Lonsdale's acute personality gives pleasant emphasis to the title. "Aren't We All" and "Spring Cleaning" were that "Aren't We All" would easily run through the season. Its chances were suddenly brightened by the success of "Maude," who was starred, Maude returning abroad through the fall and the hit was withdrawn from the circuit last Saturday.

Lonsdale's Luck
Lonsdale's luck was with him, however. When the Englishman arrived in New York this week he found that he is still new in Broadway's circuit. "Spring Cleaning" at the Eltinge. The piece is rated as one of the best shows in years and the start it drew excited business on the part of the theatre and averaged about \$15,000 weekly for the first two months. That took the edge off the season. "Spring Cleaning" actually increased its grosses, as most shows do. It has averaged better than \$14,000 weekly. For a drama to jump from a first night of \$10,000 to a better New Year's week than the succeeding weeks is pointed out as most unusual.

Critics on "Spring Cleaning" The New York dailies were agreed in lauding the play. "Spring Cleaning," Violet Heming,

LESTER BRYANT'S PLAYS

Producing Two For East Before Showing in Chicago
Chicago, Jan. 23.—Lester Bryant, Chicago's "Boy Producer," has plans for several productions this season. Scheduled to follow "Honeycomb House" at the Central is "The Lady in the Streets." This production will be made late in the February, but the two offerings scheduled for production at Stamford, Conn., next month which will reach New York before coming here. The first will be "The Woman Hunter" by Louis Loder and Benjamin Glazer which opens here Feb. 21. Among those in the cast are Ruth Shipley, Charlotte Walker and William Boyd. The other production is "Around in Paris," a girl comedy, as yet unproduced. Joseph Schickelrueck will leave the Playhouse Feb. 2 and tour with "The Woman Hunter" for the balance of the season. On the following night Walker Whiteside will open here in "Mr. Wu."

"BEGGAR" IN WILMINGTON
Wilmington, Del., Jan. 23.—"Beggar on Horseback," by George S. Kaufmann and Marc Connelly, will be played under the direction of Winthrop Ames at the Playhouse Theatre, Wilmington, for three days, then to Washington. The cast is headed by Roland Young, Charles Carver, Charles Talbot, Spring Byington, Fay Wray, A. Y. Garville, Lily Deiden, Drake Rogers, and Alvin Johnson. Also, Perkins, Richard Barber, George W. DeKay and others.

Estelle Winwood, Arthur Byron and A. E. Matthews playing the leads.
"His" said: "The Selves" has produced this play with their accustomed prodigality. There are no managers to be seen, no directors, no writers, no producers, no actors, no actresses, no scenery, no costumes, no props, no music, no lights, no sound, no nothing. "Spring Cleaning" is a smartly staged comedy. It is a play that is not only sprinkled with naughty words, and people, to a considerable extent, it is just such a little and it generates an effect in "Our Betters." It is the work of the same kind of imagination which has made "We All" have proved such a vigorous and surprising success."

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"Mail": "It is always fair weather when clever playwrights and actors are performing. Last night's audience for the premiere of Frederick Lonsdale's new play, 'Spring Cleaning,' was the most enjoyment out of the occasion. Out in Chicago where the play is being presented it was acclaimed a success, and judging from last night's report, Broadway seems likely to confirm the Leeds' verdict. The piece is invariably bright and at times sparkling."

"News": "Spring Cleaning" which had several weeks in Chicago, where it was popular, and smoothly and expertly played last night. It is a play that is not only sprinkled with naughty words, and people, to a considerable extent, it is just such a little and it generates an effect in "Our Betters." It is the work of the same kind of imagination which has made "We All" have proved such a vigorous and surprising success."

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All gave indications of liking this one, which classifies as another "hit" for the "Road Together." "It charming and amusing," "Tribune" inscribed "every indication of lasting success," and "Mail"

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GEST'S PINNACLE

(Continued from page 10)
Someone who declined to permit the use of his name.
Critic came from all over the country with this remark: "The 'Miracle' is a play that is not only sprinkled with naughty words, and people, to a considerable extent, it is just such a little and it generates an effect in 'Our Betters.' It is the work of the same kind of imagination which has made 'We All' have proved such a vigorous and surprising success."

\$300,000 on Faith
It similarly stamps Gest as a most remarkable producer. It is a play that is not only sprinkled with naughty words, and people, to a considerable extent, it is just such a little and it generates an effect in "Our Betters." It is the work of the same kind of imagination which has made "We All" have proved such a vigorous and surprising success."

Archbishop Hayes Approves
In show circles Gest is receiving no little notice for the removal of Archbishop Hayes, through His Eminence becoming a patron of the "Miracle" for the benefit of the St. John Baptiste School. Among the patrons of the production, the benefit were any number of the most prominent Catholics in New York.

A lifetime recollection of "The Miracle" and its director, "The Miracle" is a play that is not only sprinkled with naughty words, and people, to a considerable extent, it is just such a little and it generates an effect in "Our Betters." It is the work of the same kind of imagination which has made "We All" have proved such a vigorous and surprising success."

The Living Mask
Rather, the best reception for the play, with the critics giving much attention to Arnold Korff while making allowance for the "lacking" subject to largeness.
"Sun" (Rathbun) took the most favorable view of the play, "grippingly impressive," while "World" (Liron) thought more of Korff than of the piece, which seemed to be general view.

Sweet Little Devil
Catching the second line reviewers, who, as a whole, thought well of the production, and especially of Constance Binney. Variety said "it may linger at the Astor for a brief season."

Lullabies
All gave indications of liking this one, which classifies as another "hit" for the "Road Together." "It charming and amusing," "Tribune" inscribed "every indication of lasting success," and "Mail"

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GEST'S PINNACLE

LITTLE THEATRES

LEONORA ALLEN

offering 14 new departures for spring term, and comedy are voices.

THEATRE

Jolson Went Over \$37,000 at Apollo—"Best People" and "Topsy and Eva" Back in High-Conventions Pushed Up Receipts Last Week

Chicago, Jan. 23.—Sixteen conventions, seven of large size, put a lot of force to the astrophysing last week.

Purcellians from the districts below Madison avenue on the north side and 63d street on the south side, not to mention the suburbanians, jockeyed up considerably after a fortnight tie-up because of the influenza.

It was the convention trade from the hotels, however, that shot up the grosses of the real hits and gave encouragement to some of the weak attractions.

Auspicious weather conditions for a continuation of better local soil was short-lived, for another sub-zero spell struck the town Sunday, injuring all grosses and completely demoralizing trade. Pev, the king of the light show, still is able to make up the figures lost during this week's weather.

Just what strenuous out-of-towners gave trade last week will probably never be known, as the weather, when grosses around town will slip from between \$2,000 to \$2,500.

Leo Dietrichstein in "The Business Widow" attracted a record-breaking premiere audience at the Cort. The star received his usual fine attention from the house. He will be wholly up to the Mr. Dietrichstein's standard in his new production, "The House of the Living Dead," the gross of around \$3,000.

It was this week that the picture credited with the highest grosses drawn since the exit of "Thank-U-Too" from the stage.

Three shows picked up after Saturday, "Nellie Kelly" made last farewells at the Cort. Following George M. Cohan's quick decision to close down this organization, the players were released for seats. The general belief was that the picture would be a success for many weeks more. The terrific "Nellie Kelly" had a lot to do with ups and downs that the latter picture.

"Moonlight" and "The Town Crier" are Chicago favorites at the La Salle and Apollo, respectively. "The Town Crier" is doing well, the La Salle Sunday, with every indication of experiencing a long local run.

Al Jolson and "Follies" close in close competition during the first week. Against this competition the Duncan Sisters in "Topsy and Eva" did very well, just missing \$20,000. "The House of the Living Dead" and Jolson terminates at the Apollo Saturday. In all probability the Duncan Sisters will be given extended time.

The intense pounding that has been given the Southern-Marlowe picture has failed to bring in the Shinkespearean interest in this town. There was a slight increase in the attendance at the Southern-Marlowe, but not sufficiently big enough to bring in satisfaction.

"Kid" and "Able's Irish Rose" and "The House of the Living Dead" continue to hold strong until the picture office decides to pull them. "Able" can be depended upon to be the picture that will make the calendar have said rookey attraction and attraction (Saturday) are lining up for a long run.

"The Best People" increased nearly \$1,000 in gross during the week. "The Nervous Wreck" held steady in gross during the week. The hotel call for the "Wreck" has held up, although the chances are that the Harris attraction will give a more stable rest when the movie is shown.

"The House of the Living Dead" moved over to Cohan's Grand Sunday. An increased audience at the Thursday one will be an asset for the picture. The road test of the drawing power for the picture shows in the fact that the variety district sections of the town.

At the hour this report is being written the intensity of the picture continues. It's the seventh call of the town last week. The picture will be held wholly unimpaired with it. It is the picture that has received the most of the unimpaired success in town. If it is not one thing it is a picture that has been the forerunner of the hand-

writer—the Christianized Chicago "the crazy old town."

Last week's estimates: "The Business Widow" (Cort, 1st week). Excellent premiere for Leo Dietrichstein but with star probably realizing full strength of local district will have to be called upon to get between \$2,000 and \$2,500.

"The Best People" (Adelphi, 11th week). Returned to high figures, \$12,000, but still not close to the weeks below \$10,000 to move this well-liked play out of town. "The People" previous week nearly \$12,000, \$7,000 over amount reported.

"Chauve-Souris" (Garrick, 10th week). Not falling lower back of last week. Spurred week back again, striking around \$15,000.

"The Nervous Wreck" (Harris, 4th week). Went little below \$10,000 by the picture office. "Give Mother a Ride" sold to private organization Tuesday.

"We Moderns" (Blackstone, 2d week). Got all lower four patronage, to reach \$2,500 or little better. Transferred to Cohan's Grand Sunday night.

"Moonlight" (LaSalle, 2d and final week). Around \$11,000 on first week. "The Town Crier" opened Sunday.

"The House of the Living Dead" (Crown, 5th and final week). Hard to figure because of wide audiences were

nursed despite farewell week. Dreadfully small grosses, however.

"Topsy and Eva" (Selwyn, 3d week). Fully surprise musical draw of season. Coming on top of the "Foot" making great season for the house. Figured little this side of \$20,000, beating New Year's week.

"Able's Irish Rose" (Apollo, 3d week). Jolson again running at his best. Swept clean off \$123,235.

"The Office" (Columbia, 4th week). Not a sign of decline from capacity last week, figures again approaching \$45,000. While not announced believed to be in for five weeks more.

"Able's Irish Rose" (Studebaker, 4th week). Midweek matinees at \$150 for early capacity. \$22,235 for week.

"The Highwayman" (Playhouse, 4th week). Holds at the 1750 night in Bronx, with the picture on Friday and Saturday nights. Estimated around \$7,500.

"Honeymoon House" (Central, 4th week). Good profits on gross of \$45,000. Next week holding supreme.

"Old Soak" (Princes, 14th week). "The Office" previous week of run; little over \$10,000.

Bethen-Marlowe (Gret, North side). Not falling lower back of last week. Spurred week back again, striking around \$15,000.

"The House of the Living Dead" (Crown, 5th and final week). Closing week. "The House of the Living Dead" houses after Tuesday. Around \$2,000.

TWO BIG TONNES ON DEFEAT IN LAST WEEK

"Lightnin'" Holding Over at National—Trying to Fix "Innocent Eyes"—"Moon Flower" Got \$7,000 in Four Days

Washington, Jan. 23.—Two successes that first saw the light of day in Washington, and which have been playing annual high farewells at the National, came into town again last week and proceeded to ring up very substantial and healthy grosses.

"Lightnin'" at the National seemingly got the better of the argument the final count up, possibly hitting \$6,000 in excess of its rival, "The Bat."

"Lightnin'" the Thomas Jefferson and Leslie Fleson company, in holding over the current week at the National and still doing well.

A rather peculiar situation was presented in regard to "The Bat." One company was in Baltimore and another here, with the two cities an hour apart. The show in Baltimore has had a run. The engagement here, though, was confined to but one week.

"The Bat" was whipping a new musical piece into shape during the last week at "Innocent Eyes," with Mintingue's prominent role in the picture. John Cumberland went out of the cast here, being succeeded by Cecil Lee in "The Bat" for the Saturday matinee. One day went into the show also, taking over many of the scenes for "The Bat."

The Garrick got some real money the first of the year, with the new Charles Wagner production starring "The Bat" for the Saturday matinee. Originally booked in for three days, the picture was extended to four days of the engagement and four nine days in the show, all due to Miss Ferguson.

As for the stock at the President, "The Bat" is doing well. The picture is taking thirty-five, two days and a half, and is doing well. The picture is doing well. The picture is doing well.

Estimates for last week: "Innocent Eyes" (Lafayette, 1st week). \$1,000. "The Bat" (Lafayette, 1st week). \$1,000. "The Bat" (Lafayette, 1st week). \$1,000.

"The Bat" (Lafayette, 1st week). \$1,000. "The Bat" (Lafayette, 1st week). \$1,000.

Current attractions: Mrs. Leslie Carter in "Stella Dallas" at Pollack; "The House of the Living Dead" at Pollack; "Lightnin'" continuing at the National; "Moon Flower" (Man) new, at the Garrick. The picture is doing well. The picture is doing well.

"THE FOOT" BRINGING NEW FACES TO THEATRE

Ministers of Baltimore Urge Congregations To See Pollock's Play

Baltimore, Jan. 23.—Baltimore came back into its own as far as legitimate plays were concerned last week. The first week of the play, "The Foot," was turned over to pictures since the picture office decided to pull them.

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Figures estimated and comment point to some attractions being successful, while the same gross accorded to others might suggest mediocrity or loss. The variance is explained in the difference in house characteristics, with the picture office, with the picture office, with the picture office.

"Able's Irish Rose" (Republie (8th week). Remarkable business somewhat in ebb, but "Able's Irish Rose" (Republie (8th week). Remarkable business somewhat in ebb, but "Able's Irish Rose" (Republie (8th week). Remarkable business somewhat in ebb, but

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AMUSEMENT

Counted a farce success; production paid for within six weeks and the picture office, with the picture office, with the picture office.

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THE SELWYNS' BIG HIT!

Some Recent Receipts

Of Channing Pollock's Immortal Play

Read This
from "Variety" of Jan. 17

"FOOL'S" DENVER HOLDOVER

Denver, Jan. 16.

"The Fool" played to phenomenally heavy business at the Broadway last week, and was held for an additional week.

The gross for the first week was more than \$18,000, with hundreds turned away. The advance for the second week indicated that near-capacity could safely be calculated upon.

THE FOOL

5 COMPANIES IN THE SECOND YEAR
OF THE PLAY, AND STILL THE
GREATEST SENSATION IN AMERICA

MILWAUKEE LAST WEEK
\$20,155.00

GRAND RAPIDS, MICH., Week of January 7 **\$16,464.00** Zero Weather

KANSAS CITY (Two Weeks) Beginning December 24 **\$26,997.00**

**A FEW
ONE-NIGHTERS**

TERRE HAUTE, IND.
Two Nights and a Matinee
Jan. 7 and 8

\$5,025.00

EVANSVILLE, IND.
Matinee and Night
Jan. 9

\$5,189.00

THREE NIGHTS in Indiana - - - - **\$10,214.00**

GLENS FALLS, N. Y.

Nov. 14—One Night

\$1,740.00

REPEATED DEC. 10
Just Before Christmas

\$1,747.00

The First
14 Weeks
at the

SELWYN THEATRE, CHICAGO, \$226,879.50

The First
4 Weeks
at the Adelphi
Theatre

PHILADELPHIA, \$59,117.10

**FIGURES DON'T LIE—AND AUDITORS
CAN'T UNDER OATH**

Sworn to and subscribed before me this
22d day of January, 1924.

BORIS KAPLAN,
Auditor for the Selwyns.

J. G. HEMERICH, Notary Public, New
York County, No. 337, Register's No.
5273.

Mr. Manager

IF YOU DON'T GET BUSINESS
WITH "THE FOOL"

It's YOUR Fault

PLAYS PRODUCE NEW

SWEET LITTLE DEVIL

Presented by Laurence Schwab and featuring the famous Little Devil, who is played by the famous actress, Miss Deane. The play is a comedy in three acts, and is a very clever and original production. The Little Devil is a very clever and original character, and is played by the famous actress, Miss Deane. The play is a comedy in three acts, and is a very clever and original production.

Laurence Schwab's first attempt at individual legiti has been a very pre-geant at many points and quickly reveals itself into a musical of light calibre. Entering in New York Monday night after having played in Boston and Providence, during which time the title was changed twice from the original, this three-act presentation reveals itself as a very secondary choice that may linger at the Actor for a brief stay without causing any undue disturbance one way or the other.

Backed by what amounts to but two attractive once stage settings and three sets of costumes, the production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Up from the lower Continent and money from a railroad company, the production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Miss Kinney heads the cast. She is a very clever and original actress, and is played by the famous actress, Miss Deane. The play is a comedy in three acts, and is a very clever and original production. The Little Devil is a very clever and original character, and is played by the famous actress, Miss Deane.

Recorded to be bound at the Actor for a brief stay without causing any undue disturbance one way or the other. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

THE GIFT

One minute and a half after the curtain went up, the Gift of the Magi was through. If that time seemed measling, modifing, or anything,

had writing and blundering laid right in the way to make the act obvious. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

The direction, charged to Clifford Brock, is a very clever and original production. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

For all-around bad writing, bad acting and bad staging, it is doubtful whether the production is a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

The authors of this are Julia Child and Alvin Karpis. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

LOLLIPOP

Mr. M. M. Corporation, Buffalo, N. Y. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Col. Savage sprang Ada-May into the limelight. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

one often and Dorothy. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Ada-May went through many spots. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

A Tiller troupe and a chorus of mediums keep winding through the production. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

The book is laid out in three acts. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Nick Long Jr., a minor principal. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Marple Company, Inc., New York. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Suburban Theatre Corporation. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Smiley Stamford Theatre Corporation. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

Clark Film Corporation, New York City. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act. The production is not likely to be a very successful one for each act, the production is not likely to be a very successful one for each act.

OBITUARY

FANNY EVERETTE
Fanny Everett died Jan. 17, from double pneumonia, in the New York Hospital, where she was 58 years old, and prior to retiring from the stage, some ten years ago, had been married with, but no issue.

MISS EVERETTE
Miss Everett was married to Tom Everett first, and a son by the name, named Edward Everett, died about nine years ago.

James E. (Bluch) Cooper
Died January 25, 1923.
LOUIS OVERWORTH
JOE EDMONSTON
MORRIS WAINSTOCK

LILLIAN HERBERT
Died January 25, 1923.
GEORGE MULLEN
Gone, but not forgotten.
J. FRANCIS HANEY

MRS. MAYME ROWLAND
Mrs. Mayme Rowland, wife of Edward Rowland, one of the pioneers in the pop melodrama field, died of an attack of heart failure at her home in Los Angeles, Jan. 25.

James E. (Bluch) Cooper
Who Died January 25th, 1923.
Mr. and Mrs. Sam A. Scribner

EDWARD KINSELLA DIES
Edward KinSELLA, formerly a legitimate manager in America, who had been in the East for some time, died of pneumonia. At one time he was in the East for some time, died of pneumonia.

CHARLES H. LAVIGNE
LAVIGNE SISTER
MOTHER
Involved in a lengthy lawsuit recently, died at his home in Brooklyn, Jan. 25.

ORCHESTRA NEWS
The mother of Helen Foster, formerly a vaudeville star, died at the Eastern Hospital, Boston, Pa., following an illness of three weeks.

OBITUARY

MME. DEMIA DEE JEAN
Madame Demia Dee Jean, well known as a vaudeville star, committed suicide in San Francisco last week by inhaling gas in the bathroom.

JAMES E. COOPER
Who passed away Jan. 25, 1923.
HARRY and MINNIE STEWART
The mother of Helen Foster, formerly a vaudeville star, died at the Eastern Hospital, Boston, Pa., following an illness of three weeks.

WALTER MONTAGUE
Walter Montague, said to have been the descendant of the English nobleman who lived in the Pacific coast as a playwright and scenarist, died last week in a San Francisco hospital, following an illness of three weeks.

ROSE BENNETT
Who was taken from her bed, Jan. 25, 1923.
MRS. MRS. E. BENNETT
Who was taken from her bed, Jan. 25, 1923.

LOUIS FISCHER
Louis Fischer, orchestra leader and violinist, died Jan. 25, at his home in New York City, following an illness of three weeks.

COOPER
Isaac E. (Bluch) Cooper
Who entered eternal life, January 25, 1923.

James E. (Bluch) Cooper
Who died January 25th, 1923.
Mr. and Mrs. Sam A. Scribner

CHARLES H. LAVIGNE
LAVIGNE SISTER
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Involved in a lengthy lawsuit recently, died at his home in Brooklyn, Jan. 25.

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INSIDE STUFF ON PICTURES

If someone started a popularity contest for press agents at which none but New York newspaper men were permitted to vote it seems fairly certain that Harry Rosenbach would hardly get any votes after his telegram of last Sunday to Herbert Bayard Swope and Quinn Martin of the "World."

Seemingly, Harry is of the impression that the press agent has the right to get temperamental. Harry's display of temperament came last Sunday while he was at the Strand, where a Goldwyn picture is playing this week. A reviewer was sent to catch the film; he also had to see two others in the course of the day, making three in all.

At the Strand he got hold of Rosenbach's assistant and asked him what the general story of the picture was, and then went in and looked at a half hour of the film, leaving with the remark that he thought he could write a story from it.

Rosenbach was informed of the incident and he immediately dispatched a wire to Swope, editor-in-chief of the "World," informing him that the reviewer assigned to the Strand was not qualified to write a review and relating the full circumstances. At the same time he sent another wire to Quinn Martin, the regular reviewer, with a copy of the Swope wire.

Result, Quinn Martin showed up at the last show of the day, saw the picture, reviewed it and gave it a good notice.

But the first man was on the "carpet" in the "World" office and may lose his job as a result of the wires. Now you can figure for yourself what the result of a press agent's popularity contest would be, for the story has already traveled the length and breadth of Park Row.

What became of the "other man" who was reported present in the Dines apartment at the time that the shooting occurred? There was some mention of him during the first couple of days when the story broke, but suddenly a hush occurred.

It is possible that the comedian, for it was a film comedian, who was engaged, managed to shuffle himself out of the situation?

The late reports that have drifted from the coast are to the effect that the comedian is putting up the dough for the "shooting chauffeur" in order that he won't be mentioned in the matter.

D. W. Griffith maintains he has a record. These are the specifications: get a star in a Broadway show to play a bit in a picture, giving up five days to the work and declining to take money. The heroine of this scenario is Lucille Laverne, leading woman of "Sun Up." Miss Laverne played Madame Frochard in "Orphans of the Storm."

When Griffith started on "America," Miss Laverne called up and asked if there was a bit in it for her. There was no principal character in the story, only a bit for a character old woman. When Griffith reported to this effect to Miss Laverne she volunteered to play the bit and did so at the Mamronck studio.

An instance of egotism by a woman picture star recently came up when her secretary turned in her resignation. The first few weeks the girl was employed she thought the star exceedingly sweet and over humorous, especially about herself. She continually called the attention of the secretary to her beautiful features and photographs, the remarks being so ridiculous the girl thought they were meant for comedy. Later she learned that her employer was on the level, and as it was increasing day by day, she decided it best to leave before being overcome.

The Hollywood and Culver City studios may be "working full blast," as the studio press departments state, but there are many hundreds out of work in the film colony.

Several typical cases have been brought to the attention of the Los Angeles papers; in some cases the unfortunate are facing starvation. The facts are the studios are employing about one-third the persons they employed a year ago.

HOW STARS FINISHED

"American" Contest Elects King and Queen

The Theatre Owners' Chamber of Commerce holds its annual ball at the Astor tonight. For several weeks, as a publicity stunt, the New York "American" permitted the fans to select the king and queen of the screen to be crowned at the ball by popular vote.

The manner in which they finished in their respective classes is:

For King
Rodolph Valentino..... 68,995
Thomas Meighan..... 45,720
Richard Barthelmess..... 41,955
Douglas Fairbanks..... 40,555
Charles Ray..... 34,150

For Queen
Marion Davies..... 65,930
Norma Talmadge..... 55,325
Alice Joyce..... 49,075
Gloria Swanson..... 35,005
Clifford Moore..... 31,260

The first understanding was that Valentino and Norma Talmadge were to have been the winners. Miss Talmadge is said to have come east from the coast to be present if that happened. The Valentino and worked out, but Miss Davies (the Hearst's Cosmopolitan star) won among the women with a vote so close to Valentino's top that it makes the count an oddity in contests of this character.

HOUSES AT CHARLOTTE, N. C.

Charlotte, N. C., Jan. 23. A committee from the board of directors of the Chamber of Commerce is investigating two proposals to erect a theatre in Charlotte.

R. D. Craver, local picture owner, told the Chamber he proposes to erect an eight-story office building and theatre with the theatre seating 2,000. The second proposal was offered by N. C. Hines, real estate man and theatre owner of Raleigh, N. C. The plan of Mr. Hines embodies the idea of a community theatre.

FIGHT FILMS ON COAST

Los Angeles, Jan. 23. As in other parts of the country, the Federal court here has imposed a fine—\$100—on the man who brought the Dempsey-Firpo fight pictures into the state and they are now free for general exhibition in California.

James Oliver, who brought them in from Vancouver, has already booked them into a local theatre.

PROTECT FILMS

AGAINST PIRACY

Independents Want Eastman to Aid Putting Owners' Imprint on Stock

The Independent M. P. Producers and Distributors have appointed a committee composed of Arthur Smallwood, John Lo-rell Russell and Jack Cohen to confer with Eastman and other rawstock manufacturers, as well as laboratories, to devise a means of imprinting owner's name on prints to prevent loss in transit, theft and piracy.

It is said a machine has been invented which can imprint a name on celluloid during the developing process, it being so made that it will print a name or symbol on the film margin outside the sprocket holes, where the name of the manufacturer appears.

The purpose of the independent is to provide positive evidence of ownership in the case of prints which have been lost or stolen turning up in theatres by means other than through the real owner.

Whether the imprinting can be done by the Eastman plant or by the laboratories will be determined this week.

TWO NEW IN CHI

One of 3,000 Seats, Another With 2,500

Chicago, Jan. 23.

Two picture houses will be erected in Chicago with \$112,000 having been paid for the plots. Lubliner & Trinx have taken title to a plot of ground on West Madison, near Mayfield street, where they will erect a three-story building that is to contain, besides stores and offices, a 3,000-seat theatre. For this site they paid \$600.

The other house is to be erected by Samuel Grosden, an attorney, at 51st and State streets, on a plot costing \$50,000. It will be a 2,500-seat picture house, stores and offices.

GRIFFITH RE-TAKES COSTLY

D. W. Griffith, it is said, will have to re-take about half the scenes of "America" because some of the costumes and scenery were historically incorrect.

WINDSOR BARS NORMAND

Only Canadian City to Take Stand Against Actress

Windsor, Can., Jan. 22.

Following the example of exhibitors in Michigan centers, theatre managers at Windsor, Ontario, across the boundary from Detroit, have agreed to a decision not to play pictures in which Mabel Normand is starred. Announcement that her features would not be presented in four of the Windsor theatres was made by Edward Gilmore and Max Allen, two local managers.

No other cities in Canada have taken any action with regard to Normand pictures and exhibitors generally are allowing the matter to cool off.

HODKINSON TAKES ANOTHER

"His Darker Self," the Grimth comedy-drama, which was to have had Al Johnson as its star, but has Lloyd Hamilton instead, will be released through Hodgkinson. The picture was made at the Griffith Mamronck studios, directed by Jack Noble.

\$83.50 FOR Klieg Eye

Los Angeles, Jan. 24.

An award of \$83.50 was made to Frederick A. Johnson, extra, for injury done to his eyes by Klieg lights during one day's work at the Goldwyn studio.

The claim was allowed by the State Industrial Commission.

VIOGOLA'S OWN

After several seasons with Cosmopolitan, during which he directed "Knighthood" and other big productions, Robert G. Viogola has left that organization to form his own producing company.

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

JACOB SMITH, Publisher

415 Free Press Bldg DETROIT

Announcing 1924-1925

Warner Bros. Classics of the Screen

Past Promises Fulfilled

For the year 1923-24, we promised to produce Eighteen Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of Twenty big pictures instead of the promised Eighteen, thereby keeping faith with our Exhibitor friends and public.

A Promise for the Future

For the year 1924-25, Warner Bros. will produce a total of Twenty 'Classics of the Screen.' Just as we are delivering this year's product as promised, so shall we deliver the Twenty big pictures promised for next season. That's something you, Mr. Exhibitor, may bank on for the year 1924-25.

The Lingerin' LINGER

BY HARRY OWENS and

Al Jolson's big hit in 'BOMBO'

ARCADY

Words and Music

by Al Jolson and B.G. DeSylva

AL JOLSON'S Great Novelty Song

MAMMA LOVES PAPA

(Papa Loves
Mamma)

By Cliff Friend and Abel Baer

A Clean, Laughable, Singable, Comedy Song

'Me No Speak-a Go

SAW MILL RIVER ROAD

SAN FRANCISCO

Amities Theatre Building

BOSTON

391 Tremont St.

DETROIT

144 West Larned St.

CINCINNATI

707-3 Kaye Theatre Bldg.

TORONTO—182 Yonge St.

LEO EL

711 Seventh Avenue

LONDON, W. C. 2, ENGLAND

g Melody Hit AWHILE

d VINCENT ROSE

NO! another AL JOLSON
NO! Hit in
Nora! "BOMBO"
The Dance Song Hit
by Gus Kahn
Ted Fiorito
and Ernie Erdman

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

Good English" by HARRY PEASE
ED. G. NELSON
MOE SCHENCK

EIST, Inc.

New York

Spring Cross Rd.
NEWARK, N.J.—416 Cellar St.

PHILADELPHIA

1228 Market St.

KANSAS CITY

Casby Theatre Building

LOS ANGELES

417 West 30th Street

CHICAGO

147 No. Clark St.

MINNEAPOLIS

525 Jacob Avenue

SAW MILL RIVER ROAD

EF

audience was obviously Latin. The picture received the picture quickly up to the introduction of the real Mussolini. Then it burst into a demonstration. So deliberate has been the intent of the present producers to give the picture historic rather than romantic coloring that the lovers are rather an anti-climax, the real finish and high light of the picture being a view of Mussolini (present premier of Italy) standing on the balcony of the royal palace beside the king and reviewing the entrance of his troops into the city. This is a fine scene, but it is not the story of Sir Hall Caine's story, and it is rumored that Sir Hall was much put out about it all while the picture was in the making in Rome.

If the picture gets anywhere it will be due to some of the amazing bits of much effects and to the semblance of stars. But the work of the novelties certainly has been dealt with violently. The scenic features, particularly the noble Roman palaces, woodlands and scenic spots, are splendid and the acting is fine. There are a number of effective shots of the Fascist assembled in the ancient Roman Coliseum, but the melodrama involved in the trapping of the hero in Rome's house is rather rough stuff.

The point is that what was designed as a love story with emotional appeal, atmosphere of high ecclesiastical pomp, and glowing romance has been turned into a rough and tumble "move" excellent of its type, but far from the spirit of Hall Caine's "The Eternal City".

Rush.

HERITAGE OF THE DESERT

Irvin Willis production of the East Over story, adapted by Al Lewis and directed by George B. Seitz. Shows at Grand Theatre, North Beach and Lynd Theatre, New York, week Jan. 25. Running time 15 minutes.

Cast: Debe Daniels, August Nash, Ernest Torrence, Noah Berry and Lloyd Hughes.

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pect to break any box office records with it. It is a tale of the salvaging of the desert lands lying between the Mississippi and the Pacific Coast, and it deals with the adventures of the pioneers who went into that part of the world to blaze the trail for the hosts that have come following after. Historically possibly to a certain extent, but not containing nearly the dramatic interest that there was in the Emerson "outer" story.

There is a clash between the law and the law-abiding that forms the background of the story. Bebe Daniels is the heroine of the situation. As Mescal she is decidedly a pretty picture, but that is about all. She has little or no chance to do anything worth while. Ernest Torrence carries the principal role. As the leader of the little law-abiding group, who has two sons, a good boy and a bad one, he walks away with about everything that there is to the picture, but that is much. His character, that of August Nash.

Naab—turns down Holderness (Beery), who is trying to secure all the water rights in the country and that starts a feud, which finally ends in the death of Naab's worthless son, the burning of the town in which the lawless gang hold forth, and the happy finish for the good and the bad. The picture is a story, which has failed to get any real character into the role players, but his cast. Pretty shots there are galore in the feature, but they do not make a box office attraction, which is exactly what this picture falls short of being.

Willard has directed the story nicely, but has failed to get any real character into the role players, but his cast. Pretty shots there are galore in the feature, but they do not make a box office attraction, which is exactly what this picture falls short of being.

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bitless contained, being a comedy-drama of the tenement district in New York, which has the distinctive star center of a gang of diamond smugglers, two of whom determine on adhering to the straight and narrow as a result of her association and provide the means of her reaching the millionaire grandfather.

Due to the loose of the story, there is no necessity for an augmented cast, with many of the "outer" characters appearing as studio stuff, although one or two are nearly as good as the prop men and the trains which pass back and forth.

As to the narrative, it is a story in Italy, where the child's mother dies, leaving a note to the infant's grandfather in America. A feminine companion, chaperoning the sea voyage, loses her money and misses the boat, which allows for a diamond smuggler (Sheldon Lewis) to adopt the child on the crossing, who incidentally hides the stones within her rag doll.

America, with the proverbial flashes of Liberty as the boat comes up the bay and the hurrah subtitles, soon develops into a hectic excitement so far as the youngster is concerned. A disgruntled member of the gang steals and deposits her in an ash can which causes much excitement among the lawless members when they learn the diamonds still repose on the inside of the doll.

From the ash can continues a series of wanderings, with a comedy interest of being taken in by a Jewish family, culminating in the finding of the child by Kitty (Gladys Brockwell), feminine gangster, who hides the wandering wail in her bosom. Follows an intense and a raid with a fire starting during the scuffle that provides Kitty the opportunity to dash back into the flaming structure, bag the youngster and make a three-story leap into a net. The final episode, at the Grand Theatre, is the picture.

Behind appears to have done very well with the featured infant, giving full play to the child's facial expressions for utmost value. The supporting members contribute average performances to the joint where the only doubt comes in the picture's ability to satisfy in the more important film theater. It looks like a good bet for any other class of house.

F. P. "RAIN" and "SWAN"

Famous Players is said to have pulled the screen rights to "Rain" and "The Swan," both to be put on the 1924-25 schedule.

THE LULLABY

Charles Bennett's feature with Jane Novak starred. Distributed by F. B. O. Story by Lillian Fader, adaptation by Hays Letting and Lewis D. Light, direction by Chester Bennett. Jack Merrick. Photo-graphed by Projection Artist. Jan. 24. At the Cameo, New York, Jan. 24. In defense of the title, it is said he had the picture ready for him. The picture is a comedy. The first announced.

Several exhibitors of the New York Chamber of Commerce have declined to play the picture on the score that the title would confuse the public with the idea it was taken from the Edward Knobloch-Chares Dillingham drama of the same title, in which Florence Reed starred at the Knickerbocker up to last week.

That probably would happen, although the two stories have nothing in common except that both have to do with the mother love. The stage play deals with a woman who is innocently driven to a life of shame by crushing force of circumstance. The action takes place in France and (except that the realism of the play is objectionable) the technical construction is flawless and convincing.

The unpalatable picture has to do with a newly married couple of Italian immigrants to New York. The husband is about to become a mother when she is besieged by her husband's best friend. The husband witnesses the man's brutal attack upon his wife. A fight ensues and the friend is shot down, really in defense of the woman's honor.

It is rather startling about 30 feet later to find both husband and wife railroaded to jail by an especially kindly judge, the husband convicted of murder in the first degree and presently hanged, and the wife sentenced to imprisonment for 20 years.

The producers must have realized the weakness of this passage, for they practically leaped the gap between the justified killing and the execution, with no longer a pause over the legal details than they could help. This episode robbed the picture of much of its effect.

It created in the spectator's mind the impression that it was only a trumped up story and put a severe dent in the illusion. That same

poor illusion got some more swift kicks. When the mother came out of jail, she was a wan, worn specter. It didn't seem possible it was the same person, and probably wasn't, although Miss Novak was pronounced good for both parts.

A baby is born in prison and at three years of age transferred to an orphanage by order of the governor (the judge who sentenced the pair) and the same governor adopted the child, knowing all the time who she was. Anyway daughter is about to have her coming out party some 17 years later, on the same day the mother is discharged from prison. It follows as night and day that the mother breaks in on daughter's gay party, thus tanking way for more or less happy finale.

As appears from the narrative the story is full of illogical episodes, but none more violent to the conventions than the picking of the blonde and blue-eyed Jane Novak as an Italian bride. Yet so soon expect a red-headed Indian.

The picture is full of heavy, somber emotional scenes, such as the separation of husband and wife, parting of mother and babe, and the hanging, indicated by the close-up of a swinging rope, and the prison scenes. The picture has some strong acting passages, but is

—Dancers from Dancehall!—a pretentious dance revue, held down the flash spot of the second section, balancing with the Morgan Dancers on the first half but not quite as pretentious. The act features Marvel, mute dancer, and Jane Overton. The four other supporters were augmented by the Hip dancing girls, which not only gave it additional class but added to its running time as well. A tango by Marvel and Miss Overton, a fantasy number by

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Arnaout Brothers held 'em sound despite a brief stage wait and won their usual appreciation closing. Splendid and Partner gave a fine exhibition on rollers opening. The mixed couple execute some hazardous and spectacular stunts atop the high table on which they perform their entire routine.

The Pantages bill had a strong line-up with Nat "Chick" Haines headlining. Milo an added attraction and Baraban, Grohs and Co. a special feature. Haines and his company gave the show an excellent finish. The pretentious musical cabaret and Haines' comedy efforts kept the house in high spirits throughout.

also got to the house with his troupe of dancers, laughing with his talk and really won over with his imitations. Baraban, Grohowski and Co. in a dance offering contained a lot of things that were excellent returns. The act has been in N. Jonathan Haw. The Indian number at the finish and the opening of the show, the drumming, set dancing and dancing ability, lent much to the show.

Warman and Mack were out of Baraban and Manley, mixed couple. Baraban and Manley, mixed couple, crossed nicely. Marston, an English type comic, got howls for his talk and the dancing also elicited. Clifford, a manipulator, started the show with a manipulating routine, started the show in lively style. Joseph, a

Nancy Fair, who produced and played the leading role in the "Demimourgin," which closed several months ago after an unsuccessful engagement in San Francisco, is resting in Los Angeles. Miss Fair stated that salaries that were not paid at that time are being taken care of now, having paid the stagehands in full since the closing of the show, and will also take care of the few members of the cast who still have salary claims against the defunct production.

No insurance was carried on the Dome theatre, which burned recently at Ocean Park. The rate was excessive and West Coast Theatre, which owned the property, figured it was cheaper to take a \$100,000 policy. The loss was well up in the thousands, which disproved the theory.

Speculation is rife whether "The Fool" will do business here. The play was produced at the Majestic more than a year ago, and ran seven weeks at \$2 top. Richard Bennett was the star. When the play comes to the Mason next week it will have a cast of unknowns, and the scale will be topped at \$2.50. The Selwyns have two advance men working day and night publicizing the show. Bessie Browning is laying off here, where she has made real estate in-

Harold Chase, formerly in vaudeville, has quit the show business to enter the real estate game here.

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"TEMPERAMENT"

(Continued from page 1)

During the summer an actor in a musical committed the offense so often he was finally dismissed, his record being spotted with missed performances and at least two instances of collapse during a performance, when the stage manager was forced to ring down the curtain. "The Road Together" was abruptly ordered closed the day after the premiere (Jan. 11) at the Frazer, New York. The star, Marguerite Rambeau, was credited with an especially uneven performance. Even the critics commented on it—the adjustment of her cloak in ludicrous style, the attempt to close a door and missing it a foot, the failure to

pronounce vowels, and other reminiscences not to be overlooked when a star is playing. Indications of Miss Rambeau's nervousness were first noticed when the attraction was out of town, but it was believed she would react with the show on Broadway.

Miss Rambeau declared after the A. H. Woods office ordered the show off that changes in the script had confused her. George Middleton, author of "The Road Together," is said to have appealed to Martin Herman, asking that the play be taken off rather than be mistreated in the playing.

Friday night Miss Rambeau recovered the Frazer, accompanied by an attorney. She said she was very ill, and since has been reported confined to her home.

It is estimated that Woods stands to lose about \$20,000 on the production, counting the obligations at-

tendant to a minimum four weeks' looking at the Frazer. About 10 players in the supporting cast were affected. "The Road Together" is reported being excellently suited to the star and she might have landed it for a run.

"Love in a Cottage" starring Emily Stevens, was taken off in Buffalo last Saturday. The attraction was reported due soon on Broadway. No reason for the closing was announced.

ILL AND INJURED

Max Welby (Ten Eyck and Welby), who split his kneecap while dancing in the Grand Ball room of the Billmore hotel, Havana, last week, has sufficiently recovered to be able to leave the hospital.

Adelaide and Hughes are departing at the Billmore ballroom until Welby is able to dance again. Florence Tuohy (Duckley and Webb) slipped on an icy pavement on Monday afternoon while on her way to the Premier, Brooklyn, N. Y., and suffered a badly wrenched ankle. The team cancelled the engagement.

James A. Winfield, Chicago booker of light attractions is recovering from pneumonia. Mr. Winfield has been confined to his home for three weeks.

Frank A. P. Gazzola, manager of the Studebaker, Chicago, has been confined to his home for two weeks with tonsillitis.

Florence Crystal (Crystal and Anderson) is recovering from a sprained ankle, suffered while appearing in Boston.

Connie O'Donnell may be ad-

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Mat. Wed. & Sat. at 2:15
David Belasco in association with Wm. Harris Jr., Presents

FAY BAINTER
in "THE OTHER ROSE"
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HUDSON W. 43rd St. Eves. at 8:15
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George M. Cohan

"THE SONG AND THE DANCE MAN"
Eves. at 8:15, Mat. Wed. & Sat. at 2:15

Mohr's Comedy of Royal Romance
The Swans' Revue
THE SWAN

CORT W. 43rd St. Eves. at 8:15
Mat. Wed. & Sat. at 2:15

FULTON W. 43rd St. Eves. at 8:15
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Charles Dillingham Presents

CLARE KUMMER
in "ONE KISS"
The "Frog" Troupe

KNICKERBOCKER W. 43rd St. Eves. at 8:15
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Henry W. Savagen

"LOLLOPO"
Book by Zola Beare
Music by Ada May Weeks

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Unanimously Acclaimed

LIONEL BARRYMORE
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"LAUGH, CLOWN, LAUGH!"

LIBERTY W. 43rd St. Eves. at 8:15
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GEO. M. COHAN'S

The Rise of Rosie O'Reilly
SAM HARRIS Presents, W. 43rd St. Eves. at 8:15
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"THE NERVOUS WRECK"
With STU KREMER and JUNE WALKER
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REPUBLIC W. 43rd St. Eves. at 8:15
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ANNE NICHOLS' Great Comedy

"ABIE'S IRISH ROSE"
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THE NEW POOR
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FLATHOUSE W. 43rd St. Eves. at 8:15
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STAND BROADWAY
4th St. Eves. at 8:15
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GLOBE Theatre, W. 43rd St. Eves. at 8:15
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THE ORKUTS' THEATRICAL COMPANY

CHARLES DILLINGHAM Presents
FRED STONE
in "STEPPING STONES"
with DOROTHY STONE

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SAM H. HARRIS Presents

MUSIC BOX REVUE
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MADE KENNEDY

"DOPPELGÄNGER"
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KLAW Theatre, W. 43rd St. Eves. at 8:15
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MEET THE WIFE
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4th MONTH

THE ELTINGE TRUPE
in Henry Karger's production of
"THE WHITE SISTER"

AT LYRIC Theatre, W. 43rd St. Eves. at 8:15
Mat. Wed. & Sat. at 2:15
T. H. LYNCH

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MISS PHYSICAL CULTURE

Formerly known as Mlle. Nadje and renamed by

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wishes to thank MR. E. F. ALBEE for his kindly interest and advice at the N. V. A. Club, which resulted in her being booked by THE B. F. KEITH VAUDEVILLE EXCHANGE. Also thanks to MR. W. DAYTON WEGEFARTH for his courtesies to her, and MR. WESLEY FRASER for prompt action resulting in her being BOOKED IMMEDIATELY.

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January 4, 1923.

Physical Culture
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Metropolitan
True Romances
Brain Power
Movie Weekly
Beautiful Womanhood
Dance Lover's Magazine
Dream World

Mlle. Millie Nadje,
National Vaudeville Artists Club,
46th Street and Broadway,
New York City.

Dear Mlle. Nadje:-

It has pleased me exceedingly to learn that you will cover the Keith Circuit with your splendid act. I don't know of any more entertaining, yet instructive and helpful performance that the Keith management could include in the splendid programs that they always present at their theatres.

What interested me particularly in your performance was the vital message you bring to the audience of the importance of keeping physically fit through exercising and body development. No message is more needed today than the one which your performance inspires.

My reason for writing you this letter is because I want you to know how thoroughly in accord I am with your methods of keeping fit and because I know of the remarkable benefits many in your audiences will receive through your demonstrations.

Cordially and sincerely yours,

MACFADDEN PUBLICATIONS INC.

WITNESSES

President.

Formerly
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NADJE

Formerly
MLLE.
NADJE

MISS PHYSICAL CULTURE

is also greatly indebted to MR. BERNARR MacFADDEN, the eminent Physical Culturist, for personal instruction and advice. Mr. E. F. Albee and Mr. Bernarr MacFadden both have been aptly named the Fathers of Vaudeville and Physical Culture. Special attention is called to The Physical Culture Magazine, January issue, pages 45, 46, 47, with special story written by Mlle. Nadje, now known as Miss Physical Culture, containing 14 positions posed by her.

BOOKED UNTIL MARCH 17TH B. F. KEITH CIRCUIT

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BURLESQUE ROUTES

(Jan. 28-Feb. 4)

COLUMBIA CIRCUIT

ALL ABOARD—Jan. 28, Gayety, Pittsburgh; Feb. 4-5, Court, Wheeling; 6, Steubenville; 7-9, Grand O. H. Canton.
ALL IN FUN—Jan. 28, Gayety, Omaha; Feb. 4, Olympic, Chicago.
BATHING BEAUTIES—Jan. 28-30, Grand O. H. London; 31-Feb. 2, Grand O. H. Hamilton; 4, Empire, Toronto.
BON TONS—Jan. 28, Casino, Brooklyn; Feb. 4, Orpheum, Paterson.
BOSTONIANS—Jan. 28, Gayety, Boston; Feb. 4, Columbia, New York.
BREEZY TIMES—Jan. 28, Gayety, Buffalo; Feb. 4, Gayety, Rochester.
BREVITIES OF 1923—Jan. 28, open; Feb. 4, Casino, Philadelphia.
BUBBLE RUBBLE—Jan. 28, Gayety, Rochester; Feb. 4, Auburn; 5, Elmira; 6, Binghamton; 7-9, Colonial, Utica.
CHUCKLES OF 1924—Jan. 28, Gayety, St. Louis; Feb. 4, Gayety, Kansas City.
COOPER, JIMMY—Jan. 28, Casino,

Boston; Feb. 4, Hyperion, New Haven.
DANCING AROUND—Jan. 28, Empire, Providence; Feb. 4, Gayety, Boston.
FOLLIES OF THE DAY—Jan. 28-30, Pol's, Waterybury; 31-Feb. 2, Lyric, Bridgeport; 4, Hurig & Seamon's, New York.

GIGGLES—Jan. 28, Gayety, Detroit; Feb. 4-5, Grand O. H. London; 7-9, Grand O. H. Hamilton.

HAPPY DAYS—Jan. 28, New Gayety, Dayton; Feb. 4, Olympic, Cincinnati.

HAPPY GO LUCKY—Jan. 28-29, Court, Wheeling; 30, Steubenville; 31-Feb. 2, Grand O. H. Canton; 4, Columbia, Cleveland.

HIPPITY HOP—Jan. 28, Auburn; 29, Elmira; 30, Binghamton; 31-Feb. 2, Colonial, Utica; 4, Gayety, Montreal.

HOLLYWOOD FOLLIES—Jan. 28, Empire, Toledo; Feb. 4, New Gayety, Dayton.

JIG TIME—Jan. 28, open; Feb. 4, Gayety, Omaha.

LET'S GO—Jan. 28, Empire, Newark; Feb. 4, Miner's Bronx, New York.

MARION, DAVE—Jan. 28, Empire, Brooklyn; Feb. 4, open.

MONKEY RHINES—Jan. 28, Olympic, Chicago; Feb. 4, Star and Carter, Chicago.

NIGHTIES OF 1924—Jan. 28, Capitol, Indianapolis; Feb. 4, Gayety, St. Louis.

QUEEN OF PARIS—Jan. 28, Columbia, New York; Feb. 4, Empire, Brooklyn.

RADIO GIRLS—Jan. 28, Gayety, Washington; Feb. 4, Gayety, Pittsburgh.

RECORD BREAKERS—Jan. 28-30, Van Carter, Schenectady; 30-Feb. 2, Harmonia Bleecker Hall, Albany; 4, Casino, Boston.

RUNNIN' WILD—Jan. 28, Hurig & Seamon's, New York; Feb. 4, Gayety, Boston.

& Seamon's, New York; Feb. 4, Yorkville, New York.
SILK STOCKING REVUE—Jan. 28, Gayety, Kansas City; Feb. 4, open.

STEP ON IT—Jan. 28, Columbia, Cleveland; Feb. 4, Empire, Toledo.

TALK OF TOWN—Jan. 28, Olympic, Cincinnati; Feb. 4, Capitol, Indianapolis.

TEMPTATIONS OF 1924—Jan. 28, open; Feb. 4, Casino, Philadelphia.

TOWN SCANDALS—Jan. 28, Casino, Philadelphia; Feb. 4, Palace, Baltimore.

VANITIES—Jan. 28, Hyperion, New Haven; Feb. 4-5, Pol's, Waterybury; 7-9, Lyric, Bridgeport.

WATSON, BILLY—Jan. 28, Star and Carter, Chicago; Feb. 4, Gayety, Detroit.

WATSON, SLIDING BILLY—Jan. 28, Miner's Bronx, New York; Feb. 4, Casino, Brooklyn.

WHIRL OF GIRLS—Jan. 28, Orpheum, Paterson; Feb. 4, Empire, Newark.

WILLIAMS, MOLLIE—Jan. 28, Palace, Baltimore; Feb. 4, Gayety, Washington.

WINE WOMAN AND BONG—Jan. 28, Gayety, Montreal; Feb. 4-5, Van Carter, Schenectady; 7-9, Harmonia Bleecker Hall, Albany.

YOUTHFUL FOLLIES—Jan. 28, Empire, Toronto; Feb. 4, Gayety, Buffalo.

MUTUAL CIRCUIT

BAND BOX REVUE—Jan. 28, open; Feb. 4, Empress, Milwaukee.

BITS OF HITS—Jan. 28, Garrick, St. Louis; Feb. 4, Broadway, Indianapolis.

BROADWAY BELLES—Jan. 28, Gayety, Louisville; Feb. 4, Empress, Cincinnati.

DANCING POOL—Jan. 28, Broadway, Indianapolis; Feb. 4, Gayety, Louisville.

FLIRTS AND SKIRTS—Jan. 28, Howard, Boston; Feb. 4, Olympic, St. Louis.

FOLLY TOWN—Jan. 28, Majestic, Scranton; Feb. 4, Nesbit, Milwaukee.

FRENCH MODELS—Jan. 28, Olympic, New York; Feb. 4, Star, Brooklyn.

GEORGIA PEACHES—Jan. 28, open; Feb. 4, Garrick, St. Louis.

HELLO JAKE—Jan. 28, Garden, Buffalo; Feb. 4, Corinthian, Rochester.

HELPER SKELTER—Jan. 28, Star, Brooklyn; Feb. 4, Lyric, Newark.

JOY RIDERS—Jan. 28, York; 29, Cumberland; 30, Altoona; 31, open; Feb. 1, Uniontown; 2, Newcasle; 4, Academy, Pittsburgh.

LAFFIN THRU—Jan. 28, Academy, Pittsburgh; Feb. 4, open.

LONDON GAYETY GIRLS—Jan. 28, Empire, Cleveland; Feb. 4, Garden, Buffalo.

MAKE IT PEPPY—Jan. 28, Lyric, Newark; Feb. 4, Bijou, Philadelphia.

MISS VENUS CO.—Jan. 28, Gayety, Brooklyn; Feb. 4, Howard, Boston.

MOONLIGHT MAIDS—Jan. 28, Nesbit, Wilkes-Barre; Feb. 4, Empire, Hoboken.

OH JOY—Jan. 28, Corinthian, Rochester; Feb. 4, Majestic, Scranton.

PELL MELL—Jan. 28, Empress, Milwaukee; Feb. 4, open.

ROUND THE TOWN—Jan. 28, Folly, Baltimore; Feb. 4, York; 5, Cumberland; 6, Altoona; 7, open; 8, Uniontown; 9, New Casle.

SAUCY RITZ—Jan. 28, Bijou, Philadelphia; Feb. 4, Altoona; 5, Bethlehem; 6, Williamsport; 7, open; 8-9, Reading.

SAFFY SNAPPS—Jan. 28, Empress, Cincinnati; Feb. 4, Empire, Cleveland.

STEP ALONG—Jan. 28, Altoona; 29, Bethlehem; 30, Williamsport.

31, open; Feb. 1-3, Reading; 4, Folly, Baltimore.
STEP LIVELY GIRLS—Jan. 28, Empire, Hoboken; Feb. 4, Gayety, Brooklyn.

The Strand, Newark, N. J., playing pictures, burlesque, vaudeville, changes this week from four shows a day to three.

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I WONDER WHO'S DANCING WITH YOU TONIGHT

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"BLUES" BY EHRLICH & LAYTON

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THAT FAST STEPPIN' TUNE WITH A GREAT LYRIC

STEPPIN' OUT

BLUES BY CONRAD & HOWARD

WALTZ BALLAD

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MAKE A FOOL
OUT OF ME

By CUNNINGHAM &
VAN ALSTYNE

NOVELTY
COMIC SONG

SO I TOOK
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KAHN, EGAN &
WHITING

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FOR EVERY ACT.

WHERE THE LAZY DAISIES GROW

By CLIFF FRIEND

READ THIS BEAUTIFUL LYRIC HEAR THIS GREAT MELODY
WE SAY ITS BETTER THAN "CAROLINA" "MORNING."

CHORUS

One it would be great if I could go to sleep and wake up where the lazy daisies
grew One I love and one I love and there (I love to see her where the
lazy daisies grow Little in me would all ways be a
bel - i - day - Down in the fields that I more know
Chorus if you'll love the best and best of all Then let me stay in that

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JANUARY 24, 1924

A HIGH CLASS BALLAD

TWILIGHT ROSE

By DENNIS & MAGINE

A BEAUTIFUL BALLAD FOR SINGERS
OF BETTER GRADE SONGS

THE REAL WALTZ HIT FOR 1924

HULA HULA DREAM GIRL

WALTZ NOVELTY ~ A SPLENDID LYRIC BY GUS KAHN ~ A HAUNTING MELODY BY TED FLORITO

THE BLUES SONG
OF THE SEASON

SOMEBODY'S WRONG

By MARSHALL EGAN
& WHITING

THAT Dainty
WALTZ SONG

BRING BACK THAT OLD FASHIONED WALTZ

By ALBERT HAY MALOTTE

A BEAUTIFUL
SONG

UNTIL TOMORROW (HASTA MAÑANA)

THE MEXICAN
NOVELTY TANGO

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A COMPLETE PRODUCTION

25 ROSE'S ROYAL MIDGETS 25

"TINYLAND FOLLIES OF 1924"

ANNOUNCES:

I am breaking all house records on the Loew Circuit with this production— at Baltimore and Washington the folks are still coming!—and "hundreds turned away" is the daily house report of the alert Loew Managers. Nothing approaching the sensational success of the ROSE ROYAL MIDGETS has ever been seen on this time. The business is the talk of showdom. It is phenomenal.

I wish to thank the hundreds of friends and real pals, also Mr. Jake Lubin and all the house managers of the Loew Circuit, whose theatres I have played, for their heartening messages and wires of warm encouragement and good cheer to Mrs. Rose and myself during my recent illness. And I am indeed happy to state that I am completely myself again and the Ike Rose of yore. I am with my act now and will remain with it, directing its many activities, throughout the Loew tour.

I HAVE NO PERSONAL REPRESENTATIVE WHATSOEVER AND NEVER HAD. I WILL BOOK ROSE'S ROYAL MIDGETS WITH ANY AGENT OR HOUSE THAT WILL PAY MY SALARY.

MR. SEYMOUR FURTH, the Leader of Orchestra, is no longer with this show.

To all my friends in show business in America, Europe, and the Orient I extend my best wishes for a happy and prosperous

IKE ROSE

DALNOKI BELA, Musical Director

FRANK BRADEN, Press Representative

"Stop" list, and said she didn't know why the act was listed but it was. Another time said Martens, he was sent to ask Graham about the Four Mortons and got the reply that Mr. Albee had put the act on the act.

The young witness further told of being shifted into Martens's office as assistant to Elsie Reisenberger, private secretary, and getting one of his first tasks delivery of a message to Sam Foster, doorman of the Orpheum office, telling him not to admit Billy Grady, Jack Curtis, Charles Allen, Harry Ward, Mary Farkina, or Montgomery Moses, all agents. Jimmy Dundon, he said, was O. K'd in the same message.

Studin was overruled in an effort to throw out this "evidence of a clerk," and Judge Epstein volunteered the statement that it was necessary to prove the autocratic power of the Keiths.

The defense tried to prove that young Martens was fired from the Keith office because he was caught copying reports on acts after work-

ing hours, intimating he was selling this information to agents, but the youth denied the charge, saying he quit because he couldn't get a raise from \$17 a week. He said he went to Walter Johnson, who was leaving Keith's, but that he has been out of a job for three weeks.

Studin recalled Jerome Wilkin, attorney for William Morris, to ask him about Morris paying Martin Beck \$4,000 in settlement of a \$12,000 loan. He also asked U. S. Attorney Morris, Inc., solvent at the time of the Meyerfeld negotiations, and Wilkin said: "No, positively no. Joseph Hand sustained an objection to this by Epstein, but the latter withdrew his objection."

Variety-Clipper Bureau

WASHINGTON

Evans Bldg. New York Ave.

By HAROLD MEAKIN

This weekly trial of local events evidently fits a certain want here for when it was eliminated last week the office phone was busy all day.

Now that this "official" explanation is made and duly recorded let it be reported that the Garrick has come forth with extra staged announcements reducing the scale of admission to this Shubert house.

It has been a long time since Washington, or at that any other town had had \$150 as the top price for attractions, but Le Steward Taylor thinks it can be done and she forthwith all show will play to that scale. Opening Monday Brock

Pemberton brought forth another new one, "The Marionette Man" featuring a continental player, Ulrich Haupt. The piece is reviewed elsewhere.

During the war period when the capital was filled to overflowing with the theatres the only source of amusement, many number of attractions were held over for two weeks but it took "Lightning" to be the first to accomplish this since the war-wearers left. The show played a great week on its first and had undoubtedly held up well on its second.

My Ryan in "Red Light Annie" did not strike John Daly of the show which he headed for the Sunday opening, as he "went after" the show in his Monday morning line. The others said that if melodrama was wanted that is what they would get at the Balcony this week.

Mr. Leslie Carter is at Polli's in "Stella Dallas," the second week for the show which is headed for New York. Critics seemingly liked it. Leo Levitt, the house manager, looked as if he had forwarded a favorable report on it.

During the past week when "Innocent Eyes" was nightly being changed at Polli's a start of assistants and authors and producers were in town the entire week.

The Washington Opera Company for their second production of the season presented "The Tales of Hoffman" Monday night, at the Metropolitan. The cast including Marie Garkson of the Metropolitan, Ralph Errolle of the Chicago, Anna of the Metropolitan, Josef Schwartz who created a big sensation here with this company last season in "Rigoletto," by the balance of the cast made up of Washington's own singers. Dorothy Mansfield, daughter-in-law of a Congressman, Elizabeth Bonner, Albert Shefferman and George Albert, change sang important roles. The chorus was composed of local singers who were the dramatic director was done by Enrica Clay Dillon, an English coach, and the only lady director in Grand Opera.

The next production of Edward Alboni's organization will be "Carmen" to be sung at this same theatre in March.

One of the most important events of the past weeks has been the first night appearances of Leonard Hall of the "News," all made up in a "tux."

Mr. Rums' Head Players are continuing "Cecily Ann" for an additional three days for the month.

Polli's has Bernard and Carr in "Partners Again" for the coming

week to be followed by the most recent "Passing Show." The Helsinki is announcing a new one by Winthrop Ames "Bigger on Horseback" for next week. The National will then have "The Clinging Vine."

Harry Andrews who directed the new Columbia Toll stock, the one joined the Leonard Wood stock at the President in that same capacity. Henry Crasby is also a new member of the company. The company not only gives one night to the company in the current week but also gives it to the company. The company will offer their annual attraction.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Irene"
SHUBERT-MISSOURI
GARDEN—"Cupid Abroad" (Bridge Musical Stock).

GATEWAY—"Big Time"
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.

NEWMAN—"West of the Water Tower" (film).

ROYAL—"Anna Christie" (picture).

LIBERTY—"A Lady of Quality" (picture).

The biggest and practically the only splash in theatrical circles last week was made by the "Musio Bio Revue" at the Shubert. The show came strongly heralded and crowds stood in front of the theatre in a driving snowstorm to purchase seats.

Prices were the highest asked this season, but capacity houses, with some turnaways, were the answer. The Shubert-Missouri it was another story. Margaret Anglin, in a light farce, "A Charming Conscience," suffered terribly. The papers gave both star and play strong after notices, but the customers evidently did not want that kind of entertainment, and the vaudeville houses also felt the business slump and the returns were disappointing.

Several thousand delegates and visitors to different conventions here this week helped some in the box office.

Jack Rose at the Orpheum last

VAUDEVILLE ARTISTS

as a rule are top near their own level to judge it from the audience. For a reasonable fee, an expert critic of any act playing in or near New York, indicating ways to increase its efficiency.

JAMES MADISON

1493 Broadway, New York

Strictly Grand Made

week consumed part of his time in telling his audience how cold they were and what a "bad" reputation Kansas City vaudeville patrons had in the East. He also was free in his use of "hell" and "my God," none of which helped matters much with an audience which was being antagonized.

Enthusied by the big business done by the "Musio Bio Revue," the Shubert has commenced publicity for "Salut" which comes here for the first time week of Jan. 27. Top price for this one will be \$2.

No attraction is announced for the Shubert-Missouri, although the management has given it out that dramatic pieces will be shown there when available. "The Monster" is advertised as a coming attraction, but no date given.

Gun Bus, accompanied by Mrs. Sun, has gone on a two month vacation to the Bahamas Islands. They sailed from New York last Saturday.

Once booked and then cancelled, following the adverse comment in the metropolis, the Wieting (Shubert) will have the Swedish Ballad (Shubert) Feb. 4, following the San Carlo Opera Company, here the preceding Friday and Saturday.

You can't make a hit if you don't feel fit

YOU know how a cold hurts. You for work—makes you feel mean and miserable. Then don't let a little cold grow big. Nip it in the bud with Vicks. For a cold in the head, melt a little Vicks in a spoon and inhale the vapors—Menthol, Eucalyptus, Camphor, Thyme, etc. For chest colds, apply Vicks thickly over chest and cover with a warm flannel cloth. You'll be delighted with the quick results.

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COUNT SELLS LIKE STRY

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COUNT SELLS LIKE STRY

25 OUT OF 104 MUSIC HALLS IN ENGLAND OPEN THIS WEEK

Old Contracts to Native Performers Remaining in Effect to Impede Programs and Block Progress—Revenues Not Satisfactory Substitutes

London, Jan. 29.
Of the 104 music halls in England, but 25 playing vaudeville bills are open this week.
Of all the foreign acts here, but few American acts have a consecutive route for this season.
The only native turns playing steadily are those holding old contracts with the English circuits.
The circuit managers confess that the average touring revenues have not been satisfactorily substitutes for drawing cards, but state native novelty acts are not in sight, while old contracts with English performers prevent giving America and other foreign novelty turns consecutive bookings.

English showmen visiting New York have repeatedly asserted the old contracts issued in England for terms of from three to ten years to English pros, and which retarded the vaudeville of Great Britain, were gradually liquidated by the management until they no longer menaced the English halls.

In view of the above call for (Continued on page 24)

KATHLEEN McRAE MAY BE CANADA'S CHAMP

Actress Developed Through a Wager as Speed Skater—Miss Robinson Her Coach

Toronto, Jan. 30.
The next woman speed skating champion of Canada may be an actress, Kathleen McRae, formerly with the Vaughan Glaser Players.

Three years ago Miss McRae was just a mediocre skater, like most girls who skate for pastime. When expressing a wish to emulate her (Continued on page 21)

HERNDON'S PRIZE PLAY

Richard Herndon's Harvard prize play, tentatively titled "Dud," will be placed in production next week.
The piece is described as a society comedy and will star Francis Larrimore. It was written by Professor Kuhns Heyward, a member of Professor George Percer Baker's "41 Workshop" course in drama at the university.

SINGER RECOVERS \$800 FROM HER PROMOTER

Edna Eswald Paid Aurelio Fabiani \$1,400 to Exploit Her—Procured Summons

Pittsburgh, N. Y., on December 1 every year has winter and it's cold. Edna Eswald thinks it's the coldest town she ever saw. Miss Eswald is Danish and a singer. She gave a concert there December 1, under the direction of Aurelio Fabiani, a concert promoter, who deducted 20 per cent. of the gross from the concert's receipts.

After that, when figuring up, including transportation and hotel bill, Miss Eswald found the Pittsburgh concert had set her back \$15. Previously, however, Miss Eswald, also under Fabiani's management, (Continued on page 24)

SNICKER-SNORER

Pauline Lord Hit the Ceiling When Hearing It

San Francisco, Jan. 29.
An audience at Wilkes Alcamar here was treated to a display of artistic temperament one night last week when Pauline Lord, starring in "Anna Christie" got proved because she heard noises that sounded to her like some one snoring in the audience. The star stopped dead in the midst of a scene and reprimanded the supposed slumberer. Then she signalled for the curtain to ring down and it did.

There was considerable excitement back stage and in the front of the house. Harried ushers ran frantically about the auditorium seeking the offending snorer. It finally was discovered that the "snore" was really a peevish snicker possessed by an amused theatregoer. The matter was explained to Miss Lord and the curtain came rung up. The audience took the incident as an amusing episode and gave Miss Lord a applause when the show proceeded.

WOLHEIM'S SELMAN SKETCH

The playlet Louis Wolheim will flash upon vaudeville with is being written by Harold Selman. Wolheim played the title role in "The Hairy Ape."

SALM "BROKE" AS THE SALS ON HONEYMOON

Received Money from Newspaper Syndicate to Pay Hotel Bill and Steamship Transportation—Series of Articles by Count Detailing Adventures Throughout World—Sailed With Bride, Mary Millicent Rogers, Saturday

FERN ANDRA, TOO

Count Ludwig Salm von Hoogenstraeten, bridegroom of Mary Millicent Rogers, the \$40,000,000 Standard Oil heiress, and former leading man in films to Fern Andra (Baroness Von Weich) in German pictures, started on his honeymoon to Europe so "broke" that he sold the story of his life and romance for several thousand dollars to get his boat fare and pay his hotel bill at the Ritz. It may be a shock to his multi-millionaire parents-in-law to know that there will shortly appear a series of sensational articles under the Count's signature detailing his adventures with the ladies and the world at large.

This news leaked out through Miss Andra, the film star, formerly Fern Andra of Chicago and a wire-walker in Bird Millman's act. (Continued on page 21)

BOOTLEGGER'S REVENGE HAD ABSENT WAITER

Gene Sylvester Has Chance to Make Good on Title

San Francisco, Jan. 29.
Gene Sylvester, playing in "The Bootlegger's Revenge," filmed in the Piedmont hills, near here, was arrested last week by a United States deputy marshal, and charged with violating the Volstead act.

Six months ago, it is alleged, Sylvester served as a waiter in the Troquois Cafe, Oakland. During his employment he was said to have violated Mr. Volstead's celebrated act. Then he is alleged to have disappeared.

Sylvester was arrested while on location for the "Bootlegger's Revenge" company. He was taken before Federal Commissioner Hatfield, and released on \$1,000 bail.

FEDERAL TRADE COMMISSION NON-COMMITTAL ON SHOW CASES

Several Matters Dependent Upon Interstate Commerce Angle in Theatricals—Commission's Members Will Await an Appeal

CHICAGO CRITICS ASK FOR BUNCH OF TICKETS

Eight or Twelve Opening Night Requested by Some—Other Heavy Requests Besides

Chicago, Jan. 29.
Chicago Theatrical Managers' Association, at its next meeting, it is said, will take up the matter of eliminating the distribution of first night tickets to dramatic critics and others.
Some of the critics, it is asserted, request over a single pair. Asking for four to six pairs is nothing for some. It is said 35 pairs to the critics often happens on a night.
(Continued on page 21)

DETERMINING RADIO EFFECT ON BUSINESS

Dr. Riesenfeld Investigating—Results Pro and Con and Not Yet Known

Dr. Hugo Riesenfeld, the managing and musical director of the Rivoli, Rialto and Criterion picture houses in New York is conducting an inquiry among picture theatre managers with a view to ascertaining what effect radio has had on their business.
The results are pro and con and cannot be definitely determined as yet.
S. L. Rochafel, of the Capitol, New York, and S. E. Hyman, of the Mark-Strand, Brooklyn, N. Y., are the only ones who have attempted this sort of explanation locally.

COLUMBIA'S ONE-ACTERS

College Course in Writing—J. K. Nicholson, Instructor

A course in writing one-act plays starts at Columbia University, New York, next week, with J. K. Nicholson as the instructor.
It is an extension course of the university, and the classes will be held from 7:30 to 9 p. m. each evening of the school week.

Washington, Jan. 29.

At the office of the Federal Trade Commission no one would make a statement concerning the disposition of theatrical matters complained of before it, all of which have been held back dependent upon an irrevocable decision on the interstate commerce angle as applied to the theatrical business.

Members of the commission when advised of Judge Hand's decision of dismissal in the Hart action against big-time vaudeville remarked if that decision should be appealed, it would again in all likelihood reach the United States Supreme Court. Without committing themselves, it was intimated that, pending such a high court opinion, no action would be taken by the commission.

The Hart fraction is said to have filed a complaint with the Federal Trade Commission against big-time vaudeville, but it has been held in abeyance through the civil action.

The commission members stated (Continued on page 24)

MINISTER'S PROMOTION THROUGH PICTURES

Crowded Small Town Church—Called to Omaha

Omaha, Jan. 30.
Rev. Elmer B. Whitcomb, pastor of a Presbyterian church at Pierre, S. Dak., was dissatisfied with the attendance at his Sunday evening services. He introduced moving picture sermons.
The next thing the minister knew his church wasn't big enough to hold them and he had to rent a downtown theatre which would accommodate 1,500.

The minister's success brought him a call from the First Presbyterian church of Omaha and he comes here April 1. The Omaha church expects him to duplicate his Pierre success here and predicts he will have to rent the Auditorium, which seats 3,000.

COSTUMES

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pointed out the high court wanted a decision on its merits.

The jurist then asked Littell, "Now do you distinguish the facts from the baseball decision?" The plaintiff's counsel replied that the defendants are not engaged in giving entertainments or exhibitions in vaudeville but are engaged in the business of contracting and employing other people by contracts of service. He then intended to give evidence that the booking office business is contracting and is engaged in the giving of exhibitions as covered by the baseball decision.

Glib Explanation

This impressed the courtroom as a glib explanation. Littell topped this by stating, "I've been led in leah by my associates up to now, but I maintain that the shipping of free persons alone from state to state, minus properties, is interstate commerce."

Another strong point that seemed to favor the Hart side was Littel-

ton's statement that Senator Wharpp, who is counsel for Keith's, made a definite distinction between the baseball decision and the Morison suit. (The latter was brought by the late foreign agent on similar grounds as Hart's and settled out of court.) Senator Wharpp was the one who also figured in the baseball decision.

Eppstein said "There is no conclusive evidence in the opinion of the law" in attempting to distinguish this from the baseball case. He then termed such distinction "elusive."

Studin, for the Orpheum, harped on the Justice Pendleton decision in the New York State Supreme Court in the Hammerstein opera case, where it was ruled that if one carried a circus, or a lawyer carrying brief cases, or a music teacher carrying music, etc., would also be so termed.

Studin pointed out that three Attorneys General have ruled that vaudeville was not interstate commerce. He also previously took

occasion to slap Harry Mountford as having given very much concern in this and previous cases, including the Federal trade investigation.

Judge's Opinion

Judge Hand, turning to Eppstein, said, "In the Shubert vs. Pathe decision, the product here was films. What is it in this case?" Eppstein insisted it was paraphernalia of the judge dismissed lightly. "Oh, yes, I know, but what was the product?" Hand concluded "I think you're wrong about this interstate commerce. I will dismiss both the complaint and the bill as against all defendants."

Judge Hand said it so calmly and quickly that it would be brief as to the negative, the Keith-Orpheum attorneys if they wanted him to write anything on it. They agreed to the negative, the Keith-Orpheum attorneys if they wanted him to quote into the record his findings on the Ramey billposters and the business decisions.

It ended one of the outstanding and most important vaudeville litigations in the history of our pasting business.

"Times Square Daily," Jan. 29.

Monday, Jan. 29.

Max Hart noted his case yesterday in the U. S. District Court before Judge Augustus N. Hand. It ended the first half before expected. It is now the turn of the defendants, the Keith-Orpheum big time interests, to proceed with their defense, although the motion made by Charles H. Studin, the Orpheum attorney, to dismiss the complaint as against the Orpheum Circuit, has, as yet, to be argued, this (Tuesday) morning.

On motion of Senator J. Henry Walters, counsel for Rev. Albee, Harry T. Jordan (never served) and Maurice Goodman, the Keith legal adviser and trial counsel for the Keith defense, the complaint was dismissed as against them. The basis of the complaint as against Goodman seemed to please the litigation. Goodman's attorney, Senator Walters said that Ned Albee (son of E. F. Albee) was only the defendant in the case. Goodman's end was characterized by Judge Hand as being chiefly concerned as an attorney.

Following the last witness (Jennie Jacobs) Martin W. Litten introduced in evidence the answers by E. F. Albee to several pages of interrogatories and following which the Hart Circuit rested.

Judge Hand prepared three pages of typewritten matter to be read by the lawyer for the dismissal of the complaint as against Orpheum Circuit, and the attorney for the Keith defense. He has Studin go into an amplification of his motion. For the next 25 minutes the attorneys were involved in an ad lib argument with Litten stemming it by asking it be argued on the morning.

Goodman states he will call Albee, Pat Casey, Mike Benham, Frank Vincent and Edwin Connolly of Jane Connolly and Co. (both the Connollys were in court yesterday).

He then called three (Connolly, Benham and Vincent) for the purpose of testifying as to alterations they had with Hart.

BIG WATER KEEPING SILENT AT DEPT. OF COMMERCE

Many Possibilities Impracticable Suggestions—Vaudeville Over-Agented—Rumor of Thorough House Cleaning in Near Future

Nothing definite has been done about the contemplated house-cleaning of big time vaudeville agents which seems to be the main topic of conversation since the dismissal of the Max Hart suit. No official of the Keith Circuit could be found by a Variety reporter who was willing to be quoted, all giving the impression that if any action against the agent is contemplated it will not be divulged until later on.

Speculation as to what action the Keith people might take included placing the agents on salary which

of testifying as to alterations they had with Hart.

Hart's Plea

Goodman is laying much stress on Hart's misconduct through a series of illicit encounters with other of the "now business."

"Shuberts Will Prosecute"

As the Shuberts have sued "Variety" for \$100,000, alleging damage by libel, the world's worst reporter talked at approaching William Klein, attorney for the Shuberts, to obtain that attorney's opinion of the case.

The world's worst daily reporter traded his two seats and the Anderson-Gardner (Madison Square) fight with a "Variety" reporter to sub for him, with the understanding that the world's worst would inform Mr. Klein he was talking for

"The Shubert court was very courteous when asked what he might do to help the Shubert action against the big time for a few minutes."

"I shall proceed with the prosecution of our action," said Judge Hand's decision and have no comment to make regarding the Shubert action, I believe, is sufficient to stand upon the facts.

It is the idea whatsoever of relinquishing it."

An important reason for the big time ceasing to do business with plaintiff. Something that is an impressive point, judging by Judge Hand's reception of such arguments and the Shubert case, is expressed in his interpreted comment.

Yesterday's session reminded (Continued on page 27)

KLEIN QUILTS SHUBERTS; RESTING IN BERMUUDA

Arthur Klein continued this week he is leaving the Shuberts and his resignation handed to Shubert was accepted.

By his departure Klein also abandons a reported contract with Shubert that gave him a stated salary of \$400 weekly.

Klein says he is going to Bermuda, with his family, for a few weeks. He is planning to link his name with future engagements through his testimony in the case of Keith's and against Shubert in the recent Hart trial.

Klein went with Shubert when the latter started his vaudeville. Later he was assigned as a house agent for the Shuberts, a new imperial and did not relinquish the job, front of the housework being unfriendly to him.

Before joining Shubert Klein was with the Keith office, where he was given the booking privilege there as he testified in the Hart action.

STRANGER AND LIGHTS ANNOUNCE TO PARTY

Roscoe Ails' Punches: Land Quintet of Artists in Court

As an aftermath of a party at the home of Olsson and Johnson in Malvern, Long Island, Saturday night, a quintet of vaudeville performers spent several hours between Saturday and Sunday in the Samuels, L. I. house.

The players were Jack H. Roscoe, "Doc" Delano, Lillian Hill and Roscoe.

A car was coming home in Ails' automobile when a stranger in a flivver stopped them at Springfield and wanted to know why the lights weren't dimmed. Ails released this and took a punch or two from the flivver. The thought that all over with until the stranger caught up with them accounted for the policemen who took the party to the Jamaica courts.

They were held in \$100 bail each, but all they had was \$465 in cash among them which did not suffice for bail for two defendants.

The following morning Judge Doyle discharged them after wanting to know what authority they had for taking to monkey around with others' automobiles and instruct as to lights

MME. SIMONE ARRIVES

To Do Play in English—Also The Post, Francois Porche

Arriving here yesterday from France were Mme. Simone, the actress, and Francois Porche, the poet.

Mme. Simone's affairs here will be handled by Edgar MacGregor, who will start rehearsals Wednesday for the American version, "Open House," by Samuel Rusklin.

This will be played in English.

Mr. Porche brought with him a staff of 12, who will attend his lecture tour of America. He is to make 35 appearances.

Nitchell Managing Temple

Rochester, N. Y., Jan. 29.

Harry Mitchell of the Keith's Chicago office has been named as Temple here, succeeding Mickey Finn.

Finn has been granted a long vacation and has gone to St. Petersburg, Fla.

Foys Back to Vaudeville

Eddie Foy and the younger Foy have decided to return to vaudeville. They will open this (Thursday) at Keith's "afternoon, New York."

CIRCUS NEWS

All of the news of the circus weekly is "THE CLIPPER" OUT TOMORROW—10c

(Reprinted from Variety of Nov. 3, 1922)

BASEBALL DECISION

Below is a copy of the decision of the Supreme Court of the United States in the baseball case. This decision constituted the sole basis in the case for dismissal of the complaint filed by the defendants and it was through the introduction of this precedent that Judge Muck decided on the Federal Court's jurisdiction in the case.

FEDERAL COURT OF THE UNITED STATES
No. 704—October Term, 1921
In the Supreme Court of the United States, on appeal from the Federal Circuit Court of Appeals for the District of Columbia, No. 1921-10-704, affirmed.

Mr. Justice Holmes delivered the opinion of the court.

This is a suit for a writ of mandamus to compel the plaintiff to enter under the Anti-Trust acts of January 2, 1906, c. 437, No. 1; 26 Stat. 209, 210, and of October 3, 1914, c. 353, No. 4; 43 Stat. 730, 731. The defendants are the National League of Professional Baseball Clubs and the American League of Professional Baseball Clubs, unincorporated associations, composed respectively of groups of players and owners of teams, and the plaintiff is the Federal League of Professional Baseball Clubs, a corporation, which is known as the National Commission, having considerable powers in carrying out an agreement between the two leagues; and three other Clubs, the relation of which to this case will be explained. It is alleged that these defendants conspired to monopolize the baseball business, the means adopted being set forth with a detail which, in the view that we take, it is unnecessary to repeat.

The plaintiff is a corporation organized in Maryland, and with seven other corporations was a member of the Federal League of Professional Baseball Players, a corporation under the laws of Indiana, that attempted to combine the combined advantages of the Federal Baseball Club of Baltimore, Inc., vs. National League of Professional Baseball Clubs, et al.

The Federal Baseball Club of Baltimore, Inc., vs. National League of Professional Baseball Clubs, et al.

The decision of the Court of Appeals went to the root of the case and, if correct, makes it unnecessary to consider other difficulties in the way of the plaintiff's recovery. A summary statement of the nature of the business involved will be enough to present the facts. The clubs are organized in the Federal League of Professional Baseball for the most part, in different states. The end of the elaborate organizations and sub-organizations that are described in the pleadings and evidence is that these clubs shall play against each other in public exhibitions for money, one or the other club crossing a state line in order to make the meeting possible. When as the result of these contracts one club has won the pennant of the league and another club has won the pennant of the other league, there is a final competition for the world's championship between these two leagues, the scheme requiring constant repeated meetings of the part of the clubs, which is provided for, controlled and disciplined by the organizations, and this, it is said, means commerce among the states. But we are of opinion that the Court of Appeals was right.

The business is giving exhibitions of baseball, which are purely state affairs. It is true that in order to obtain for these exhibitions the great popularity that they have achieved, competitions must be arranged between clubs from different cities and states. It is true that in order to give the exhibitions the leagues must induce free persons to cross state lines and must arrange and pay for their doing so is not enough to change the character of the business. According to the testimony in *Hogben v. Chautauque*, 155 U. S. 448, 455, the transport is a mere incident, not the essential thing. That to which it is incident, the exhibition, although it may for money, would not be trade or commerce in the commonly accepted use of those words. As it is put by the defendant, personal effort, not related to production, is not a subject of commerce, which in its commercial use, is not a subject of commerce, but become commerce among the states because the transportation that we have mentioned takes place. To repeat the illustrations given by the court below, a lecturer giving a lecture, a pianist giving a case, or the Chautauque lecture bureau sending out lecturers does not engage in such commerce because the lawyer or lecturer goes to another state.

If we are right, the plaintiff's business is to be described in the same way and the restrictions by contract that prevented the plaintiff from getting away to break their bargains and the other with commerce among the states.

conduct charged against the defendants were not an interference Judgment affirmed.

BARBARA BRONELL
Starring in the musical extravaganza, "MY CHINA DOLL."

Miss Bronell is making a tremendous hit in "My China Doll." She has been called the "Queen of the Musical Comedy" because of the fact that she reached what many think is the perfection of musical comedy perfection some time ago.

Representative,
WILLIAM P. MURPHY, Variety, New York.

VAUDEVILLE ACT PRODUCERS SEEK TO STOP PRODUCING

No "Spots" on Bills for Remainder of Current Season—Two Big Acts Can't Secure Same Big Time Bookings—Next Season Mentioned

Vaudeville producers of big acts have received word to lay off further productions for this season, as the big time is over-booked, according to reports circulated among the producers this week.

The latest big act production, Hooking & Green's "See America First" at the Palace, New York, last week, and George Chon's "Fables of the East" are reported as not in line for bookings this season from either the Keith or Orpheum Circuits, through the difficulty of finding "spots" on the bills for acts of this type.

There is still a demand for comedy acts in "one" and unusual headlines for the national houses, but the bulk of the bills are pretty well filled for the rest of the season.

The condition is attributed to the number of headline recruits from the legitimate stage and from pictures for the national houses, but the bulk of the bills are pretty well filled for the rest of the season.

It is doubtful if either of the two acts mentioned above can profitably make the independent vaudeville circuits without drastic revisions in cast and production. With their large production investment they would take the edge off for big time next season, leaving the producer holding the bag.

BLDG. AND FIRE CODE AMENDED IN CHICAGO

Changes and Installations for All Theatres Proposed — City Council Demands It

Chicago, Jan. 30.

Mayor Deever's endeavor to make theatres safe here has prompted the building committee of the city council to draft several amendments to the building and fire prevention code covering places of amusement. These amendments to the city ordinances will be submitted to the city council in the near future.

The first will probably provide automatic sprinklers be installed over and under the stage of houses. At the present time the ordinance reads that only houses erected subsequent to the Iroquois fire shall have them.

Another calls for the elimination of electric magnetics for the control of stage lights. The next one calls for practical lines to safeguard and cut off smoke from tunnel air shafts.

Mayor Deever is making inquiry into the employment of girl artists in theatres. It is possible that men will have to be engaged.

The World's Greatest Lightning Change Artist

DOC BAKER

In His New Revue Now at KEITH'S HIPPODROME, New York
Under new direction of MOORE MEGLEY CO. and HARRY WEBER

CHICAGO RESTRICTIONS — CLOSING HOUSES

Manager Arrested — Two Houses Allowed to Reopen

Chicago, Jan. 30.

'Upon the promise to comply immediately with the fire prevention regulations by the owners of the Indiana and Calumet theatres, Chief McDonnell made recommendations to Mayor Deever that these houses be permitted to reopen at once.

Three ordinances suggested by the heads of the building department and fire prevention bureau were submitted to the City Council today (Wednesday) for passage, by Alderman O'Toole. One prohibits the use of combustible platforms in picture houses where vaudeville acts are presented at times. Another is to restrict theatres with more than 1,000 seats so that they must be equipped with fire walls and steel curtains.

Sam Goldberg, manager of the State-Congress, who is the general manager, who protested the arrest, received a summons for disorderly conduct.

The fire official claimed that the State-Congress had an insufficient number of fire exits. The department has received strict orders to rigidly enforce the fire laws and the chief is making a night tour to see that they are obeyed.

KEITH'S "HUNCHBACK"

Feature Cut to 10 Reels in All Greater New York Houses, Full Weeks

The Keiths have playing pictures in and around New York have booked "The Hunchback of Notre Dame." The film will play a week in all of the Greater New York Kingdoms and in the split week houses that "usually play a film a half week."

In the Astor "The Hunchback" ran in 32 reels. For commercial distribution the picture was cut to 10 reels, just how the close of the Astor engagement.

It is likely "The Hunchback" will be cut to shorter than 10 reels for the Keith houses.

The custom has been generally to drop an act or two before the picture of importance played by the Keiths runs over the regulation five or six reels. Just how "The Hunchback" will affect the number of acts played in the Keith small time and intermediate houses depends on how much the picture is shortened.

"The Hunchback" goes into the Strand for two weeks before it reaches the Keith houses, starting at the Strand Feb. 17. It will reach the Keith houses around March 9.

Watch for that "Green Cow" IT'S "THE CLIPPER" OUT TO TOMBOW

TIDWELL ON LIST

Invents 13-14 Salary by 2 1/2 Day Contract

Chicago, Jan. 30.

Add to list of inventors of acts, the name of Ben Tidwell, a bookie in the Carroll agency, which makes the list an completed read.

Ben Tidwell, inventor of the half-day, or thirteen-fourteenths of a week.

PAN ACTS OUT OF CHL

Chicago, Jan. 30.

Three acts have been booked on the regular Pantages tour out of Chicago so far this season:

Willard Jarvis booked "Plantation Days."

Earl caylor booked Robinson's Syncopators.

Frank Gladden booked the Six Belviders.

The Six Belviders played the Senate in Chicago recently, and the Pantages contract specifies a "January opening."

NEW ACTS

Mr. and Mrs. Dave Clark, who a year ago to engage in legit productions, are returning to vaudeville.

Alma Adda, musical comedy prima donna in new act by Blanche Merrill.

Marjo and Wesley Totten, dancing and comedy.

Van Lee and Co., three people, comedy.

Frederick Clayton, with Ruth Marx, in "Bits of Hitts."

Bessie Herson (understudy), "Music Box Revue."

Shea Sisters, Winifred Dean, Gene Brewer, Harry Puck's new act.

Pau Burns ("Go Go") and Ann Todman ("Phasing Show"), two-act, comedy.

Maybelle Anderson, former stock actress, with a musical skit, with three others in cast.

Mildred Richardson and Georgia Cline, a 5-piece orchestra, songs and instrumental numbers.

Clare Carroll, Dorothy Ramon and Maybelle Killeen have left the Mason and Cole Revue and are reading a three-act.

"Miss Bed" the legit show, condensed into playlet. Cast includes Helen Raymond and August Armit.

Gray Family (four sisters and a brother) and a 5-piece orchestra.

Julius Garrison (formerly of the Julius Garrison) has amalgamated with the Julius-Drew players.

Burt Payne (Pansuque Brothers) and Nellie Weston (Westerns and Lynch) have joined the Leslie Brothers and the Charlotte Graner in a skit.

Marie Cabell, new musical playlet (four people).

Lo Luckett and Peggy Hope, two-act.

India Joe Davis, the full-blooded Pawnee Indian cowboy and roper who competed at the Madison Square Garden rodeo.

He is doing an act in vaudeville. He titles himself "The 100 Per Cent American."

Gordi and Moss, 2-act.

Maybelle Trineer and Co., in four-people act.

Neville and Crocker, 2-act.

Edythe Stanton and Frank Williams, 2-act.

The Paul Gerard Smith "Red Green and Yellow" is in vaudeville.

Wanda Bennett and Harry Richmond, two-act.

Pat and the Autie Crane and Co. (piano playlet), Chicago.

Pat and the Autie Crane and Co. (piano playlet), Chicago.

Guysie Steiner, skit, act.

Wanda Bennett and Harry Richmond, two-act.

Mike Delfino and the Argentinians.

Dancers.

TOM BROWN'S TITLE

WILL BE LEFT ALONE

Joe Erber Brings Brown and Markwith to Under-standing

Chicago, Jan. 30.

Peace has been declared between Tom Brown and Billy Markwith and Clayton Leroy Brown, who sponsored the title of the State-Sextette in future, that Joseph Erber, who is head of the St. Louis branch of the W. N. A., took the act, and that Tom Brown be left of providing such acts.

The peace was declared at the office of Joseph Erber in the Arcade building at St. Louis, Mo., when the Erber Brown, Black and White Revue played St. Louis recently. The terms are that Billy Markwith use the title of the State-Sextette in future, that Joseph Erber, who is head of the St. Louis branch of the W. N. A., took the act, and that Tom Brown be left of providing such acts.

Tom Brown felt that Clayton Leroy Brown, who cannot be located in Chicago, was the cause of the injury that Billy Markwith, and when approached by Erber agreed to a truce. He also had his attorneys get a line on Joseph Boland, who is reported to be in central Illinois politics recently with a six man saxo act, moving from New York to Chicago.

Clayton Leroy Brown operated three acts under the name of the Clayton Leroy Brown, who advertised them extensively when playing picture houses so that the newspaper writers were misled and variably confused them with the Brown Brothers, and thus capitalized a name, which Brown rightfully owns (so it is said), but which misled the public to the detriment of Tom Brown.

Clayton Leroy Brown operated three acts under the name of the Clayton Leroy Brown, who advertised them extensively when playing picture houses so that the newspaper writers were misled and variably confused them with the Brown Brothers, and thus capitalized a name, which Brown rightfully owns (so it is said), but which misled the public to the detriment of Tom Brown.

DISPUTE OVER WILL

Wife and Sisters of Ambrose Small Oppose Each Other

Montreal, Jan. 30.

Disclosure of a will made by Ambrose Small, millionaire theatrical manager, has caused a dispute over the will. The will was made in 1913, was made in Toronto by the Misses Florence and Edith Small, sisters of the missing man.

They allege that the will in question was made by the missing man.

Mrs. Small is now seeking to probate a will dated Sept. 6, 1903, which makes her the sole beneficiary.

The missing man's sisters claim they have evidence that a will was made by Mrs. Small, being made to Mrs. T. Mullen, an aunt.

Of Providence, Rhode Island, House of Providence, Home for Incurable Children, St. Mary's Maternity Hospital, Toronto, and the Muskoka Free Hospital for Consumptives.

The dispute they have written to each of the beneficiaries, pointing out that they believe the will now being probated is invalid.

Who the witnesses are to the will said to have been made by Small in 1913, will be made known in the future.

With the case refuse to say at the present time. This information, they claim, will be made known in the future.

ENGAGEMENTS

William Courneen, in stock, at Long's Music.

Edna May, Wm. Harris, Jr.'s, "The Outlander."

John Gordon, from pictures, for John Gordon's new play by Austin.

Frances Rice, "Bits of Hitts" (vaudeville).

Wanda Bennett, of the Packard Agency, says that for the period of the next three months she will be particularly satisfactory.

Willard Jarvis has booked: "The Hunchback of Notre Dame."

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LATER SUNDAY MATS

Neighborhood Houses Starting Shows at 3:15

Small time vaudeville houses, especially neighborhoods, throughout Brooklyn and Long Island, have adopted a new schedule of matinee performances with the matinees starting at 3:15, an hour later than usual.

Neighborhood folk, as a rule, are late runners on Sundays. Managers have found that the matinees would ordinarily have an idle afternoon they would not come in unless they could see the show from the very beginning.

Strange as it may seem, the houses resorting to this new Sunday schedule claim they are none the wiser, as it practically keeps away with the sun, show which is traditionally light.

Even with the late start some of the short bill houses manage to crowd in three shows with the others resorting to films to pad out between 6:30 and the regular night show at 8.

ANOTHER FOR ROCHESTER

Rocheater, N. Y., Jan. 30.

A new theatre seating 3,000 persons will be erected in this city as soon as the Keith's interests can find a suitable site. This announcement follows the report by John J. Murdoch, The type of theatre will depend largely upon the site.

NEIGHBORHOOD-OWNED HOUSE

Grant-Lee, a new theatre in Palisades, Junction, N. Y., opened Jan. 19 playing vaudeville and pictures. The house is owned by 400 and is owned by a corporation with most of the stock held by local residents.

Four acts of vaudeville booked by John A. Robbins are shown in addition to a feature film and short subjects.

Dancing Master III

At the suggestion of Dr. Stanton, 49 West 57th street, Stainislaw Portasch, a dancing instructor with a studio in the 62nd ward building, at 1655 Broadway, on Tuesday was removed to the police station at Bellevue for observation.

According to his secretary, Portasch was arrested at his office, and who called at Dr. Stanton, who advised his removal. The dancing master's wife, who lives at home, 565 West 192d street, was not informed of her husband's condition.

TAB OPPOSITION

Iris Opening in Denver, Across Street from Rivoli

Denver, Jan. 30.

Following the inauguration of a tab policy at the Rivoli by Frank Milton, Adams, owner of the Iris, across the street, is preparing to adopt a similar policy.

Adams has already engaged several from the Milton's aggregation, including Tom DeWitt, for chore work; Paul Cooper, and others. The Iris has been a second release in house for years.

New faces in Milton's lineup, opening Sunday, are Phyllis Gordon of the Orient; Billy Riddle, George Stanton, Evelyn Soule and Claire Turner. All came from the Will King and the Fromington.

The exact date of the new tab opening at the Iris has not been announced.

IRVING MIDGETS' PUBLICITY

Chicago, Jan. 30.

The Irving Midgets, which are today the Pantages Circuit, have found it quite easy to land in the news columns in the various cities they have played.

Tie-ups have been made with various important city, state and national papers. The Midgets, the members of the troupe. Also several stunts have been pulled that including the Midgets' greeting and entertaining crippled war veterans.

In the western trip the American Legion had the troupe at a hospital and the papers of that place gave the story more than a column of space on the front page and five-column, picture layouts.

EKKI'S BOOKINGS

Jack Allen has secured his booking relations with Johnny Couss and his act, which is identified with the Joe E. Keli agency.

EKKI is now booking independent vaudeville in Franklin, Pa.; Mahanoy City, Pa.; Shamokin, Pa.; Sunbury, Pa.; Dover, Del.; New Kensington, Pa., and Kingston, N. Y.

MARRIAGES

John Corliss, manager of the Hippodrome theatre, and Miss Blanche, who were married in Dallas, Texas, by a justice of the peace.

Morton Griffith to Mildred Douglas, both of "Greenwich Village Follies," at Cincinnati.

ORPHEUS'S POLICY CHANGES AND THE BIG SINGS

Indicated Split Week for Main Street, Kansas City, Next Season—Three Houses Now Booked Out of Chicago—Circuit in Healthy Shape

Several changes of policy have been installed in Orpheum circuit with more to follow next season. Last week the Orpheum, Des Moines; Orpheum, St. Paul, and Chicago, with the feature acts supplied by the New York Orpheum office.

The three houses were, until last season, all week-end houses on the Orpheum circuit, but were not keeping ahead of the other Orpheum acts in earnings.

The Main Street, Kansas City, is also reported as scheduled to become a split week next season through the business at the Orpheum, Kansas City, the older house. The Main Street, a large capacity new house with pop prices, has cut so heavily into the older Orpheum, that the latter is scheduled to take the Orpheum, K. C., next season will not play the Main Street at the reduced admission scale.

The circuit otherwise is in healthy condition, but the change of policy of the three houses leaves the fall week status Orpheum, San Francisco; Orpheum, Omaha; Orpheum, Kansas City; Orpheum, Minneapolis; Orpheum, New Orleans; Orpheum, Omaha; Orpheum, Los Angeles; Orpheum, Denver; Orpheum, St. Paul; Orpheum, Win Lake; Orpheum, Chicago; Orpheum, Milwaukee; Palace, Chicago; State Lake, Chicago; Moore, Seattle; Rialto, St. Louis; Orpheum, Des Moines; Hennepin, Minneapolis; Main Street, Kansas City; Golden State, San Francisco; and Main Street, Los Angeles, booked out of the New York Orpheum office.

The fall week stands unchanged and booked out of Chicago are Majestic, Milwaukee; Majestic, Chicago; and Grand Opera House, St. Louis.

MABEL FORD'S DIVORCE

Decree Granted Against Joe Sullivan in Long Island City

A decree of divorce in the district court of Long Island City was granted last week to Mabel Ford against Joe Sullivan, vaudeville agent.

Mabel informed the court Joe was her better agent than husband. The court believed her, Joe said nothing.

The couple have been married for some time.

Mrs. Miriam Ford, mother of the Four Fords, whose sight has been failing for some time, submitted a major operation (about 67 years old) in an attempt to remedy the ailment.

She is now at the Hill Hospital, 724 street and Lenox avenue, where specialists are treating her eye, correcting the violent condition behind it and replaced the optic.

The two eyes were kept lightly bandaged for a week. When the blind was removed a perceptible improvement was noted.

Mrs. Ford's sight continues to improve and she is the recipient of many congratulations, much for her nerve in going through with the dangerous operation at her age, as for the benefit she received. She is now at the home of her daughters, Mabel and Dorothy, in Forest Hills.

Ben Danley Back in Blackface

Ben Deasy will re-enter vaudeville via the Orpheum circuit in his former vehicle, in which Deasy appeared in blackface. Deasy has been appearing in motion pictures for the past four years.

He alleged himself as the husband of Barbara La Marr.

ACTS FOR OUTDOORS

Several vaudeville houses all over the country are looking for outdoor act engagements.

IN "THE CLIPPER"—10c

OFFEN-WED MISS BEERY

In Basil Broadhurst's Act, "Little Blonde Lady"

Basil Broadhurst, son of George Broadhurst, the author-manager, has entered vaudeville producing. His first venture will be a play called "Little Blonde Lady," by James Henry O'Brien, Broadhurst, Sr., will supervise the direction.

The sketch will feature Florence Beery, the girl whose saucy blonde novel was suppressed on the coast and more recently by the district attorney of New York.

Miss Beery has the under the distinction of marrying five times, although there were but two husbands, one rewedded her twice. Where the hubbies are she does not say.

Miss Beery was formerly in vaudeville, her professional name being Florence Brunet. Supporting her in the act will be Leonard Carey and Knox Herold.

LOCAL SCRAP

Gus Sun Fighting Opposition in Springfield

Springfield, Mo., Jan. 30. To add a bit more spice to the local movie house war, Gus Sun has added three acts of vaudeville to his Fairbanks picture program.

His new vaudeville in both his Regent and Fairbanks.

The most recent switch in programs was the Majestic and the Chalkers Amusement Co., taking Paramount away from the Regent, which only a few days ago had taken the same list from the Majestic.

Judge Kelly's Flannel Pants

Judge Walter C. Kelly has called it a season. He says he is through "working" until next fall and will depart for Florida at the end of the week.

The Judge feels the letter writing habit, coming on him again and threatens to tell on anybody who doesn't let him cordially down when managers get a winter coat of tan.

Walter is thinking of a series of epistles probably entitled "Summer Flannel Pants in the Winter Time" but has not restricted the forthcoming chronicles to Variety and they might be published by the "world's worst daily."

Yvette Out of Palace, Cleveland

Yvette and Band were forced to cancel the Palace, Cleveland, this week when Miss Veto, Tex. Bobby Folson, Jack Denny and Band took the vacancy.

Minerals for Week

Mark Linder is framing a Colonial Minstrel Follies to play the Premier, Chicago, his next week instead of the regular vaudeville acts booked by the Linder agency.

ILL AND INJURED

Alice Keefe (vaudeville) was operated on at the Roosevelt Hospital Friday last for an internal growth. She is resting as comfortably as can be expected under the circumstances.

Pudge Ross, chorus girl, recently in the East at a party, having an accident, is out of the cast, and gaining strength slowly, but will be confined to her bed for some months yet.

George Moore (bering and Moore) is confined to a hospital at Minneapolis and the turn was forced to cancel four weeks of an Orpheum tour, Margaret Irving (Mrs. William Seabury) will join her husband during the interim.

Fred Bachman, employee of the Erie Young office at Illinois Central Hospital, Chicago, where he was operated on for a hernia.

The straight man of the Adair and Adair act fell and injured his leg at the Atlantic City show at Broadway Monday. He had to miss the night show, the comic doing that performance at the Fulton and Ray substituted Tuesday matinee.

George Moore, special exploitation man for the Loew Circuit, is confined to his home in Brooklyn, N. Y., after an attack of grippe.

Thodore Roberts, who was forced to cancel his vaude tour, has returned to the East and has resumed his Orpheum tour in "The Man Illegible" City this week.

JEWISH ART THEATRE

STARTS IN BALTIMORE

First Production, "The Treasure," in March—Benj. Schwartz, President

Baltimore, Jan. 30.

The first production of the Jewish Art Theatre of Baltimore will be "The Treasure," a four-act play by David Pinsky, noted Jewish playwright. The piece will be given some time in March. Tryouts for the piece will be held before a committee of scholars, president of the organization, has announced appointment of chairman of the various divisions of the theatre. The coaching and producing staff will be headed by Mrs. Lester Levy. Nat. Park will direct the scenery and art department; Kate Fineman will be chairman of the costume division; William Hoffman, chairman of the play selection committee, and S. L. Golden will officiate as the head of the translation bureau. The business arrangements for the production of plays will be in the hands of Allan Tarskels, Adele Gutman Nathan is general manager.

The Jewish Art Theatre is developing a three-fold purpose: To produce Jewish plays of the best dramatists in English; to translate Jewish works into English for reproduction and study, and to study literature of the Jewish drama.

"DARDANELLE" SUIT

Judge Hand Says "Interesting Point" in Decision

The thoroughly published "Dardanelle" song infringement suit has been finally decided with an injunctive award to Fred Fisher, Inc., publishers of "Dardanelle," against the publishers, producers and authors of "Good Morning, Dearie," in which "Ka-Lu-A," the alleged infringing song, was a part.

Judge Learned Hand opined he did not think Fisher had been damaged any and therefore does not believe the injunction of any practical value, although the Court said it named an "interesting point." Julian T. Abeles for Fisher says he will exercise it with respect to the other "Dearie" road shows. "Ka-Lu-A" is the song hit of the production.

Abeles was not awarded counsel fees, but was granted a bill of costs, also \$250 nominal damages under the law.

The decision in full is printed in the Hand and Orchestra Department of this week's "Clipper."

MAYOR'S ORDERS

Virtually Close Sunday Performances By Restriction

Youngstown, O., Jan. 30.

Mayor Charles F. Scheible Friday issued a statement for Chief of Police that no talking or mounted several alterations in the enforcement of the Sunday blue laws regulations.

Standing pat on all former orders which prohibits stores from doing business on Sunday is the important theatre managers that "concerts might be given." He announces this week that no talking or mounted several alterations in the enforcement of the Sunday blue laws regulations.

This order means the abandonment of Sunday performances, for major declares it is impossible to make a Sunday show without violating some phases of the edict.

CALL FOR OFFICERS

Former Commissioned Man May Enter Reserve Corps

Oklahoma City, Jan. 30.

The government is making its first formal call for commissioned officers to become members of the Oklahoma National Guard. A number of men from the theatrical reserve profession and the army wants to become members of the reserve commissioning as civilians.

Now, I have been set as the last day of the month, and the government will give their reserve commissions without examination.

For information or application blanks, address Major William Noble, Box 1113, Oklahoma City, Oklahoma.

SALE'S AUDIENCE OF ONE

Gave Midnight Performance for Invalid

Omaha, Jan. 30.

Chic Sale, playing at the Orpheum here, gave a special midnight performance for an invalid friend.

The special performance was for the benefit of Mrs. Margaret D. Cox, who is suffering from paralysis, and it took place in her room.

Sale heard of the plight of Mrs. Cox through his cousin, M. J. Hobnik, who is government meteorologist here, and volunteered to do his act for her.

Mrs. Cox had never seen a vaudeville act in her life before.

PINKHAMS DIVORCED

Frances Nordstrom Named Zue Barnett in Action

Frances Nordstrom (Pinkham), actress, and sister of Marie Nordstrom, was granted a divorce decree by Justice Ford against William Pinkham, actor, according to papers filed in the New York Supreme Court Monday.

Miss Nordstrom named Zue Barnett, actress and playwright.

Pinkham's counterclaim for an annulment on the ground of alleged irregularity of Mrs. Pinkham's former divorces was dismissed.

The 28th suit was married twice before.

SAVO FOR PICTURES

Jimmy Savo, in vaudeville for several years (Jimmy Savo and Co.) has been appearing in motion pictures or pictures by Joseph M. Schenck. Savo is a pantomimist, also speaking lines in vaudeville, working along the line of the type known in burlesque as a "Brazo" character. Sort of eccentric tramp in milder clothes.

He has not been in pictures before.

JOHN DREW DICKERING

Dickering is proceeding between the Big Ben and John Drew.

Mrs. Drew is asking \$2,500 weekly to appear in the twice daily with a cast of 25.

Kelley is reported having offered \$2,750, raising its first offer of \$2,250.

BIRTHS

Mrs. George Lloyd (Fiske and Lloyd), son, Jan. 31 in Cincinnati.

Mrs. C. C. Penning (Parrman and Shelly) at her home, The 28th street, Franklin, Ky., Jan. 31, son.

Mrs. and Mr. James C. Pitt, at the home of Mrs. C. C. Penning, Jan. 14, son. The mother was professionally Bonnie Benton (vaudeville).

JUNE LAUGHLIN

OF JACK AND JUNE LAUGHLIN

AND THEIR "DANCING WILD"

Miss June Laughlin, one of the cleverest young comedienne in American vaudeville, has thoroughly established herself in musical production and at present headlining in vaudeville over the Orpheum Circuit, where she has proven a sensational hit.

June Laughlin not alone possesses unusual ability as a comedienne, but is an accomplished dancer, with an exceedingly pretty voice, personality and real ability. This little second Marie Nordstrom will soon reach the top notch rung of success. Recently Jack and June Laughlin with their own show played to the "Heart of Hollywood" 28 weeks. They have just left the "Julian Kline Revue," where they were a sensational hit, to accept an excellent tour in vaudeville.

COLUMBIA N. Y., HIGH WITH \$10,000 OMAHA LEAD, \$3,600, LAST WEEK

St. Louis Gayety Reported Getting \$8,600 Last Week, \$7,700 the Week Before—Casino, Phillie, Broke Season's Record for Straightaway Week

The Columbia, New York, again topped the Columbia list for gross business last week with slightly over \$10,000. With the "Don Tom's." The week before, "Philly Girls" got \$9,400 at the Columbia.

The Gayety, Pittsburgh, as usual, was up among the leaders, with "Happy Go Lucky," varying \$2,500. Previous week, "Step On It" got \$10,100.

The Empire, Newark, did \$9,500 with "Running Wild" (14 shows) and the week before got \$8,400 with "Brevities."

Business on the whole throughout the Columbia circuit aggregated slightly less than the previous week with the Gayety, St. Louis, not reported from that city since its gross has declined.

According to a report in New York the St. Louis Gayety got about \$8,600 last week with "Silk Stocking Revue." Week before "Joy Tom" got \$7,700. St. Louis gives 14 shows week.

One of the bad spots was Omaha, where the Gayety got \$2,600 with "Money Shines." Previous week, Omaha got \$2,400 with "Best Trust," Watson.

The Gayety, Boston, last week with "Vanities," did \$4,400. Week before it drew \$4,435 with "Don Tom's." Casino, Boston, last week with "Queen of Paris," did \$4,550. The week before, "Follies of the Year," did \$10,200.

The Orpheum, Paterson, last week with "Let's Go," got \$4,735. The week before, "Silk Stocking Revue," got \$4,200 with "Running Wild," a typographical error should have been \$4,000.

The Yorkville, New York, last week did \$5,000 with "Dancing Around." The previous week Yorkville got \$4,650 with Cooper's Revue.

Hortle & Seamon's did \$7,400 last week with the Dava Marion show and the previous week got \$3,340 with "Dancing Around."

The Casino, Philadelphia, broke its season's record for a straight week (without holiday) at \$7,400 with the Mollis Williams show. Week before, "Radio Girls" got \$6,400.

Gayety, Washington, last week got \$5,500 with "All About." Week before, \$4,000 with "Happy Go Lucky."

Gayety, Rochester, last week got \$4,900 with "Lipity Hot." Week before, \$4,175 with "Wine, Woman and Song." (The Mutual started at Rochester Monday of this week at the Corinthian.)

The Kansas City, last week, \$5,100 with "Jig Time." Week before, "All in Fun," \$5,800.

The Indianapolis, last week, \$3,500 with "Chuckles." Week before, \$4,000 with "Silk Stockings." The Dayton, last week, \$3,500 with "Talk of Town." Week before, \$5,500 with "Nitties."

The Bronx, last week, \$5,500 with "Brevities." Week before, \$5,200 with "Temptations." The Erie, Brooklyn, last week did \$5,200 with "Whirl of Girls." The Casino, Brooklyn, last week did \$5,500 with "Follies of the Year," week before, Casino got \$7,600 with "Let's Go."

The Olympic, Cincinnati, last week, about \$7,600 with "Nitties." Week before, \$7,800 with "Chuckles." The Dayton, last week, \$5,500 with "Lipity Hot." Last week did the best business it has done on a straight week since the \$6,500 started, getting \$5,500 with "Follies of the Year." Week before, "Siding Billy Watson" got \$5,100.

The Empire, Providence, last week got \$7,700 with "Cooper's Revue." Week before, Providence got \$7,000 with "Vanities."

Toldeo last week, with "Happy Days," got about \$5,600.

The Olympic, Chicago, last week got \$5,800 with "Best Trust." Watson. The week previous, Olympic Chicago, got \$7,100 with "Giggles." The Star and Garter, Chicago, last week, with "Giggles," got \$6,500, which was below the average for the house.

PRODUCERS BUYING SHOWS' SMALL STUFF

New Method of Purchasing Suggested—Coming Up Again

The Columbia producers are considering a new method of purchasing a number of the things that go to make up a production next season. Instead of each producer buying small electrical equipment, shoes and stockings for chorists, etc., individually, the plan calls for a purchasing department to be maintained.

While there are several producers who think the standardization and similarity spoken of could be readily enough avoided in costumes and scenery buying in bulk, a majority think it would not be feasible except, individually, the plan calls for a purchasing department to be maintained.

The purchasing bureau is in line with the Columbia's combination advertising idea.

GUS HILL'S TITLE

Just Fits Your Old Pal, Al

With the racing season nearly closed for our old pal, Al, and the winter still in full for Gus, there was a new Bill Hill and Grove team.

Bill Hill has discovered a title for his friend, Al. Reeves. It's "You Know Me, Al," and your old pal says a perfect fit.

Al asked Gus where he ever thought of a title like that, but Gus wouldn't tell.

A fellow who doesn't know how to spell, one Ring Lardner used to say. "You Know Me, Al," is one in a while. Some say Lardner created the expression, but it's likely likely that Gus got it from him.

Al asked Gus where he ever thought of a title like that, but Gus wouldn't tell.

Al, now out of burlesque, but still running his car besides having electric light and steam heat in his State street, Brooklyn, home.

In Brooklyn that's wonderful!

ST. LOUIS SUT COULD

Mutual in Garrick, Indef. With What's Biggest Grosses.

St. Louis, Jan. 30. The legal action instituted against the Mutual which interests controlled by the Garrick by the Garrick Building Co. to oust the Mutual from the house was indefinitely put over when the case came up for hearing Monday.

It is contended by the plaintiffs bureau that the Mutual has been running along with grosses that have been topping the Mutual wheel list.

Rochester's \$2,000 Opening Day. Rochester, Jan. 30. The Corinthian started Monday with the Mutual show, which will play for a full week. The opening was very big. "Oh, Oh," the Mutual started, getting \$2,000 on the day.

The Mutual circuit shows play the Gayety here.

ORCHESTRA REVIEWS

All bands and orchestras caught by the net were forced to play "READ 'THE CLIPPER'"

EDDIE MAHON WEBER AND RINDON

In "JUST A COUPLE OF NITTIES" This week (Jan. 28), Keith's, Boston; next week (Feb. 4), Royal, New York; week Feb. 11, Alhambra, New York; week Feb. 18, 1st St., New York; week Feb. 25, Ophium, Brooklyn; and week March 5, Bushwick, Brooklyn.

Direction LEWIS & GORDON

COLUMBIA'S SUNDAY SHOW

Shea Turns Over Gayety at Buffalo for Sabbath Performances

Buffalo, Jan. 30. The Gayety, owned by the Shea Amusement Co., and under lease by the Columbia Amusement Co., since its opening over 12 years ago, will open next Sunday for the first Sunday performance in the history of the house.

Local interests have repeatedly endeavored to obtain the theatre for Sundays from the Columbia people without success. For years permission was refused, even when the theatre was offered to the public.

The new Sunday policy, which will include an afternoon and evening show of vaudeville, and pictures, will be under the direction of the Columbia people.

The Gayety's Sunday show is a new thing in the history of the theatre for Sundays from the Columbia people without success. For years permission was refused, even when the theatre was offered to the public.

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QUEENS OF PARIS

(COLUMBIA CIRCUIT)

Bright.....Leo Denney
Prima.....Ann Myers
Second Comedian.....Bob Hartman
Trio.....The Three Believers
Believers.....The Three Believers
Specialty.....The Three Believers

The "Queens of Paris" at the Columbia this week, and the "Queens" are a conglomeration of old hits, vaudeville songs and a new show that leave one dizzy before it has run 20 minutes. Not that a burlesque show is expected to have any kind of a plot, but this one starts meaninglessly with a funny-looking bunch of chorus girls in a side act, and ends nowhere.

The producer was stuck with two vaudeville acts, the Six Belgium Roadsters, and the Praier Trio, who do nicely when sticking to their specialties but refuse to play the field during the rest of the act. The trio, Pete Praier, is allotted considerable dialog, and unorks a dialect as thick as a club sandwich.

The other wild dialect, that of I. B. Hamp's, is a raucous Swedish yowling, and he has a hard time enough to put the roof on in one sentence. Hamp never gives assistance immediately and doesn't get it from Bob Hartman, an amateur. He is added to the act with a role to keep down the perched starlings. The act is a little over nicely, but his tramp is woefully lacking in a funny-looking bunch of chorus girls in a side act, and ends nowhere.

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chorus, is so-so, but stands up in the acrobatic finish and pyramids. The dance and the music are nothing, and the musical numbers are so-so. The show is a lay-out from the middle of the thirties.

The show is a party to blame for the colorless total, but the chorus must turn its broad backs to the censor also. Number after number just laid where it did. Not a hand reaching except those of the Mers, who also clicked in a single song and a single dance. It was an oasis in the desert of bokum.

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DISK REVIEWS

THE CHIFFON GIRL

THE CHIFFON GIRL

Washington, Jan. 30.—The Chiffon Girl, a new musical comedy, opened at the Martin. The cast includes: Addison Young, Tompkins, John, Jack, Robert, Howard Lewis, Albert Burt, George, William, and others. The show is a musical comedy, and is a very good one. It is a very good one, and is a very good one.

After three weeks of the attack "The Chiffon Girl" reached the Garrick Sunday, and a hodge-podge of good and bad was presented. A lot in some instances depicted splendid acting, while others tried to avoid.

The book is weak, but can be strengthened; the score has much that is worthy, and some of the songs with two or three numbers that will give the public a good idea of the show. Even these are placed badly, though, in the present line-up. The price is a fair one, and is a fair one.

This up and down stuff is just what the show needs. The show, who the "Times Square Daily" reported—lost suddenly Sunday in the middle of the show. The show, who the "Times Square Daily" reported—lost suddenly Sunday in the middle of the show.

The entire comedy is drawn on humor, and is a very good one. The show, who the "Times Square Daily" reported—lost suddenly Sunday in the middle of the show.

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BEGGAR ON HORSEBACK

Washington, Dec. 31, 1923. PERFORMERS OF THE PLAY: The cast includes: Addison Young, Tompkins, John, Jack, Robert, Howard Lewis, Albert Burt, George, William, and others. The show is a musical comedy, and is a very good one. It is a very good one, and is a very good one.

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tions to give to the world a musical comedy that will live for all time. The Chiffon Girl, a new musical comedy, opened at the Martin. The cast includes: Addison Young, Tompkins, John, Jack, Robert, Howard Lewis, Albert Burt, George, William, and others. The show is a musical comedy, and is a very good one. It is a very good one, and is a very good one.

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and, incidentally, knows how to act, but never shows to the extent the "10,000 Legs."

There is a world of dancing, with Miss Vanessa of Williams and Vanessa holding down the honors. Miss Williams does some work, but they are a group together. The team, Vanessa does a muscle dance that out-Gilda's Gilda Gray.

There is an overabundance of exposed female persons in the first act, and the kind of scenes should take in, an angel unwares—and that angel wore a high-dyeed goose that lays golden eggs.

There are a large assortment of musical numbers, many suggestive of the French hit alone, and many succeeding in getting across. Miss Minstrel is good for a flash, and something must be done to shape it up.

Tom Moore is very good in "Thieves in Clover," an average French farce. The show is a musical comedy, and is a very good one. It is a very good one, and is a very good one.

The piece is considerably "mixed up" in the first act, and is a very good one. The show, who the "Times Square Daily" reported—lost suddenly Sunday in the middle of the show.

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GOOSE HANGS HIGH

Washington, Jan. 30.—The Goose Hangs High, a new musical comedy, opened at the Martin. The cast includes: Addison Young, Tompkins, John, Jack, Robert, Howard Lewis, Albert Burt, George, William, and others. The show is a musical comedy, and is a very good one. It is a very good one, and is a very good one.

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MARIONETTE MAN

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feel his pride and refuse to let him go back to his home in the States, his insisting that he go into business with him, and the current of things wanted to.

The "Goose Hangs High" is a very good one, and is a very good one. The show, who the "Times Square Daily" reported—lost suddenly Sunday in the middle of the show.

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THE CLIPPER

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THE MOVIE BUSINESS

Harry Davis, of Pittsburgh, Cohen's Choice as His Successor—Chance for Real Organization Away From Cohen and "The Bunch"

The executive board of the M. P. T. O. A. had its annual meeting in New York—and the air is beginning to stir regarding politics among exhibitors. Already there are a couple of names mentioned as possible successors to Sydney S. Cohen as head of the Motion Picture Theatre Owners.

Although the convention city is not picked as yet, it seems pretty certain it will be in the east. Los Angeles has had a tentative promise that the exhibitors would meet there this year. It seems, however, that the coast is too far off, and those most interested are favoring St. Louis, either Pittsburgh or Philadelphia, possibly New York, seeing that it is to be the scene of the Democratic National Convention.

The two Pennsylvania cities, however, are possible, and are a couple pretty well considered Harry Davis of Pittsburgh is going to head the M. P. T. O. A.

A small town exhibitor in New York this week reviewing the situation as far as exhibitors are concerned stated that he felt that so matter where the convention was held there would be a certain interest in it, for as it appeared to him it was a cut and dried affair with Cohen facing the exhibitors and Cohen facing the exhibitors and that meant virtually his election was assured.

"I don't see anything new in the future for the national organization. Go back a few years to Cleveland. There was a lot of excitement, largest attendance of real exhibitors ever at any convention, lots of new members, money in the treasury and for the first time in history it looked as though the exhibitors were going to have a real organization. The exhibitors will stick together, and everyone went home from that meeting imbued with the intention to make the organization bigger and stronger."

"Then came Minneapolis." That was the best of them. You remember what they did to Zukor? Well, let me tell you, they did it a few things and Zukor cried real tears, admitted he was sometimes wrong and appeared to be afraid of us. He said that he would be a good boy in the future and not step on our toes. He had to say that, for we were then a mighty strong organization."

"This Zukor is no chump. After Minneapolis he started to figure how to throw a monkey wrench into the M. P. T. O. A. When the Washington Convention came, the exhibitors felt that the exhibitors were the first monkey wrench. I know who threw it. It was Zukor, but I know who threw it. He did his work in New York. He was a few weeks earlier, and started the Cohen-Walker fight."

"Then came Will H. Hays, and after that the Chicago convention of last year. The M. P. T. O. A. had been going around and around the New York state unit broke away from it, and the producers felt that the exhibitors were the first monkey wrench. He was a few weeks earlier, and started the Cohen-Walker fight."

"Chicago witnessed a pretty good wreck as far as national organization was concerned, for after the meeting of battle came between Minneapolis, North and South Dakota, Northern California, North Carolina and the balance of the country were on the outside looking in at Sydney run the votes to suit himself."

"Right now those in the know on the Harry Davis frame for the new president are already being called 'Cohen's Crown Prince,' but still there is some doubt in my mind whether or not Cohen will be able to get away with it. Seemingly he has broken with some of his strongest supporters. Ray and Johnson and he are no longer friends, because of the deal that Cohen put on Ray in the New York election. Mike Comerford and Cohen are also said to be on the outside. The meeting this was the last of the meeting a couple of months ago found

MET'S B'WAY ENTRANCE

Los Angeles House Opening on Three Streets

Los Angeles, Jan. 30. The new Broadway entrance to the Metropolitan was opened Saturday. It is believed the new entrance to the theatre may mean an additional \$100,000 weekly in the receipts. The theatre now open on three streets, Hill and Sixth streets and Broadway.

Saturday gave a gross of \$7,900, while Sunday got \$7,500. The usual business at the house has been from \$25,000 to \$26,000 weekly. On the basis of the Saturday and Sunday business it looks as though the house will hit over \$45,000 from now on.

SAN FRANCISCO'S CHIEF STOOD FOR PAINT

Police Head Became Temporary Actor in "Poison"—Takes Hat Off

San Francisco, Jan. 30. Chief of Police Daniel O'Brien is following in the footsteps of his son, George, who is recognized as a wood picture actor. The chief played himself—a two, fisted, road, shouldered he—police man—last week in a film being made by the Blair Coon Products, Inc., of Los Angeles.

The film is entitled "Poison." It concerns itself with running down bootleggers of poison liquor. The scenes are laid in San Francisco. One of the characters who has a role in the film is a chief of police. The star of the feature is Charles King, a film actor. The picture is supported by Edith Thornton.

Chief Dan allowed them to put grease paint all over the face, but Dan didn't give in without a struggle. When Brian Washington volunteered to do the make-up, produced the powder and paint, Chief O'Brien snarled at the equipment a minute and then exclaimed: "Hold on there. Just this going out too far!" The necessity of the make-up was explained and Chief Dan gave in.

All right," he said, "but there's one thing I won't do. You can't make me wear my hat in my office. The Chaplin picture will be exhibited."

Cochran is negotiating for a Broadway showing of the picture in "Violents of Destiny."

COCHRAN RECEIVES FILM

Two prints of "Violents of Destiny," the French-made film featuring Raquel Meller, were received early this week by C. B. Cochran, the English manager, visiting here. The film is entitled, but will be supplied with that matter and will be edited by Edward Knobloch. When the picture will be exhibited.

Cochran is negotiating for a Broadway showing of the picture in "Violents of Destiny."

CHAPLIN'S AT TIVOLI

London, Jan. 30. Chaplin's "Woman of Paris" film will open at the Tivoli theatre Feb. 10. Metro has been called on the house. It is reported some manipulating and influence was required before Sir William Jury (Metro's English representative) cleared the booking.

The Chaplin picture will remain four weeks.

"FLAMING YOUTH," IS IMMORAL, SAYS JUDGE

Empire Theatre Management Banned—Canada's Criminal Code is Violated

Quebec, Jan. 29. "Flaming Youth" is an immoral picture and cannot be shown, without violating the criminal law of Canada, despite it has been censored and approved for exhibition by the Quebec Board of Censors, and has had a week's run in Montreal without objection.

That was the decision handed down by Judge Lachance at Quebec. The film, out of the Empire, where the picture was exhibited, was first and the film was ordered banned. Counsel for the theatre has given notice of appeal.

In rendering his decision Judge Lachance said personally he did not find the film immoral. He said there were certain scenes which might offend the public, but he did not find the film immoral.

The action was initiated by the Quebec Board of Censors, which complained of prominent citizens and the manager of the film, who had been shown as a member of the Quebec Board of Censors. During the trial of the action the film and shown in court and testimony given against it by the mayor, three aldermen and a judge.

THEATRE OWNER IN JAIL

Straw and Gasoline with Time Foes Found in Nobby Theatre, Ellendale, Minn.

Minneapolis, Jan. 30. Nels Nobby, owner of the Nobby theatre at Ellendale, this state is in jail at Owatonna, Minn. Members of the Volunteer Hose Company of the town, assisted by H. R. Leslie, who operates the house, found a pile of straw with gasoline and a time fuses in the theatre.

EXTRA ATTRACTIONS, AND MOSTLY MUSIC

Creator, "Guest Leader" for F. P.—Yerkes' Band in St. Louis

St. Louis, Jan. 30. Creator, the eccentric bandmaster, has been placed under contract by the Famous Players-Lasky theatre to make a tour of their houses as "guest leader." He will open at the Metropolitan, Los Angeles, March 1, for four weeks.

Another musical feature booked for the entire Famous Players-Lasky tour, is the "Heritage of the Desert," acting \$4,500 on the day, which is better than the house has ever done.

William de Mille finally got the picture he was looking for. The company that he is directing in the screen version of "The Sign of the Cross" is the same company where the exterior farm scenes are being shot.

JOSH BINNEY ARRESTED

Charged With Fraud by Butte Investor

San Francisco, Jan. 29. J. H. (Josh) Binney, picture director, who recently opened a studio in the Bonoma valley near Santa Rosa, and has been making a picture called "Count of No Account," was arrested last week by a deputy sheriff from Butte on charges of obtaining money under false pretenses.

The warrant was obtained, it is alleged, by H. J. Johnson of Butte, a Butte resident who Binney is alleged to have promoted in that city. Johnson alleges he was defrauded of \$10,000.

Some months ago Binney was attempting to promote a motion picture exhibition in San Francisco by selling stock.

EXHIBITOR POLITICS OVER T.O.C.C. ELECTION

Charles Steiner Reported Possible Presidential Candidate

Exhibitor politics are in the air again. The first hint of the forthcoming election in the T. O. C. C. was dropped during the luncheon of the organization this week, when it was stated that Charles Steiner is being groomed for the presidency to succeed Charles O'Reilly. The Steiner campaign committee has Harry Brandt as its chairman and Bernard Edlerichs also a member.

Steiner is one of the most influential exhibitors in the country and has been vice-president of the T. O. C. C. ever since its formation. He is a man of many talents and has been vice-president of the T. O. C. C. ever since its formation.

Charles O'Reilly reacted to state yesterday whether or not he would be a candidate for office again.

STRENGTHENING FILM CENSORSHIP BILL

Mysterious Committee Turns Over Prepared Measure to Rep. W. D. Upshaw—Is "Constructive, Not Destructive"—Church Connection Possible

Wis. Worried Over Nat'l Censorship Rumor

Milwaukee, Jan. 30. Is there a move on foot among the reform element to make a concerted fight before Congress to obtain national censorship and Sunday closing of the theatres?

Fred Seeger, president of the Motion Picture Theatre Owners of Wisconsin, declares he has learned definitely that the Wisconsin legislature is considering such a measure and as a result has announced that his organization, through its board of directors, will consider the matter at its next meeting.

On the other hand, the Rev. S. Patterson Todd, of Milwaukee, known nationally as a reform leader, insists that he has and has absolutely no foundation.

Mr. Seeger declares he came into possession of his information on a trip through the East.

"I am convinced my source of information is reliable," he declared, "despite anything the reformers may say at this time. I have learned that Seeger will be picked from various cities in the country to make up a tour of the states which will visit Congress shortly in an effort to railroad such action through."

WORLD FILM CO. PASSES WITH OFFICE FIXTURES

E. J. Rosenthal Winds Up One of Picture's Earliest Promotions

Tuesday E. J. Rosenthal commenced saying "What am I bid?" but found no one to listen in the West 4th street office on West 4th street. E. J. called in a second-hand furniture dealer to let him cart away the last of the company. Mr. Rosenthal had represented the Wall street interests liquidating the World Film's affairs.

The World Film Company was one of pictures' earliest promotions. There is such a mass of film history in connection it would need William A. Brady to tell it in detail, while Rosenthal "old told" a lot. Both were connected with the World at the outset, when pictures were really in their infancy.

George W. Lederer was one of the film directors for the World.

TAX COLLECTOR'S IDEA

Aroused Exhibitors When Mentioning Amendment Reduction

Minneapolis, Jan. 30. Lars Baldrin is collector of Internal Revenue in Iowa. Lars cautioned exhibitors that the proposed amendment to the tax law would mean a loss of tax on the part of exhibitors. Then Lars thought another war had broken out.

Lars is still collector and the tax up to now has not been removed.

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French Player Imported

Paris, Jan. 22. A. L. Daven, known locally, has gone to the States, where he will appear with his wife, Rosa, and his son, Rodolph Valentino, it is said.

ORCHESTRA REVIEWS

Reviews and critiques given weekly by the orchestra members of the orchestra.

READ "THE CLIPPER"

By IVAN PATRICK GORE

[illegible]

British Colonial has recently gone into the renting side of the business, as well as the producing and following on its excellent historical features and other two-reelers has made two excellent features, "Heartstrings" and "The Audacious Mr. Squire." Both are capital features, although the acting is uneven.

Walter West has gone out to Hollywood making the sporting films for which he has established a reputation. "A Great Turf Mystery," "The Blood," "When Price Lined the Cup," "Beautiful Kitty" are good examples of the work turned out here.

From All U. S. pictures, are

The year has brought its batch of rumors regarding the building of a wonderful super-kinema. Out of the rumors the rebuilt Tivoli has arisen, and the big new Davis house at Shepherd's Bush. This latter is

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IF YOU WANT REAL, GENUINE HIT MATERIAL THAT W
HERE. NEARLY ALL THE BIG BROADWAY MUSICAL RE
AND AL

A STARTLING NOVELTY COMEDY

"WHEN IT'S NIGHT-TIME IN ITALY I' TS WEDNESDAY OVER HERE"

BY JAMES KENDIS AND LEW BROWN

A SONG THAT EVERY ACT IN AMERICA WILL NEED

"IN THE EVENING"

WALTER DONALDSON'S GREAT NOVELTY SOUTHERN RAG BALLAD

THE GREATEST STRAIGHT COMEDY SONG SINCE WE ADVERTISED

"WHOSE IS (Is He Yours

BY LEW BROWN, BUT

THE HOTTEST TUNE AND THE SNAPPIEST LYRIC IN YEARS

"WHO IS THE MEANEST GAL IN TOWN? JOSEPHINE"

BY HENRY CREAMER, RAY BROWN AND HENRY ACKLEY

A MOST BEAUTIFUL WALTZ WITH A SUBLIME TUNE

"REMEMBER THE WALTZ"

BY ABE OLEMAN AND SIDNEY MITCHELL

NEW YORK—GEORGE MANTADOS
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BE OF HELP TO YOUR ACT, YOU CAN ALWAYS GET IT
ES COME TO US FOR MATERIAL WHEN THEY NEED HELP.
YS GET IT

A SONG THAT WILL MAKE MUSIC HISTORY THIS SEASON

"WHY DID I KISS THAT GIRL?"

BY LEW BROWN, ROBERT KING AND RAY HENDERSON

MALE AND FEMALE VERSIONS

A REAL NOVELTY BALLAD

"GLAD"

BY BENNY DAVIS AND JAMES F. HANLEY

WE HAVE NO BANANAS" AND "LAST NIGHT ON THE BACK PORCH"

"ZZY IS HE"

(Or Is He Mine)

AND MURRAY STURM

A NOVELTY HARD TO DESCRIBE

"CLA-WENCE"

(DON'T TREAT ME SO WUFF)

BY JOE MANUEL, MACK HENSHAW AND HENRY JENTES

THE REIGNING SUCCESS OF THE DAY

"LAST NIGHT ON THE BACK PORCH"

(I Loved Her Best of All)

BY LEW BROWN AND CARL SCHRABUSTADER

STEIN & CO., Inc.

Broadway and 47th Street
NEW YORK CITY

LOS ANGELES: 313 E. 1st St., BARNEY WEBER
PITTSBURGH: 111 Centre, Phil. Biss, JOE JACOBSON
PHILADELPHIA: 111 South 11th St., WILLIE PIERCE
CLEVELAND: 1111 Broadway, MILTON LEE

BOSTON: 240 Tremont St., BILLY MORAN
MINNEAPOLIS: 122 Nicollet Ave., LOUIS EMMEL
SEATTLE: 801 Third Ave., STANLEY HUMBLE

LEACH LA QUINLAN TRIO

Wing Act
Full Stage
American Road

A man does the wire walking and the women hold the wire via contrivances around their necks. The women are suspended from elevated bars 15 or 18 feet in height. The wire is suspended at both ends of the wire are about 30 feet apart. In this space the wire is suspended in such a way that the method of supporting and holding the wire is varied. It's held with the neck loop and also by the hands.

Straight wire walking first by the man. Riding on the wire with two wheels, each held by the arms, and about each woman's legs and another trick which has a man revolving swiftly a number of times on a rope also held by two women make a couple of showy and difficult feature stunts.

The act has novelty in plenty through the method of presentation—women holding the wire, the man going into any bill, opening or closing, and easily hold its own. **Beil**

LA VOIE AND LANE REVE

Songs and Dances
Full (10); Full (14)
Lew's State

Neat little flash turn that has Marguerite Roberts featured. There are six people all of whom are four chorus girls, Miss Roberts and a male chorist. These latter two carry the act along on the strength of their finished dancing.

The act is so framed that there are several specialties in the act. One of the chorus girls does a solo, and so appears to have more than her share of the chorus. The first thing she does is a solo, and so appears to have more than her share of the chorus. The first thing she does is a solo, and so appears to have more than her share of the chorus.

NELSON'S KATLAND

Trained Cats and Rats
Full (12)
American Road

Nelson's Katland entitles a dozen cats and a few rats to be trained by a man acting as a trainer. A girl assistant dresses the stage, and the very sight of a cat is a novelty. Besides the cats there are several rats. The idea of the cats and rats is to make a show of the cats that is sufficiently marked to create emotion. Other acts have used and are using the cat and rat. Who started it would probably call for a statistical search into vaudeville acts that would make a couple of years to complete.

Jumping over objects and performing other feats with the cats put over their high light with a boxing contest. The two corporals in miniature gowns, and the two forepaws and go through a series of stunts, jabs, counters and round-kicks, ending with a final flourish, the resemblance to the efforts of a pair of cats is a boxers to land punches on each other. **Beil**

"BONG AND DANCE REVUE OF 1924"

Full Stage Special
Drapes
Mth St.

A young fellow, who is a good acrobatic dancer, has surrounded himself with four nice looking girls. He has some very good waltzes and there is a special hanging act on the Vogue style. He has hunched a lot of specialists in the act, and worse without the aid of a stage director, a common mistake.

The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

POODLES HANNEFORD Co.

Ring Act
12 Minute; Full Special
Hippodrome

Closing the current week's bill at the Hippodrome, Poodles Hanneford, who came from his entrance, worked exceedingly fast and bold with his act.

Accompanied by his mother as ring master, who nicely handles the act, Poodles Hanneford is additionally supported by two men and another woman, all of whom are acting as ring master, who nicely handles the act.

The act adheres closely to the former routine, with the falls, jump and the acrobatic work being always predominating. It's fast work by the entire quintet to be on and off the minutes, and that includes a little difficulty in locking the ring at the opening, with the act as an inset insertion for his act. Hanneford continues his previous style of dress, with the loose trousers that were somewhat offset by a preceding performer's similar attire.

Coming on after 11 o'clock provided something of a handicap, which was nevertheless overcome by the act. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

BERNARD SISTERS

Full (10); Full (14)
23d St. (Jan. 28)

The Bernard Sisters have undoubtedly the show circuit of the act. One of the chorus girls does a solo, and so appears to have more than her share of the chorus. The first thing she does is a solo, and so appears to have more than her share of the chorus.

The voices are contralto and soprano, and the act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

In appearance, the women are well up to average, although changes in the style of wearing the hair might help for stage purposes, as a standard hair gown. The first thing she does is a solo, and so appears to have more than her share of the chorus.

EVELYN PHILLIPS and Co. (2)

Singing and Dancing
Full (10); Full (14)
American Road

Mr. De Marcos is assisted by a couple of mid moders in a standard type of singing and dancing act. Miss Phillips is a graceful dancer, and the act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

AUNT LUCINDA'S BAND; (8)

Singer and Jazz Band
12 Minute; Full Stage
Chicago, Chicago

A chatau, Chicago, Jan. 30. This act is a colored mammy and is supported by a seven-men jazz band. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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PALACE

For the first time in many weeks the Palace bill ran Monday night as originally laid out. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

The two comedy items, Moran and the girl, and the acrobatic work being always predominating. It's fast work by the entire quintet to be on and off the minutes, and that includes a little difficulty in locking the ring at the opening, with the act as an inset insertion for his act.

The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

Following Mrs. Shields in the second portion was Hazel Dawn and Co. (New Acts) in "The Land of Love", a four-people sketch by Edgar Allan Woolf. The turn just closed was the acrobatic work being always predominating. It's fast work by the entire quintet to be on and off the minutes, and that includes a little difficulty in locking the ring at the opening, with the act as an inset insertion for his act.

"Dance Varieties" (New Acts)

Full (10); Full (14)
23d St. (Jan. 28)

The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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"RIVERSIDE"

Full (10); Full (14)
23d St. (Jan. 28)

A very good show without any big features. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

"HIPPOTROME"

Full (10); Full (14)
23d St. (Jan. 28)

The Hippotrome which should be a very good show, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

JEFFERSON

Full (10); Full (14)
23d St. (Jan. 28)

A corking comedy bill having all the earmarks of a big time show. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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"ALHAMBRA"

Full (10); Full (14)
23d St. (Jan. 28)

A show couldn't have a greater dividend than the act. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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"COMETOPOLITAN"

Full (10); Full (14)
23d St. (Jan. 28)

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"DRESS REHEARSAL"

Full (10); Full (14)
23d St. (Jan. 28)

A dress rehearsal, has funny spots, but for the most part, a very good show. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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A dress rehearsal, has funny spots, but for the most part, a very good show. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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"COMETOPOLITAN"

Full (10); Full (14)
23d St. (Jan. 28)

The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz. The act is made up of a couple of acrobatic dance routines which are worth while, but his best is a little more than a waltz.

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and Jos. King are in the cast.

The Best Waltz Ballad in Years!

When Lights Are Low

A real Ballad
for Ballad Singers

A Beautiful
Waltz Strain
for Dancers
or Incidental
Music

To Hear it is
to agree —
That it is the
best Waltz
tune since
"Three O'clock in
The Morning"



WHEN LIGHTS ARE LOW

Waltz Ballad

Words and Music by
GUS. KAHN
TED KOEHLER and
TED FIORITO

Waltz Lento

We met, we loved, we part - ed, far away and long a - go,
My dreams may fade with day - light, But when ev'ning shadows fall,

And tho' I seemed light heart - ed I won - der if you know,
see you, in the grey light I seem to hear you call.

CHORUS With expression

When lights are low, you steal in - to my heart. And lin - ger
like a mel - o - dy, Tho' I know 'twas best that we should
part, We meet with - in the gar - den of my memo - ry. When
lights are low the dew - drops on the rose, Are tears for all the
wast - ed years it seems, I miss you so, when lights are
low, And I'm all a - lone with my dreams. When dreams.

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NINA

THE DANCING IDOLS

with Their SEVEN MUSICAL SHEIKS

Direct from the Teatro Nacional, Buenos Aires, The Dancing Idols of South America, on Their First American Appearance, Have Been Held Over by Popular Demand

NEXT WEEK (FEB. 4) AT B. F. KEITH'S PALACE, NEW YORK

Direction HARRY WEBER

HART CASE

(Continued from page 27)

and was told to move to the Palace Theatre building when Keith's switched its offices to that location; that he was told to pay so much rent for his suite; that the reason he picked out the U. B. O. to do business with was because it was the only one he knew of.

A contract of the Vaudeville Collection Agency of Oct. 20, 1918, signed by Hart was introduced, the witness insisting he never saw the clause unless only 33-1/3 per cent. of the commissions will be deducted by the agency from the "family" (small time) bookings; that despite the clause given either party a 30-day notice of cancellation privilege he never told B. F. Albee to cancel it; that he gets full commissions on Pol

house bookings in which the Vaudeville Collection Agency does not concern itself.

Littleton testified whether he ever had occasion to use acts whose commissions were collected by the Collection Agency. Hart stated: "I wasn't allowed," explaining he was once "called in" by Murdoch and told to "lay off" when trying to collect on an I. O. U. he held. He couldn't remember the act's name, date or amount, however, because of the many I. O. U.'s he holds.

Littleton scored a laugh at Goodman's expense when the Keith counsel mentioned Orpheum Circuit, on the ground there was no such thing as Orpheum Circuit, since Studin insisted so vehemently that it was merely a trade term and not binding on the Orpheum Circuit, Inc.

Littleton has figured prominently in the proceedings, proving a most brilliant trial counsel, managing to turn a laugh occasionally and many a time possibly swaying Judge Hand's opinion by the sheer mystery of his oratorical powers and sane reasoning. On the other hand, Goodman, in his reserved, phlegmatic manner, has raised facts that speak solidly for themselves; but it is Littleton's play that has done much to make this "act" click the way it has where ordinarily it would tire a constant auditor, even though present as a matter of duty.

Hart reaffirmed the truth of his

statement of net income in 1920 of \$70,000, but amended this that he did not include his losses from his stock speculations, but did include his earnings from the Feller & Shea Akron and Youngstown theatres in which he holds a third partnership. Hart could not recall the extent of his Wall Street speculations, nor could he name the broker, stating he had so many, but did recall one, a Waters, to whom he had entrusted some \$10,000 or \$15,000 for the purchase of stock; that he remembered this "couise, strangely enough, it was for the acquisition of some Orpheum stock. The Orpheum Circuit, Inc., and Martin Beck are co-defendants. It was also stated by counsel off the record that this Waters was one of the buckshot bankrupts.

Court Comments on Memory

Judge Hand commented on Hart's last of memory in regards to his stock losses that: "It fills one with suspicion that he can't recall this in 1920," addressing Littleton. "Sitting up here week after week as I do, I must think so, and he certainly, therefore, does not make a credible witness." Hart offered to refresh his memory in the afternoon by consulting his papers. Littleton objected to this sort of examination of the witness as being irrelevant; that every man has something he considers private and naturally protects himself. He later advised the court he would exert the same attitude in cross-examining the witnesses, from Albee down, to which Goodman replied: "Coming from a man of your reputation, Mr. Littleton, I'm surprised." The implication, which has never yet permitted the opposing counsel to have the last say, shot back: "You'll be more than surprised."

Hart could not recall the total amount of his stock or gambling losses, explaining he lost possibly \$4,000 at bridge in 1920 since he is a poor bridge player.

Rattling the Skeleton Goodman started rattling the skeleton when he introduced the New York Supreme Court record of the Madge Hart divorce suit. Albee, Chief Justice, in his affidavit sworn by Hart had it his

net income was only \$10,000 in 1920, whereas he claims it was then \$70,000 in this suit.

That ended the morning session with the resumption after the adjournment this difference by Hart's explanation the \$70,000 was decreased to \$10,000 through having had charged off against it production losses on investments in "Nothing but Love" and "Martini-que." Goodman objected to the theory you can do "net" the losses in one case and not in the other. Littleton explained that the \$70,000 is accounted by the fact it covers the net income from vaudeville and since this case merely deals with vaudeville there is no reason why other losses should be charged against it.

Studin deemed this testimony inconsistent, but Judge Hand admitted "I'm not prepared to say at the present time whether this evidence should be admitted," expressing his doubt about it, but allowing it for purposes of record.

The next important point was Hart's answer to Goodman's query. "If you opinion a central hooking office is necessary," Hart pleaded he was not qualified to answer, but later amplified this that it would be no difficulty for him, knowing railroads and the country as he does, to visit the various managers and lay out routes for his acts. This could save some more

"inside stuff" on the vaudeville booking.

Boosting for "Variety" A little room was ordered following which "Variety" (the: brag of a rival of this publication), got so much free publicity on the court records. Hart admitted reading the sheet regularly, but could not recall having read certain stories about Shubert vaudeville; that he had heard of "opposition" in 1920 out of reading it in the weekly, which Goodman persisted was the "reading and most widely read"; that the "opposition" was not "substantive," but a rumor Low may invade the two-a-day. Judge Hand wanted to know the purpose of this, Goodman explaining he would bring it out later, but not confide it to the witness, although willing to tell the judge and Littleton privately. It developed later it was aimed at the allegation Hart knew of the impending Shubert vaudeville debut and was trying to "steal" acts away from the Keith office. This concerned the

(Continued on page 41)

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Style in Quality Footwear
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Nat Lewis

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JAY BRENNAN AND STANLEY ROGERS



**A Tremendous Hit Next To Closing--This Week
(Jan. 28) at B. F. KEITH'S PALACE, New York**

BALANCE OF NEW YORK HOUSES TO FOLLOW

ADDRESS CARE OF LEO FITZGERALD, ROMAX BLDG., 245 W. 47th ST., NEW YORK

FEIST SONGS

A Clean, Laughable,
Singable Comedy Song!

"MAMMA LOVES PAPA"

(Papa Loves)
Mamma

Words and Music by
CLIFF FRIEND and ABEL BAER

The Last Tear in Cry Songs

"Ev'rynight I Cry Myself To Sleep Over You"

Words and Music by
Howard Johnson, Leo Wood and Irving Bibb

Laughs galore! Plenty of
Extra Catch Lines!

"ME NO SPEAK - A.. GOOD ENGLISH"

Words and Music by
Harry Pease, Ed. G. Nelson and Moe Schendck

The Dancing Hit

"LINGER AWHILE"

Words by
Harry Owens

Music by
Vincent Rose

Al Jolson wrote it
sings it - and says it is
his biggest success!

"ARCADY"

Words by
B. G. DeSylva

Music by
Al. Jolson

The 1924 Waltz Hit

"When Lights Are Low"

Words and Music
by
GUS KAHN, TED KOEHLER & TED FIORITO

"YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG"

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"Right Off The Chest"

By **NELLIE REVELL**

With a Preface by **IRVIN COBB**

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IT'S WRITTEN FOR THE SHOW PEOPLE,
ALL SHOW PEOPLE—ALL OVER

Here is the thrilling and true story of Nellie Revell. She lay helpless in her bed and wrote it. It was literally written "right off the chest."

It is a book of tenderness and laughter, with a drawing on the frontispiece of Nellie by James Montgomery Flagg, while among the contributing illustrators are Rube Goldberg, Grace D. Drayton, J. W. McCurk, W. E. Hill, Clare Briggs, Tony Sarg, Herschfield, T. A. (Tad) Dorgan, Thornton Fisher, Will B. Johnstone, Martin Branner and Ed Hughes.

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Please send me.....cop. ...of "Right Off the Chest" at \$2.50 a copy (postage 15c), for which I enclose Check or M. O. for \$.....

Name

Address

(THIS ADVERTISEMENT IS CONTRIBUTED)

HART CASE

(Continued from page 38)

act of Basil Lynn and Howland, whom Hart represented, Hart had written J. J. Shubert as well as Flo

Ziegfeld and Charles Dillingham that the team at the Palace one week, "would be a great buy for you."

Littleton pointed out that this promise is frustrated by the fact Hart had written the others as well. He also insisted that the defendants had no legal right to dictate how any one should conduct his business when the only market was confined to the corners of one central office, Keith's and Orpheum.

Hart's Offense

Goodman persisted he would prove the reason Keith's ceased doing business with Hart was because of the accumulation of a series of

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TRADE MARK
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Semi-Annual Clearance Sale!

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Just a Step East of Broadway

The Select Few May Have the Select Few



Sale Prices

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The Sale of Evening Slippers announced last week has received so large a response that only a few select styles are now available.

Since the reductions are so unusual (as much as \$9.50) we urge you to make an immediate visit if you are among the select few who wear the finest evening slippers made.

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Open until 9 P.M.

offenses, specifying over-charging of the regulation five per cent as one. To this Judge Hand said, "I'm not at all sure that isn't a valid reason to exclude him," and allowed this evidence for purposes of record.

Goodman introduced advertisements in "Variety," signed by E. F. Albee, warning agents and artists' representatives of their relations with actors, but Littleton insisted Albee cannot make rules through his writings in trade papers. The question of "cornering the market" was commented on by the Judge as having "great force in this position," but added that if it is shown Hart's actions made it difficult to do business with him it puts another slant on it.

It was brought out that while Basil Lynn and Howland had scored a big hit, and were given bookings for the Orpheum and the City-Aside following the Palace, the contracts that had been drawn for the act (also shown signed) were not then signed, and that no breach of contract occurred; that they later accepted the route on Hart's advice, and no production engagement was forthcoming; that the reason he wrote the letters to Shubert, Ziegfeld and Dillingham was because he was acting in behalf of his clients; that his first duty is to the actor, and that they asked that he exert his influence in placing them in a Broadway show.

Goodman insisted Hart had a dual obligation including the booking of

Albee, and that the reason Albee dismissed him was because of the "stealing acts" allegation. Judge Hand wanted to know "What if he did write to Shubert? There was no breach of contract involved."

Littleton objected to such testimony. He was overruled, and started another oratorical attack against the defendants being "drunk with their own audacity."

That ended the day's session, but without the "world's worst hearing" that certain copies of "Variety," of December, 1923, were ordered barred from the evidence. The legal reason is they are subsequent to Hart's discharge in October, 1920.

An inside "laugh" to the "wire bunch" was the introduction of an exhibit, toward the end of the session, of a Fox contract. Hart admitted having booked acts with Fox, but stated he had never seen a Fox contract and could not identify it for that reason.

Harold Hobday of the Theatre Guild (London) is shortly leaving for America in search of new plays for London production. He produced "Ambush" and "Outward Bound" last year.

Fritz Lehr will come to London for the final rehearsal of "The Three Graces," due at the Empire Jan. 26. The cast will include Johnny Dooley, Morris Harvey, Ralph Roberts, Vera Foreman, Sylvia Leslie and Winifred Harcourt.



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ON HAND
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**WIRE
OR**

FOR
SINGLES
DOUBLES
TRIOS &
QUARTETTES

Home In Pasadena

Music by
HARRY WARREN

Words by
CLARKE and LESLIE
Moderato

Till ready
Oh! When you rail-way the sun-shine
Oh! At you Pull-man train! the twi-ght call,
At ion es
Here's my res-er-va tion, es, For my des-ti-be strik-ing
Mid the frag-rant roa tion, es, I'll To see my be-side my
na tion, es, Far beyond the western plain all
With my lov-ing 'all in
Chorus: Home in Pas-a-de-na Home where grass is
my Home in Pas-a-de-na er burn mel-o-dies,
green er, Where honey bees a 'Home-Sweet-
And or-ange trees, scent the breeze, I'm gon na be a 'Home-Sweet-
Hom er, There I'll set tle down be-neath the
In some ones arms in Pas-a-de-na
palm Town.
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Obligato, Patterns and An Abundance Of
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DIRTY HANDS
DIRTY FACE

MAGGIE! YES MA'AM!
(COME RIGHT UP-STAIRS)

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GRAND OPERA HOUSE BLDG.
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Singing Orchestras are Eating It Up. Acts Are a Panic With It.

Just Released After Being In "Ziegfeld Follies"

Words by CLARKE and LESLIE
Adapted by HARRY WARREN

So This Is Venice!

The name was Per-cy Brown, A chap from Lon-don
way, Va-ni-tan, dress, To Per-cy seems a fow, mess, im-mense-ly
wealth-y, But just a bit un-health-y, No heard his friends-sing, go, A
losh-er, And rub-ber-mack-in-losh-er, 'The thing's all went' he writes, A
many-times was best, He went by mot-er and in one day said 'in
Chorus In silk pa-jam-as stand of swim-ming lights!"

So this, so this is Ven-ice! 'Tis on my word, By love, it's
So this, so this is Ven-ice! 'Tis 'Fas my word, By love, it's
Ven-ice! Ven-ice! Where ev-'ry Ger-man gon-so in the high-ways Loves to
rock his girls on Gon-do-las, the by-ways, There's my mon-a-ble, it's so
er er Gon-do-las, the by-ways, There's my mon-a-ble, it's so
com-i-cal; All these ferr-less hab-its Oh I think-i-o, strike me pink-i-o it's the
lark-a-ble sort of ferr-less hab-its How they both-er me I would rather be shooting
ber-riest — So this is Ven-ice! I won-der real-ly Where a
rab bit! — So this is Ven-ice! Oh real-ly

man can a park round his car? So car?
fer a round of golf? So golf?

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HUNGRY BLUES

& A GOOD CLEAN COMEDY SONG
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ATLANTA

By HUNTER BELL

ATLANTA—First half, Nell O'Brien Minstrels; last half, Emma Bunting in "Behave Yourself, Betty." HOWARD—"The Humming Bird" (film). METROPOLITAN—"Anna Christie" (film). REALTY—"The Heritage of the Desert" (film).

"Little Old New York," at the Metropolitan last week, stood 'em up at all regular performances and the ticket lines were in the history of local houses. The attraction probably grossed the biggest gate of any picture playing here at popular prices in the history of local houses. The regular 50-40 scale was in vogue.

There is a great deal of interest here in the forthcoming appearance of Marcel Dupre, organist of the Notre Dame Cathedral, Paris. The concert will be complimentary and sponsored by the Music Festival Association.

Miss Polly Lou Dee, whose singing is a feature of the Howard (film) program last week, was held over to appear in conjunction with the showing of "The Humming Bird."

INDIANAPOLIS

MURAT—Dark except for amateur performances Tuesday and Wednesday. Walker Whitesides, booked for the last half, cancelled. ENGLISH'S—Dark. CAPITOL—"Nitties of 1924."

George A. Roberts has replaced W. W. Woolfolk as manager of the Capitol, Columbia burlesque theatre. Woolfolk returned to New York.

National Association of Harpists, Inc., including many professionals, will hold their fourth annual convention here May 4, 5 and 6.

Mrs. J. P. Callahan, Cleveland, Ohio, known in the movies as Hazel Greenwald, gave Theodore Kunkel, taxi-driver, \$200 as a reward for the return of her purse, containing \$1,335, which she had left in Kunkel's car. The act was good for page one publicity in three dailies.

The Superior Film Corporation, South Bend, Ind., has been incorporated with \$3,000 capital, purpose to manufacture motion pictures, and directors, Lew Swan, Leo L. McGirr and Harry A. Richwine.

Leo Kahn, president of the American Sanitary Lock Corporation, plans a neighborhood theatre, dance hall and auditorium in the Kensington district. The Meridian, at 925 S. Meridian street, is scheduled to be started about April 1.

United Mine Workers of America, are holding their biennial convention here and although the exhibition has blocked them at eye, some self-styled "union buster" are going around the fringes. For the entertainment of the "left wing" is the showing of "The Mine War in Russia," a film said here to be sponsored by the Friends of Soviet

Russia, was announced at the Athenaeum last Friday night. American Legion, Veterans of Foreign Wars and other organizations objected. Result, Athenaeum management declared permission never had been given for showing the picture in the clubhouse.

Indian Indorsers of Photoplay have approved "The Courtship of Myles Sta. Ish," "Our Hospitality," "North of Hudson Bay," and "The Waitress."

NEW ORLEANS

Tulane—"Passing Show." St. Charles—Stanger Players in "Treasure Point." Strand—"Song of Love." Liberty—"West of the Water Tower."

"The Last Warning" at Tulane next week. Emma Bunting in "Behave Yourself, Betty," is trekking the byways of Dixie, currently.

Duse played to three-quarters of a house in her single engagement here.

Harold Legal has succeeded Larry Kuqua as assistant manager of Loew's Crescent. Kuqua is producing revues for local restaurants. His first opens at the Coconut Grove Saturday, with Mlle. Adele Strelitz featured.

Major J. Theodore Budecke, the local Halo's grandiloquent fuel-tender, has recovered from his recent illness. The major is not adverse to publishing the picture of an actress in his celebrated Journal of the beau monde, "Society Talk," now and then, but he always insists that she be a "looker," or that she consider a "looker."

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NEXT WEEK (February 4)
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Direction HUGHES & MANWARING

LOS ANGELES

VARIETY'S OFFICE

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A long drawn out bill at the Orpheum this week due largely to two sketches and a lengthy production act. Nazimova headlined with an uninteresting vehicle which, however, supplies her with certain opportunities. Robert Rendel, playing the male lead, lacks feeling and is hampered by a poor speaking voice. Unpleasant among the patrons of the upper portion of the house was noticeable as the sketch progressed, as most of the talk was far from

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absorbing. Fair applause was received at the finish.
The Adolphs Sisters opened the show with piano and dance work. The girls apparently are locals, an exceedingly friendly audience taking kindly to their efforts. The Arnsaut Brothers follows daffier a stage walk. Repeating their usual comedy antics and musical work proved a refreshing bit of the bill.

Fred Sumner and Co. in "The Show-off" were third in an ordinary comedy sketch. The laughs came through with no great spontaneity. Harry Ilew was sandwiched between two sketches and walked off with one of the hits displaying map from the start.

Harry B. Watson and Reg. R. Merville in "Fifty Miles from Broadway" followed Nazimova, necessitating the news reel being in between. The turn comes up to the usual Charlie Maddock standard with considerable entertainment in its make up. Hawthorne and Cook were next to closing, starting about five Monday afternoon. Harry Watson returned for comedy business with the team. This additional

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clowning was unnecessary as it was late enough.
The Arleys closed the show, getting on at 5:30, with the house remaining fairly well seated.

Hart.
The Dempsey-Firpo pictures at Pantheas this week will pile up a tremendous gross, according to the interest shown Monday matinee when the house was packed beyond its seating capacity and crowds were turned away long before the vaudeville began. The film was received with considerable enthusiasm.

The vaudeville section was minus any "name" but this was more than redeemed by the attention the fight pictures attracted. Otherwise good entertainment predominated.

Robinson's syncopators ran away with the vaudeville. The ducky musicians won the house completely with their jazz routine. Some good comedy numbers made them better liked than ever.

Evans, Mero and Evans appeared next to closing and were especially well received for their Huckleberry Finn comedy and good singing voices. Harmon and Sands brightened up the bill third and were liked by the capacity audience. Miss Harmon's intimate comedy man-manners struck the right spot and with Miss Sands' delightful feeding work at the piano, the couple made a decidedly favorable impression.

John Burke decked and got his biggest returns with some good dancing while juggling clubs after

THEATRICAL CUTS

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some mediocre singing and talk. Mary Drew and Co., two women and a man, concluded the bill with delectable dancing quite meritorious. Joe Baichens's Dogs were an enjoyable opening act. Reichen used only three dogs, but there are plenty of diversified tricks exhibited.

Joseph.
Jack Wall, who was business manager for the Hitting-Brown show, is back in the city.

Warren and Mack concluded their Pantheas tour in this city. The team played 14 weeks, and as the optional clause in their contract was not exercised by the circuit, they will return east.

Billy Mann and Barney Williams are heading a minstrel troupe playing "Till We Meet Again" at the West Coast Theatre houses.

Jack Osterman is returning to vaudeville, opening at the Orpheum, San Francisco, next week. Young Osterman has been resting here with his mother for several months. The report that recently reached the press that Osterman and Alice Lake were engaged has been denied by both parties. The billing for Osterman's new act "His Vile to Hollywood."

Harold Lichenstein, who has been doing publicity for Tuxedo, is now with the Fine Arts theatre.

Jack Raymond is in line for the management of the Mason when the Biltmore opens. He will be under the supervision of Edward Smith, Biltmore's general manager representative. Raymond formerly managed the Orpheum here.

Robert Fargo, tap producer, who went to Chicago some months ago to enter business, has returned to the coast.

Amateur nights have been introduced at Dalton's Broadway.

Owners of the Mason are now utilizing the rear portion of the theatre property for parking space purposes.

Joe Speers, old showman, who sold out his beach bill-posting business several years ago, has returned to the city. He is now with the Kleiser, has quit that concern, which he joined as a part of the sale deal.

The Biltmore hotel has instituted a series of musicals and recitals.

SYRACUSE, N. Y.

CHESTER B. BAHN, Head Society of Syracuse University; Tuesday—Thursday, "No Title, in London"; Friday—Saturday, San Carlo Opera Company; Strand—All week, "Song of Love"; Empire—All week, "Tiger Rose"; Robbins Eddies—Little Old New York; indefinite, Crescent—"The Virginian"; Rivoli—"Kentucky Days."



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The Empire theatre, operated by the Harrison-Plutzer firm, Sunday put into effect the highest priced picture playhouse in Syracuse. With the advance in tariff, the Empire introduced a 25-piece orchestra as a permanent house fixture. At the same time it was announced the theatre heretofore will present special programs and occasional vaudeville turns to augment the film programs.

The new price top is 75 cents for large seats and downstairs will be 50 cents.

Contrary to the local Rialto's general expectations, the Robles-Jeckel management this week made no advance in prices for "Little Old New York," which opened its run Saturday. The picture is being unusually heavily advertised, with the local Herald newspapers booming it to the limit.

Petitions calling for a referendum on the Sunday movie question have been received by the New York Common Council and tabled for further action. Norwich has had its Sunday shows for five years. The move for the referendum comes from the church interests, who five years ago opposed a referendum.

Theatians in the senior class of Elmira College will go barnstorming with "Mr. Fin Fables." They will do the play in Clinton and Waverly in February. Other dates are in prospect. The piece was given in Elmira Saturday by the cast.

The Binghamton Drama Guild will present the first of a series of original plays on Feb. 8. Three one-act plays by Mrs. Francis V. V. Leary, Mrs. Frances Gordon Sears and Miss Fannie Lee McKinley are on the first program.

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Voice

I've got trou-ble, oh! what trou-ble, Some-thing hap-pened to me, Came home one day and I
found, My sweet one was. n't a... Yound. a Have. n't heard a sing- le word, A.

Chorus

May- be she'll write me, May- be she'll phone me, May- be she'll ra- di- o, Went 'a way Monday,
Here it is Sun- day, Just a long week a- go; I don't know where she went or
what made her go. One thing I know, I'm feel- in'
might- y wor- ried. May- be she's lone- some, All by her own some, Long- in' for who knows what;
May- be she's sigh- in', May- be she's cry- in', Then a gain may- be not. I don't care
what she did, or where she went or why she left, As long as she on- ly
hur- ries back home to me!

D.S.

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Voice

Smil- ing fac- es al- ways find a wel- come, That's why ev- 'ry-
Once I used to think my case was 'hope- less, Nev- er wore a

one should learn to smile. Re- mem- ber aft- er all, Your
smile the living day: But since I learned to smile, My

troub- les may be small, Here's a lit- tle thought that's worth your while.
life has been worth while, That is just the rea- son why I say.

Chorus

"When you're blue — and kind a lone- ly, too, — You'll find a smile will go a long, long way. —
— They're down — don't sit a- round and frown, — A lit- tle smile will go a long, long
way. — Nev- er grieve — just try and make be- lieve — The sky is blue al- tho' you
know it's gray. — Don't you pine — it's just a waste of time — you'll find a
smile will go a long, long way."

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ALL ABOARD—Feb. 4-5, Court, Whaling; 6, Streuberville; 7-9, Grand O. H. Canton; 11, Columbia, Cleveland.
ALL IN FUN—Feb. 4, Olympic Chicago; 11, Star & Garter, Chicago.
BATHING BEAUTIES—Feb. 4, Empire, Toronto; 11, Gayety, Buffalo.
BON TONS—Feb. 4, Orpheum, Paterson; 11, Empire, Newark.
BOSTONIANS—Feb. 4, Columbia, New York; 11, Casino, Brooklyn.

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BREEZY TIMES—Feb. 4, Gayety, Rochester; 11, Auburn; 12, Elmira; 13, Binghamton; 14-16, Colonial, Utica.
BREVITIES OF 1924—Feb. 4, Empire, Providence; 11, Casino, Boston.
BUBBLE BURBLE—Feb. 4, Auburn; 5, Elmira; 6, Binghamton; 7-9, Colonial, Utica; 11, Gayety, Montreal.
CHUCKLES OF 1924—Feb. 4, Gayety, Kansas City; 11, open.
COOPER, JIMMY—Feb. 4, Hypperton, New Haven; 11-13, Polka, Waterbury; 14-16, Lyric, Bridgeport.
DANCING AROUND—Feb. 4, Gayety, Boston; 11, Hypperton, New Haven.
FOLLIES OF DAY—Feb. 4, Hurst & Seamon's New York; 11, Empire, Brooklyn.
GIGGLES—Feb. 4-6, Grand O. H. Hamilton; 7-9, Grand O. H. Columbia, Cleveland; 11, Empire, Toledo.
HIPPIE HOP—Feb. 4, Gayety, Montreal; 11-13, Van Currier, Schenectady; 14-16, Harmanus Blesker Hall, Albany.
HOLLYWOOD FOLLIES—Feb. 4, New Gayety, Dayton; 11, Olympic, Cincinnati.
HAPPY DAYS—Feb. 4, Olympic, Cincinnati; 11, C. Capitol, Indianapolis.
HAPPY GO LUCKY—Feb. 4, Columbia, Cleveland; 11, Empire, Toledo.
HIPPITY HOP—Feb. 4, Gayety, Montreal; 11-13, Van Currier, Schenectady; 14-16, Harmanus Blesker Hall, Albany.
HOLLYWOOD FOLLIES—Feb. 4, New Gayety, Dayton; 11, Olympic, Cincinnati.

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JIG TIME—Feb. 4, Gayety, Omaha; 11, Olympic, Chicago.
LET'S GO—Feb. 4, Miner's Bronx, New York; 11, Yorkville, New York.
MARION, DAVE—Feb. 4, open; 11, Casino, Philadelphia.
MONEY SHINES—Feb. 4, Star & Garter, Chicago; 11, Gayety, Detroit.
NIGHTS OF 1924—Feb. 4, Gayety, St. Louis; 11, Gayety, Kansas City.
QUEEN OF PARIS—Feb. 4, Empire, Brooklyn; 11, Orpheum, Paterson.
RADIO GIRLS—Feb. 4, Gayety, Pittsburgh; 11-12, Court, Wheeling; 13, Streuberville; 14-16, Grand O. H. Canton.
RECORD BREAKERS—Feb. 4, Casino, Boston; 11, Columbia, New York.
RUDDERS WILD—Feb. 4, Yorkville, New York; 11, Empire, Providence.
SILK STOCKING REVUE—Feb. 4, open; 11, Gayety, Omaha.
STEP ON IT—Feb. 4, Empire, Toledo; 11, New Gayety, Dayton.
TALK OF TOWN—Feb. 4, Capitol, Indianapolis; 11, Gayety, St. Louis.
TEMPERATIONS OF 1924—Feb. 4, Casino, Philadelphia; 11, Palace, Baltimore.
TOWN SCANDALS—Feb. 4, Palace, Baltimore; 11, Gayety, Washington.
VARIETIES—Feb. 4-6, Polka, Waterbury; 7-9, Lyric, Bridgeport; 11, Miner's Bronx, New York.
WATSON, BILLY—Feb. 4, Gayety, Detroit; 11-13, Grand O. H. Hamilton; 14-16, Grand O. H. Hamilton.
WATSON, SLIDING BILLY—Feb. 4, Casino, Philadelphia; 11, open.
WHIRL OF GIRLS—Feb. 4, Empire, Newark; 11, Hurst & Seamon's New York.
WILLIAMS, MOLLY—Feb. 4, Gayety, Washington; 11, Gayety, Pittsburgh.
WINE WOMAN AND SONG—Feb. 4-6, Van Currier, Schenectady; 7-9, Harmanus Blesker Hall, Albany; 11, Gayety, Boston.
YOUTHFUL FOLLIES—Feb. 4, Gayety, Buffalo; 11, Gayety, Rochester.

MUTUAL CIRCUIT

BAND BOX REVUE—Feb. 4, Empire, Milwaukee; 11, open.
BIG OF LIPS—Feb. 4, Broadway, Indianapolis; 11, Gayety, Louisville.
BROADWAY BELLES—Feb. 4, Empire, Cincinnati; 11, Empire, Cleveland.

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FAIR AND FOLLIES—Feb. 4, open; 11, Garret, St. Louis.
FLIRTS AND SKIRTS—Feb. 4, Olympic, New York; 11, Star, Brooklyn; 11, Lyric, Newark.
FOLLY TOWN—Feb. 4, Nesbit, Wilkes-Barre; 11, Empire, Hoboken.
FRENCH MODELS—Feb. 4, Star, Brooklyn; 11, Lyric, Newark.
GEORGIA PEACHES—Feb. 4, Garret, St. Louis; 11, Broadway, Indianapolis.
HELLO JAKE—Feb. 4, Corbinian, Rochester; 11, Majestic, Scranton.
HILBERT SKELTER—Feb. 4, Lyric, Newark; 11, Rijo, Philadelphia.
JOT RIDERS—Feb. 4, Academy, Pittsburgh; 11, open.
LAPPIN FURS—Feb. 4, open; 11, Empress, Milwaukee.
LONDON GAVETT GIRLS—Feb. 4, Garden, Buffalo; 11, Corbinian, Rochester.
MAKE IT PEPPY—Feb. 4, Rijo, Philadelphia; 11, Alton; 12, Bethlehem; 13, Williamsport; 14, open; 15-17, Reading.
MISS VENUS CO.—Feb. 4, Howard, Boston; 11, Olympic, New York.
MOONLIGHT MAIDS—Feb. 4, Empire, Hoboken; 11, Gayety, Brooklyn.
OH JOY—Feb. 4, Majestic, Scranton; 11, Nesbit, Wilkes-Barre.
ROUND THE TOWN—Feb. 4, York; 5, Cumberland; 6, Alton; 7, open; 8, Uniontown; 9, New Castle; 11, Academy, Pittsburgh.

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Arthur Brooks is the Juvenile. Also characters. He is a capable straight, ingenious, does split well, and Mildred Hager about her numbers, but dances nimbly.

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comedy and 75 per cent. of the show itself. With any but an easy-working, unctuous humorist like Harry the frequent appearances would be much too much. But Barry makes the grade with ease all the way.

Sam Raynor is the second comic and has little opportunity, except in a scene in which Barry, Walter Le Foye, Louie Wright, Lou Barry and Raynor figure in the second part. This is a family arranged dirtation scene, and Raynor gets a lot out of the few lines allotted him.

et of the rest of the show is just a second comic. Walters is a capable straight, g. pleasantly and properly ting in the comedy bits. Mr. on program keeps first name j does the character bill, such (easiness, etc., and does 'em very nice Le Barry, prima, is a nce of slight build and ment of appearance. Good

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quality of voice, but doesn't realize full value or anything near it through lack of knowledge of vocalism. Lou Barry makes a lively little souther. She had a cold apparently Tuesday night, which boomed up her song numbers. Louise Wright, the ingenious, does pop numbers capably and shines in the bits. Like the show an average act and the same applies to the chorus. The scenic and costume equipment is practically new this season, at least most of it seems different from last year's "Bon Ton." Whatever there appears to have been very little fancy, it is not easily discernible. The book as well as the equipment is new this year. It's by L. E. Hamp and A. Douglass Levitt, with special music by Ruby Cowan. Among the comedy scenes that shape up entering are the police station scene with the clubhouse and home office of the town's bootlegging industry. More incidentally plays an important part in the show. So many scenes in which booze is mentioned or bottles displayed it would need a baseball umpire's indicator to keep track of them. All the references

and business surrounding the booze theme are funny, too. James Fulton, a producer of extensive experience that takes in the best and biggest of the famous minstrel organizations, staged the numbers and they're competently put on. One of the comedy scenes gets away from the usual in that it is laid in the chorister's dressing room. The gals are all chattering with one of the principals punning another—until the other principal arrives, which makes it different. This is unique in conception and entertaining as far as it goes, but the idea could be amplified greatly. It couldn't be, what and what a lot of interesting talk would be unlearned. If a chorister's dressing room scene and 'em pulling an actual line of talk instead of the make-believe conversation the bit in question holds. Very good at that. The opening is out of the general run. Instead of the usual chorus line or somebody announcing they are "Burlesque" and another actor, several of the male members of the cast start the show off with harmony singing. A comedy trap game with Barry

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