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DESTRUCTION AT HOUSE OF MARQUIS RAYNAL'S FORCED IN TRADE

Verbal Assault From Audience—Objection Also to Bedroom Scene Given in National Playhouse—
Squabbling Over Comedie Francaise Management

Paris, Feb. 6.
Causing a verbal disturbance that assumed the proportions of a small riot, Paul Raynal's new three-act tragedy entitled "Le Tombeau sous l'Arc de Triomphe" last night drew more Feb. 1 at the Comedie Francaise.

The excessive diatribe preceding the younger generation's pronouncement was the cause of the demonstration with the audience taking side for and against the author's doctrine. Many also protested the presentation of the bedroom scene in the National playhouse.

The reading committee of the organization formerly refused to accept the play for production but political influence was resorted to by asking a showman to produce Raynal's philosophical symbolism that played as still being too lengthy and lacking in action, despite considerable pruning.

The theme is timed during the late war and tells of a soldier who returns a brief time to visit his father and sweetheart, telling them the strife is almost at an end. Suddenly recalled to the front, the girl offers herself without marriage, and the second act takes place in the bedroom after the consummation. The key there informs him that the girl is not yet in sight, whereupon the disillusioned girl rejects her action and declares her own sacrifice, having been only an outburst of spontaneous and patriotic folly and she renounces her father's absence from the trenches.

Follows a confession by the exasperated youth when he tells of obtaining his father's sword through having volunteered to undertake a dangerous mission that means certain death and after which he certifies approval of the girl's remorse, weeping alone while she sleeps.

The following morning discloses the situation to the father, who upbraids his son for abusing his sweetheart's confidence, whereupon the youngster violently reproaches his aged father's military immunity, alleging the youth of the country is doing the fighting while those of nature are reaping the benefits. And the girl, through a reconciliation expressing her love for the boy and promising to wait for his return and he departs into the darkness.

The title refers to the grave of the unknown soldier under the Triumph Arch on the Champs Elysees and is symbolic of the soldier's destiny.

Leon Bernard, the father, Alexander the soldier and Mme. Ventura the girl.

In relation to the difficulties this play is in, it is an open question there is still much ink being spilled concerning the recent squabbling at the House of Moliere over the production of new procedures and the resignation of others.

The elevation of Hugues Duflos to the committee to appoint her husband withdrew from the position to make room for the play. The public fears that Mme. Weber may have been in a hurry to resign a year and asked to depart when the promised society's place for her must be found.

She remains, but her wife is definitely out and she continues to prosecute her action for damages against the administrator.

ARTHUR COLLINS RETIRES

Succeeded by Basil Dean At Drury Lane

London, Feb. 6.
Basil Dean has succeeded Arthur Collins as managing director of Drury Lane.

Collins has been connected with the theatre since in a managerial capacity for 25 years.

If health is announced as the reason for Mr. Collins' resignation. Some think Collins retirement was hastened by a request for damages from Sir Alfred Butt. Both had equal rights as managing directors.

JOSH BALDHEADS

Spectator in Danzig Places Them to Form Pattern

Danzig, Feb. 6.
Bald-headed men occupying parqu岸 seats in a Danzig theatre contributed unconsciously to the amusement of spectators in the galleries recently as the result of the whim of the ticket seller.

It is customary in Central Europe for the men to remove their hats upon entering shops or theatre lobbies, and the ticket seller took advantage of this practice to use the bald-headed men to carry out his joke. He drew a picture on his seat chart and then disposed of certain seats only to bald-headed men. As the patrons entered the theatre, the "bald-heads" took their respective seats, it was seen by the remainder of the audience that he had placed to form the outline of a bird. It did not take the audience a minute to catch on and the house was soon in an uproar.

FRENCH COSTS UP

Substantial Increase in Living Expense During February

Paris, Feb. 6.
A substantial increase in the cost of living through a rise in all commodities is expected during the month.

Newspapers are increasing their selling price five centimes (25 per cent) and the trade papers are likewise raising their advertising rates. Permission has been granted the Comedie Francaise to raise the price of certain seats by two francs. The Comedie has bought a new theatre, the cheapest scaled house of its class in the capital.

4-ACT HISTORICAL DRAMA

Paris, Feb. 6.
Barreca's four-act historical drama titled "Plus que Reine" (More than Queen) was revived at the Comedie Mondor Feb. 1 and favorably received.

Mme. Coia Laparece's was cast as Josephine for an adequate portrayal, while Colin was opposite as Napoleon.

The reproduction of David's picture, the coronation of Napoleon, was splendidly staged.

HEAVY REP AT OLD VIC

London, Feb. 6.
At the Old Vic in the Waterloo Road, "Henry VIII" is being played. It will be followed by "The Tempest" and in the near future the Comedie will give "Coriolanus." The Merchant of Venice, "Hamlet," its entirety), Sheridan's "The Rivals," the old morality play of "Every Man in His Humour," and "Faust," a new English version of Goethe's "Faust."

Some line learning ahead for the hard working company.

4 HIMMELFARB SENT AWAY

Paris, Feb. 6.
Himmelfarb, founder the Franco-Algerian Cinema Graph "Boulevard" was sentenced to two years in prison on a charge of embezzlement, while Deloncle and Biesny, his associates, received 18 months at their respective portions to be served.

The defendants technically defaulted in declining to plead asserting that a court without a jury was incompetent.

"CAMEL'S BACK" PLAYED

London, Feb. 6.
"Camel's Back," by Somerset Maugham, at the Playhouse, is fairly rated as a brilliant comedy. The piece was well received and seems to have a reasonable chance.

WOODS BUYS 'SOUTHERN LOVE'

London, Feb. 6.
The Betty Hutton "Southern Love" picture made over here by Graham Wex, has been sold to A. H. Woods & Co. for the American and Canadian rights.

French Lick Springs Hotel, French Lick, Ind.

Here I am having a little rest and riding horseback in the morning and evening clothing it at night, why? SOME ONE ELSE does the work.

I'm not going to play my fiddle all the time, giving someone else a chance. I sent out thirty thousand blotters. I go to New Orleans about ten, and then Paris and home. I shall be a very busy little fiddler.

JEAN MIDDLETON

P. S. Eddie Keller's Biggest Little Act.

'SOME DRAMATIC OPINIONS'

Sydney W. Carroll's Vigorous Book Published

London, Jan. 30.
Under the title of "Some Dramatic Opinions," Sydney W. Carroll has published a volume of essays selected from those he penned while dramatic critic of the "Sunday Times" 1918 to 1923.

The book published by F. W. White & Co. is well named for the time it is decidedly opinionated. He is vicious at the times he is heartily where he does not approve.

Without doubt the critique of Carroll, together with the personal opinion of St. John Ervine, did much towards denuding the rubbish heap left upon the London stage by the war. They were contemporary critics during the lean years, and now Ervine has written an introduction to the volume of his co-eval. Carroll's collection of articles is largely devoted to grievances, grievances such as the inability of many players to make themselves heard. He advocates a brighter Sunday by the opening of theatres and makes various interesting speculations regarding the stage and drama of the future.

WINIFRED O'CONNOR BURNED

London, Jan. 29.
France's Laiders' pantomime at Prince's, Bradford, is having a particularly unhappy time. First the principal comedienne, Jack Pleschbury, died shortly after the production, and now the principal girl, Winifred O'Connor, has been nearly burned to death. She was shampooing her hair with spirit mixture assisted by her mother when the stuff caught in her setting iron.

The screams of the two women brought their landlady to the room, and she flung a carpet over them. Winifred O'Connor was so seriously burned that it will be some time before she can resume work.

DISCOVERS WELSH ACTORS

London, Feb. 6.
Nigel Playfair has discovered a band of native Welsh actors and they have been known to the world of their origin as the Portmadock Players.

By bringing them to town at the end of February when they will appear at the Lyric, Hammersmith, in a program comprising "The Man Who Was Born to Play Hamlet," "The Peacocks," and "The Cuckoo-birds."

"HAYOC" CATCHES ON

London, Feb. 6.
"Hayoc," the war play at the Haymarket, has caught on. Business on the second night was only £200, but the third night was £300. The author, Harry Wall, is new once and has already sold a second play to a London manager.

"LEAP YEAR" REVUE

London, Feb. 6.
The last revue at the London Hippodrome will be a burlesque called "Leap Year." George Robey returns to that house as principal comedian.

RENE ROCHER'S FARCE

Conventional Story Liked at Paris Premiere

Paris, Feb. 6.
Rene Rocher presented at his little theatre Carman Sunday a three-act comedy (or farce) by Andre Birabeau and George Dolley entitled "L'Orange de l'Orange" ("Orange Blossoms"), fairly received.

The story is that of a magistrate's son who secretly marries the stenographer previous to his father's arrival. The parents' appearance on stage is the signal for the young couple to act as sweethearts until the father consents to the betrothal and the truth is revealed.

Signoret gave an outstanding performance in the cast, which included Etchecopar, Armand Mouy, Germaine Hise, Marguerite Piery, Mady Berry and Andre Guize.

JEWELS AND PUBLICITY

Paris, Feb. 6.
Mme. Maria Kouzeouff is known to America as the star of the "Fleur de Lys" revue, which she has played for a week at the Booth in 1922.

She is the star of a new show here and Herbert J. Deutz, dress importer, is suing her for slander.

First, Mme. Kouzeouff accused Deutz of plotting to deprive her of a necklace worth \$500,000.

Deutz got hold of the necklace through a friend, a jeweler, and him, he says, as security on \$1250 which he paid on a loan which Mme. Kouzeouff had paid.

Deutz is quite perturbed, says she is causing all the trouble to get publicity for her show and that she will make a place worth more. Mme. Kouzeouff pawned the jewels when she was in Paris several years ago.

Deutz would give her \$50,000 francs.

5 BARRIE REVIVALS

London, Feb. 6.
With Barrie's "Alice-Sit-by-the-Fire" at the Comedy, there are five of the Scotch dramatist's plays running at the same time in London, the others being "What Every Woman Knows," "The Will," "The Boy Who Sailed," and "The Boy Who Sailed." They are all revivals, making this an unique record.

"LONDON CALLING," FOR N. Y.

London, Feb. 6.
Andre Charlot is reading a new edition of his revue "London Calling," which will premier in April.

William Berry and Teddie Gerard are to be added to the cast of the play, scheduled for a New Year appearance.

"PAYS TO ADVERTISE," HIT

London, Feb. 6.
Another American comedy scored a hit Saturday when "It Pays to Advertise," the English adaptation of the Copestake farce, opened at the Aldwych.

It was presented by a remarkably effective English company.

ENGLISH GRAND GUIGNOL

London, Feb. 6.
Another Sunday play produced by the Society has arrived, the English Grand Guignol. Performances are given at the Century, a small-house in the oppressive suburb of Bayswater.

Plays presented are the one-act horrors similar to those given at the Parisian theatre after which the society is named.

VICTORIA-PALACE'S 20%

London, Feb. 6.
A dividend of 20 per cent for last year, the net profit amounting to \$100,000, has been declared by the Victoria-Palace, London, managed by Sir Alfred Butt, chairman.

Although the profits were slightly less than the previous year, considering the adverse conditions, the results were most satisfactory.

REWRITING "THREE GRACES"

London, Feb. 6.
"The Three Graces" opening drawings the Empire, is a comedy by Harry Vernon has been called "The Three Graces" by the Empire. It is a comedy by Harry Vernon has been called "The Three Graces" by the Empire. It is a comedy by Harry Vernon has been called "The Three Graces" by the Empire.

All of the Outdoors

Outdoor amusements thoroughly covered in the news in "THE CLIPPER" every week. 10c.

NEW RISQUE COMEDY

REFLECTS PARIS SOCIETY

But "Is Fortunately Extremely Exaggerated"—Two "Bedroom Scene" Acts

Paris, Feb. 6.
Yves Mirande's new three-act risqué comedy, which underwent a series of title variations previous to its production, is being staged at the Theatre de Capucines Feb. 6 under the banner of "The Little Unpleasant."

The piece made an indifferent impression with two of the three acts "bedroom scenes." The comedy commences with a demi-mondaine named Kiki, who has three lovers, including Totor, a sex-dead and rich professor whom she seduces with the elderly and impetuous Marquis until the former discovers the affair.

The comedy is directed after the Marquis borrows funds from Totor, offering his uncle's inheritance as security through an intermediary, who claims Kiki's affections as his commission.

The Marquis retires from the field upon his uncle's death, leaving Totor imagining himself as Kiki's possessor.

As a whole, is an uncomplimentary portrayal of modern Parisian society, but is fortunately extremely exaggerated. Maud Loty sustains the role of Kiki, and Berthe is cast as the Marquis, Stephen impersonates Totor, and the play gives prominence to the part of the intermediary.

OVER-DRAMATIC COMEDY

"Le Bien Aime" in French—Story as You Suspect

Paris, Feb. 6.
Following Jacques success at the Marigny Jacques' new three-act comedy, "Le Bien Aime," at the Theatre de la Renaissance Sunday for a favorable reception.

The play seems to suffer from an overdose of dramatics in the last act, eliminating whatever possibility there is of classifying it as a complete success.

The story is of a sculptor who abandons his mistress to marry an actress, who in turn leaves him to become an all and creates the fickle lover, procuring an elopement, and the young girl, who former becomes all and creates the fickle lover, procuring an elopement, and the young girl, who former becomes all and creates the fickle lover, procuring an elopement.

The cast includes Falconetti, as the wife, and Germaine Dermot, the actresses. Charles Foy, as the husband, and Arquilles was prominent as a family friend.

"ANAGNYPHS" FILM SHOWN

Paris, Feb. 6.
John Arlington presented yesterday a picture which possesses the third dimension of depth at Folies Bergere named, "Anagnyphs."

DEATHS ABROAD

Paris, Feb. 6.
Jean DeMerry, theatrical journalist and former secretary of the Casino, died here Feb. 1, aged 68. Arthur Mayer, editor of the Paris "Daily Gossip," died Feb. 3 as a result of influenza. He was 70 years old.

SAILINGS

Feb. 6 (London) (Times) Whitton Sisters (Berengaria). Feb. 4 (New York to Paris) Eugene J. Zuercher, Mr. and Mrs. Arthur Lewis, Royal Lefevre, June Mathis. Feb. 2 (New York to London) Mr. and Mrs. Charles Pollock and daughter (Helen), John Barrymore, Albert Morris Hagley (musician), Nicholas Sokoloff (conductor), and Mrs. John Johnson (Mrs. Wagner), Mabel Terry Lewis (Aren's Wife AB?), C. Aubrey Smith.

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"HORIZONTAL CUT" IN TAXES -- WILL BE ASKED OF CONGRESS

Augustus Thomas in Washington—Tax Measure Reported out of Committee Today—Stands Chance Before Senate Finance Committee

Congress will be asked to change provisions in the new tax reduction bill as regards the admissions taxes. The new suggestion calls for a "horizontal cut" in all amusement taxes instead of the present total elimination of admissions taxes in certain classes of theatres, the line being drawn in the bill by means of the maximum admission to be exempted, i. e., 50 cents (reported increased to 75 cents but never changed).

The measure is expected to be reported out of the Ways and Means Committee today. Thursday. Some believe the best chances for a change will come after the tax bill is passed and the measure is turned over to the Senate Finance Committee.

Augustus Thomas went to Washington Monday night in an effort to reopen the point before the bill passes out of the hands of the committee. If successful it will create a precedent.

It will be proposed that the general admission tax be reduced from 10 to 5 per cent for all theatres, which is along the lines of the tax reduction measure, rather than total elimination and would be more satisfactory to the entire amusement field.

The provision as it now stands benefits only picture and small vaudeville theatres. Upper floor admissions in other houses, however, would be affected and would complicate the return and payment of the taxes. A sliding scale for admission taxes is also suggested if the "horizontal cut" is not acceptable.

William A. Brady upon his return

last week from Washington where he surveyed the tax problem urged the Producing Managers' Association that if any concessions were to be obtained theatrical interests should have a permanent representative at the capital. The manager said that the picture interests through having a representative at the capital and constantly in touch with the situation, accounts for the decision of the Ways and Means Committee to favor the small admission amusement.

Admission taxes along with those

on luxuries are classed as "nuisance taxes." The committee has set the limit of removal in that class of \$19,000,000.

The total admissions taxes (including outdoor and sporting events) amounted to \$70,000,000 alone and the committee explained if the latter was removed altogether there would be a flood of protest from the other industries in the nuisance tax division.

Variety-Clipper Bureau Washington, D. C., Feb. 6.

The House Ways and Means Committee has had a method suggested to them that will benefit all phases of amusements and still carry out the apportionment plan as outlined by the committee in deciding to repeal the tax on admissions up to and including the 50 cent admissions.

The committee set the amount to be taken off as \$33,000,000. Augustus Thomas of the Producing Managers' Association in Washington today presented to each of the members a plan of "horizontal reduction," summing up in the reduction of the tax as now at 10 per cent to that of six per cent on all admissions.

It was pointed out to the committee by Mr. Thomas that in peeling the \$33,000,000 figure that approximately 40 per cent of the present amusement tax would be taken off. By reducing the present rate of ten per cent to six per cent this same ratio is reached and all would benefit.

In asking that the hearings be reopened for the purpose of present-

COVENT GARDEN'S REP OF NEW AND OLD OPERAS

"Chin Chin Chow" in Paris—Xmas Shows Are Coming Off

London, Jan. 25. The repertoire of the British National Opera Co. at Covent Garden is being extended with new and old operas. "L'Ancien," "The Old Bough" has given music to the verse version by Gilbert Murray of Euripides, "Glanni Schicht," a musical humor of Puccini, is now heard for the first time in English. The libretto, from Porzano, employs the stock stage story concerning the impersonation of a dying by a living man and the willing to himself of the soon-to-be-deceased's property.

The same situation recently made a comedy for E. Crawshaw-Williams in "E and O. E.," while before that it did duty in French pieces, "Le Testament du Pere Leleu," by Roger M. du Gard.

The company is repeating other Puccini operas, "La Boheme," "La Tosca," and "Madama Butterfly," as well as works by Wagner, Mozart and Hoin or Verdi. "Othello" has been reintroduced to London with Mullings as the Moor.

REP'S 'GLORIFIED STOCK' SPREADING ABROAD

London, Jan. 29. The Repertory movement is extending in England to many of the big provincial centres.

Bristol and Oxford have recently established Repertory theatres, and now Newcastle is planning to do the same thing.

In reality they are little more than glorified stock houses.

Barry Jackson's theatre at Birmingham, well backed by himself, is the one place which is doing original work.

MINA SCHALL'S CATCH

(Continued from page 1)

month, Miss Schall is now living in a castle at Maidenhead owned by Sir Henri, has thirty servants and a dozen cars, including a Rolls-Royce limousine, and is reliably reported to be making wedding preparations.

An English correspondent who went to Maidenhead interviewed Miss Schall, who denied that she was already married to Sir Henri, as was at first reported, and when pressed for future probabilities declined to affirm or deny. She added that Sir Henry would be "furious" if "premature publicity" were given the "friendship."

Mina Schall is a blonde woman of Juneoese proportions, and was known as the most beautiful woman in burlesque. She is a New Yorker of Jewish ancestry. She was recently divorced from C. Gordon Link, son of C. V. Link, son of the millionaire owner of the Lyceum theatre, Columbus, O., a burlesque wheel house, where she met young Link, just out of college, who was working in the box office under Charley Harper, the well-known manager of that house.

An elopement climaxed young Link's following the "Social Forces" to Cleveland and Pittsburgh. The marriage occurred in the latter city March 12, 1919.

The marriage was not serene. A divorce was quickly granted in Delaware, where the young couple lived after a honeymoon motor tour that followed a summer at Duxley, the marital country estate of the Links in Ohio. Family interference from the husband's side is said to have caused the difference. There is some mystery about the exact details of the divorce, and it is known that Miss Schall, while here recently, conferred with attorneys toward the end of having the final decree properly certified and a legal technician made safe.

Miss Schall is known to have received a substantial financial settlement from the Links when the separation was made final and formal.

At the time of her marriage Miss Schall was under contract to the Shuberts for a Winter Garden revue.

After securing her divorce she retired from the stage and returned to England to make her residence. Miss Schall has been absent for three years.

LICENSE FOR FIREARMS NECESSARY IN ENGLAND

Certificate Costs Holder Three Shillings—No Stage or Weapon Exempted

London, Jan. 25. Fred Duprez was summoned at the Leeds Police Court for being in possession of firearms without a certificate. The offence was committed by two actors appearing in defendant's company. Police evidence showed that two actors appeared in a scene carrying revolvers.

The actors admitted they had neither certificate nor license, but said they did not think them necessary as they used no ammunition. A Duprez stated that his property man had bought some goods in London including the revolvers, but for all he knew they were dummies. He never gave the matter another thought.

The magistrate said that if he were satisfied that the necessary certificate in his own home county (Kent) and forward it to the police he would adjourn the case for a week. If the certificate was received in the meantime he would dismiss the case under the probation act. A certificate entitling the owner to possess arms is necessary for any weapon, however old, used on the English stage. The license is an annual fee of three shillings has nothing to do with the police unless the inland revenue authorities bring action against non-holders.

A certificate costs the holder three shillings and is valid for three years; non-compliance with the law means a heavy fine or imprisonment.

BIRDS

Mr. and Mrs. Keaton, at their home in Hollywood, Feb. 2, son.

Mr. and Mrs. Jack M. Welch, Feb. 4, at their home in New York, son. Welch is general manager for the Selwyns. It is their third child.

CHURCH STAGE

(Continued from page 1)

from which sermons will be preached.

"This change is contemplated because of the proved intellectual, moral, social and spiritual value of the little theatre project as it has been developed in the church during the past year and one half years," said Dr. Springer. "The plan will probably involve the replacement of the present pulpit with a stage of Greek origin, the use of the Greek tradition of the drama and not incompatible with the lofty spirit of religion."

"Way Things Happen" Doubtful

London, Feb. 6.

"The Way Things Happen," which opened Saturday at Ambassador, is not drawing.

The Cleveland Dane play was cordially received at the opening but does not look like a success.

"Not In Our Stars" Impossible

London, Feb. 6.

"Not In Our Stars," played back-wards at the Haymarket Monday is an impossible melodrama.

Gerald DeMaunier in a lugubrious role.

Walter Frederick's Theatre

London, Feb. 6.

Pauline Gibbons' production in the Haymarket negotiated for under lease by United Artists, will probably go to A. H. Woods for the appearance of Pauline Frederick over here.

Duse Not for Parisian Music Hall

Paris, Feb. 6.

Reports circulating here that Maud Duse has been engaged for an appearance at a music hall next fall have been denied.

Shadowgraph Effect in Revue

Paris, Feb. 6.

A shadowgraph effect has been introduced into the Casino revue and favorably received.

It is rumored the Folies Bergere will soon present a similar interlude.

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ABOUT HENS' FALSE TEETH

Original ideas are as scarce as hen's false teeth. And they are as inveterately retreating as a cold shower to a "variety" reporter after the Max Baer-Albee case. Therefore, it is with interest that the amusement world has watched the career of Paul Specht, who crashed into New York but a scant two years ago and made band history with a campaign of original exploitation. He has since been copied and imitated by orchestras far and wide, and on the other day passed New Paul Specht while at the "Lido Venice," 24 East 12th Street, Marsden's third Street Theatre in "Mystery" and the "Lost Lodge."

Noteworthy among the ideas and innovations introduced by Paul Specht may be mentioned the return to his orchestra was the first modern dance band to make its appearance on a vaudeville circuit as an exclusive attraction in itself.

Later, according to well-authenticated reports, he was approached by certain well-known orchestra leaders who sought his management. Failing to secure it, it is now known that they copied his method of exploitation and "made themselves what they are today."

Specht was first to originate such advertising catch-phrases as "rhythmically symphonic symphony," "units," "Little things in themselves, but 'fat' Yorkers from little acorns grow." Many others have since copied these phrases.

It is also a matter of public record that the same band leader was the first to send to Europe modern dance orchestras featuring "symphonic symphony" style of music, namely "The Critteries" and Bob Bennett's "prismatic symphonies," who played the foremost English amusement places with extraordinary success. Specht and his Alhambra Hotel orchestra including "The Georgian" followed. Today it seems to be the fate to go to Europe or to threaten to go to Europe.

Other interesting points in the career of Specht are the facts that his original orchestra was the first rhythmically symphonic band to appear in New York, and the first classical combination to be used as an adjunct of transportation, while flying from London to Paris. It is also known that his combination originated the idea of playing vaudeville without the aid of any other effects but effective music, and it is also a matter of fact that no other band than his has played in two different radio stations.

Paul Specht since then has appeared in his hotel, vaudeville and recording work, while others imitate, it is asserted, by drawing fictitious pictures.

So far as is known, the same leader was the first to introduce the "units" in his orchestra, the "fat" Yorkers from little acorns grow, and the "rhythmically symphonic symphony."

It is interesting to note that the same band leader was the first to introduce the "units" in his orchestra, the "fat" Yorkers from little acorns grow, and the "rhythmically symphonic symphony."



MINA SCHALL

Former prima donna of "The Social Forces," Columbia burlesque, and appeared in the "Lost Lodge." Miss Schall is reported engaged to marry the wealthiest nobleman of Great Britain, known as the "Rothschild of England," Sir Henri de Rothschild. Miss Schall is said to be at present living in a castle at Maidenhead, with 30 servants and a dog and automobile at her command.

ASPIRING STARS FLEECE BY R. N. HOWARD IN CHICAGO

Advertised in Daily for Vaudeville Partner—Accepted Many and Appointed Leaving Time—Got \$500 or Less From Each

Chicago, Feb. 6. The Chicago police are seeking R. N. Howard and a woman, said to be his wife, for defrauding prospective vaudeville partners of over \$500. About ten days ago Howard ran an advertisement in the "Tribune" for a vaudeville partner, giving his address as the Van Buren Hotel. He received a dozen personal responses and about 25 phone calls.

The first victim was Garon Bohlin, 21, of 6633 Aberdeen street. When interviewed by Howard the young man said that he had no previous stage experience, but that he was a good piano player. "Great," replied Howard, "you are a fine man. I will play the piano and accordion and my wife, who works in the act with me, plays the euphonium."

Howard then told Bohlin he would pay him \$50 a week. Then he asked Bohlin if he could play any acrobatic number. The young man replied that he knew "Kitten on the Keys." When Howard heard this he told the young man he was just the youth he was looking for. He then offered him \$50 in advance of \$50. Howard informed the young man that before he would contract with him, if he could get the consent of his parents.

Several days later Bohlin, accompanied by his brother Eugene, visited Howard at the Van Buren Hotel. He was elated in meeting the brother and said that as long as Garon had such nice relatives he would take good care of him. Then Howard informed the boys that he was going to play 28 weeks on the Pantages Circuit and that he would leave for San Diego, Cal., last Saturday. He explained to Bohlin that as he would be leaving he would have to have to pay his own fare and as they were to have a drawing room to amount to \$100. This was agreeable to the youth and an appointment was made for Saturday morning to get the tickets. Howard also promised to take Bohlin to the Pantages office to sign contracts.

Saturday morning Bohlin went to Howard's hotel, but instead of going to the Pantages office in the North American building the two Howards took the youth to the third floor of a building on La Salle street. He left Bohlin and his wife waiting in the ante-room of the third floor while he went to see his agent. A few minutes later Howard came out and asked the woman for \$165 to pay for their tickets. In the presence of Bohlin she handed him a roll of bills. Then he turned to the youth and said, "Let me have your \$104, too." This was handed over and he re-entered the office. A few minutes later he came out and told Bohlin to go home and pack, and meet him at the La Salle depot that night at 11.

Accompanied by his family, Bohlin was on hand at that time. He waited until the train that Howard told him they were leaving on pulled out at 12:50 a. m. After waiting an hour longer, the Howards made inquiries and found the train did not go to California, but to St. Louis.

Bohlin and his brother returned to the hotel to see what was happening. Howard and his wife. They found that the couple had checked out at noon. Further inquiry showed that the couple had taken their wardrobe trunks to the Dearborn station and from there they were transferred to the Illinois Central station, and sent to Detroit that afternoon.

Following the disappearance of the couple three other youths appeared at the Van Buren hotel saying they had been fleeced of amounts ranging from \$75 to \$160 by Howard on the pretense he would take them on the road with him. One chap he told they would leave for Denver on Sunday, another they were going to Vancouver and the third that they would open at Los Angeles. He told all that the name of his act was the Meloddy Trio.

Inquiries made in the Woods Theatre building office failed to disclose any knowledge of the man or

NADEL AND SMITH

E. K. Leaves Casey Agency and Will Produce

E. K. Nadel is shortly leaving the Pat Casey Agency to give exclusive attention to short or long productions written by Paul Gerard Smith.

The association of Smith and Nadel is now entering upon a style summer revue to be presented about May 1.

Nadel has been with the Casey Agency for 12 years. Active and enterprising, he evolved several different lines in handling and exploiting turns and production acts.

Currently there are over 35 Paul Gerard Smith written acts in vaudeville and productions. This week four Smith acts are being played in New York.

TOMMY GRAY RETURNS WEST

Tuesday Tommy Gray started west once again, to Hollywood, with Harold Lloyd in his charge.

Crazy, the humorist, has been in New York for about 10 days with the picture comedian. Tommy sat in on business conferences, looking for twice daily time after asking for a drink.

Tommy's complete count of his time, the conversations was \$7, yeses, 2, noes.

Both noes were when Lloyd said, "Tommy shall we go home?"

RICE AWARDED \$25 WEEKLY

Edward LeRoy Rice is entitled to receive \$25 weekly from Milton Hickey and Howard J. Green, producers of "Stars of Yesterday," according to an Appellate term ruling denying the managers' motion for a new trial.

Rice, who is a vendor in Rice's favor for a couple of hundred dollars had been previously sued. The amount increased considerably since the act. One of the "old timers" cycle has played consistently.

Rice sued on the ground he originated and conceived the idea, and for his services in casting it and otherwise. Hickey & Green contested this claim unsuccessfully.

SHUBERT UNIT ACTS BOOKED

The London Bros., Harry and Willie, have been booked by the Keith Circuit. The Landers were with Jack Singer's Columbia Burlesque attraction and later with Arthur Klein's "Hello, New York," the Shubert vaudeville unit.

Harry and Grace Elsworth, another Shubert unit act, have also been booked by the Keith Circuit.

Alf Wilton handled both bookings.

STAGE HAND'S BANKRUPTCY

Maurice Werner, a stagehand, filed a voluntary petition in bankruptcy Wednesday in the U. S. District Court. His liabilities, four nominal items for money loaned, total \$1,548.80. There are no assets.

Would Remedy Ticket Sales

Providence, Feb. 6. An act to prevent theatres from selling tickets after the seating capacity is exhausted was introduced in the Rhode Island House of Representatives by Rep. James H. Kierman of Providence last week. The bill was sent to the committee on judiciary. The measure further tends to prevent the overcrowding of public halls as well as theatres.

of the. The hotel clerks say that Howard stopped at the hotel about four or five years ago and that they believed him to be a theatrical man. Lieut. Michael Gray of the detective bureau is in charge of the search for the couple.

10,000th TIME FOR ACT; MOORE AND LITTLEFIELD

"Change Your Act or Back to the Woods" Record Run

What is considered an unparalleled record for a vaude act will be achieved this week by Victor Moore and Emma Littlefield who will round out their 10,000th performance of their hokum comedy, "Change Your Act—or Back to the Woods."

The players first appeared in this act 23 years ago at the 125th street. They will round out the 10,000th performance at the Fifth ave. Friday night.

\$10,000 RECORD WEEK

Colonial, Erie, Strikes High with Vaudeville

Erie, Feb. 6. The Colonial broke all records last week when the gross went to \$10,000 for the first time since the house has been playing Keith vaudeville.

The bill ran the Duponts; Bolger and Norman; Walsh and Ellis; Basie Harcourt; Williams and Taylor; Joe Browning; Reynolds, Danson and Co.

It is a full-week stand.

"NAMES" APPLYING

As early as this big time vaudeville is commencing to receive applications through agents of "names" and acts in productions looking for twice daily time after their shows and the season.

Among names reported submitted this week was Irene Bordoni's.

LOPEZ INDEF. AT HIP

Vincent Lopez's run at the Hippodrome has been continued indefinitely with the booking for the Riverside next week cancelled accordingly. This makes it the sixth week for the band with the likelihood of rounding out eight or nine weeks before it takes to the road Feb. 25 for the first time in its career.

Relief orchestra will be installed at the Pennsylvania Hotel meantime.

KAHN'S SON

(Continued from page 1) It being in the nature of a lark for the son of the Kahn house.

The younger has been an ardent addict of wax saxophones. It was Paul Whitman's original intention to introduce the lad at his forthcoming concert Feb. 12 to illustrate what effect jazz music has had on the younger American element.

Otto Kahn incidentally is one of the patrons of the Whitman concert.

Tommy Gott, the "hot" trumpeter of the band will be the business manager of the new orchestra which will have the same personnel as that of the original Arthur Langbe band.

DENVER AND SHOWS

(Continued from page 1) and "The Fool" which played two weeks just before, demonstrates Denver to be a good show town when the right attractions come along.

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HARRY PUCK

Leading man in Henry W. Savage's "Lollipop," at Knickerbocker Theatre.

What Laila said in VARIETY: "There are several true finds in the outfit, notably Harry Puck."

GOVT RECRUITING ACT, 73 MEN, MAY KEEP ON IN VAUDEVILLE

Keith's Makes Proposal—No Pay as Act Through Recruiting Angle—Men Want Something Out of It—Capt. McReynolds' Discretion

DUBUQUE'S DAMAGE SUIT

Mabelle McElnehy After \$15,000 for Fractured Arm

Dubuque, Ia., Feb. 6. Mabelle McElnehy, singer and dancer, of Mabelle and Mack, is suing the city of Dubuque for \$15,000. About a year ago she suffered a fractured arm in a fall on an icy sidewalk while on her way to her hotel from the Majestic.

Trial of the case in District Court got under way Friday. "Mack" McElnehy, Mabelle's husband, showed the court how Mabelle went through her performance before the accident. A doctor explained how the fractured arm would prevent the injured actress from using her arm to good advantage in her performance.

Counsel for the actress is determined to get a large judgment against the city, while announcement from the city solicitor's office indicates that an appeal will be taken in case the city loses the suit.

BEST ROOM'S BENEFIT

The New York Theatrical Rest Room and Emergency Service, which is a free and voluntary aid and comfort to all thespians at its office, 43 West 47th street, New York, will give a benefit performance on Feb. 20 at the Pains Garden.

Production and vaudeville people have volunteered their services for the benefit of the rest room.

Lillian McKinnon is in charge of the show.

LOEW'S WHITE PLAINS HOUSE

Keith's will discontinue vaudeville at White Plains, N. Y., after this week, the house having been purchased over six weeks ago at a foreclosure sale.

Marcus Loew is reported as having leased it and will install Loew pop vaudeville.

DENVER AND SHOWS

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THEATRE, INC. NEW YORK

\$50,000; Raymond O'Neil, A. B. Spingarn, George H. Clabbe, (Attorneys, A. B. Spingarn, 18 West 4th Street).

Robert Milton, Inc. New York; theatrical pictures; 1,000 shares; no par value; D. C. Griffin, Eman Brooks, C. I. Johnson, (Attorneys, Kendall & Herzog, 17 East 42nd street).

Jackson Heights Amusement Corporation, C. C. Furlingham amusement; \$20,000; I. J. Levy, F. H. Satch, A. H. Brin.

Laffa Amusement Corporation, Brooklyn; theatrical film exchange; etc.; \$50,000; Directors: Max Shinn, Julius Gunkin, Max Shinn, scribers: Theodore Gutman, M. Singer, F. L. Garfunkel, (Attorneys, Levy, Glusman & Goldberg, 27 Broadway).

Edna Productions, Inc. New York; pictures; \$25,000; Directors: Edna Miller, Oscar Guillefy, Frank Sullivan, Subscribers: William G. Levitt, Esther Eitinger, Sylvia Schwartzman.

John T. Tappet, Inc. New York; theatrical pictures; 100 shares; no par value; M. D. Elkin, Mollie Salt, Anne Elshel, (Attorney, Nathan Burkan, 151 Broadway).

Certificates Change of Name

From Apex Producing Company, New York City, to Howard Producing Company. (Attorney, Nathan Burkan, 151 Broadway).

Boston, Feb. 6.

The 13th regiment trooper unit, which played the Keith house here last week, after opening in Providence 33 men, and an offer has been received by Capt. McReynolds, in charge of the unit, for a run at the Hippodrome, followed by a big time routing if he can build the act up to 73 men.

The Keith interests have offered transportation and possibly expenses, but no pay for the act on the ground that it is a government recruiting stunt, using only enlisted men, and Keith is willing to give them a particularly fertile field for this recruiting work.

During last week when the unit played here 60 recruiting officers were added to the Boston sector to make any possible results that might come from the propaganda. There is a very definite plan to tie up the entertainment directly with recruiting in any way but to work it indirectly.

Keith's here was offered three-day time in Lynn and other cities outside Boston. The plan is not keen on the theatre stunt, claiming it to be hard and unpleasant work because of its abnormal regularity, exactness, and that they do not want to go to New York or anywhere else. The real reason is that the men are not think they ought to get something out of it.

According to information here, higher government officials have given Capt. McReynolds a free hand to do whatever he likes with the 13th regiment. The plan was to pay the man only as though they were on duty as regular soldiers, bandmen, etc.

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CORPORATIONS

Roback & Siltin, Inc. New York; booking agents for picture actors; 50 shares preferred stock \$100 per share; no par value; E. F. Siltin, Rebecca Iselsky, Abr. I. Smolens, (Attorneys, A. B. Spingarn, 18 West 4th Street).

English Grand Opera Co., Inc. New York; grand opera; pictures; \$200,000; Directors: George S. Seltzer, Henry Elshel, (Attorney, M. I. Falk, 118 Nassau street).

Randew, Inc. New York; theatrical; \$15,000; Herman Levias, Randolph, (Attorney, L. F. Carion, 100 Broadway).

Robert Milton, Inc. New York; theatrical pictures; 1,000 shares; no par value; D. C. Griffin, Eman Brooks, C. I. Johnson, (Attorneys, Kendall & Herzog, 17 East 42nd street).

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TEXAS

Royal Blues Literary Club, San Antonio; literary club; \$100,000; C. J. Sanders, R. H. Ramsey and Walter Harris, all of San Antonio.

CONTRACT FORMS IN USE BY INDEPENDENT BOOKERS

HAULING RATES UP BY TRANSFER ASSN.

About 16 Per Cent Increase
Over Previous
Prices

The new rates for hauling theatrical stuff announced by the Allied Theatrical Transfer Association represents an increase of about 16 per cent, on an average over last season's rates, for New York and vicinity.

Transferring a load from Broadway to the Shubert Teller in Brooklyn (Broadway and Madison street) week days between 8 a. m. and 4 p. m. is now \$17. It formerly was \$15 a day. The tariff on baggage per piece remains the same, \$1. After 11 p. m. which is rated as "night time" by the Transfer Association schedule, the price of a load is \$24. The same \$24 rate also applies on Sundays and holidays. It formerly was \$20. The Shubert Teller is cited because it is the furthest from New York of the Brooklyn legit houses.

From the Bronx to Brooklyn the rate is raised from \$15 to \$17, with the "night time" and Sunday and holiday schedule raised from \$20 to \$24. Single pieces of baggage remain at \$1.

From New York and Brooklyn to Newark the price of \$30 remains the same as before.

A 40-foot wagon is rated as two loads and trucks ordered before 8 a. m. as charged at "night time" rates.

The Transfer Association's schedule states in effect the raises are necessitated by increased wages granted the union employees working on the transfer trucks.

The rates for transferring a load from all railroads in New York, Jersey City or Brooklyn to Broadway are the same as transferring stuff from Broadway to Brooklyn or the Bronx. The same applies to transferring in the opposite direction when a show is leaving Broadway for a tour. The ratio of increase is the same (16 per cent, approximately) over last year's rates.

HART OFFICE DISSOLVING

The Joseph Hart office, which until the death of its founder was one of the most prolific producers of vaude productions, is reported on the verge of dissolution.

Fred Hand, who had been conducting the office in conjunction with Carrie De Mar, widow of Hart, has taken a desk in C. B. Maddock's office and the Hart offices in the Playhouse building have been turned over to John Cromwell, producer of "Tarnish."

At one time the Hart office had 15 acts with almost as many stars rotating over the big time circuits. This season they had but few which were mostly holdovers or revivals.

Their biggest money getter this season was Bessie Barricade in "Picking Punches," which wound up its run in Erie, Pa., Saturday.

THE DRESSY SIDE

My Country for Malone suggested for the title of "The Pied Piper of Malone" this week at the Rialto.

The cast saves the picture. It's one of Tarkington's simple love stories—Emma Dunn has the mother's role. The picture she draws of mother and son is never overdone. In her wedding dress, a few years ago, surrounded with children and grandchildren, she is beautiful, lending the pathos to this picture that it needs.

There is little dressing. Lois Wilson wears a becoming black velvet afternoon frock, long sleeves with a large black picture hat and is most attractive.

Clothes at Loew's

Lillian Hertz and her Muro Cuthbert costume give charm to Loew's State bill. Miss Hertz and Miss Bentley wear simple afternoon frocks. Miss Ramsey (Purcell and Ramsey) do a clever dance. Miss Ramsey wearing white satin spangled trimming silver slippers and silver headbands.

What a woman does for love couldn't be done for money in it the work of Mary Alden in "Pleasure Mad," adapted from Bianche Upright's novel, "The Valley of Content" (there is a valley of discontent and heart tragedy). In the party scene Miss Alden wears a simple velvet gown draped, cut modestly low (mother-like) and sleevesless.

But what a girl is Norma Sherer, the pleasure loving dancer. She wears the sort of frocks all sixteen adore, especially the evening gown of silk, skirt present mode style full with flounces and rib and roses, cut very low back and high front. She is very vivacious and extremely pretty.

Winifred Bryson (Jerry) is successful as a vamp, and irresistible in her frock of black velvet trimmed with strands of brilliants.

When it comes to grooming, Miss Bryson knows how.

"Name the Man" has no dressy side in the picture. The scheme of lighting at the Capitol and the ballet dancer in one of the tableaux serves as the dressing this week.

Gowns in "Spring Cleaning"

All the gowns in "Spring Cleaning" come from the House of Frances, and they tell it—but who on the stage, any way, wears clothes better than Violet Hemming or Estelle Winwood.

Miss Hemming's dinner dress of pink tulle and silk is beautiful and would be the envy of any housewife. The skirt is fluffy and soft with tulle, the waist low, of pink silk, and from the left side falling from the waist a stream of roses lighting on the tulle skirt.

Miss Hemming dresses her hair simply and low, parted to the side and back in a picture in this act. In her dinner gown for her dinner gown of team velvet with slippers and hose is most fetching.

Palace Harmony

"Harmony," with Ina Hayward and Vera Maugin, could hold a concert stage for an entire performance with this interesting act at the Palace, current. It's all harmony—curtain, dressing, songs and solos. Mr. Hayward has his fine first act, but to pass time wants to hear his violin offer. His technique seemed perfect, tone delicious and his interpretation of the only too familiar little Chopin group a delight.

Misses Hayward and Maugin are attractive. Tall and look stunning in the beautiful gowns they wear. Their exquisite gold and silver dresses in the first number topped off with velvet hats of purple and cerise and their chin gold and silver mesh veils sent an "Oh!" through the audience.

The two Kikuta Jay girls spoil the effect of both their handsome Mandarin red and gold coat with deep gold fringe and their lovely embroidered canary kimono by their badly dressed feet for their acrobatic work.

Neil Gay (Married and Gay) has a simple black lack, red, black, etc. In her black dance (she can dance) and again in gold, bold and overdone of lace—sleeveless.

The Sheik Idols, dressed in Sheik fashion, were a revelation, and it is not to be wondered at that they created a sensation in Buenos Aires, even if they have not been there.

Grace George, in "The Merry Wives of Gotham," wears a luxurious necklace of pink silk and lace and in 1923.

Miss George is fetching in her reseda green taffeta skirt and velvet basque with short cape trimmed with fur. With this she wears a small green hat and mauve feather and carries a small mink.

Miss George is always fascinating whatever she does. In this play she spends much of her time keeping her grouchy husband in good humor. That stamps her character as a wife of years ago. Why bother?

This play gives the hours of hours. The shabby district no opportunity for gowns. She doesn't need it here; her comedy is delicious; in this play of contra-... a scream.

COMMUNITY ORCHESTRA

Jazz Amateur Players on Stage Once Weekly

Community orchestra, composed of neighborhood musicians, is being tried as a business building proposition by the Republic, Brooklyn, operating with vaude and pictures.

Sigmund S. Solomon, a musician, prior to becoming house manager here, has assembled an orchestra of 75 local boys who attend weekly rehearsals and give classical jazz concert Monday evening of each week.

The amateur musicians have readily responded to the feature which is also said to be pulling business on these otherwise slow nights.

Solomon created the idea in the west a year ago, but never got very far with it out there. Last week he tried it at the Republic and it hit sufficiently well to be continued.

PANTAGES BOOKING QUINCY

Chicago, Feb. 6.

The new Washington Square theatre at Quincy, Ill., opening about April 15, has signed the Pantages franchise and plans to play the show's full week.

Charles E. Hopkins was at Quincy last week and closed the deal.

Other new Pantages booked houses are the New Jefferson at Muskegon, Mich., and the Majestic at Springfield, Ohio.

ENGAGEMENTS

Dorothy Brown replaced Helen Rich in the "Music Box Revue" (road).

THREE-YEAR CONTRACT

Agent's Agreement with Act Upheld

A decision on an agent's three-year contract came down in the Minneapolis district court in favor of A. E. Johnson against Castang and Judge, owners of the "Max and Moritz" champagne act. The Minneapolis court held that Johnson was entitled to \$600 as commissions on a 10 weeks' Shubert (vaudeville) contract. Johnson was to receive \$75 a week or 10 per cent. of the act's \$750 weekly salary. They had paid nothing on account.

With the validity of the contract established, Johnson will now seek to enforce it further as applied to Max and Moritz's bookings on the Orpheum circuit and with the Fox films.

The agent originally garnished the act's salary in Minneapolis while playing the local Orpheum house and subsequently had to sue thereon.

ORPHEUM OFFICERS TRIP

Chicago, Feb. 6.

Charles Heiman, president, and Joseph M. Finn, vice-president of the Orpheum Circuit, began their annual official inspection tour of the Circuit yesterday (Feb. 5) leaving for Kansas City. They will visit all of the houses owned by the circuit on the West Coast and return here within four weeks.

Following the trip Mr. Finn will visit Europe for six weeks.

Claim Some Managers Insist on Cancellation Privilege—Independent Managers Growing Awe of Request to Pay Booker, Not Actor, Salary

Independent vaudeville booking agencies are accused by many acts of having two forms of contract. One contains the old cancellation clause, the other the modern pay or play agreement.

Only recognized acts of standard ability are given the latter form by several of the agencies and then only when the act insists upon it, according to many artists.

The independent house bookers using the two contracts claim they are necessary, as several of the managers they book for insist upon the right to cancel after the opening performance. Several independent houses have been accused of exercising that prerogative unjustly.

Another habit of the independent bookers said to be the real reason for the constant switching of houses is the insistence of the booker the house pay them the actor's salary and not pay the act direct.

The independent house owners are becoming wise that in this manner the booker can buy the act for a song or expenses and charge the house anything it will stand for the season.

Actors are also getting onto the method of booking clubs used by some independents. They make a list of acts applying for a chance to show and when booking a club use many of the acts, getting them away by holding out a chance that all of the circuits will see them.

STAGE HANDS' UNION SALARY DEPOSIT

The I. A. T. S. E. (International Stage Hands) is considering placing in effect a rule calling for any producer not a member of the Producing Managers' Association whose financial standing is not solid to deposit two weeks' salaries for the stage crew.

The I. A. men have lost more money this season in unpaid salaries through what the stage terms "hockey policy" scandalous concerns than any season in the last 10 years.

A rule of the kind mentioned would be a temporary measure that can be authorized by the I. A. executive board and is a recommendation. It is likely the matter will be embodied in a resolution that will become a basic law of the stage organization in the forthcoming convention in May.

In addition to the legit and musical show claims, the stage hands' organization holds a number of claims against vaudeville people, producers, etc.

The present arrangement is that if a producer fails to pay the stage hands when a company flickers out, the producer can sue the vaude stage help from the union until the debts are settled. The "hockey policy" producer easily circumvents this by organizing under a new corporate name, in which the principals are effectively camouflaged.

Split Week Policy March 1

The Rialto, St. Louis, and Junior Orpheum's at St. Paul and Des Moines will go into split week policy week of March 1.

The houses will be booked out of Chicago following the change of policy.

The Main Street, Kansas City, will not change policy until next season.

Catherine Calvert Routed

Opening at New Orleans Feb. 10 Catherine Calvert, formerly in pictures, has been routed by the Orpheum Circuit in a five-people sketch.

"THE CLIPPER"

America's Oldest Amusement Paper
Only paper in the world solely devoted to outdoor amusements. That tomorrow, too.

TOO MUCH TO PUT UP WITH, SAYS LEVAND

Fraternal Organizations Run Shows of Their Own—Cleaning Up Town

Denver, Feb. 6.

The show business has more to contend with in the way of irresponsible, unthinking, unfair competition than any other business on earth, according to the declaration of Louis Levand, house manager of the Empress (Pam).

Levand's plaint is based on the action of the W. O. W. of Denver in putting on a three-days' variety show at the municipal auditorium last week, hitting the regular vaudeville houses (or a rather sharp slide downward in grosses. This was all the harder to swallow on the part of the Empress, which had done just about \$11,000 gross the week before with "Plantation Days."

"Every once in a while, some organization, fraternal or otherwise, puts on a show and starts its entire membership out selling tickets," Levand said. "Usually these members are allotted several tickets each, with instructions to bring in the money; no returns of tickets to be accepted."

"As a result, the whole town is loaded up and top-heavy with tickets to the non-professional show. Regular show business suffers. There isn't enough to go around."

"There isn't another business on earth that has to put up with this sort of thing. Who would ever dream of such competition in the grocery or drygoods business, for instance? What fraternal organization would think of staging a work's sale of hardware, as a money raising stunt? And yet the show business is organized upon just as sound business principles as any other kind of business."

Orpheum Books Pantages Unit Act

Kranz and White will open an Orpheum route at Des Moines next week with a tour of the circuit to follow.

The singers recently completed a tour of the Pantages circuit, and previous to that were in a Shubert vaudeville unit.



BURT SHEPHERD AND CO.

STILL THE WHIP KING

Appearing at B. F. KEITH'S NEW YORK HIPPODROME This Week (Feb. 4). Booked solid till June 9th on Keith Circuit.

RIGHT OFF THE DESK

By NELLIE REVELL

When I recall what I've gone through in the past few years, I occasionally wonder how I managed to stand it all. Sometimes I was quite sure I could go no further. But I did and now I'm glad, for if I hadn't I couldn't have conducted this column, and if there had been no column perhaps the cases of other shut-ins like myself might never have come to the attention of the great-hearted persons who are willing and anxious to help when they know whom to help. Things are now being done to make the lives of the suffering happy and from every such deed I get just as much happiness as they.

Word comes from a man who made one slip and is now paying his debt a western prison that, after his first term of Dorothea, in this column, he has arranged to send every magazine subscription originating in his institution to her. Dorothea Antel is the cheerful girl, who, exiled from her world of the theatre and from active life of any sort by a physical misfortune, has started a subscription agency to earn her living. An effort is to be made to interest every prison welfare league in this same project. I have never seen the man who conceived this kindly act, but I am sure he will soon exchange his number for a name, and I can think of no one who will have better earned a right to renewed citizenship.

One line of reason for my happiness is a letter from Goldie Richardson of 1121 1/2 Central avenue, Charleston W. Va. Goldie is another girl who, by every right, should be enjoying life to its fullest these years, but who, instead, bears her suffering bravely and patiently.

All that is going on with me is what is to my paralysed! (The exclamation is my own.) I am planning to graduate from our high school by finishing the course here at home. No one in my condition has ever before, but I am doing it. I am now in the 12th grade. I have been employed a typewriter and received a fountain pen, for I am one of 11 children, so we're far from millionaires. But I was certainly glad I could use the pen.

And I was reading that portion Goldie now walks in and I passed the letter over to him to read. Goldie now has the typewriter like the craved.

Being a writer—at least the writer of a book, one edition of which sells for \$100—is far from consisting entirely of bees and skittles. It is just a case of you can't please them all. For instance, Sam Williams bought one of the 144 books, and he came to me to find out if the prices were uncut. Then he had to use a knife to separate them, and the next time he went to have the razor was so dull that he peeled most of his face off with the whiskers.

And I was forced to go to a barber the next day. The barber, when Sam walked in, was reading a \$2.50 copy of the book, with every page nicely trimmed off and no labor at all to read it, which does seem an unfair display of labor, as far as the man with a taste for expensive books is concerned. Kate Blinn suggests I enclose a can-opener with every deluxe edition.

Then there's the squawk that Senator Murphy of vaudeville has just registered. He said he sat down to read the book several hours before he was due to go, and that he couldn't find any stopping place short of the end and he almost missed getting to the theatre, and might have lost his job and everything. I am sure I include a few stop-overs in the next book I write. Certainly, Senator, I'll do that, but I hope you'll pardon me for not having written in any intermission in this book.

All around as much of the town as I can see from my windows the flags are flying at half-mast today, and I am sad. A great man and a great leader, sometimes mistaken, sometimes misjudged, but always sincere, has gone. No matter what we may have thought of his policies, never could anyone question the earnestness and idealism of his every motive.

Mr. Wilson and I were cut down by physical misfortune on the same day, and I watched the progress of his health almost as interestedly as I watched my own. Several times I had notes from him congratulating me on my approaching recovery.

I have said, there has been a shadow over the day and part of it was cast by the sight of a faded, tattered flag at half-mast over the Leavitt building, on 46th street, between Sixth and Seventh avenues. The only excuse for a tattered flag is the heat and sears of battle, and a battle-flag should be on display in a war museum.

Somehow it does not seem to me that flying a worn, ragged banner was the way to honor the memory of a President and a man.

Tommy Gray, humorous writer, was in town, which accounted for the broad grin in Times square. He told them some of his Los Angeles jokes. He called on me, and for the sake of novelty, brought me a new stick. There are a few people in this world I don't need and you can take my word that a pogo stick is all of them.

In the first place I have had enough ups and downs in my life, and, in the second place, I can't practice on the stick in my room because Sam Harrison, manager of Ziegfeld's "Follies," lives in the apartment under me, and if I make a lot of noise he probably won't let me in to see the show when I get well enough to walk up to the box office and ask "Do you recognize the profesh?"

Julius Tannen celebrated his 24th wedding anniversary last week by buying de luxe editions of my book and presenting them to Bill and me. He said his boys and he were glad to see me, but I'll bet this was the chorus when they got out of Pop Tannen's sight: "Gee, and we wanted skates."

About six months ago an actor acquaintance of mine sat by my bed and told me in what bad health he had been for a year. He needed an operation, he said, but he wanted it done by a particular surgeon, and as yet he didn't have enough money to pay for the services. I understood that understood that the doctor would be paid in installments later, with the understanding that the fee could be paid in installments later. The other day the actor came in again. He was bursting with health and he concluded that the doctor would be paid in installments again, setting aside so much each week to meet the installments on the surgeon's bill.

"Two more payments," he said with a grin, "and the operation will be mine."

This is meant for the people who think that vaudeville has lost some of its sparkle these days. The reason is that Bonnie Gaylor has retired to be Mrs. C. W. MacCash at 1225 Collingwood avenue, Detroit. She writes me that she is happily married and even intimates that it is to the most wonderful man, in the world; and that she doesn't care if she has washed up for good.

Answer to last week's puzzle: A quartet playing the Loew time.

MADGE HART'S CASE ON
Despite a supreme court justice's opinion that Hart was the victim of his wife's "legal persecution," Mrs. Hart (Madge Fox) is still pressing law litigations. Another



ROXY LARocca
WIZARD OF THE HARP
in "THE BASHFUL ONE"

"GYP" SMALL TIME AGENTS AGAIN STARTED

Demanding \$25 and 5¢ for "Break-in" Week at \$100—Exposed Before in Variety

The class of vaudeville agents known as "gyppers" are getting in their work again.

Following a series of articles which appeared in Variety several months ago, these agents who make a practice of gouging acts, played safe. Now they have started again. The latest case is that of a two-man team working in the district of Columbia, who are planning to break in a new act. The agent informed them he could do nothing unless paid \$25. The week's work returned \$100. With 10 per cent for commission and the \$25 "present" for getting the opening, this left the net \$55. But the "gyp" agent informed the act that if it wanted a couple more "break-in weeks" he would have to receive an extra 5 per cent. That required the salary to \$60 on the week.

According to the agent, the \$25 and the extra 5 per cent had to be "split" with an inside booking man; the usual excuse given by these agents.

SPECS BUYING GALLERIES

Freying upon eleven-hour customers, mostly from out of town, a syndicate of small-time spers are making a lucrative practice of buying up front-row gallery seats for variety shows in the Times Square district for Saturday evening performances and selling them at 100 per cent premiums and even more.

The specs have runners stationed in the lobbies of the theatres, and approach the disappointed patron, offering them the usual \$1.10 ticket for \$2.50.

SANTREY LOSES

Court Orders Him to Continue Alimony to Former Wife

According to a decision handed down by the Appellate Division last week, Henry Santrey must continue to pay alimony to Mrs. Olga Groszky. The recent decision sustained that rendered earlier by the New York Supreme Court, whereby Santrey was ordered to pay Mrs. Groszky \$50 weekly and \$800 annual fees.

Santrey secured a divorce decree against Mrs. Groszky in Chicago, August 1921, at New York.

The decision is important because of its bearing on many other parallel divorce decrees. It is another instance which complicates the different states' divorce laws led to.

John Cumberland's Sketch
John Cumberland's is shortly to invade vaudeville in a new comedy by Franklyn Nieldstrom. The piece went into rehearsal this week.

"Clipper" Reviews
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ROLFE BANKRUPT

Former Producer After Relief From Judgment

Benjamin A. Rolfe, now a caretaker in Lopez' orchestra and at one time a picture producer and a partner of Joseph L. Lasky, Rolfe & Lasky vaudeville acts, has filed a petition in bankruptcy in the U. S. District Court of New York.

Rolfe's biggest debts date back to his film ventures, including an item of \$25,938.18 in favor of Harry Hamilton (Houdini Pictures) which represented a judgment as a result of a breach of contract suit, \$14,000 to Olive Trail on a loan, \$14,000, 1922; \$420 to Douglas Levitt, actor, for a cash loan, and \$32.50, money borrowed from Charles B. Maddock, vaudeville producer.

Rolfe gave his occupation as a musician in the Vmet-Lopez band, producer of the Hotel Pennsylvania, New York.

DICKERT HAS ANNULMENT

Nancy Dickert has been awarded an annulment by the District Court in John P. Baunel, a broker. Miss Dickert said when marrying last May she was under age. She was 17 in 1914 when she married. Ell Johnson represented Miss Dickert.

John P. Wilton will secure a Keith engagement for Miss Dickert.

JOHN KELLY IS DIVORCED

In the Queens Supreme Court, before Justice Selah B. Strong, last week, a divorce was granted to an interdictory decree of divorce; on her husband, John Kelly, vaudeville.

Booster's Indoor Circuit at Utica
Utica, N. Y., Feb. 6.

An indoor fair will be staged here on Friday by the Booster Club, Court Horatio Seymour, No. 46, Foresters.

There will be acts to round out a variety display of booths with attractions.

William P. Donlin is promoter.

AFTER GYP AGENTS

(Continued from page 1)

To show he means business, the commissioner asked Variety to pass a word word that acts who have been approached by these gyp money loss will do well to file complaints against these agents at his office.

Meanwhile the commissioner assigned several of his subordinates to conduct an investigation of a list of suspected agents and will report upon the results of the same. In cases where the charges are sustained, the commissioner will immediately revoke the license and forward a transcript of testimony to the District Attorney's office and have the latter determine whether or not they should be prosecuted criminally.

JUDGMENTS

(First name is judgment debtor; creditor's name follows.)
Gus Hall; H. C. Fisher; \$23,296.61.
Joe Bacardi; N. Bacardi; costs \$46.00.

Joe Wagener (Alabama, Amus. Co.); Park & Tilford; \$25.28.
Gold Medal Photoplay Corp.; City of N. Y.; \$179.70.

John C. Hart; Little Widows Co., Inc.; same; same.

Pandora Producing Co., Inc.; \$116.65.
Mark Klaw and A. L. Erlanger; Bankers Trust Co., executors; \$3,860.

Harry N. Steinfeld; M. Schlett; \$2,460.
Tanagra Corp. of Am. and Edward P. Schreyer; Smoot Corp.; \$1,000.

Equity Management Corp.; City of N. Y.; \$669.76.
Marshall Opera Co., Inc.; same; same.

Iceland, Inc.; same; \$56.40.
John C. Hart and Mary L. Cort; J. Thalhimer; \$5,604.87.

Herbert Lyon Smith; Madeleine Travers; \$1,465.00.

ILL AND INJURED

Frederic Jarvis (Jarvis and Harrison) has been confined to his home for the last two weeks threatened with pneumonia, is convalescent.

John C. Hart and Mary L. Cort; J. Thalhimer; \$5,604.87.
Herbert Lyon Smith; Madeleine Travers; \$1,465.00.

On Sunday he was sent back to New York in care of Al Spink, press representative.

Dr. Isaac (Pellegrino) has entered St. Vincent Hospital to be operated upon by Dr. Sayre for some internal disorder.

BUDDY DOYLE GETS IN THOMASHEFKY'S CASE

Correspondent Interposes Answer—Mrs. Thomashefky, Defendant

Buddy Doyle (Artist and Model) has taken the unusual procedure of interposing an answer in the Thomashefky divorce suit.

Harry Thomashefky, who is retained for divorce against his wife Lillian, a chorister, under the name of Buddy Doyle, Doyle is named as the co-respondent.

The plaintiff is the son of Boris Thomashefky, veteran Yiddish actor-manager.

The alleged misconduct is specifically named as having happened at the Hotel de Bore Thomashefky, 240 Riverside Drive, Dec. 23, 1923.

Doyle, in his interposed answer, denies the charge.

Doyle is the defendant in a \$50,000 allegation of affections suit started by Thomashefky.

Thomashefky was formerly married to Doyle, who he divorced her. Her present husband was named in the proceedings.

AFTERPIECE ORDERED OUT

"O. K. for any other house, but too rough for the Palace" was an opinion of the Keith booking department in regard to Olsen and Johnson after a piece on Monday. Among the things about the performance, which a comedy trio bit, which had three men wearing whiskers as exaggerated as the comedian's, each with a small balloon on his back giving the effect of a pawnbroker's sign.

Tuesday night Olsen and Johnson did their regular turn, closing the show, but the singing trio did not appear with them.

FOX BOOKED AND WALKED

Objecting to his billing, Harry Fox walked out of Keith's Cliché until last week. When the show had been booked, Fox was booked in "one," he was hurriedly booked at \$500.

Fox was booked into Cliché 11 from the Rivoli, Toledo, a Portage house, considered "opposition" by Keith's.

"MOUNTAIN MAN" SKETCH

Arthur Henry has propositioned Sydney Brown to produce a sketch of the original role in a tabloid version of Clare Kummer's romantic comedy, "The Mountain Man," which Henry is producing for vaude.

Blackmer is at present appearing with Elsie Ferguson in "The Moon Flower."

Linda in Carroll Act

Linda, the Chicago girl, a centric-dancer, will replace the Al Chiodini in the Harry Carroll act.

NEW ACTS

Nance O'Neil has the Alford Stance sketch, "All the World is a Stage."

John Warner and Edna Bennett, two male dancers, and seven-piece orchestra.

Bobby Roberts (verse) (Chicago), D. Albert and Lewy (man and woman) (D'Albert Quintet).

Franklin Hunter and Co. in skit. Nance O'Neil is rehearsing a sketch for vaudeville.

After an absence of four years in pictures, Ben Desley will return to vaudeville.

Lewis & Gordon are rehearsing their latest vaudeville act, "Triple Play," a comedy sketch by Clyde North.

A cast of four includes Devah Moore, Frank Redick, Norman Ryan and Mort Stevens.

Mary (Mabel) (Lewy, and Rosen) and Frank Shish, 2-act.

Karten and Abbe, blackface comedy.

A recent far vaude has been formed by Lydia Gardner, 73, and Chic Harvey. The latter was formerly of Chic and Tiny Harvey (Chicago).

Bessie Barriscale will shortly start rehearsing a new skit "Scraps," an abbreviated version of the play by Howard Hickman. Miss Barriscale has chided her vaude troupe in "Dickens' Dicks."

Jamie Watts, the travesty troupe impersonator, opens on the Keith circuit next week at the Orpheum, Broadway, in his five-people vaudeville turn.

Lavrene and McNew, mixed 2-act.

BURLESQUE CHORUS GRIS RULES E-MAILED COLUMBIA

"Jumping" Choristers Bane of Producers—Laxity in Number Demanded, 18 for Every Show—Check-Up Framed for House Managers

The chorus girl question continues troubling the Columbia producers and circuit heads greatly as ever. The choristers jump shows, remain with a show around the metropolitan circuit stands only, and then sign with another starting on the subway circuit, with the process repeated three or four times during the season. They generally keep the producers in a turmoil.

This week the Columbia started checking up on the producers who habitually "cheat" on the number of choristers. The official number called for by the Columbia regulations is 18. That rule went into effect a couple of years ago, with \$25 penalty attached for each girl absent from the line unless a good reason could be advanced.

If a girl "jumped" a show the manager by the rule was allowed reasonable time to get another. In case of sickness a doctor's certificate is required.

Notwithstanding the \$25 penalty the shows still arrive in stands with as few as 15 girls, which is a week in some instances in which the replacement might have taken place. It is the house manager who fails to provide such contingencies as to the Columbia's latest order, which, incidentally, has teeth in it, that causes the producer's erasable talent. The house managers, through friendship or carelessness, appear to be lax in turning in at the end of the season. Dan Dody, the latter's choristers are not up to a full quota.

The Columbia has inaugurated a check-up system that will oblige the house manager to watch and report the shows for the breaking of the chorus girl quota rule and the edict on clean shows.

A plan to establish a chorus girls school that would be operated by the Columbia circuit the same as its other departments, such as routing, press, etc., may become effective at the end of the season. Dan Dody is slated to head the school.

Last season the Columbia was much short of choristers and several managers for the first time had to advertise for inexperienced girls, who thereafter had to be trained and taught the rudiments of the ensemble formations.

The Columbia's chorus school would seek to remedy the evils that has crept into the chorus jump, such as the "jumping subway circuit." A system of photographing was suggested last season to eliminate the jumping practice, but never put into effect.

The school, besides training the girls, will try to put into practice all of the various cure-alls that have never passed the talking stage of experimentation to date with a view to at least driving out the worst evils, if not getting rid of all of them eventually.

"RADIOED THE RAP"

Doc Suss, the dentist, known to all burlesque artists was handed a surprise Monday morning for suspecting a parking car at the Columbia theatre building.

A special squad of four traffic cops were detailed to corner the block of parkers against complaints received from merchants.

Suss had just kicked in when Dan Dody enlightened him to the situation. Suss crept back into his 1888 Overland and had puffed out almost around the corner when one of the coppers spied and nailed him with the ticket.

Dody suggested to Suss that he give the cop the car and call it even. Suss wanted to know who made the complaint. The cop, who is an ex-judge, told him "Sam Scribner."

"Scribner is in Florida," answered Suss.

"He radioed the rap," said the policeman, and handed Doc the invitation to appear in traffic court.

Picture Added by Gaiety, Balto. A picture has been added at the Gaiety, playing burlesque. It goes on an hour before the regular performance.

WEST COAST CIRCUIT OF STOCK BURLESQUE

Frank Finney Promoting—40 Weeks in Three Houses

A circuit of burlesque houses is being promoted on the west coast by Frank Finney (former Columbia Circuit producer and comedian) to include Spokane, Portland and Seattle.

Three shows will play ten weeks in each house repeating for the first forty, giving the show a season of 40 weeks with a weekly change of book.

Finney has been playing this type of burlesque stock at the Auditorium here for the past 11 weeks and is reported as about \$5,000 to the good on the season.

Stock burlesque is liked on the coast but the patrons insist upon plenty of book and pep, not caring how much for the bit and number type of stock burlesque popular in the East.

Finney has been in touch with a number of eastern producers with a view of interesting them in the proposed circuit.

MYMOW'S CASE NEAR TRIAL

Ossip Dymow's plagiarism suit against Guy Bolton over "Polly Preferred" is on the calendar for trial today (Thursday) in the Brooklyn, N. Y. Federal Court. It may not be read until Friday.

Dymow, a Russian playwright, alleges Bolton "lifted" the theme for "Polly" from a work he (Dymow) had submitted to the defendant for possible collaboration.

The trial promises to be exceptionally interesting.

SICK LIST CAPACITY

The "Ziegfeld Follies" sickly list grows day by day. The latest is Jimmie Hussey. The other night Hussey fell playful and wrestled around with William Schrode, stage manager.

The result was the comic sprained his neck. The injury is painful but Hussey when told there were too many on the "sick list" ahead of him decided to struggle through despite the pain.

MUTUAL TRYING FOR DETROIT

The Mutual is dickering with the management of the Shubert-Michigan, Detroit, to play the Mutual wheeler there. If consummated, it will start the Mutuals in about two weeks. The house has had a variety of policies.

The Mutual has had no stand in Detroit previously. The Columbia plays the Gaiety in that city. It is one of the good Columbia stands.

Spigel Meeting Adjourned

The adjourned first meeting of creditors in the bankruptcy case of M. Spigel, former theatrical producer, scheduled for last Friday before Referee Harold P. Coffey at 12 Broadway, was postponed until Feb. 15.

A motion in the same case was put over until Friday, Feb. 8.

ACTORS AT HOME

(Continued from page 1) more economical than hanging around New York during the inactive period and can't see the idea of shoeing their hands on high living costs when they can get by much cheaper at home.

They have convinced the casting agents of the economic side of it with the latter agreeing to raise them by long distance when any-thing shows up for them.

Band and Orchestra News

Weekly Department in "THE CLIPPER"
From this to date, every large Clipper, 10c, Out Tomorrow



THE RITZ QUARTETTE
ALEX. MASON, Lead Tenor
ARTHUR HERBERT, Tenor
NEIL EVANS, Baritone
JACK BRUNS, Bass
Playing Balaban & Katz Wonder Theaters
CHICAGO TIVOLI RIVIERA

ONE STOCK CLOSING

Empress, Chicago, Changing Policy June 1

Chicago, Feb. 6. Yankee Amendment Co., operating the Empress, at 63rd street and Halsted, in addition to the State-Congress with stock burlesque, will change the policy of the Empress June 1 to pop vaudeville. This house has been a "white elephant" for operators, having lost over \$50,000 on the season with the present policy. It costs \$5,500 a week to operate, with the gross business having averaged between \$4,000 and \$4,400 a week. The State-Congress, the money maker, will remain open over the summer.

MUTUAL WHEEL SHOWS CHANGE TITLES FOR 2D CIRCUIT TRIP

Reason Is Through the Shows Having Played Once Around—Next Week They Will Start Repeating

AL REEVES ON MUTUAL MAYBE INSPIRED ORDER

Columbia Requests Producers to Submit Casts for Next Season

The general letter sent out late last week to the producers of the Columbia Burlesque Wheel requesting the producers to submit their casts for next season's shows immediately it said to have been inspired by the activity of the Mutual circuit in signing comedians now with Columbia shows and to have a "better quality of performers for next season" as originally given out.

The letter, the first of its kind ever circulated at this time of the season. It is said the signing of Al Reeves to head his own show next season on the Mutual was the straw that showed which way the wind blew to the Columbia heads.

Reeves' franchise expired on the Columbia this season and was not renewed. It is rumored that H. H. Berk, president of the Mutual, has notified every comedian on the Columbia circuit that the Mutual is in the field for the best talent available next season and will be glad to talk terms with anyone not holding a long term contract.

This will reverse the usual procedure. Heretofore the comedians from the Mutual considered it a sort of graduation to go into a Columbia Wheel show, but according to present plans the Mutual attractions will be of a much higher calibre next season.

**BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Thirty-six in this issue**

CASINO, BOSTON, THE JIMMIE COOPER'S SHOW, GROSSES \$12,150

Columbia, New York, Second Last Week with \$10,600—Mollie Williams Breaks Season's Record at Palace, Baltimore—Gaiety, St. Louis, \$3,000

Regulating Conduct

In conjunction with its drive to clean up the shows' performances and keep them clean, the Columbia Circuit also proposes to regulate the conduct of the members of the 38 companies on the circuit.

\$135 FIREPROOFING CHANGE

Chicago, Feb. 6. Burlesque company managers are incensed that when they reach the Olympic that they must have their scenery fireproofed at a cost of \$135. Such is the mandate of the fire prevention bureau despite the plea of the show managers the work had been done 12 weeks previous prior to playing Washington.

The Managers say the fire authorities recommend William A. Oakin, a stage hand at the Colonial, for the job.

3 Weeks of Grace For Academy

Pittsburgh, Feb. 6. The lessors of the Academy have been granted three weeks of grace by the owners and will not have to move until March 1. As yet, the future home of the Academy is undecided.

The Casino, Boston, with the Jimmie Cooper show last week, was the topnotcher of the Columbia circuit. The Cooper show gave 13 performances (extra midweek show Wednesday), and grossed \$12,150. The previous week "Queens of Paris" at the Casino with 12 shows did \$6,550.

The Columbia, New York, was second last week, after having topped the list for two weeks, the Columbia grosses \$10,600 with "Queens of Paris." The week before the Columbia had the "Bon Tons" and got slightly over \$10,000. The Columbia gives 12 performances.

Directly behind the Columbia was the Empire, New York, "Let's Go," \$10,400 with 14. Week before Newark got \$9,500 with "Running of the Bulls."

The surprise gross was at the Star and Garter, Chicago, which had Watson's "Beef Trust," and got \$10,000, placing it fourth. "Let's Go," automobile week in Chicago. The Olympic, Chicago, in the Loop, which has shown a profit made up by transients, did only \$7,500 with "Monkey Shines." The previous week the Star and Garter did \$6,600 with "Queens of Paris." The same week got \$6,800 with Watson's "Beef Trust."

The Gaiety, Pittsburgh, got \$7,200 with "All Aboard." Previous week Pittsburgh got \$5,800 with "Happy Go Lucky" (14 shows).

The Palace, Baltimore, had a very good week, getting \$5,200 with Mollie Williams. This broke the season's home record, the second for the Mollie Williams show consecutively, the week before Miss Williams taking the season's record for the Casino, Philly, with \$7,400.

The Palace, Baltimore, the previous week with "Radio Girls" got \$6,700. Last week the Casino, Philly got \$6,900 with "Town Scandals."

The Gaiety, St. Louis, which started slipping before Christmas, and has been up and down since, got \$5,000 with "Buckles" last week (14 shows). Week before St. Louis got about \$3,800 with "Silk Stockings." At the beginning of next week they will start repeating consistently from \$14,000 to \$16,000 weekly. Its grosses have not been broadcast since the slump got underway in earnest a few weeks ago.

The Gaiety, Omaha, last week jumped and doing \$4,300 with "All in Fun." Week before Omaha got \$3,600 with "Monkey Shines."

The Capitol, Indianapolis, with "Nifties," did about \$4,300. Week before Indianapolis got around \$3,700 with "Chuckles."

The Gaiety, Boston, last week, with "Bostonians," got \$3,600. Previous week, with "Vanities," it did \$5,000.

The Bronx, New York, last week, with "Sliding" Billy Watson, did \$6,100; week before, \$5,800 with "Triton."

The split week in New York State, including Binghamton, Elmira, and Buffalo, Utica, got \$5,900 for "Hippie Hop."

Waterbury and Bridgeport last week, with "Follies of the Day," grossed \$5,400. It is the season's high for the New England split.

Cleveland, last week did \$5,500 with "Step On It!" week before, \$5,300, with "Hollywood Follies."

Empire, Providence, last week got \$5,700 with "Dancing Around;" week before Cooper's Revue got \$5,000.

Olympic, Cincinnati, last week, with "Talk of the Town," did \$7,400; week before, \$7,600, with "Nifties."

The Empire, New York, last week, with Dave Marston's show, got \$7,500, high for the house, which the previous week got \$5,500 with "Whirl of Girls."

Yorkville, New York, with "Brevities," did \$4,600; week before, with "Dancing Around," got \$5,000. Hurlick & Seamon's, New York, last week did \$7,400 with "Tunning Around;" week before, it was \$7,100 with Marston's Show.

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The Kenyon theatre property, Pittsburgh, consisting of the Kenyon theatre, at present the largest movie house on the north side, 1,000 seats and two store rooms, has been sold by the Thomas Kenyon estate to Mark Brower for \$199,000. The buyer has been the lessee of the theatre for the past six years.

Magistrate McAndrews in the West Side Court exonerated James H. Burt, 21, assistant manager of Loew's 38th Street, who was charged with possession of a revolver without a permit. Burt testified that the revolver had been found under a seat by a patron and turned in to him at the box office. He had placed it on his desk and was about to telephone the police when the gun dropped to the floor, wounding him in the right leg.

"The Bat," which followed "Able's Irish Rose" into the Lyceum, Columbus, with the hopes of paralleling the record made by the latter of 14 weeks' run, may be taken off, after being on two weeks. Fred Wallace, of the Wagnalls and Kemper staff, put the show out as a private venture.

In a decision handed down last Friday, the Appellate Division declined to sustain the claim of the Fox Film Corporation that its alleged promise to pay Mrs. Ruby Grange Locklear, widow of Darius DeVillevant Locklear, five percent of the profits from distribution of "The Skywayman" could not be enforced.

Report has it that William Hodge is considering a revival of "The Man From Home."

"Old Heidelberg" will probably be the Shuberts' next production.

Frank Smithson, stage director, submitted a peace plan in the Bok \$100,000 prize contest. It is not the successful plan. Smithson, however, claims to be a practical idealist. A "Universal Peace Society," as he terms it, and will proceed interesting state officials and people in the public eye with a view toward getting its scheme into practical operation. It has nothing to do with the League of Nations proposal, which is the basis of the successful plan as yet anonymously authored plan.

Charles Francis Byrne, the Baltimorean who played the role of Captain de Boots in "Our American Cousin" at Ford's Washington, the night of April 14, 1865, when President Abraham Lincoln was shot, celebrated his 75th birthday anniversary at his home in Philadelphia, Feb. 1.

Byrne, one of the two surviving members of the company at Ford's that night, foresaw the stage after the tragedy and returned to Baltimore. He never re-appeared on the stage.

Is "Doubling" a Confession?

The big time vaudeville heads have in the past issued instructions to the booking men of the circuits that acts shall not "double." "Doubling" is an act playing two or more theatres in the same week.

Notwithstanding, "doubling" continues. Is it a confession of weakness by the big time? Weakness in feature attractions or comedy acts?

Certainly, doubling is not beneficial to the theatres where it occurs, any more so than the quick return date. Frequently it may be a matter of convenience, but what will it add it is of doubtful business.

In New York, where the advertisements of the more prominent vaudeville houses appear together, it can't help the box office when the same real names twice in the same department, besides seeing the names weekly as they rotate around the metropolitan houses. Or the return dates that the Palace, New York, and Palace, Chicago (differently looked) receive so often.

Or the bills in the vaudeville houses of lesser importance that are no, daily-paper advertised.

There's talk of the big time merging into small time; that there is only one time-universal. Rubbish! Of all the explanations in the federal court had the definitions of big time, not one said big time is a bill of all standard acts, playing twice daily as a rule. An act becomes standard when it is in demand for twice daily bookings.

Big time will survive because it can't be anything else to command a certain patronage, and a profitable patronage it has proven for many years.

"Doubling" and "return dates" do not help big time, however. There should be a sufficient supply to provide an ever-changing program, the essence of vaudeville or variety; the entering to one clientele that must be held with additions to it counted as so much gain.

The men who made vaudeville know it, and they prove they know it every time occasion demands. It's the same at present as 20 or 30 years ago. The vaudeville box office is right in the lap of the vaudeville booking office; any time, any circuit, picture annex or no picture.

If vaudeville feeds musical shows, that is the fault of vaudeville, not the musicals. Vaudeville lets the acts go out and pays more for them coming back. And for what? A new collection of evening clothes?

That may be why it is necessary to double and play returns. There's not that public, though and they should be given a thought once in a while. The neighbors talk.

Butchering Independent Vaudeville

Independent vaudeville should be preserved, not butchered.

Yet to place the blame for the current goings on in that lightweight division would be to either stamp most of the independent agents and bookers as unscrupulous or the independent managers as incompetent.

To tell all of those who are doing the very things that they should not for the preservation of their business that the present procedure is working entirely for the benefit of the regularly organized vaudeville circuits might and very likely would be met by an I don't care reply.

But that is what the independent vaudeville is doing. He is in brief working for the man stronger than himself, although he claims to be "independent" and looks forward to a future in the independent field.

The independents around New York that you can elicit your finger on and trust may be counted on the remainder of the fingers of the very same hand.

By independent time, as understood in vaudeville, is included that miscellaneous or nondescript collection of detached theatres and agents, also bookers. There are various reasons why they are independent or so classed. Some of the houses only can secure bookings from independents; others don't want to be otherwise booked, having no regard for a contract, while others don't want to tie up or be tied down. The latter are experimenting.

In the heterogeneous mass of nondescripts appears to be a collection of irresponsible, to place it that politely. Some of the independent agents are no better than the managers they represent; some are not as good, while there are "managers" among the independents who would be more successful at running anything else, according to their methods and ideas of the "good business."

It's a grave question whether the decent independents can survive the others, taking in by this the decent independent bookers, managers and agents of the eastern seaboard, those who try to operate in the proper manner.

As you go west the grade of independent better. The reason for that may be there are not so many.

We don't want to make a bad mess worse, but it's time to call attention to the independent field. It needs a head. Many who could have done something with this outside vaudeville market paved up the opportunity, probably by some because they didn't think the possible gain worth the time or bother and by others through being fairly well acquainted with the grade of the average independent, both on the booking and managerial end.

The independents evidently don't want to get together, perhaps they could not if they would. But the better calibrated bookers, managers and agents looking to the independent field will have to do something pretty soon or those others will butcher it right out of existence; right into, what may be left of it, regular vaudeville, on its small time side.

Even the way several of the nondescripts have of handling their own acts, of fooling other acts, or double crossing and deceit, must of necessity in time brighten off the only acts that might help to lift up the independent time.

If this can't be prevented there's going to be an end of the eastern independents in vaudeville. One way that should be tried is for a committee of the better independents to go before the license commissioner of New York, explain the situation, and ask that only those seeking an agency license shall be granted one after the applicant has been unequivocally endorsed by responsible people in the show business.

License Commissioner Glatzmeier is quite apt to see the justice of this, he is somewhat familiar with theatricals and he naturally does not wish irresponsible doing business under his license.

THE DRAPED PROSCENIUM

Borrow over the passing of Woodrow Wilson need not be confined to any trade or calling, nor need there be specific cause for mourning a historic giant who has gone onward to immortality. But the theatre as an institution and every individual who draws his breath within its atmosphere may well lay an added rose upon the grave which the world will heap with a grateful profusion of floral tributes.

For Woodrow Wilson, friend of all the world, this man who echoed against the heavens for all time the sentiment that peace was a great and noble thing, but right was even greater, was a special, personal friend of the stage.

During the bitter days of the grim war, he was a steady attendant at the lighter amusements. Each Monday afternoon he sat in his box at Keith's. The players gloried in his presence and he smiled upon them. He viewed the art of entertainment as an essential for the morale of our expeditionary and some forces, and he by his own Attans voice stated it as an inspiration for his own so sorely tried spirits.

After the war, when he was broken in health, he modestly declined to use the box he had so long occupied as President, but came each Monday with Mrs. Wilson and sat in extra seats behind the last row. No good play visited Washington that Mr. Wilson did not attend when physically able. And he was not afraid to applaud and to voice his approval by letters and by public pronouncements.

A sincere patron of the stage arts in every admirable manifestation, a willing helper of the stage crafts whenever they were in need, he was a figure almost divine who lent the glamor of his person to heighten the effulgence of an institution so frequently shadowed by the intolerance of the soulless, a President and Commander-in-Chief who enlisted the forces of amusement as a unit of the nation in fighting the great fight for international peace and liberty, Woodrow Wilson has glorified the history of the theatre as he has glorified the history of his country and his world.

The proscenium arch of mirth and merriment is draped in crepe over his loss, which is its loss even more poignantly than it is that of the myriad other worthy temples for which he strove for which he gave the inspired spirit of his greatest soul, for which he died.

INSIDE STUFF

ON VAUDEVILLE

It seems the recent threatened separation of Joe Howard and Ethelyn Clark will not, indeed, unless Miss Clark issued a statement that the matter was but a temporary with Mable McCane called in to fill the fleeting four weeks.

Miss McCane does not relish that version, even though Miss Clark in her statement spoke highly of Miss McCane. Miss McCane is stating she is not a roller player; that she had no intention of appearing with Joe Howard for but four weeks; that she dissolved her own single act with a piano player, at Easton, Pa., she had first received a phone call to join him after having had a malice suit and had been assured by the Keith booking office Howard wanted her to replace Miss Clark in the turn.

There was no time limit, said Miss McCane, and through the various people she demanded make the understanding positive there could have been no error on anyone's part as to her exact position.

Miss McCane doesn't appear interested other than to have her part in the matter made plain, very plain, says Miss McCane, the change in plans by Howard and Clark, whereby they continue together having caused her loss of work besides much annoyance.

Just to what extent the Hip's new policy has dented the business of the Broadway houses no one can state. Several of the picture and pop price vaudeville theatres within Times Square will admit something of a loss they blame on the Hip's big start, while there is a suspicion among the legions still falling off upstairs that the Hip.

The Hip did not do any sensational business last week, following the holidays, but its business was large enough with its twice daily shows in a 6,700-capacity theatre to threaten anything around.

An actor who had saved \$25,000 placed his savings into the show that paid him a weekly salary. The show is now in the storehouse. The actor was approached by a manager and the bank roll was handed over to put in the show, with the assurance "if anything happens to show, you'll get your money back and with a better show."

After the show was in the storehouse the actor called upon the manager at his New York office. He was not in. The actor is still calling; it was not a shrewd.

Having recently returned to this country, after a European tour, a vaudeville dance team are desirous of getting married. There is an obstacle in the way—a husband.

He started a large damage suit for alienation of affections against his wife's partner, but later abandoned this in favor of a lump sum for the woman's freedom. She has tried to obtain a Chicago divorce without success. The husband is also a dancer.

The wife has offered \$500 for her freedom, but it has been refused, the aggrieved husband demanding \$1,000.

Julius C. Rabiner was sentenced last week in General Sessions, New York, to not less than six months nor over three years for victimizing customers in a racket shop off Broadway.

He was charged with having stolen \$100,000 and \$500,000. He was formerly a vaudeville agent with Edw. S. Keller, a relative. Rabiner confessed to swindling.

Acting Mayor Hubert has written Louis Haskell to put in a good word while traveling over the vaudeville circuits for New York City. The Mayor asked the monopolist to tell the people to visit New York during the National Democratic Convention.

Rube Bernstein and Harry Fitzgerald are indefatigable kidders between themselves (Rube bars nobody), but last Saturday they got steamed up to athletic competition. It started out to be a sort of pentathlon, but ended in two events. First was a handball contest, reported to have been won by Bernstein with the score of 20 to 9.

Next came after reaching the generation mark the bystanders started counting down on him with an "Hiss" making it 9 all. Later they argued themselves into a wrestling contest. Fitz says he won, but Bernstein said Harry had the same score as in the handball game. The festivities took place in the Friars' gymnasium.

"Bugs" Baer is getting coin two ways. Just at present "Bugs" is making more coin talking than writing. A bookie of talkers heard "Bugs" one night and success was an "Hiss" making it 9 all. Not rest enough at \$200 per, but "Bugs" says he will not play return engagements.

8 THEATRES LIST; DEPARTURES UNKNOWN; SEVERAL MIGHT AS WELL

Spring Productions Halted Through Unsettled Actors' Conditions—Booking for Summer and New Season Subject to Disturbances

The program for spring productions, particularly plays selected for trying out, is far behind schedule. A number of the leading managers are known to have held off formulating all production plans pending a settlement of the Equity situation. If there is no clearing of the atmosphere between managers and actors before Easter, the chances are for a slender new play crop.

Booking are proceeding for next season, but routes will naturally be subject to possible disturbances should an actors' strike occur. Some managers are signing up contracts for next season, and will likely continue to do so, the contracts being a protection for the road next fall in any event.

Last week's business on Broadway had an upward tendency, with nearly the entire list benefiting. There was little publicity given to the "Charlie's Revue" at the Times square, which grossed \$2,500 last week. An extra performance in the total, "Lollipops" is rated next among the new musicals. It got \$13,000 at the Knickerbocker for the second week and is classed as one of the best of Savoy's efforts in recent seasons.

"Sweet Little Devil" moved upward its second week, grossing \$14,000 also, with about \$14,000 the total, while "Moonlight," the latest arrival, which came in Wednesday last week at the Longacre, is a chance because of its score.

Two non-musicals perked up the Broadway list last week. One was "Merry Wives of Gotham," first called "Panshnatics." It jumped \$5,000 with the gross about \$10,500. "The Pottery" at the other end, seems to have hit its stride and with a gross of \$13,400 figures to run out the season.

Other entrants of recent date are not so fortunate. "The Way Things Happen," an English-written drama highly lauded in Philadelphia, started out a flop here, the first week at the Lyceum drawing little over \$5,000. The attraction is listed to be withdrawn after another week, and Jane Cowell is booked to succeed in "Anthony and Cleopatra." "Mr. Bixen" got about \$2,000 at the 39th street, and "The Living Mask" \$6,500 at the 44th street. "Gypsy Jim" was grossed under \$5,000 at the 49th street, but claims to be better this week.

Two "Raves" in Week The critics expended themselves on two "raves" with a week, the heights of review favor being accorded "The Goose Hangs High" at the Bijou last week, and "The Show-Off" at the Playhouse this week. "The Goose" has drawn fair business, grossing a little over \$7,000 on the first seven performances. On form it should jump right along.

"The Irish Rover" leads the hold-over, last week's business jumping to over \$15,200. "Rain" is right behind with \$14,000, and "Seventh Heaven" next at \$12,000. "Spring Cleaning" went to the best figure since it opened, with \$11,000. "Out of Town" is steadily bettering, and got \$11,000 last week for its best gross to date with capacity not far off. "The Song and Dance Man" holds a \$10,000 weekly record. "Down, I Go!" is around \$7,500 and "Love and the Ladies" is around \$7,000.

"Cyrena De Bergerac" is about the top money getter among the non-musicals, but the comedy smash, "The Nervous Wreck" and "The Swan" are contenders, getting \$18,000 weekly.

The sensation of the season is clearly the Gert presentation of "The Mince" at the Century. Business again moved upward, and last week's gross bettered \$50,000. Some speculators are reported getting as high as \$15 a ticket.

The big four among the musicals hold their position—"Follies," "Stopping Stones," "Kid Boots" and "The Swan" are contenders, getting \$18,000 weekly.

The departure list is at a minimum for this week, and generally there are few premieres listed next week. "Roseanne" was suddenly withdrawn from the Punch and Judy Theatre, doing no business there nor in the Village, where it was first presented. "The Dancers" will leave the Broadhurst for the road at the end of the week, and will be succeeded by "Daggar on Horseback," reported an unusual production and the opening listed for next week up to Wednesday.

The Lyric will shake off films after another week, and will have "The Chiffon Girl," a musical comedy, for a change. "Hell Bent for Heaven" started regularly at the Lyric Monday, and "The Dancers" will be succeeded by "Daggar on Horseback," reported an unusual production and the opening listed for next week up to Wednesday. The Lyric will shake off films after another week, and will have "The Chiffon Girl," a musical comedy, for a change. "Hell Bent for Heaven" started regularly at the Lyric Monday, and "The Dancers" will be succeeded by "Daggar on Horseback," reported an unusual production and the opening listed for next week up to Wednesday.

Subway Circuit "Little Miss Bluebeard" leads the subway circuit, its first week of Broadway grossing \$15,500 at the Rivera, the highest takings of the season there. The musical is better than its best week at the Lyceum; "The Laughing Lady" beat \$11,000 at the Shubert, Newark. "The Bat," at the Broad Street, in the same city, getting \$8,000; "The Cat and Canary," at the Bronx opera house, drew \$10,000, and "Sweet Little Devil" at the Montauk, drew \$6,000 at the Montauk. The latter is a new comedy, and it debut draw considered fairly good.

ERLANGER'S TREMONT A. L. Erlanger will be the sole lessee of the Tremont for five years, under the terms of a lease which also includes the office, and which entrance to the theatre is made from Tremont street.

Previous to the signing of the new lease the theatre had been leased by the firm of Klaw & Erlanger, its lease having run for several years.

WHITESIDE IN "MR. WU" Chicago, Feb. 6. Walker Whiteside revived "Mr. Wu" at the Playhouse Sunday night, in which he had appeared in New York in 1914. Probably the best record of "Mr. Wu" is its best asset.

The play is here for a four-week stay, and from indications at the first performance it will linger that period, but only so long as house or management any vast profit.

DONAGHEY INSISTENCE Chicago, Feb. 6. Frederick Donaghey, dramatic critic of the "Tribune," served notice on the management of "Give and Take" that in the future when using quotations from his notice they be used in their entirety.

The show has been taking partial excerpts from Donaghey's criticism. He felt that people might be misled through this form of advertising.

Thos. J. Grady in Philly Hospital Philadelphia, Feb. 6. Thomas J. Grady is in the Methodist Hospital receiving treatment for a nervous breakdown through a "sally" in the "South Sea" trouble.

Mr. Grady had been undergoing treatment at St. Peter's.

BRADY ACTING In Revival of "Leah Kleeschna" on Easter Monday

With "Leah Kleeschna" W. A. Brady will return to the stage as an actor-manager. The revival has been announced for Eastern Monday (April 15).

William Jerserham will lead the cast, playing Paul Sylvaine, originated by John Mason. Brady will probably do Leah's father, created by Charles Cartwright. Lovell Sherman is reported engaged.

Brady gets these fits every once in a while. A few seasons ago he went into one of his productions at the Playhouse, appearing as a butler. Last year he appeared with his daughter, Alice Brady, in a playlet at the Friars' Follies.

"Leah Kleeschna" is modern, although originally produced at the Manhattan opera house, Dec. 12, 1904. It is by C. M. S. McEllan.

AUTHORS FINED FOR BOOK

Chicago, Feb. 6. Judge Lindy, in the U. S. District Court, this week, plastered a \$1,000 fine each on Ben Hecht and Wallace Smith, when they offered no defense to a charge of conspiracy in the use of the mails in the matter of Hecht's novel, "San Trazus Malice," declared obscene. Hecht is the author of "Ecstasies," which Leo Dietrichstein used last season. Wallace illustrated the book.

The publishers, Covell & McGee, also pleaded guilty, and will be sentenced later.

"LILY OF THE ALLEY" NEW

A new musical comedy by Jack Arnold and A. Baldwin Stonne, "Lily of the Alley" is reported as having been accepted for Shirley Kellogg in London. "However, it may be done here before its foreign showing."

The American production will be done by a new producing corporation which will be known as the Preferred Productions, the incorporation papers of which were filed last week.

"POSTS" CRITIC

Jay E. House, the columnist of the Philadelphia "Public Ledger," is the managing editor of the New York "Evening Post." It is said.

Cyrus Curtis recently purchased "The Post" and owns the Philadelphia daily. House's comment on the Philadelphia sheet has not been taken toward either legit or pictures.

TRYING TO FOLLOW "ABIE"

Columbus, Feb. 6. In an effort to repeat the "Abie's Irish Boy" stunt of stylized life weeks at popular prices, W. S. Mannheim, Cleveland burlesque operator, purchased "The Last Warning, No. 1, and it will go into the Lyceum here.

The Lyceum tried "The Bat," but flopped, stopping Saturday.

SHIPMAN-DAVID MUSICAL

Sam Shipman is working on a new play with music, in collaboration with Lee David, a newcomer among composers.

Shipman has already completed an operetta, "The Kiss Charm," with a score by Ted Koza.

Tessa Koza has been engaged for the leading role.

"Jams" Rehearsals Retarded

There are reports of internal troubles which have been holding up the rehearsals of "Little Jesse James" intended for Chicago.

It is said that the author and producers cannot agree on the cast.

"Clipper" Reviews OF DISK RECORDS

At once for the new series BANDS AND ORCHESTRAS Reviewed weekly in "THE CLIPPER" 10c

DE ZANCO WANTS \$50,000

Foreign Tenor Suing Chicago Opera

Chicago, Feb. 6. St. De Zanco, a tenor, has brought suit for breach of contract against the Chicago Civic Opera Company and Giorgio Polacco, musical director, asking \$50,000.

De Zanco says he signed a contract with the company to sing in Wagner's "Tannhauser" this season, coming to America from Paris and spent all of last summer preparing for the role.

At the beginning of the season De Zanco says he was to sing with De Zanco could not fill his contract, and therefore the opera company informed De Zanco that they could not use him.

31-NIGHTERS STOP

Chicago, Feb. 6. Though business has been very good for road attractions on the one-night stands throughout the central west, three shows within the past two weeks have cancelled in this territory. The first, which was booked by James Wingfield amounting to two weeks, with the majority of the houses either guaranteeing the shows or buying outright.

The attractions which have cancelled their time are "The Gingham Girl," "She Goes" and "Whispering Wires."

EARLE E. DAVIS DIES

Pittsburgh, Feb. 6. Earle E. Davis, manager of the Thurston, the magician, died in the Allegheny Hospital Feb. 5. He was 83 years old.

He was taken to the hospital two weeks ago, suffering from heart trouble, from which he died.

FOREIGN STAR AND CAST

Port Henry, N. Y., Feb. 6. A company consisting of about 30 persons is here to take scenes for a picture to be produced by the RKO Film Co. of Brooklyn with a foreign star and cast.

"Old-Fashioned Girl" Reading

Alex A. Arons and Vinton Fredley are reading a musical comedy slated to go into rehearsals March 1. The show is by Fred Thompson, an English author, who rewrote "For Goodness Sake," which turned out a London success under the title of "Stop Flinging."

Lud De Sylva is completing the lyrics for the new piece, tentatively titled "Old-Fashioned Girl," adapted from a story by Fred Jackson.

Stock Tryout of "Simon Call Peter"

Washington, Feb. 6. Leonard Wood, Jr., and his stock company here at the President will produce in conjunction with William A. Brady "Simon Call Peter." Noel Texier is to play the lead here in the production of the piece in New York next fall.

DEPARTURES UNKNOWN; SEVERAL MIGHT AS WELL

The Usual Saturday's Abrupt Closures Looked For—"Dancers" Leaving

Up to yesterday (Wednesday) the list of departures was the lowest of any weekly calendar in months. One attraction is definitely slated to leave, though several others, at recent debut might as well bow out, and a sudden exit or several Saturday would not be surprising. Last Saturday had its usual unannounced closing, "Roseanne."

"The Dancers" leaves the Broadhurst with a record of 17 weeks on Broadway. This English comedy drama has made money and is rated successful, but it might have landed for a hit and remained until spring but for switching around and reported cast disturbances. The piece averaged \$14,000. Shortly after the Ambassador and was moved back again last month. For the first nine weeks it bettered a weekly average of \$14,000. Shortly after switching it dropped to \$11,000, then to \$9,000. Last week, before the final week was announced, the pace improved to nearly \$11,000.

Notices ranged along a "fair" classification although isolated instances typified the piece as above normal. The "Mail" deemed it "well acted and interesting" while the "Sun" (Rathbun) was sufficiently impressed to say, "should duplicate the success of 'Seventh Heaven'."

"Roseanne" quit the Punch and Judy after trying two or three weeks. The attraction opened at the Greenwich Village Theatre, where it could eat nothing. A change in management brought it up, but there was no improvement in business. The play calls for all-colored characters, and colored players may be used in a road attempt.

The majority of reviews gave creditable mention with the "Herald" (Woodstock) about leading the list in declaring, "must be listed among the playgoer's necessities."

Swedish Director Comes Over Among the arrivals last week was Sven Gade, the Swedish director. It is reported that he will enter the picture field as a director, and he has plans for a legitimate production.

At Washington, D. C., the "Herald" says: "Helen Kennedy, a Broadway type of ingenu with sympathetic voice, whose ability as a violinist and dancer, as well as her beauty, would have an attraction in any company."

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EMERSON AND FIDELITY REPORTED TO HAVE CONFERRED

Emerson and Others Called on Henry Miller—Latter Demanded Withdrawal from Unionism by Equity Before Any Proposition Would Be Considered by Fidelity

That Equity leaders are inclined to seek a way out of a fight that would embroil managers and actors if a strike is attempted in June, is indicated by conferences between John Emerson and others of Equity with Henry Miller, president of the Actors' Fidelity League, and on the best of authority to have been held in Miller's office in his theatre just prior to the actor-manager's departure for Chicago recently with "The Changelings."

It is the first time that Equity has recognized the existence of Fidelity and Equity may have been forced to suspend its ostensible inaction by the opinion of ex-Governor Miller, who states that such an agreement between Equity and the Producing Managers' Association held a closed shop provision restricting the functioning of Fidelity that was illegal.

The conferences at Miller's office were secret meetings arranged between Lee Shubert, W. A. Brady and Equity officials some weeks ago when the proposed new agreement to succeed the expiring 1919 settlement was drafted. The sessions at Miller's theatre offices are understood to have extended almost to dawn.

Miller is reported to have referred to the suggestions made by Emerson that he would do his best to deliver Fidelity's membership to Equity's ranks, only if Equity would withdraw from labor unionism. That is the known attitude of others in Fidelity and has been since the League was formed during the 1919 strike.

Recognition of Fidelity's entity is a complete reversal of the attitude of Equity's officers. Emerson has been quoted heretofore persistently declaring that "under no circumstances will we participate with Fidelity, now or in the future, nor will we act on any committee or conference with them" (Fidelity).

The outlook for a strike appears no stronger than that such an attempt be made by Equity leaders to bolster the claims made to the managers. It is a certainty that the P. M. A. will not accede to the closed shop and should the association vote in favor as a body, probably more than half the manager members will leave the P. M. A. at once or within a few months following such a move.

As the latter as an organization cannot bind its members to such an agreement, it is maintained there can be no closed shop. Individual managers might sign with Equity but that would still leave the shop open.

A pertinent fact in connection with

a possible strike is that a number of the strike leaders of 1919 are declared to have already signed for next season and without the conditions claimed asserted by Equity. Some of the players who have signed are in on a percentage of the attractions in which they are appearing or are to appear and view the managers-actors situation with a different slant. Aside from the stars who have signed, one producing firm claims to have engaged 15 players for next season already and the contracts are such that they cannot be voided.

Criticism has been aimed at the somewhat complacent manner in which the managers view the situation. Equity is permitted to post notices on all Broadway's exit boards "warning" members against signing for next season with the added clause, while the managers have posted no notices pertaining to the union in any way.

COCHRAN TAKES "LULLABY"

Chicago, Feb. 6.—Charles R. Cochran, London producer, has been here for the past three days. He attended a performance of "The Lullaby" for which play he has purchased the English producing rights.

Cochran also is arranging for features to be used at the road he will hold in England this year.

"RELATIONS" COMING OFF

"Relations" closes Saturday in Harnburg. The Eddie Clark play produced and tried out by Lyle Andrews will be laid off and recast until the Vanderbilt is again vacant, for which house Andrews says he has the next call.

Extra Show for "Up She Goes"

Boston, Feb. 6.—"Up She Goes," W. A. Brady's musical show at the Wilbur, is to give an extra midnight performance on Thursday. Previously, in the same house, during the run of the colored attractions a weekly midnight performance was given.

Londale's Short Stay

After a brief visit here, Frederick Londale, the English author, returned to England Saturday on the Majestic.

Elsie Ferguson's \$10,000 Figure

Elsie Ferguson is asking \$10,000 a week with a minimum of four weeks for her services of the independent film producers.

BRADY'S OWN OATH

USED BY COMMISSIONER

Much Argument but Meagre Detail About Managers and Specs

Refusing to divulge names, but admitting they were not New York officials, at an investigation started last Monday by David Hirschfeld, Commissioner of Accounts, William A. Brady, who in an address on the ticket speculation situation Jan. 29 charged that three managers had received \$225,000 as a bonus for turning over choice seats to speculators, said he was doubtful of the power of the Commissioner of Accounts to eradicate what he termed a scandal. Brady said he was ready to appear before any administrative of legislative body and identify the managers.

In the course of his examination Brady told Commissioner Hirschfeld he had been fighting ticket speculation for years, and said he was ready to appear under oath before any body that is able to correct the abuses.

Mr. Brady said: "I named the men, what could you do? The mayor has no power to act even if I did tell who these men are. They violated the law, but violated faith." The greater part of the hearing was taken up with arguments between Brady and the speculators, and he was ready to appear under oath before any body that is able to correct the abuses.

"The Mayor has asked me to find out from you all the facts regarding the abuses you allege," said the Commissioner. "I am particularly anxious at this time to get the facts because a few months from hence several hundred thousand visitors will be here for the Democratic convention and he does not want to be robbed. We want to protect honest taxpayers and taxpayers against ticket gouging."

Mr. Brady did not want to be sworn and an argument followed. He threatened Brady agreeing to swear an oath of his own commission.

Brady denied that he had criticized Mayor Hylan in his address. Instead, he said, he had complimented the Mayor. When the Commissioner asked for the press clippings in which the witness was quoted as saying the City Administration has done nothing, Mr. Brady said: "To tell the truth is not criticism."

The theatrical man named a list of plays for which he said the speculators were demanding from \$25 to \$25 a seat. He was prepared to bring thousands of witnesses and leave a pile of charges.

The Commissioner continued to press Brady for facts, who stated that the most desirable attractions in New York make possible the trafficking in theatre tickets.

"Now we are getting somewhere," remarked the Commissioner, and he suggested to Brady if he really wanted to expose this evil by substantial evidence and give the Mayor an opportunity to do something to correct the situation it would be a good idea for him to return on Feb. 13 prepared to give evidence. Brady promised to cooperate and remarked, "I'll overwhelm you with evidence of a situation which has become one of the great scandals of the city."

If the Board of Aldermen adopts a resolution to be introduced at its next meeting on Feb. 19, William A. Brady will have his opportunity to testify under oath as to his charges against the ticket speculating evil. Brady's conference with Commissioner of Accounts David Hirschfeld Monday resulted in another postponement until Feb. 13.

Brady has been doubting Commissioner Hirschfeld's authority to conduct such investigation, on the theory that even if he (Brady) presented the evidence, the Mayor, the Commissioner's power to remedy the evil is limited. Hirschfeld insists that he is investigating at Mayor

CRITICAL DIGEST

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

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

Rust

Sponsored for very little enthusiasm with "American" and "Mull-Telegram" only papers seemingly impressed. "Times" (Corbin) narrative, while "American" (Dale) said "stupid and tedious."

Fashion

Lengthy and favorable notices the morning after with "American" (Dale) taking exception to the piece in styling it "disappointing because the actors overemphasize the absurdities." "World" (Brown) announced, "belongs on the list of every theatre-goer," while "Sun" (Hathorn) quoted "a delicious novelty."

Variety (Green) thinks the piece certain enough for uptown.

Myrtle

A fiasco far as the critics were concerned, securing a broadside jangling. Various phrases used in describing the piece were, "so bad

Hyman's request, and if his report back to the Mayor warrants it, Hyman has pledged his same ruthless attack on the spec as against the speculators, and he would rather testify and tell all before a legislative or administrative body."

Alderman Bruce M. Falconer postponed introducing the resolution out of deference to the late Woodrow Wilson, official business being suspended for the while.

Brady threatens to name three theatrical men involved in the alleged tie-up with the spec in a conspiracy to mulct the public.

Divorce for Mme. Matzenauer

San Francisco, Feb. 6.

Mme. Margaret Matzenauer of the Metropolitan Opera was granted a divorce here last week from Floyd Gitzbach, chauffeur, whom she met on a trip to Del Monte.

Mme. Matzenauer filed a suit for divorce in New York, but it was dismissed and later instituted here.

Sothern-Marlowe Rent House

Minneapolis, Feb. 8.

E. H. Sothern and Julia Marlowe have rented a furnished house for the two weeks' stay here and in St. Paul.

The Boom Season for the Selwyns

In the production and managerial field the Selwyns stand out so prominently right now that it is the talk of the amusement world that this is "the Selwyn year." With a dozen attractions running and six theatres under their direction, there is little doubt the firm expects its biggest profits since entering the field.

The current attractions under the Selwyn banner are five companies of "The Pool," "Mr. Battling Butler," "Charlie's Revue," "Pony," "The Great American Appearance," "Antony and Cleopatra," "Spring Cleaning," "Partners Afloat," and "Stella Dallas." The latter two attractions are on tour, as are "The Pool" units, while Miss Cowi is under Broadway again in two weeks.

Up to last season the Selwyns were not particularly fortunate in their musical productions. A change of system was tried, and now three musicals are cleaning up, and all are spotted side by side in the three Selwyn theatres on 42nd street. "Butler" was produced in association with George Chalmers, "Pony" with Philip Goodman and "Charlie's Revue" with the English producer. Heretofore their best musical try was "Buddies," which was not a chorus attraction.

The theatre properties controlled by the firm are the Selwyn Apollo and Times Square in New York; Selwyn, Boston; Selwyn and Sam H. Harris, in Chicago. The latter two houses are twin theatre, controlled jointly with Harris. They also have the Colonial, New York.

It brought laughter, "intermissions as good as the play," "not a night in which the theatre wasn't better than the play."

"The Show-Off"

The first string men once more indulged in a bit of complimentary ravin given this new entry, with "Herald" (Woodlett) ranking it beside "The First Year" and "Merton" of the "best comedy" of the season, while the "World" (Brown) topped that stipulation when calling it "one of the best of all American comedies."

"Herald" (Laird) says "The Show-Off" is one of the outstanding hits of the season.

Midnight

The newest of New York's long list of musicals and warmly received. The score caught the ear of the critics and the reviewers with that and the dancing awarded the most fulsome praise.

SLIDING'S ACT ON LAY-OFF

"Sliding" Act on Lay-off Play Keith's Bushway, Brooklyn, last week as an act with Inez De Volder, the latter a popular vaudeville comedienne.

The burlesque troupe lays off next week. The following week Watson resumes his Columbia route.

HOLZMAN PRESS AGENTING

Benny Holzman, formerly dramatic editor of the "Evening Mail," has entered the publicity field with an office in the advertising agency of J. R. Muller.

Holzman's clients already include a star and playwright, and one of the Broadway attractions may soon be added to the list.

"Peacocks" at Cort

Chicago, Feb. 6. Lewis & Gordon, producers of Owen Davis' "Peacocks," have the Cort for the play, Feb. 17.

RADIO MUST PAY

"The Clipper" carries stories weekly of the amount matter to all of the show business.

"Clipper" Out Tomorrow, 10c

RICH HAYES "AND HIS VALET"

"The Elongated Personification of Uncensored Dexterity." Repeats at B. Keith's Theatre. This week (Feb. 6), Riverside, New York; next week (Feb. 11), PALACE, New York; week Feb. 18, Bushwick, Brooklyn.

Direction H. B. MARINELLI, LTD.

SHOWS IN N. Y. AND COMMENT

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

with the show, and Joe Flynn is in advance, both fast workers for an attraction with names. The company points to the grosses in defense of the general theatrical reputation of the South.

I | fense of the general theatrical repu-
tation of the South.

"Didn't I tell you so? Was
ever wrong?"—George M. Cohan.

"Moonlight," Longacre (2d week)
New musical comedy opens

significant. Getting \$5,000 weekly here, "Sweet Little Devil," Astor (3rd week). Business second.

(Continued on page 15)

7

FIGHT FILMS SEIZED BY LOS ANGELES BY FEDERAL AGENTS

Firpo-Dempsey Setto Had Already Paid Up One Fine in 'Frisco—Was Showing at Pantages' House

Los Angeles, Feb. 6. The Federal Grand Jury has returned indictments charging conspiracy to violate the Interstate Commerce law resulting from the showing of the Dempsey-Firpo film, which was confiscated by the federal officials last Friday at the Pantages.

Alex. Pantages furnished \$2,000 bail for his appearance, while Ralph and Mrs. Proctor, who managed the film, put up similar amounts. The authorities announced that a telegraphic warrant had been sent to New York for the arrest of Fred C. Quimby of the Universal Films. Other indictments are to follow.

The Federal authorities say they are in possession of contracts between Pantages, Proctor and other parties for the rental of the Dempsey-Firpo picture.

Pantages asserts that as the film was shown in San Francisco without molestation he assumed he was within his legal rights to exhibit it here.

WESTMINSTER SHOWING FOR "FIGHTING BLADE"

Called "Strange Place for Trade Showing"—"Green Goddess" Concurrently

London, Jan. 25. Trade shows are getting into strange places. The latest is the premiere British presentation of the "Fighting Blade," for which First National has secured the Central hall, Westminster.

The chief attraction appears to be that various members of Parliament will be present.

Under present conditions M. P.'s, however, are not what we should really call a big attraction; the activities of drenched Labor strike pickets are much more exciting.

Goldwyn is about to release its "Green Goddess" feature with George Arliss while the show is running at the St. James.

For the premiere showing of the new Graham-Wilcox picture, "Southern Love," featuring Betty Harte, at the Albert Hall, the place is being transformed into a bull-ring and the audience will consist of over 7,500 invited guests. For a special program lasting some minutes a troupe of Spanish equestrians is being imported.

Fay Compton has signed with Gammon for a considerable time. The complete production of "Claude Duval" produced by George Cooper, Nipal Barrie is being made.

Joe Collins is again the British and Colonial leader in the main and playing a variety of parts in the new series of the "Fighting Blade." The film titles and the characters promise something warm in nature. Arthur Wonts is the leading man, Thomas Bentley, producer, and A. W. Kincaid, cameraman. While the film is being written by Eliot Stannard, the feature will be handled by Moss Empires with the first release ready for the British Film Week.

FILMS IN LONDON

Kolker's "Repay" Opening Feb. 28—
"Living Target" Scene

London, Feb. 6. Henry Kolker's "I Will Repay" will open at the Marble Arch, Feb. 24, with Flora Leighton in the cast.

There is great difference of opinion among the critics here. "The Fighting Blade," with Richard Barthelmess. Some say it is anti-British and pro-Soviet.

The film was exhibited at the Westminster Hall.

"The Living Target" will be the next Swedish feature here. "The William Tell" scene, with a father shooting away electric bulbs surrounding his son.

ORCHESTRA AS EXTRA WON FOR METROPOLITAN

Washington Picture House Did \$14,000—Picture Didn't Enter

Washington, Feb. 6. A special attraction, an orchestra, forced the grove of the Metropolitan to the top place in last week's lineup of the four downtown houses. The picture at the house didn't create the ripple. It was "Warriors' Pennsylvanians" everywhere one turned, with the result the indefinite engagement of the orchestra with a new program weekly, is going to be a "clean-up" proposition for Harry M. Crandall.

Washington's delineation to ignore anything with a title suggesting a "western" was again knocked-out with "The Heritage of the Desert." It ran up a big gross. Estimates for last week: Grand Metropolitan (1,500; \$35-55-75). Picture Prevost in "The Waters" (First National). Drawn \$12,000. To the "Green Goddess" (Goldwyn). Reached goal \$14,000.

Moore's Lark (1,500; \$25-55-75). Second week, \$10,000. "The Call of the Canyon" (Venus 725).

"Heritage of the Desert" (Paramount). This western by Zane Grey repeated for the second week.

"Call of the Canyon" (Venus) led down during holiday week. Got \$11,000.

Loew's Columbia (2,500; \$25-55-75). "The Humming Bird" (Paramount). Second week, \$10,000.

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CHICAGO POLICE FORCES "BIRTH" OFF SCREEN

"Way Down East" Substituted at Auditorium—State Law Supercedes Injunction

Chicago, Feb. 8. "Way Down East" has been substituted at the Auditorium in place of "Birth of a Nation" until the legal squabble is over.

Chief of Police Quinn has been upheld by the Superior Court in his arrest of the operators and exhibitors of "The Birth."

Twice Sunday and Monday the police stopped the picture and arrested the operators, basing their action on a state law of 1917 which superceded, according to the court, an injunction against police interference issued to J. J. McCarthy for the same film in 1915.

Attorney Trainor for the film company said that the city officials were stalling and did not want to take up the criminal case against his clients as he had urged, and that there was an ulterior motive in their actions. Trainor wants the cases of the four operators tried at once, but he was informed that they had been set for trial next Tuesday.

Corporation Counsel Busch was told that he had never proven his allegations in his previous trial, and Justice Sullivan said he thought it feasible to run the picture, and in case the law was being violated the picture could be made after the present action.

Busch could not see this and the film men, after a conference with the city officials, changed the scene and "Way Down East" was substituted, with the result 500 seats were made.

The city officials charged the film to the scene in which the negro chased the white girl over the hills, and the notes of the film are largely concerned with the rides of the Ku Klux, and nearly every scene involves them.

CHEW OVER CHEW

Wrigley Says F. P. Ain't Done Right

"Thou Shalt Not Chew Gum" may not be one of the Ten, but just at present these precepts and the popular law are being broken on the roof of the Putnam building. It looks as if war will be declared between Wrigley's advertising department and Famous Players-Lasky.

"The Ten Commandments" sign, directed by Cecil De Mille, representatives, has over-shadowed the effect of the dancing goddess. They claim the F. P. people who are the owners of the building have taken advantage putting up a sign which interferes with their display.

Charles F. Price, for F. P., says the sign stays up until the building comes down in the spring. The Wrigley contingent assert they have the sole right to any sort of advertising stop of 1403 Broadway.

SUBMITTED CASE DECIDED

With the agreement of Charles Kingston, Hempstead Bay, to pay immediately half of the claim of the Motion Picture Film Co. give notes for the other half and stipulate that he will pay off pictures under controversy during June. The Motion Picture Film Co. give notes for the other half and stipulate that he will pay off pictures under controversy during June.

The motion picture submission to arbitration under the uniform contract was compelled by a supreme court order.

THREE PENN. ADVISERS

Harrisburg, Pa., Feb. 6. Governor Pinchot has not Harry K. Knapp, chairman of the State Board of Censors that he has appointed a committee of three, at the suggestion of the Motion Picture Theatre Owners of Pennsylvania, who will act in an advisory capacity to the State Board.

The committee is composed of M. J. O'Toole, Scranton; Jerome Casper, Pittsburgh; and H. J. Schad, Reading.

Luring Literature Condemned By Aid Society's Secretary

Baltimore, Feb. 6. Supposed picture companies which mail descriptive literature to young girls in different parts of the country were assailed here today by Miss M. C. Judge, secretary of the local Travelers' Aid Society. Miss Judge asserted that she had received for three 13-year-old girls, who ran away from Baltimore to New York, for three they had received some of the literature and were promised positions as picture stars.

Miss Judge has in her possession several bundles of literature which had been mailed to the children. One of the circulars was from a picture concern in New York, described as one of the largest in the country.

It pictured a glowing terms a career for young women who would be able to qualify to an attached questionnaire. Any ordinary girl could answer the questions.

Miss Judge said such literature, according to the circular, anyone, for a nominal sum, may become an actress and appear in a feature picture which would be filmed as soon as the company was completed from graduates of the course. The letters were of a form type even to the signature.

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SHIPMAN STILL TRYING, AFTER CANADIANS AGAIN

Forming Nova Scotia Films and Looking for Subscriptions—Latter Not Brisk

St. John, N. S., Feb. 6. Ernest Shipman is again at work in Canada. He has been in the country for some years. He has produced films in various parts of the Dominion, by means of locally organized organizations. He has been successful in raising money for his cause. He has sold through an exploitation drive. The mode of procedure was for Shipman to go to the country and to persuade bankers, manufacturers, merchants and professional men in each of the communities, and induce them to form his directorate.

When the sales drive was started, it was the effort of the stock raisers, to point out to prospective stock buyers the necessity of financially supporting the film production enterprise, on the ground of local patriotism plus the value that would be received (according to Shipman et al.) by the various communities where the film was produced.

The Shipman campaigners contended that the films would greatly advise the sections in which they were produced, and this advertising would attract tourist and industries as well as permanent settlers—Yankee settlers.

One of the pictures produced by the Shipman organization was "Blue Water," a story of the sea. A skating rink was taken over as a temporary studio in St. John, N. B., by the New Brunswick Films, Ltd., one of the many companies organized by Shipman. The film was produced, however, mainly in Florida.

The picture was offered to the exhibitors at a low price, but was just a flop. The film, itself, is an exasperating offering. It has not been even shown in St. John to the general public.

Shipman is now trying to form the Nova Scotia Films, Ltd., formerly the Halifax Film Production Co. a year ago, he attempted to organize the Halifax Films, Ltd., but did not succeed to the satisfaction of the content, so an intimation was called. He now wants to produce another sea story, "King Island."

The stock raisers are not enthusiastic. Production operations will open in the spring, providing sufficient money is subscribed in the company.

DE MILLE'S NEXT

Los Angeles, Feb. 6. Cecil De Mille will turn "Feet of Clay" into triumph upon the completion of "Crucifixion," with Lorraine Jay and Rod Taylor in leading roles.

William De Mille is returning to the coast after finishing "Ice Bound" in the east.

BRENON AND "MONTEBANK"

Los Angeles, Feb. 6. Herbert Brenon is going to the east and will direct "Montebank" there with Ernest Torrence and Anna Nilsson.

Ernest Torrence will work upon "The Breaking Point." He will leave when concluding that picture.

The Allan Hales' Daughter

Los Angeles, Feb. 6. A daughter was born Monday to Mr. and Mrs. Allan Hale.

"BIG FOUR" OF PICTURE PRESS GO OUT FOR FAIRBANKS, PICKFORD, CHAPLIN AND GRIFFITH REPORTED DUE FOR MEETING AND CONFERENCE IN NEW YORK—At Present with United Artists

There are rumors of the "Big Four" of pictures are possibilities for a return to a distributing organization with which they were formerly allied and a withdrawal from the United Artists.

During the last week reports have been in circulation that when Douglas Fairbanks and Mary Pickford arrive in the east there is to be a meeting at which the distribution of their productions is to be the principal topic. D. W. Griffith will be at the meeting and either Nathan Burkan, attorney for Charles Chaplin, or Fairbanks will have the comedian's proxy.

Seemingly, the battle that the United Artists has been maintaining has not met with the approval of those distributing through the exhibitors. The exhibitors' organization, it is understood, is not entirely satisfied with the gross "The Woman of Paris" is getting in the recent feature is Chaplin's "A Woman of Paris."

The "Robin Hood" production has also run to the limit of its selling possibilities, according to the reports of various U. A. salesmen, and the reports that it is being unable to "come back" in their territories. The reason for this they say is that they sold the earlier U. A. product at prices that were such the exhibitors were unable to show a profit, although in the majority of cases they broke even or made a very little money. This, however, was not satisfactory to the exhibitors.

As an instance, in one southern town an exhibitor took "Robin Hood" for four weeks at a rental of \$1200, with the run bringing a profit of \$48.

It is possible Famous Players will be lined up in the bidding for the rights of stars and also quite as possible Fairbanks, Pickford and Chaplin will look favorably on such an arrangement, with the Griffith force undecided.

In the event Mr. Burkan handles the Chaplin proxy it is possible Goldwyn will put in a substantial bid.

RADIO TIEUP

McVickers Monday Did \$1,000 More On Day

McVickers has one of the best money getting tie-ups this week, which was arranged by E. A. O'Connell, their publicity man. He engineered a deal with K. Y. W., the Westinghouse radio station, whereby the staff from that studio are making personal appearances at the theatre for each performance.

The entire radio transmitting equipment has been installed and the numerous artists who broadcast each week so forth the theatre instead of the studio.

Business on Monday was \$1,000 bigger than any previous Monday, and indications are that the house gross will be broken this week.

RELIGION ORDERED CUT

Brussels, Jan. 27. The Belgian censors have ordered the cutting of the French film "The Tragedy of Lourdes," patronized by the Archbishop of Paris and Cardinal Mercier.

The picture shows the annual pilgrimage to Lourdes and the authorities ordered this portion, as well as all reference to religion, to be suppressed.

OWEN MOORE INFECTED

Los Angeles, Feb. 6. Blood poisoning has resulted from an auto accident, and Owen Moore is in serious condition in a local hospital.

More received several injuries in the accident which occurred two weeks ago.

JESSE LASKY COMING EAST

Los Angeles, Feb. 6. Jesse L. Lasky left here yesterday for New York.

MYSTERIOUS DEATH OF LILLIAN DREW

Dies in Chicago Hospital—Estranged from Husband, E. H. Calvert

Chicago, Feb. 6. A mystery surrounds the circumstances leading to the death of Lillian Drew, one time Essanay film star, in the County hospital Monday, as a result of venereal poisoning. She had been estranged from her husband, E. H. Calvert, film actor, for a number of years, and was registered in a hospital as Helen Calvert, which prevented knowledge of her death becoming known until Tuesday. Coroner Wolff began an immediate investigation.

It was learned that Miss Drew was removed to the hospital from the home of her mother, Margaret Plannery, after which, it is alleged, she accidentally had taken an overdose of the medicine in an attempt to sleep following a painful accident. She had been living there for the past six months recuperating from a nervous breakdown suffered while working as a model in New York.

Mrs. Plannery stated her daughter had recently suffered financial reverses and seemed dependent on the day she was taken to the hospital.

Miss Drew retired from screen work about a year ago, previous to which she had been on the stage. Her age was given as 41.

EDDIE CANTOR'S PICTURE

May Temporarily Appear at Price

Eddie Cantor has a picture offer of a week or two for Cosmopolitan with "Janie Merdith."

Eddie has asked his banking "friends" to figure out how much he should ask as salary. In "Kid Boots," at the Carols, young Cantor only gets 10 per cent. of the gross, and the gross is only about \$34,000 a week. Eddie has been making the bankers work overtime of late figuring it all up for him.

He may decide to go to the picture thing temporarily for 36 per cent. of the film's cost, with the understanding the picture shall not work on matinee days.

ANOTHER ANIMAL PICTURE

Washington, Feb. 6. The first showing in America of a new wild animal film depicting the wilds of British East Africa occurred at the National Geographic Society here.

Beginning with the "shiver-dance" of the natives near Nairobi, the lecturer and photographer, William P. Harris, Jr., worked his way through the quaint and curious animals abroad.

Harris has gone into the dressing and habits of the natives to a greater extent than previous films of this nature.

NEW YORK LAW FOR KIDS

Albany, Feb. 6. The Penal Law has had an amendment attached, permitting children between the ages of 8 and 16, unaccompanied, to attend picture shows in New York City not later than 6 p. m. on weekdays. A section on the street level and in charge of a matron.

JOHN JASPER, GEN. MGR.

Los Angeles, Feb. 6. John Jasper has been appointed general manager of the Famous Players. He will have the handling of the studio.

Jasper is well known studio man. He built the Hollywood Studios, recently disposed of by him.

EMIL ASCHER CRITICALLY ILL

Chicago, Feb. 6. Emil Ascher, 73, veteran picture producer and owner of the Famous Players-Ascher Brothers chain of theatres, has been critically ill for about six weeks.

HEARST'S LETTER

Says All's Agreeable with Goldwyn and Cosmopolitan

Editor Variety, January 21, 1924.

In your issue of January 31 there is an article headed "Goldwyn-Hearst Current Talk Hinges on Possibilities," which I think should be corrected in the interest of accuracy.

The Cosmopolitan Corporation is not at all disinterested in the negotiations with the Goldwyn Company in the distributing organization in which we are associated.

The Miller bill has never been as good distribution, and I have no intention whatever of establishing an independent distribution, and no reason to be dissatisfied in any respect with the present very agreeable and very profitable association.

I have not tried to persuade Mr. Goddard to sell his interest in Goldwyn, and I would be very unhappy if Mr. Goddard wished to retire from the Goldwyn Company, as he seems to me to be of great value to that company, not only of value to it, but of value to us.

However, I have reason to know that Mr. Goddard has no intention of retiring from the business; that his illness is unimportant, and that he is already on the road to complete recovery, and that his object is to add to his interest in the Goldwyn Company, with the progress of which he is well satisfied.

I, H. HEARST, President of International Film Service Co., Inc.

LOYD AND HIS FILM MUCHLY DISCUSSED

Comedian Said He's Satisfied with Pathé—Others Making Tempting Offers

There is a great deal of talk as to the future distribution of the Harold Lloyd productions, although the comedian states he is fully satisfied with his arrangement with Pathé.

Two different distributing organizations are known to have been approached the subject of handling the Lloyd product. They have offered more intensive distribution, to arrange for financing the productions and to guarantee a certain gross on each of his pictures with a substantial advance.

There is this connection, however, between the Lloyd, Harold Lloyd, with his short comedy subjects, is tied up tightly with the present distributing organization, none of the others that make offers for Lloyd pictures can give the producer distribution on the shorter comedies of the Lloyd type, and something of an interest with Roach in the short subjects.

Lloyd, who has been in New York for 10 days, was supposed to be discussing some sort of distributing arrangements. The J. D. Williams and the other two make offers for a year or so ago are all cold at this time and looming as the strongest possibility in bidding for the Lloyd comedies.

Lloyd left for the Coast earlier in the week to celebrate the first anniversary of his marriage at his Hollywood home.

"AMERICA" AT \$150

Griffith Decides Top for Big Film at 4th Street

The scale for the D. W. Griffith "America," to start at the 44th Street theatre, was really established for Saturdays, Sundays and holidays, with the regular matinees \$1. It was a Griffith production that started the \$2.00 venue for "special film productions," his "Birth of a Nation" being the first film in the scale which was really established at the suggestion of J. J. McCarthy.

"HOME SWEET HOME" FILM

San Francisco, Feb. 6. The Corona Women's Club has placed a film entitled "Home Sweet Home" for a week's showing at the Imperial.

The picture was made by the General Federation of Women's Clubs of America as propaganda in the "Better Homes Campaign" just being launched.

REFORMERS' FILM MEN IN ALBANY TODAY

Expected to Clash on Miller Bill—Republicans Needed for Censor Repealer

Albany, Feb. 6. Spokesmen for reform organizations and picture advocates will clash at the Capitol today when the bill of Assemblyman Frank A. Miller, Democrat, of Kings, is scheduled for a hearing.

The Miller bill is designed to permit children between the ages of 8 and 16 years to attend picture performances unaccompanied by their parents or guardians. Provision of the bill would require such theatres as desired to cater to children's tastes among several other sections for them on the street level and employ a licensed matron to have charge of the children's section of the theatre.

The hearing on the Miller bill, however, is only the opening skirmish for the big conflict that will come with the repeal of the picture censorship law.

Governor Smith in a message to the Legislature Monday, in which he dealt with his proposal to consolidate the state governmental functions in the interest of economy led among several other recommendations which he urged be abandoned the picture censorship commission.

Little doubt is felt at the Capitol but that the repeal will pass in the senate, and the real struggle is looked for in the assembly.

Many believe that the fate of the censorship repeal is in the hands of the Republican assemblymen from Albany. Among them are Assemblymen Leader Simon L. Adler, it has been reported that George Eastman, of the Eastman Kodak company, may be sought to win the support of Monroe legislators for the repeal, which with the Democratic votes and a scattering of Republican votes for the repealists, to clinch New York city, could put the repealer across successfully.

The battle to win Assemblyman Erick L. Hackenberg is still in committee, as the author has made no attempt to bring it out or have a vote on it. It is believed that the legislators who advocate the repeal of the motion picture censorship law propose to first pass the Walker bill in the Senate and then have Assemblyman Hackenberg move to have it substituted for his bill on the floor of the house. This procedure, it is believed, will be the easiest method to bring a vote of record on the adoption or rejection of the repealer in the assembly.

MME. BACARDI'S REASON

Ex-wife of "Run King" May Marry Multi-Millionaire

Mme. Jose Bacardi, who secured her divorce from "The Run King" last week, has withdrawn her name from the casting list of the Cosmopolitan films, where she was about to have a trial engagement before the cameras after months of waiting. "Promerita" sources it appears that Mme. Bacardi who had announced plans to give the run king the million-dollar divorce, had a bankroll, waited all but a nominal lump payment that wouldn't pay for one of the motor cars she had in Santiago.

The renunciation was even more surprising, because there have been few amateurs in local history as plentifully as she, who has been offered for screen parts.

Mme. Bacardi is about to marry a multi-millionaire who has been seen with her "Run King" along the smart dance places and late cafes, it is said.

LOCATION IN DEATH VALLEY

Los Angeles, Feb. 6. Irvin Willat, who is making "Death Valley" "The Wanderer of the Wasteland" the production that he is making for Paramount in natural colors.

The headquarters of the company are in Mecca, Cal., right in the heart of the Valley. After finishing here the company goes to Los Angeles, for additional exteriors.

Jack Holt leads the cast, including William Powell, who is in "Death Valley," Billie Dove, Richard Neill, James Gordon, William Carroll and Ward Coster.

BWAY HOUSES UNEVENTFUL WITH PICTURES LAST WEEK

Second Run of "Temporary Husband" at Cameo Did Not Work Out Well—"Flaming Barriers" Disappointed at Rialto

Broadway picture business last week showed nothing unusual at any of the houses, but practically all got a fairly even break as far as the box office returns were concerned. The Capitol, as usual, walked off with the top money of the street with "Fashion Row."

There was only one picture on the street that remained over for a second week, "Fied Piper Malone" (Paramount), which had \$11,000 to the hit for its second week. "The Great White Way," at the Cosmopolitan, with only two more weeks to go, did \$19,000, the strength of the extra night performance, which has been the vogue there on Thursday nights for the last three weeks.

"The Covered Wagon," at the Criterion, net \$10,350, while "The Ten Commandments" at the Coban did \$18,240.

"The White Sister" leaves the Lyric in two weeks to be followed by musical show.

Estimates for last week:
Cameo—"Her Temporary Husband" (First National), (1924; 55-55). First at Strand several weeks ago and here got \$20,000. "When a Man's a Man" opened Sunday for a run and drew \$1,200 first day, good pace for house.

Capitol—"Fashion Row" (Metro), (1924; 55-55). With Max Murray playing dual role picture drew regular clientele and got \$45,000 in two weeks. "Name the Man."

Central—"The Extra Girl" (Associated Exhibitors-Sennett), (1924; 50-51). Second week, this Mabel Normand film showed \$2,550. Now on third and last week. Due to heavy newspaper advertising and guarantee to house, production will be lower on Broadway run.

Cohan—"The Ten Commandments" (Paramount), (1924; 42). Biblical story still packing house at both performances with matinees invariably going to sellout. Last week, \$18,240.

Cosmopolitan—"The Great White Way" (Cosmopolitan), (1924; 11-12). With midnight show, \$19,000.

Criterion—"The Covered Wagon" (Paramount), (1924; 11-12). This big winner has had nearly year on Broadway, breaking \$100,000. The film run and continues with no sign of drop, box office showing but slight variation from week to week, \$10,350.

Gaiety—"Abraham Lincoln" (Rochester Bros.), (1924; 42). Still disappointing as far as box office is concerned, this condition coming after favorable reviews. Slight increase last week, however, due probably to several novel exploitation stunts and newspaper campaign.

Lyric—"The White Sister" (Inspiration), (1924; 11-12). Nearing end of run after six months in three theatres, Ambassador, 45th Street and Lyric. Less than \$5,000 last week.

Rialto—"Flaming Barriers" (Paramount), (1924; 60-55-59). Picture not doing as well by turning in only \$17,889.

Rivoli—"Fied Piper Malone" (Paramount), (1924; 38-45-50). Tom Meighan film drew regular clientele to good week's business. Quoted at \$25,500.

Strand—"Painted People" (First National), (1924; 55-55). The Colleen Moore film, following "Flaming Barriers" (which pulled sensation business), at same house missed mark of forerunner widely. Business of \$27,000, fair.

Niblo Picture at Astor, Feb. 25
 "This Name is Woman" picture, directed by F. W. Murnau, will go into the Astor, Feb. 25, at \$2 top.

Decision Given on Appeal by Earl Carroll
 The suit brought by Earl Carroll, the theatrical manager and author, against the Republic Distributing Corporation; Edward Goddard, the British and Colonial Cinematograph Co., Ltd., and the Moredell Realty Corporation was dismissed by Justice Irving Lehman, when a Justice of the New York Supreme Court. Carroll later took the case to the Appellate Division, where last week the decision of the lower court was sustained.

The suit now stands against Harbert Brenon, who the higher court believes is the responsible party. Carroll sued for an accounting of the receipts of "Twelve-Ten," produced by Brenon, with Max Dore starred. His ground for the suit was that the story was his.

An advertisement in Variety is part of the plaintiff's evidence, and the statement by Brenon that he had acquired a remarkable story written by Earl Carroll.

John G. Dyer, referee, was appointed by Justice Lehman to take and state the account. This means the suit must be prosecuted solely against Brenon. Carroll's appeal was from that part of the decision dismissing the other defendants.

COAST PICTURE NEWS
 "Herbert Brenon is working on 'The Breaking Point,' the leading players for which are Patsy Ruth Miller, Will Haidt, Matt Moore and George Fawcett. The Mason O. H. was used this week for some interior theatre scenes.

Charlie Murray has returned to the Sennett lot.

Dimitri Buchvaroff starts on his first production for Lasky with Pola Negri as the star early this month.

GOLDWYN RENTED ROYAL K. C. FOR "NAME THE MAN" PICTURE
 Got Good Week, \$9,500 by Exploitation—"The Wanters'" Poor Showing with \$11,000 at Newman—"Hunchback" at \$1.65

Kansas City, Feb. 6.
 It certainly looked like old times, and good, around the three first run film houses on Main street last week, and the dollars clicked into the box office to the tune of \$10,000. With the Royal, a Newman house, under rental to Goldwyn for "Name the Man" and the big Newman showing First National's "The Wanters." Famous Players was not represented.

Goldwyn had indulged in an intensive publicity campaign for "Name the Man," and the extra advertising caused the Newmans and Universal to fall in line.

The policy of Universal in raising the prices at the Liberty from 50 cents to \$3, \$1.10, and some seats at \$1.65, for "The Hunchback," is being watched. It is understood that if these tilted prices go over without much of a kick from the regular house patrons and there is no flare-up, some of the other houses will try the stunt and offer some of the big specials without waiting for a year until the pictures are released to be shown at the regular house prices.

The managements of all the leaders were given a scare Thursday night when business dropped on the preceding nights, not very much, but enough to make them think something was wrong. But business climbed back the next day and the week finished strong.

"The Wanters" proved the weak sister of the street, the Newman, where it was being shown, with its 1,200 capacity and 75-cent top only getting around \$11,000, pretty near a flop in this city. This week's story will probably be different, as

the house has "The Humming Bird," while the opposition houses both are holding their pictures over.

Last Week's Estimates
 Royal—"Name the Man" (Goldwyn), (1924; 50-75). Mae Bush and Conrad Nagel. Picture strongly criticized by Goldwyn, showing the feature under rental contract. The advertising emphasized it was not a costume and that it would not be shown in Greater Kansas City until 60 days after the Royal presentation. Critics gave it elaborate reviews and repeated Variety's prediction it will be among the first 10 for the year. Held for second week.

Newman—"The Wanters" (First National), (1924; 55-75). Marie Prevost, other attractions. Newspaper reviewers liberal, but fans didn't want it. Business far from good. Around \$11,000.

Liberty—"The Hunchback" (Universal), (1924; 1.00-1.45). Capacity houses saw this Universal feature for eight days, and prospects good. It will hold up to expectations for next two weeks; set for three weeks' run. The preview showing Saturday night before the regular engagement proved wonderful publicity. The highest ever asked for any entertainment here. Picture received excellent reviews. The business was many who were free to admit they did not like Lon Chaney's characterization of the leading role, thinking he made it too revolting, but admitting it was a masterful piece of mimicry and acting. Despite this there seems an appeal to the masses, especially with the women, as they were out in force. Management reported \$19,000 for eight days, including Saturday preview.

First run films at the vaudeville theatres: "The Governor's Lady," Mainstreet; "Strangers of the Night" (Captain Applejack), Pantages; "His Mystery Girl," Globe.

BRENON, DEFENDANT

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INSIDE STUFF ON PICTURES

Outside capital for financing picture productions is scarce. The banks are fighting shy of these propositions at this time, even though the releasing companies are willing to guarantee the return of the investment. At the present time there are a number of producers with releasing contracts in the field looking for money to finance the making of from one to four pictures a year.

One producer lately received letters of assurance from two distributing organizations which guarantee return of production cost within nine months on pictures costing approximately from \$50,000 to \$100,000, but he is unable to obtain the capital to close the deal.

In another instance the distributor is offering the guarantee of full cost of production, picture to cost not more than \$50,000, to the producer within nine months after release on a 60-40 basis with a 50-50 break after that.

There is another producer who had his star, director, story and studio all arranged and expected to shoot within a week, but the financial backers walked out on him at the last moment.

One organization is agreeing to advance 75 per cent of production cost on delivery of negative (not subject to approval) with the distributor and producer to share 40-60 on the return until the advance is covered and full cost returned as well as prints and advertising paid for, after which a 50-50 split is agreed on.

"Black Oxen" was recently passed by the board of appeals at Dallas, after it had been turned down by the censor. The Board gave it a k. without requiring a cut or a suggestion of a change.

Louie Hendeiman leased the Palace, South Bend, to the Orpheum circuit and he may rent to the Orpheum a theatre he is building at 17th and Kedzie, Chicago. It will cost \$200, and is just one block away from Balaban and Katz' Central Square.

Bernon T. Woodie, one of the representatives of Will H. Hays' office for the United States, is in the city. He will remain there about two weeks, then sail for Australia. His mission to the antipodes is in the interests of the American film industry.

"The Story of the Bible," a picture, was shown last Saturday night and three times on Sunday in the Priory hall of the Church of the Most Holy Rosary at Syracuse.

It is the first time that city has had pictures under church direction.

A REAL Picture

MADE BY JAMES HENABERY
 PRODUCED BY
 Joseph Henabery



**BETTY COMPSON
 RICHARD DIX
 LEWIS STONE
 TULLY MARSHALL**
 A Paramount Picture

From "The First and the Last," by John Galsworthy. Adapted by Edfrid Bingham.

BIG crowds are seeing Broadway's REAL picture at the Rivoli this week. "The picture, filming and acting are excellent" (World). "Betty Compsom gives a performance that can be matched against anything offered this year" (American). "It is one of the best things Paramount has ever done. Highly entertaining" (Motion Picture News).

One of the 18 Great Paramount Pictures now available. 17 more coming between March-June, 1924.

Produced by

2-column Mats and
 Press Sheet Ad Above Electros at Exchanges



COSTUMES FOR HIRE
 New York's Newest and Foremost Costume Rental Organization
BROOKS
 1437 B'way, Tel. 5580 Pan.

CASTING OFFICES INC.
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 HAVE PLACED
 ALAN CROSLAND BETTY COMPSON MAY VOKES
 ROBERT WARWICK ELLIOTT DEXTER CHARLOTTE WALKER
 JAMES KILPATRICK ARLEN OLN HOWLAND
 LAWFORD DAVIDSON ALPHONSE ETHIER PAUL McALLISTER
 EDUARD DURANT

WATCH FEBRUARY RESULTS

**1924,---like every other year,
belongs to FIRST NATIONAL**

Mr. Radio

(Tell My Mammy To)

*Here's
Your
Copy of
the
"Surefire"
Ballad*



MR. RADIO MAN

(Tell My Mammy To Come Back Home)

Words by
IRA SCHUSTER
JOHNNY WHITE

Music by
CLIFF FRIEND

Moderato

Little broken hearted Sam - my, Sit-ting on his Dad-dy's knee, List-nin' to the Ra - di -
Ev'ry night this lonesome lad - die, Wishes' Mammy was back home, You would know the rea-son

o, Both his heart was aching so, Seems the angels took his Mam-my, An-y wonder why he
why, If you ev-er hear him sigh, Ev'ry night he asks his Dad-dy, Why did Mammy go a -

sighed, What his Dad-dy fell a sleep Sam-my then did creep, To the Ra-di-o and cried:
way, Dad-dy turns his head and sighs, You come from his eyes, When he hears poor Sam-my say:

"ARCADY" Al Jolson's Serenade

"LINGER AWHILE"
The Dancing Hit

SAN FRANCISCO
Masque Theatre Building
BOSTON
181 Tremont St.

DETROIT
144 West Larned St.
CINCINNATI
707-8 Latta Theatre Bldg.
TORONTO—152 Yonge St.

LEO FRANK
711 Seventh Avenue
LONDON, W. C. 2, ENGLAND—124 St.

Radio Man (Come Back Home)



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*Something
Absolutely
New —
for Singers
of
Sentimental
Songs*

Sensational Hit In "Bombo"

LEO. FEIST, Inc.

New York

PHILADELPHIA
1208 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

CHICAGO
167 No. Clark St.
MINNEAPOLIS
520 Lake Arcade

Spring Creek Rd.
BETHLEHEM, PENNSYLVANIA—276 Collins St.

"LINGER AWHILE"
The Dancing Hit

TRACEY AND McBRIDE

Miniature Review of the One and Full Stage (Special)

Alhambra

Stella Tracey and Carl McBride have traced their former two-act in favor of the present turn which includes a pianist who also possesses a pleasing song tendency. The turn opens in "one" before a divided drop. The pianist sings the introductory song with a flourish. The "Hello, Hello, Hello," a good comedy song with topical extraneous of the past are eating bread and bananas during the song, which details the misadventures of a couple of romances.

The pianist tenors a ballad effectively while they change evening attire to entrance full stage ensembles. The pair are eating bread, "Gee, Whiz, We're Glad We're Free," a divorce song with some good cross-fire quarreling between verses. It is a hold over from the former act.

A solo of "Dan McGrew" by Tracey follows. The service lines have been well set to music and only slightly changed to meet the metre. Her specialty for the evening is a solo of "The Well Done and Getting Plenty of laughs with a mock ballad. For a finish both revert to extreme comedy costumes. She wears a French gendarme with a foot long mustache gets laughs on his entrance. A double song "On the upward" follows. Her specialty in dance, completed a corking good turn for any of the bills.

Opening after intermission at this house, scored a triumph through delivery and an ambitious production.

Con.

FLORENCE BURNMORE

Comedy Skit

16 Mins.; Full (Special)

Ed St.

Although unbilled here, the skit is undoubtedly "Suppressed Desire," a satire on psychoanalysis (see Greco-Craze Comedy, Glaspiell, originally done on one of the Provincetown bills).

Married couples are upon the breaking point because of the wife having recently become a fanatic psychoanalyst. Her husband and sister rebel against having their every move dissected according to Freud, and the former frames a plot to get rid of her. He tells his wife that he has been "psyched" and there has been revealed a suppressed desire all end well. From her. To further complicate matters, the sister breezes upon the scene and confesses also to having been analyzed and that she has a suppressed desire for her brother-in-law. The wife is finally cured of the married and all end well.

It is doubtful if this skit has a place in vaudeville at all, and especially the subject matter is over the heads of the majority.

There is nothing in the acting to recommend it for anything better than the three-a-days.

KIRMA AND GOLDEN VOILIN

16 Mins.; One (Special)

Ed St.

Norma is a comely young woman of stately type who prefaces her violin stunt with a solo on the harp. The violin rests on an "easy" music, however, the pianist panics her for her solo and later plays any melody called for by the audience.

She works the violin bit up for a mystery with a speech that the magic melody box plays the tune. The pianist has a mental control which is well worked to mystify the yokels. Later she carries into the audience a melody among the patrons, while it plays the requested melody.

Although the stunt may be new for vaudeville, a similar feature was used in one of the previous editions of "Greenwich Village Follies," however, it will not take anything away from it in vaude, as it manages to be sufficiently broad and intriguing to baffle most of the mob.

Should hold its own in an early spot on any medium bill.

KIMBALL AND GOMAN CO. (1)

Bong and Dance

16 Mins.; Full Stage (Special)

Bong and dance team with a male pianist. Each is a specialist in the legitimate, making several interesting changes. The closer finds them in pants, leather and a few times. The act is nicely routine and was an exceptionally interesting opener.

NEW SHOWS THIS WEEK

The first half of the Palace show ran an hour and 49 minutes Monday night. Too long without intermission. Not enough comedy. The Palace has forgotten the intermission of the six acts in the first act to insert laughs of any consequence. The Palace has forgotten the intermission of the six acts in the first act to insert laughs of any consequence.

The Palace had a pretty steady initial stanza—dignified and all that, but decidedly slow. The Palace had a pretty steady initial stanza—dignified and all that, but decidedly slow.

KIKUTAS JUGLES (8)

11 Mins. Two and Full Stage (Special)

Palace

Kikutas Jugles number six men and two women, with ages of the men running from adult to youth. The troupe crowds a lot of fast tricks into the 11 minutes they occupy the stage.

Starting with speedy ground work, a series of juggling stunts follows, with the men manipulating three, four and five objects. One of the girls juggles six objects and another eight in the same way with knobs on the end. That's difficult juggling. The men also figure a series of stunts.

After the juggling comes the riley work with the star stunts the balancing of a boy on top of five stools. The regular balancing act follows. One of the men. Ground tumbling, plate juggling and riley stuff with the whole eight working at express train speed for the finish.

A fine example of Jap art is contained in the last act. The act is used for the background for the opening. The whole act is luxuriously equipped scenically, with the usual Jap background.

YATES AND CARSON

Comedy Tact and Bong

One and Two (Special)

Alhambra

Bob Yates and Evelyn Carson have reunited in this two-act written by Yates and Carson. Opening in "one" before the house drop Yates walks across a dimly lighted stage carrying an umbrella. He repeats the act, and the audience drops monologuing about his marriage.

He is carrying the telephone he afterwards reads it. The other half of the act has married Jack Scott.

He continues his monolog vowing to get rid of the telephone. He finds when Miss Carson, a generously proportioned blonde works on. He fights with her, the crowd is wild, and the act ends well.

Yates sells a ballad while she is changing costume to reappear in evening dress. She informs the crowd in an old boyhood friend. She sent the telegram. She was engaged to Jack Scott. They decide to marry and for the det of a wedding song a divided drop disclosing a church aisle in perspective.

The turn is well rounded, the talk being consistently and both people clever and capable. Yates makes his usual splendid appearance and the comedy is well rounded.

DAIX SISTERS AND CO. (1)

Walt Act

10 Mins.; Full Stage

Two girls of extreme youth and appeal of beauty do a peppy routine with a piano. The piano member being apparently the girl who handles piano. Girls show first in bare legs and then in a black and white dress. The elder woman's announcement, abandon the allipers and finish the act in bare feet.

The announcement declares the girls are the only performers in the world doing wire work in bare feet. The girls are the only performers in the world doing wire work in bare feet.

With the assistance of Mahoney and a male singer, the comedians, who are the first to appear on the stage, are the first to appear on the stage.

The Palace brought out on last night exactly an afterpiece in the form of a comedy. The Palace brought out on last night exactly an afterpiece in the form of a comedy.

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JEROME H.

PRESENT A HIT

WHERE THE LAZY DAISIES GROW

By CLIFF FRIEND

READ THIS BEAUTIFUL LYRIC- HEAR THIS GREAT MELODY
WE SAY ITS BETTER THAN "CAROLINA IN THE MORNING"

A HIGH CLASS BALLAD

TWILIGHT ROSE

By
DENNIS
& MAGINE

A BEAUTIFUL BALLAD FOR SINGERS
OF BETTER GRADE SONGS

CHORUS

One it would be great if I could go to sleep and wake up where the la-zy dai-sies
grow One I love and two I love and three I'd love to wa-der where the
la-zy dai-sies grow Life to me would al-ways be a
hol-i-day... Down in the fields that I once knew
'Cause if it put us close the love and wa-ter-close Then I'd be sat-is-fied

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J. H. REMICK, MUSIC, PIANO, AND VOICE

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

A NEW
WALTZ BALLAD

ARIZONA STARS

By
CARL RUPP

A BEAUTIFUL
SONG

UNTIL TOMORROW (HASTA MAÑANA)

THE MEXICAN
NOVELTY TANGO

MOSE
GUMBLE
PROFESSIONAL MGR.

PROF. COPIES & ORCHESTRATIONS READY

JEROME H. REMICK & CO.

REMICK & CO

FOR EVERY ACT.

I WONDER WHO'S DANCING WITH YOU TONIGHT

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By ROSE, DIXON & HENDERSON
 SEASON'S FIRST POPULAR BALLAD HIT
 FEATURED BY HEADLINERS ON EVERY BILL.

HERE'S A BRAND NEW ONE

IF YOU'LL COME BACK

"BLUES" BY EHRLICH & LAYTON
 DOGGONE, LOW DOWN, BLUES
 SUCCESSOR TO "SOMEBODY'S WRONG"

THAT FAST STEPPIN' TUNE WITH A GREAT LYRIC

STEPPIN' OUT

BLUES BY CONRAD G. HOWARD

WALTZ BALLAD
YOU CAN'T MAKE A FOOL OUT OF ME

By CUNNINGHAM & VAN ALSTYNE

NOVELTY COMIC SONG
SO I TOOK THE 50,000.00

JOE SANTLY
 ASSISTANT MGR.

By GUMBLE & MESKILL

A NEW BALLAD FOX TROT
WATCHIN' THE MOONRISE

By KAHN, EGAN & WHITING

BE THE FIRST TO USE THESE HITS

219 W. 46TH ST. NEW YORK ~ 634 STATE LAKE BLDG. CHICAGO ~ 457 W. FORT ST. DETROIT
 228 TREMONT ST. BOSTON ~ 31 So. 9TH ST. PHILADELPHIA ~ 215 PANTAGES BLDG. MINNEAPOLIS ~ 906 MARKET ST. SAN FRANCISCO.



First Private Showing

I. Miller

Spring Styles

At the Showfolk's Shoeshop may be seen the first of the new spring slipper styles. Some of these new models will create a furor of interest and we invite you to be among the first to have them. (For competitive reasons these styles are not on display.)

I. MILLER Beautiful Shoes

The Showfolk's Shoeshop 1554 BROADWAY Open Until Nine, Evenings

STOCKS

(Continued from page 13)

sell Sage, Guydo Nazzo and Lida Kane in the company.

The Irving, Wilkes-Barre, Pa., has discontinued burlesque and will operate with stock beginning Monday, with the Ella Kramer company in "Three Wise Fools."

Loew's Alhambra stock, Brooklyn will do "Experience," week of Feb.



Guerrini & Co.
The Leading and
Largest
ACCORION
FACTORY
in the United States.
The only factory
that makes any set
of shoes — made by
hand.
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25. It is possible that the piece being heavily exploited with a view to running it for several weeks providing a sufficient interest can be created to warrant its retention for several weeks.

The James Carroll Players closed in Halifax last Saturday and will reopen at the Academy, Scranton, Pa.

If the deal is completed, Florence Hetherington, who has headed her own stock company through the west, will place a stock in the Criterion, Brooklyn.

"The Crooked Square" is the opening bill for the James Leslie Smith's stock at the Hudson, Union Hill, N. J., opening Feb. 15. The cast includes Mabel Florence, Jack

Lorenz, William Dowage, Russell Sage and William Masson.

The Carroll Players at the Majestic, Halifax, N. B., have disbanded. Dramatic stock will be tried for four weeks in the Queen square, St. John, N. B., starting Feb. 11.

The Grand Players, dramatic stock, at the Grand, Davenport, Iowa, will close March 1. This company has been playing the house for three seasons with the same cast.

The new Dittmars, in construction at Dittmars, Second avenue, Astoria, L. I., may be used as a stock house instead of pop vaudeville. The change of heart on policy is said to be through the section having two pop vaudeville houses.

Stuart Walker's Academy, opening Feb. 11, will have a play by Edward Sheldon and Dorothy Donnelly, "The Proud Princess." Walker has taken the house for stock on a straight rental basis.

Wallace Edginger at Wilke's Alhambra next Sunday, heading a special company that will stage "Captain Applejack." Edginger succeeds Pauline Lord in "Anna Christie," who moves to the Majestic, Los Angeles.

CLIPPER

OLDEST AMUSEMENT PAPER IN AMERICA

BAND AND ORCHESTRA NUMBER

FEBRUARY 22

which will be a valuable publicity proposition for all connected with this branch of show business.

"The Clipper" has been making a particular feature of its Band and Orchestra Department, running from four to six pages weekly of the.

Only Popular Music News Department carried by any paper.

In "The Clipper's" Band and Orchestra Department weekly, besides the news of the week on that branch, are the routes of popular music bands in and out of cabarets, restaurants, dance halls, vaudeville and wherever playing, also the only

DISK REVIEWS WEEKLY

By Abel

the only disk reviews printed, and on current releases.

Closely related to the Band and Orchestra Department in "The Clipper" is the

RADIO DEPARTMENT

another exclusive feature, taking radio from the performing end and its value to the professional in publicity or as a profitable proposition for the entertainer.

"The Clipper," as an advertising medium in its present outdoor field, takes the advertiser outside of his immediate musical circle to the outdoor showmen who are now preparing for their next summer's travels, inclusive of the summer park manager, the carnival owner, circuses and entertainment committees of the thousands of State, county and district fairs throughout the country that are looking for new and novel amusement attractions.

Advertising rates: \$175 a page; \$90, half page; \$45, quarter page; \$37.50, one-fifth page; \$2.80 single inch. Single column cut, \$21; double col., \$33; triple, \$55.

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Evans Bldg.

George Olsen and his orchestra, a highlight of the Friars' Frolic, Jan. 27, at the Manhattan Opera House, was omitted from a review of the show last week in Variety.

The date of the benefit for the Na-

tional Vaudeville Artists this year has been tentatively set for May 11. The N. V. A. shows will be given at the Hippodrome and Manhattan opera house, and one other theatre probably the Metropolitan opera house.

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1595 Broadway, New York
SUITE 307

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JOSEPH MOSS in Charge

Our Silver Slipper Orchestra, under the direction of W. C. Perry, now preparing a vaudeville tour with Bryan and Broderick
TELEPHONES: BRYANT 4892 and BRYANT 3258

HURDY-GURDY BLUES

*The Great Novelty Blues Hit.
Get this one quick- it stops the show!!*



CHORUS.

Old Hur- dy - gurdy all! Wait yon play for me ———— "They Are Re-
vill, vill, more That tender "Dull-Yin Remem-ber-Sweet Allice Ben Dull-Yin" He'll hang it,
we hang it, Then er-ry-bod-y start-ed want-ing "Hurdy Blues" in the wild-wood, ————
Those Childhood days - the hearts will nev-er be ———— Old times that some folks call that a
lot of more, They give to us a mil-lion joys, That's why now, I cry now, no more-
more & more, Each time we get a Hur- dy - gurdy ———— *ROSE WOOD PATTER*
Then Hur- dy - gurdy Blues, Old Hur- dy - Blues, Blues, Blues, ————
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Other Popular Hits!**

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Sensation, direct from Vienna*

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*The New Spanish Love Song that is winning
the Hearts of the American Public*

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from the Folies
Bergère, now
captivating America*



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and his
PALAIS ROYAL ORCHESTRA

will offer **AN EXPERIMENT IN MODERN MUSIC** assisted by
ZEZ CONFREY and GEORGE GERSHWIN

New, Typically American Compositions by VICTOR HERBERT, IRVING BERLIN and GEORGE GERSHWIN will be played for the first time.

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TUESDAY, FEBRUARY 12, 1934 LINCOLN'S BIRTHDAY, AT 3 P. M.

TICKETS ON SALE NOW: FROM 55c to \$2.20

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Buescher Band Instruments

BURLESQUE ROUTES

(Feb. 11-Feb. 18)

COLUMBIA CIRCUIT

ALL ABROAD — 11, Columbia.
Cleveland, 13, Empire, Toledo.
ALL IN FUN — 11, Star & Garter.
Chicago, 13, Gayety, Detroit.
DON TONS — 11, Empire, Newark;
13, Miner's Bronx, New York.
BATHING BEAUTIES — 11, Gayety.
Buffalo, 13, Gayety, Rochester.
BOSTONIANS — 11, Casino, Brook-
lyn; 13, Orpheum, Waterson.
BUREZY TIMES — 11, Auburn; 12,
Elmira; 13, Binghamton; 14-16,
Colonial, Utica; 13, Gayety, Mon-
treal.
BURNIERS OF 1924-11, Casino,
Boston; 13, Hyperion, New Haven.
BUBBLE BUBBLE — 11, Gayety,
Montreal; 13-25, Van Curier,
Schenectady; 21-25, Harmanus
Biesker Hall, Albany.
CHUCKLES OF 1924-11, 13, 13,
Gayety, Omaha.
COOPER JIMMY — 11-12, Pol's,
Waterbury; 14-16, Lyric, Bridge-
port; 13, Hurling & Scumman, New
York.
DANCIN' AROUND — 11, Hyperion,
New Haven; 13-29, Polly, Water-
bury; 21-23, Lyric, Bridgeport.

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A CHORUS OF DASHING, DANCING, DIMPLED DARLINGS

101 NOVELTIES 101

CASINO THEATRE, BROOKLYN, NEXT WEEK (FEB. 11)

FOLLIES OF DAY — 11, Empire,
Brooklyn; 18, open.
GIGGLES — 11, Empire, Toronto; 13,
Gayety, Buffalo.
HAPPY DAYS — 11, Capitol, Indian-
apolis; 13, Gayety, St. Louis.
HAPPY GO LUCKY — 11, Empire,
Toledo; 13, New Gayety, Dayton.
HIPPITY HOP — 11-12, Van Curier,
Schenectady; 14-18, Harmanus
Biesker Hall, Albany; 13, Casino,
Boston.
HOLLYWOOD FOLLIES — 11,
Olympic, Cincinnati; 13, Capitol,
Indianapolis.
JIG TIME — 11, Olympic, Chicago;
13, Star & Garter, Chicago, New
York; 13, Empire, Providence.
LET'S GO — 11, Yorkville, New
York; 13, Empire, Providence.
MAHON, DAVE — 11, Casino, Phila-
delphia; 13, Palace, Baltimore.
MONKEY SHINERS — 11, Gayety,
Detroit; 13-20, Grand O. H. Ham-
ilton; 21-23, Grand O. H. Ham-
ilton.
NIPTIES OF 1924-11, Gayety,
Kansas City; 13, open.
QUEEN OF PAIRS — 11, Orpheum,
Waterson; 13, Empire, Newark.
RADIO GIRLS — 11-12, Court,
Wheeling; 13, Steubenville; 14-16,
Grand O. H. Hamilton; 13, Col-
umbia, Cleveland.
RECORD BREAKERS — 11, Colum-
bia, New York; 13, Empire, Brook-
lyn.
RUNNIN' WILD — 11, Empire,
Providence; 13, Gayety, Boston.
SILK STOCKING REVUE — 11,
Chicago; 13, Olympic.
STEP ON IT — 11, New Gayety,
Dayton; 13, Olympic, Cincinnati.
TALK OF TOWN — 11, Gayety, St.
Louis; 13, Casino, Brooklyn.
TEMPTATIONS OF 1924 — 11,
Palace, Baltimore; 13, Gayety,
Washington.
TOWN SCANDALS — 11, Gayety,
Washington; 13, Gayety, Pitts-
burgh.
VANITIES — 11, Miner's Bronx, New
York; 13, Casino, Brooklyn.
WATSON, BILLY — 11-12, Grand

TAKE'S COUPON
AND BOOK STRIP

WELDON WILLIAMS & LICK

FORT SMITH, ARK.

O. H. London; 11-16, Grand O.
H. Hamilton; 13, Empire,
Toronto.
WATSON, SLIDING BILLY — 11,
open; 13, Casino, Philadelphia.
WHIRL OF WIND — 11, Hurling &
Seamon's, New York; 13, York-
ville, New York.
WILLIAMS, MOLLY — 11, Gayety,
Pittsburgh; 13-19, Court, Wheel-
ing; 20, Steubenville; 21-23,
Grand O. H. Hamilton.
WINE, WOMAN AND SONG — 11,
Gayety, Boston; 13, Columbia,
New York.
YOUTHFUL FOLLIES — 11, Gayety,
Rochester; 13, Auburn; 13, Elma;
20, Binghamton; 21-23, Colonial,
Utica.

MUTUAL CIRCUIT

BAND BOX REVUE — 11, open; 13,
Garret, St. Louis.
BASHFUL BABES — 11, open; 13,
Empress, Milwaukee; 13, Elma;
20, Binghamton; 21-23, Colonial,
Utica.
BIG SENSATION — 11, Gayety, St.
Louis; 13, Broadway, Indianapolis.
FROLICS OF 1924-11, Bijou, Phila-
delphia; 13, Allentown; 13, Beth-
lehem; 20, Williamsport; 21, open;
22-24, Reading.
GIRLS FROM FOLLIES — 11, Star,
Brooklyn; 13, Lyric, Newark.
GROWN UP BABIES — 11, Garden,
Buffalo; 13, Corinthian, Roches-
ter.
GUS FAY REVUE — 11, Empire,
Hoboken; 13, Gayety, Brooklyn.
HEADS UP — 11, York; 12, Cumber-
land; 13, Albany; 14, open; 15,
Union; 16, New Castle; 13, open.
HELLO JAKE GIRLS — 11, Majes-
tic, Scranton; 13, Noble, Wilkes-
Barre.
HIGH FLYERS — 11, Howard, Bos-
ton; 13, Olympic, New York.
JOY BELLES — 11, Nesbit, Wilkes-
Barre; 13, Empire, Hoboken.
KANDY KIDS — 11, Lyric, Newark;
13, Bijou, Philadelphia.
LAFIN THRU — 11, Empress, Mil-
waukee; 13, open.
MEET THE GIRLS — 11, Gayety,
Brooklyn; 13, Howard, Boston.
MERRY MAKERS — 11, Gayety,
Louisville; 13, Empress, Cincin-
nati.
MIDNIGHT MAIDENS — 11, Corin-
thian, Rochester; 13, Majestic,
Scranton.
MISS NEW YORK JR. — 11, Empire,
Cleveland; 13, Gayety, Buffalo.
MOULIN ROUGE — 11, Empress,
Cincinnati; 13, Empire, Cleveland.
PACE MAKERS — 11, Allentown;
12, Bethlehem; 13, Williamsport;
14, open; 15-17, Reading; 13,
Polly, Baltimore.
SPEED GIRLS — 11, Olympic, New
York; 13, Star, Brooklyn.
STRUTTIN' AROUND — 11, Polly,
Baltimore; 13, York; 13, Cum-
berland; 14, Union; 21, open;
22, Uniontown; 23, New Castle.

ATLANTA

By HUNTER BELL

ATLANTA—First half, dark; last
three days, "Good Morning, Dearie."
FOLLIES—Hippity Hop stock.
HOWARD—Tiger Bone film.
METROPOLITAN—"Name the
Man," etc.
RIALTO—Big Brother.

Southern Bell will make its annual
appearance here Feb. 27, with a
matinee and night show. This or-
ganization, which is a big drawing
power,

Raymond Hitchcock is coming

here in "The Old Salt" next week.
He will be at the Atlanta the first
three days of the week. Another at-
traction of the week will be the
Kreiner concert on Feb. 12, for
which there has been a brisk ticket
demand.

Anna Pavlova will appear at the
Atlanta theatre Feb. 15 and 16.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

"The Hunchback" is still floo-
ring on the screen of the Shubert-
Crescent.

"Little Miss Bluebird" with Irene
Bardoni, Montkuk this week. Next
week, Fluke O'Hara in "Jack of
Hearts."

"Chains" at the Majestic this week
goes over to Teller's Shubert next
week where "The Whole Town's
Talking" is playing this week.

For the first time in the history of
Brooklyn's stock companies the
Blaney Players are doing a really
fine play in "Anna Christie" this
week. Jack Smith, the son of the
city editor of the Brooklyn "Daily
Times" makes his debut as a stock
actor in this production. He had
been playing in the "Little Nellie
Kelly" road company until it broke
up recently.

The Institute Players will present
for three consecutive evenings be-
ginning tonight (Thursday) John
Galsworthy's "The Pigeon."
The play will be presented, as usual,
at the Academy of Music.

SAN DIEGO, CAL.

By LOU J. SMITH
Spectacles—Kob and Bill.
Colonial—Rainbow, Revue and
film.
Savoy—Pop Vandeville.
Lycium—Yandeville.
Cabrillo—"A Woman of Paris"
Superba—"Hoodman Blind"
Broadway—"Roxie."
Piazza—"The Virginian," second
week.
Rhino—"Thunderbolt."
Pickwick—"Loretta Lombard"
Kinema—"Little Old New York"
The Lycium, which recently tried

stock burlesque, and was forced to
close, has reopened with five acts
and pictures, under new manage-
ment.

Maude Taylor has joined the
Rainbow Revue at the Colonial.

The Broadway, a white elephant
when operated for dramatic stock,
is doing a good business with films
under management of the Pugh in-
terests.

While the policy of the new Bat-
box, rearing completion at Fourth
and 12 streets, has not been offici-
ally announced by Bob Hika, owner
and manager, it is understood the
theatre will open with films.

Ralph Hayward, son of Harry
Hayward, of Dodge & Hayward,
lessees of the Spectacles, is now
handling the publicity for that
house. The younger Hayward for-
merly was manager of the Strand
here, wrecked to make room for the
new Commonwealth building and
Pantages theatre.

R.H. BURNSIDE

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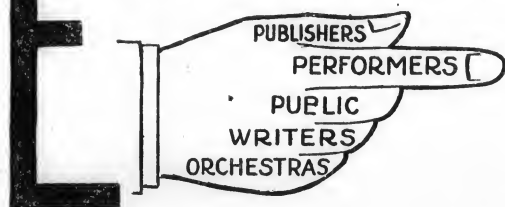
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This is the tune
you've been hearing
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AIN'T YOU ASHAMED

*A novelty lyric that will hold your audience.
Will lend itself to any kind of a double.
Its a natural harmony number.*

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president 723 SEVENTH AVE., N.Y.C.

A
Dancing Hit
in
"LOLLIPOP"

ADDISON AND FLORENZ Tamaras

A
Dancing Hit
in
"LOLLIPOP"

KNICKERBOCKER THEATRE, NEW YORK

VARIETY

NEW YORK STARS

MORNING TELEGRAPH, NEW YORK
"Addison Fowler and Florenz Tamara are a dancing team from the Coast whom Mr. Savage has imported for 'Lollipop.' They are worth bringing on from China—or points more distant."
Leo A. Marsh.

NEW YORK EVENING WORLD
"Dancing honors must go to half a dozen. Addison Fowler and Florenz Tamara, ballroom steppers from California, offered several unusually attractive numbers. Indeed, Miss Tamara reminded us at times of Irene Castle as she was, say, in 'Watch Your Step.'"
Bide Dudley.

"There are several true finds in the outfit, notably Fowler and Tamara, a wow two-stage one man and woman fit for a feature spot in the finest and fastest and classiest review."
Leif.

"Addison Fowler and Florenz Tamara, specialty dancers, are deserving of recognition, as their work was reliable and it won out on merits alone."

NEW YORK MORNING TELEGRAPH

"An excellent cast has been assembled in support of Miss May, including, by the way, the omni-clever Miss Sears herself, and there are so many dancers fitting about the stage one becomes bewildered at trying to follow them. Fowler and Tamara, a pair of trippers from the West Coast, head this contingent, and they are an able, graceful team."
Leo A. Marsh.

ZIT'S WEEKLY

"A team of specialty dancers, namely, Addison Fowler and Florenz Tamara, are far above the ordinary run of dancing pairs. This couple, who have been seen on Broadway only once or twice before, are the last word in specialty dancing. They have class, finish, speed—everything that other dancers have, and then just a little bit more—personality. They are there, are Fowler and Tamara, in every way a dancing act can be there."

BUFFALO

By SIDNEY BURTON

MAJESTIC—"Able's Irish Rose." The champion "world's worst" box office warmer in for its first week. Betting on the length of the local run is this week's most popular in-door sport. Odds 2 to 1 Ann Nichols' miracle won't last a month in Buffalo. Local scries unanimous in declaring, "We shall see what we shall see." No further bookings.

for house until further notice.
SHUBERT-TECK—"I'll Say She Is." Hokum, with four Marxes, good for only light takings. This type much overdone here this season. "Cat and Canary" next.
HIP—"Little Old New York" (film).
LOEWS—"In Search of a Thrill."
LAFAYETTE—"The Day of Path."
GAYETY—(Columbia). "Youthful Follies."

GARDEN—(Mutual). "Jazz Babies."
ACADEMY—Burlesque, tab and pictures.

Buffalo theatre managers are beginning to take cognizance of the early evening traffic congestion in the downtown theatre district.

Fred Bouvier, magician and hypnotist, appearing at local picture houses, and Howard J. Cook, his

assistant, were arrested and booked on a charge of vagrancy here this week.

Somebody telephoned an East Side police station Thursday that there was a dead man in a neighboring store window. Investigation showed a large crowd congregated about the window, inside of which was a man apparently asleep on a cot. The police, unable to wake the sleeper by the usual methods, summoned a doctor from the Health Department, who finally brought the subject out of his trance with a yell by jabbing a pin into him.

Further inquiry brought out that the stunt was part of Bouvier's act at an East Side theatre. It is claimed that Cook was hypnotized on the stage Sunday and had been sleeping in the window since that day. He was to have been awakened on the stage the same night. The subject gave his name as Cook, and both he and Bouvier, who was found later at Bagg's Hotel, were arrested and held.

In City Court the following day both were discharged by Judge Keeler when it was found that no definite charge could be laid against them. The City Attorney attempted to hold them under the new ordinance originally aimed against marauding dancing and prohibiting stunts calling for continuous physical exertion for more than twelve hours. The Court held, however, that there was no physical exertion involved and the men were released with a warning.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WITLING—First half, "Swedish Ballet"; last half, "Knights of Columbus Minstrels." Next week, first half, dark; last half, "Nellie Kelly."
R. P. KEITH'S—Vaudeville.

TEMPLE—Vaudeville and pictures.
STRAND—All the week, "Rosita."
EMPIRE—All the week, "Conduct or 1432" and "Peep Bernard and his orchestra."

HOBINS-ECKEL—Monday and Tuesday, extended run of "Little Old New York"; last half, "Pleasure Med."

"Slak," who penned in Variety's anniversary number that there were no highbrows in the hinterland, is respectfully invited to consider the business done at the Witling last Friday and Saturday by Fortune Gallo's San Carlo Opera Co. The troupe played to S. R. O. at all three performances and, incidentally, gave the Witling its biggest business in years. Paper was restricted to the usual newspaper allotment, but the remainder of the free list was abolished.

The local San Carlo encampment was under the auspices of the Syracuse Music Bureau, a one-man concern, operated by S. P. Everett, who is likewise chairman of the Recital Commission of the First Baptist Church, which sponsors a concert course at the Mizpah Auditorium. Gallo next year will probably come in for a full week. In the meantime Syracuse might be a fertile field for the Chicago Grand Opera when it tours.

booked as a special attraction at the Empire theatre this week and advertised as the original Brown Brothers combination, did not keep its engagement.

Variety's story of last week supplied the answer which the Empire management sought in vain from the manager of the act over the long-distance telephone. The first intimate double trouble that the pair had was a telegram which came Saturday. It explained that circumstances necessitated the cancellation of the Syracuse engagement. There was no explanation given.

At the last hour the Barnard orchestra was rushed from Utica, where it had been playing, to take up the Brown turn's local time.

The Suvoy theatre, oldest movie house in Syracuse, succeeded last week in securing a second act from E. J. Page and George E. Scherrer to unknown parties and by them leased to David Harrison of the Empire, was closed on Sunday night for alterations. It will reopen under the new management in three weeks or a month, probably playing second-run films.

Scranton Eagles will bring their minstrel show to Ringham for an engagement at the Stone opera house on Feb. 23.

Through the courtesy of Manager James A. Hennessey of the Auditorium theatre, Auburn, inmates of the Auburn prison heard the principals of the San Carlo opera company in an operatic concert at the prison last week. It was the first time in the history of the prison that the inmates were permitted to stop work in the shops for an hour in the afternoon to enjoy an operatic program.

The Swedish Ballet, at the Witling here the first half of the week, drew a caustic paning from "The Telegram" and "The Journal." On the other hand, the critics of the "Post-Standard" and the "Herald" hailed it as the finest thing of its kind the city has seen.

"The Utica Follies," a home-town production, was staged at the Gaiety, Uta, this week. Forty-eight Uta girls formed the cast.

Former Senator George H. Cobb, chairman of the State Motion Picture Censorship Commission, gave another interview at Watkins this week in defense of the taste snoring law. Incidentally, Cobb said that the commission suppressed 29 films last year and made 3,000 deletions. He claimed a net profit for the state of \$80,000.

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LES KLIE

Presents

"THE ENCHANTED FOREST"

The N. Y. "World" says: "A spectacular novelty."

Direction F. G. DeBONDY, MARINELLI, Ltd., Inc.

I'M MIGHTY GLAD TO STATE THAT I'M BACK IN

VAUDEVILLE

Walter Weems

ORPHEUM, NEW ORLEANS, THIS WEEK (Feb. 4), AND FROM THEN ON

DIRECTION HARRY WEBER

NEWS OF DAILIES

All of the prominent stars of the Metropolitan took part in the benefit concert held Sunday night for the company's emergency fund. At special prices the concert earned close to \$5,000.

The next play to be presented by

*The Guardian of a Good
Complexion*

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STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP
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Walter Hampden outside his repertoire will be a new version of Goethe's "Faust." He will appear as Mephistopheles.

The second production of the Dramatists, Inc., will be "The Lion's Share," by William Anthony McGuire.

Katherine Cornell will be in "Lackey of the Moon," a one-act sketch at a benefit at the Shubert Feb. 17 for the Louvain Library.

Bertha Kalich is to appear in a revival of "Kreutzer Sonata."

Max Marcin's "Silence," with Phoebe Foster heading the cast, will open in Detroit Feb. 10.

The Selwyns will present Eugene O'Neill's play, "Weed," with Doris Keane and Jacob Ben-Ami, March 3 in Baltimore.

A theatre is being sought for Mau-

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Between 49th and 50th Streets

rice de Feraday, from the Comedie Francaise, Paris, who has just arrived. He will appear in repertoire.

Henry Baron is preparing to produce a French play, starring Henry Herbert.

Will H. Hays next week to confer with Frank Guilmore, secretary of Equity, preliminary to drawing up a contract between film producers and actors for the screen similar to the one now existing between Equity and Producing Managers.

Approximately 2,000 New Yorkers who bought advance tickets for the defunct Wagner Opera Co. that went into bankruptcy Jan. 8 stand little or no chance of getting their money refunded according to Edward T. Murdock, trustee in bankruptcy.

Channing Pollock has written a new play called "The Enemy."

Margaret Anglin will pass under the management of George C. Tyler next Monday when she appears at the Blackstone, Chicago, in Oscar Wilde's "A Woman of No Consequence." She will also play in Chicago "The Great Lady Deadlock," a dramatization of Charles Dickens' "Bleak House."

Bitter debate and injection of personal and religious issues marked the hearing last Monday at Trenton, N. J., before the House of Assembly Judiciary Committee of Discussion on a bill to legalize Sunday entertainments in theatres of the state.

Organized by men of wealth the

FOR SALE

The vaudeville material of the late

RALPH HERZ

Apply Room 1131, Sherman Hotel, Chicago

Music Association of America, and the Music Contests League, Tuesday were given permission by Supreme Justice Bijur to incorporate.

The first of approximately 250 suits seeking to close cafes, saloons and other places for violations of the Volstead Act was placed on trial by the Federal officials Monday. The cases will all be heard this month before Federal Judge John C. Knox. The suits if successful will mean the placing of padlocks on these places.

Plans for completing the interior of Town Hall, 113 West 43rd street, a work delayed for lack of funds have been filed with the Bureau of Buildings. The cost will be \$100,000.

Franklin Ardell has started suit against George White to recover \$27,000, which he says White owes him on a contract. Ardell claims the amount he is asking for is what he would have received had he remained with the "Scandals" from August 1922 until May 1923 at the rate of \$500 per week, and that on Oct. 20, 1922, White dismissed him in violation of the contract.

JAMES MADISON

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will be located in

SAN FRANCISCO

All orders for exclusive acts, gags and comedy material of any description whatsoever will receive my prompt and enthusiastic attention. My S. F. address is HOTEL GRANADA, Sutter and Hyde Streets.

The Players' Club of Glens Falls, N. Y., will present Roy Coughlin's melodrama, "Under Cover," in St. Mary's Church Hall, Glens Falls, N. Y., the latter part of the month, for the benefit of Court McDermott, Catholic Daughters of America. Rehearsals have begun under the direction of Beatrice Palmer Bannon.



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When a cold gets deep—threatens to become bronchitis or pneumonia—rub Vicks well in, cover with a hot flannel cloth, and fix the bedding loosely about the neck so that the medicated vapors will be inhaled all night. You should be better in the morning.

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MISS DOROTHY OVERMIRE, Dramatic Soprano

MISS FLORENCE CALVERT, Lyric Soprano

MR. RAFFAELE CAVALIERE, Dramatic Tenor

MR. NORMAN DUFF, Baritone

for their faithful work and their best co-operation for the keeping of the well-established reputation of the act during the long season of 1923, and also his best wishes and thanks to his personal representative, MR. ARTHUR J. HORNWITZ.

OPENING FEBRUARY 11, PANTAGES CIRCUIT

WHY IS LEONA LAMAR

"THE GIRL WITH 1,000 EYES"

STANDING THEM AGAINST
THREE WALLS IN ALL
MARCUS LOEW'S THEATRES



BECAUSE SHE IS
BEING BILLED LIKE

BARNUM'S CIRCUS

AND LIVES UP TO ALL
EXPECTATIONS

NO TIME OPEN

Direction WALTER KEEFE

"PHONY BUY"

(Continued from page 1)

full return privileges. The agencies were instructed to return all unsold tickets to the Shubert office and to pay the Plymouth box office as though all the allotments had been sold.

Then the brokers were reimbursed by checks from Herndon.

The tickets returned to the Shubert office were promptly dumped into cut rates, and the refunding did not, therefore, mean a total loss.

The object of the clever scheme

was to hold up the gross of the show, which was kept above the stop limit, and in that way the picture and stock rights were protected.

The idea is really a system to beat the stop limit "evil." The "Potter's" sponsors had faith in the show, and apparently the McEvoy comedy has caught on.

The stock and picture rights were made secure to the producers, but the surprise feature is the jump in the show's attendance. Last week it grossed \$13,400, but that sum is understood to have been legitimately drawn, with no assistance from the funny "buy." Agencies are now boosting for the attraction.

stein, the Chicago lawyer. They had Erbstein look at the play, and several times each night the attorney spoke over the ether waves, telling of its good points and recommending that his audience see it. This was the first time any such stunt had been attempted over the radio. Sunday afternoon St. Clair played, one of the actors in "We Moderns," visited the Erbstein station at Elgin and delivered a 15-minute talk on the play.

Kerr contends that he will have several other radio stunts to get over within the next few weeks, and declares that he will keep "We Moderns" in Chicago as long as "The Bat" remained.

RADIO PLUG STUNT

(Continued from page 1)

first act of the play broadcast on a Sunday afternoon. He made a newspaper tie-up printing a picture grid of the cast in the order of appearance. There were six characters appearing in each act, and as they appeared they uttered the same words of introduction printed under their picture. The result of this new form of experiment claim the management, was that week the business claimed \$2,000 above the previous week.

Last week Kerr tied up with station WTAS belong to Charles Erb-

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MAC APPLETON CY GERSON

16 WEEKS ADVANCE

(Continued from page 1)
now, the advance sale has been for four weeks.

"Abie" has drawn remarkable figures in its first six weeks, the total in that period being \$148,374.35. That is an average of \$23,895.70 weekly. Last week the takings were \$23,200, which is capacity. The higher average for the first six weeks is explained by the extra business during the holidays.

IN LONDON

The older generation of Londoners interested in the stage and show-world generally remember Charles Baldwin as a daring pamphleteer, then he became a writer of shows for Fred Karno and other people and today is a revue author and dramatist. Like other writers of fiction he sometimes dreams wonderful plots but on waking can remember nothing beyond the fact that the idea was wonderful. The other night he had one of his wonderful dreams and waking in time determined it should not escape him. He could find neither pencil or paper so in desperation he wrote it in soap on the wardrobe mirror. The following morning he sprang from his bed full of elation and read the wonderful idea. It was so truly wonderful that he used a portion of his early morning cup of tea in washing it out.

Robert Courtneidge will produce "The Boheimians" play by Alexander M. Thompson based on Henri Murger "La Vie Boheme" at Birmingham on Feb. 18. The leading part will be played by Henry Baynton a well-known provincial Shakespearean actor. His tour of "So This is London" with Fred Kerr in his original part will start at Manchester, Jan. 28.

The revival run of "Paddy the Next Best Thing" with Peggy O'Neil will not finish until Feb. 9 when it makes way for Leon St. John's production of "The Lord of Creation." This is the only Christmas revival which has outlived the ordinary holiday season.

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Joseph Plunkett
WARNER BROS. Presents
David Belasco's Production of
"DADDIES" with MAE MARSH

THE VILNA TROUPE
(Continued from page 17.)

to the fact that the Yiddish radio is not bound by East Houston Street and Second Avenue or the Bronx; that there is a Yiddish theatre on Broadway as well.
As it is, people who seemingly did not know of, or did not care about the existence of an untapped playhouse are finding their way to Thomashefsky's. The business

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A New Play by CLEMENTE AND
KATHERINE CORNELL, TOM HERBERT,
EFFIE TILBURY, IVAN SIMPSON and Others

proves that as compared to the takings heretofore.

FOREIGN REVIEWS
PUPPETS
London, Jan. 12.
Comedienne... Blinnie Hale
Comedian... Stanley Lupino

"As the first show of the New Year, yours ought to be lucky," was the greeting given to Andrew Charlott when "Puppets" opened at the jolly little Vaudeville theatre. But it was no news to Charlott. He is relying on luck to pull the puppets' strings. The only ones any good are Blinnie

Hale and Stanley Lupino. "The rest don't matter.
There isn't a voice in the company that there were it would be wasted on Ivor Novello's curious notions of melody. The only suggestion of a tune to take away with you is "Auld Lang Syne," but he has, unfortunately, had to murder that to make it jazz. And it is an unholy dull sound to hear while the curtain comes down. Like all first night audiences since managers realized that boxes are reported in the press—shouted their hoarse, the playgoer with normal enthusiasm departs with blues—the non-musical sort.

Dion Titherage, author of book and lyrics, starts with the idea that a box-full of puppets are suddenly brought to life by the news of a visit to London. He ends with the lid being shut down on them while the showman goes for a drink. In between he forgets the notion and provides sketches, two indifferent and two bad. His lyric art is of the ordinary kind. The best relies on the world's favorite bit of brownie: about April, "The Puppet Show" is a pleasantly fanciful idea for providing the ball-room with some entirely new thing. Two additional sketches, one good, are devised by Stanley Lupino.

Sketch number one (by Stanley Lupino) is called "Auto-Suggestion." A gaffer in the best of health is told he looks pale by friends, named Mr. Graves, Mr. Bury and Lily. He thinks he is dying until a fresh arrival slaps him on the back. Stanley Lupino is in the best and the good-will of the audience is needed to get a laugh. Being the first sketch, it gets it.

"The New Portrait" presents Blinnie Hale as a barrister studying the brief of a divorce case. Her husband is cited as a co-respondent. He argues that if she kept from the law business he won't get her. Straight acting is one of Blinnie Hale's few weak points but she would have done better if her companion in misfortune had been.

"Sleeping Out" is a Thames Embankment dialogue of a homeless tramp and a stray charwoman discuss the wretchedness of life. Chateaufort arrives, one calling for "my lord" the other for "Mildy." They are both titled authors looking for the real stuff. Being brightly written this succeeds, especially as "Miss Hie" gives a brilliant piece of character acting.

In "A Musical Interlude" Miss Hale, as a supernatural wacko, and Lupino as her decayed accountant, perform some knockabout business arranged by him. It is the sort of nonsense the public likes but it needs to be acted without repetitions.
Last night a stream of water flooded the stage, and the chorus had difficulty in dancing because of the wet patch. This made the director fear an accident was coming—but the damp will probably be omitted in future.
There are two failures in the

second half. A husband's attempt to get rid of his wife's dog by giving it with five pounds to a tramp, who promptly sells it to the wife for another "five" is too stale a story even for a comedy.
"Props" is a desperate attempt to get fun out of a cinema studio during the rehearsal of a drama. The audience, however, was never certain whether Lupino was supposed to represent a fool who couldn't help it, or a fool who was deliberately interfering.

The best thing in "Puppets" is the imitation of Evelyn Laye, Beatrice Lillie and Jose Collins given by Blinnie Hale, who not only takes after her father but cox's him at this. Lupino gives an imitation of George Robey, whom he has been imitating all his life. Wilkie Reid and Lupino Lane. These imitations, by the way, have a new idea for their introduction. The scene is supposed to be the stage of a broadcasting studio with the various artists announced to appear. All send regrets and the manager is in a quandary. The office boy (Lupino) the stenographer (Miss Hale) volunteer to impersonate the stars, and as the performance is a broadcasting one, the listeners-in will not know the difference. As they will not be seen over the radio they promptly make up for the respective characterizations.

When the curtain fell all sorts of people came to claim the credit for the applause. But, after Ivor Novello had bestowed one of his repetitions.

best "Gladiators Cooper smiles" upon the gallery, the house insisted on a speech from Blinnie Hale. Jolo.

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best "Gladiators Cooper smiles" upon the gallery, the house insisted on a speech from Blinnie Hale. Jolo.

THE FLAME
London, Jan. 18.
The Daniel Mayer Company has made a production of "The Flame," a new French play by Charles Mera, adapted into English by James Bernard Fagan, with a stellar role designed as a prototype of Madame X. It was presented in London for the first time at Wyndham's, and accorded a goodly reception by a friendly audience.
For English speaking audiences (Continued on page 44)

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BROADWAY, NEW YORK, This Week (Feb. 4)

STUART

MILDRED

CASEY AND WARREN

IN "THE FOG" by Paul Gerard Smith

VARIETY said: "The idea never better or funnier than in this conversational skit. The act can hold an important spot in the best."—Bell.

PLAYING GREATER KEITH THEATRES
Direction MAX HAYES

ALBEE, PROVIDENCE, Next Week (Feb. 11)

BOSTON
By LEN LIBBY

A midnight performance of the Brady musical "Up She Goes" at the Wilbur will be held Thursday night. When "Shuffle Along" and "Hunin' Wild" played the Selwyn it was the rule for the all-colored shows to give midnight performances but the idea has never been tried out by a straight musical outfit except on a special holiday occasion.

The second annual "Music Box Revue" is due at the Colonial Feb. 23, supplanting "Vanties."

A girl who described herself as Ethel Young of Everett attempted to commit suicide in the Lancaster theatre, a straight picture house located near the North station last week but was prevented from swallowing a dose of poison by another patron. The girl took advantage of the semi-darkness while a reel

was being run off to make an attempt. Her condition was not serious in the opinion of hospital surgeons and she was discharged after treatment.

The fifth meeting of the season of the Henry Jewett Repertory Theatre Club will be held at the Copley this week.

George Wilson, at one time a prominent member of the old Boston Museum stock, drops around to the St. James theatre where the Boston stock performs every Tuesday night and looks the show over. He watches things with an eye to picking up loose threads and is considered an honorary member of the newer company.

"Little Old New York," besides being on the screen at the Park is being used in stock by the Somerville Players this week.

KANSAS CITY
By WILL R. HUGHES

SHUBERT—"Wildflower"—"The Monster," with Wilbur Crane. GAYETY—"Chuckles of 1923." GRAND—"Harvey's Colored Minstrels." GARDEN—"The Heart Fixer," Musical stock.

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LIBERTY—"Hunchback," 2d week.
ROYAL—"Name the Man," 2d week.
NEWMAN—"Humming Bird," picture.

"Sally," with Leon Errol starred, made its first Kansas City appearance last week at the Shubert. The show opened strong and business was capacity at all performances. The critics praised the production and the featured actor, but were not at all nice to Shirley Vernon, in the title part. She failed to register and the best of the notices went to Kathleen Martyn, who was easily the favorite here. Show clicked around \$23,000 at \$3 top.

The prices at the Shubert change so often that the boys in the box office have to have their minds on the job. For the "Music Box Revue" top price was \$3.85; this week "Sally" is getting \$3.50, and next week the best seats for "Wild Flower" will sell for \$2.75.

The new revue starting this week at the Baltimore is called "Linger a While" and features Don Grant, Catherine Emerine and Andrew Kline. A lively bunch of show girls and the petite ballet furnishes the pep. The offering is made by E. George Woods.

Eddie Mansfield has been appointed manager of the Globe, succeeding to the position held by Cyrus Jacobs, who died some months ago. He is the youngest manager in town but has been on the Globe business staff for some time. In addition to his knowledge of the business and of the "show show" Mr. Mansfield is an accomplished musician and occasionally replaces the regular organist in the theatre, for pleasure.

Nellie and Sara Kouns, who topped the bill at the Orpheum, the where they made their debut, were a sensation last week. The girls stopped every show and gave encore after encore before they were allowed to leave. Their engagement was in the manner of a home coming, as they were raised and educated at Topeka.

PITTSBURGH
By GEORGE R. MILLER
NIXON—"Magic Ring."
ALVIN—"Good Women."

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with motion picture or any other theatrical concern. ADDRESS L. B. Varsity, New York.

PITT—"The White Sister" (film). LYCEUM—"The Fatal Wedding" (stock). GAYETY—"Radio Girls" (burlesque). ACADEMY—"Joy Riders" (film). ALDINE—"The Dangerous Maid" (film). GRAND—"The Eternal City." OLYMPIC—"Daddies."

Motor Square Garden is housing its annual auto show this week.

Anton Lang will lead his Oberammergau villagers to Pittsburgh for an exhibition of their wood carvings at the Syria Mosque March 13.

Chicago Grand Opera is at the Syria Mosque Feb. 17.

"Scaramouche," picture, at Nixon for next week, one week only. "Innocent Eyes" at Alvin next week.

The East End, dark for the past month, will reopen Feb. 11 with "The Hunchback."

L. Claire McLaughlin, manager of the Liberty Vaudeville Contracting Company here, produced a benefit show at the Lyceum Sunday night, given by the Pittsburg Press for the fund for firemen's families who lost their lives in a recent fire. This is the first time a show house has been permitted to open here on Sunday for any kind of a performance. Were open Sunday for one performance in the afternoon, proceeds for the same benefit.

A fire in the American, Freeport, L. I., did considerable damage. Six weeks ago the Auditorium in the same town was gutted by fire.

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TWO GIRLS

SIX MEN

THIS WEEK (FEB. 4) B. F. KEITH'S PALACE, NEW YORK

TOURING KEITH CIRCUIT

Direction FRED DeBONDY, H. B. MARINELLI, LTD., Inc.

DETROIT

By JACOB SMITH

GARRICK—"Red Light Annie" Next, "The Fool," Indefinite.

SHUBERT DETROIT—"Greenwich Village Polles," Next, premier of "Silences" (Selywns), with John Halliday, Phoebe Foster, Carl Anthony and Julian Kingsbury. Written by Max Marcin.

SHUBERT-MICHIGAN—Leon Kreil did not last long with his Yiddish stock. In the regular Jewish section no doubt would have been a success. This week "Lust," all-colored show.

NEW DETROIT—"Music Box Revue," Two weeks.

Photoplays: "Pied Piper Malone," second week, Madison; "Our Hospitality," Washington; "Name the Man," held over, Broadway-Strand; "Painted People," Capitol; "West of the Water Tower," Adams.

Finze's Orchestra, recording for Okeb and who are a regular fixture

at the Arcadia dance hall, added attraction this week at the Capitol.

Feb. 24 is definite opening date for "Hunchback" at Adams.

Harry S. Lorch has resigned as Detroit manager for Goldwyn to become Chicago manager for Hodgkinson.

Tom Ealand succeeds Sid Lawrence as manager of the New Regent, Grand Rapids.

W. S. Butterfield and wife leave Chicago next Sunday for California, to be gone about six weeks.

The Passion Players this week at Convention Hall.

VARIETY-CLIPPER BUREAU

WASHINGTON, D. C.

Evans Bldg., New York Ave.

By HARDIE MEAKIN

The old town was given a great creusing by two attractions during the past week, "The Fool" and "The Passing Show" battling. The pic-

ture, too came in for their end of special exploitation.

"Tatches" a new play by Joseph H. Grakum, opened Monday at the Garrick. A review elsewhere in this issue.

Nelson Bell, gaining fame for the Crandall houses via the publicity route, has the broken right arm out of it alling.

Joseph P. Morgan, general manager for the Crandall theatres is on a business trip throughout the middle west.

Edith King here with the ill-fated Manners-Alcine stock at the President heads the cast of the new play, "Tatches" at the Garrick.

Arling Alcine who has a splendidly appointed dramatic echelon on exclusive Connecticut Avenue is fast creating a class of splendid side. Due to his experiences as an actor and director, his school is demanding much respect from the local stage aspirants.

"Gold" by Eugene O'Neill is to be produced during the current week by the Rams' Head Players in their little theatre.

FLAME

(Continued from page 42)

the play is all wrong. There are certain things it is generally safe to avoid on the stage—that of a son coming in direct conflict with his mother's lover. In this piece it is the cruz of the play, both men pleading with the woman to choose between them, the boy for her soul, and the lover for her body.

After wounding the man whom she fears is about to inflict bodily injury on the boy, the mother goes off with her son for a couple of months, when she is faced with the situation that the boy's friends and fiancée are ashamed of her, and on the other hand her lover has taken to drink and gone all to pieces. She decides to leave the boy and go back to her lover, arguing she is sacrificing herself, when in reality you cannot but feel she is still physically attracted to her mate.

This may be the fault of the play, or the manner in which it is played—or both. Being an adaptation from the French, the chances are the author deliberately designed the character in this way.

A summary of the entire plot is: Cleo, a grisette, in her early youth the mistress of a young English nobleman in Paris, journeys to his home after many years in an endeavor to see the man she bore him, but from whom she parted almost

immediately, at the father's wish. He refuses her request, however, and back she goes to her life of degradation in Paris.

Later, on his deathbed, the peer tells his son the truth concerning his birth, and the boy sets out to locate his mother, with the hope in his heart he will reform her.

Encountering Cleo in a sordid den, accompanied by "Bousset," her present lover, the boy begs her to come away with him, a proposition which the lover disapproves of in no gente manner, as he really doubts the reputation and thinks the woman is false to him. Going to the son's hotel, however, he finds the story genuine, and Jeanne Bousset will injure the youth, wounds the man, and finally goes off to Switzerland with her son.

While at a fashionable hotel, Hugo, the boy, falls in love with a girl, whose family look askance at the mother, suspecting her past. When a chafert friend of former days meets her and tells her Bousset is going to the docks with her, she decides to return to him, and sacrifice her mother-love as the boy may marry.

It is throughout stage material in which Violet Vanbrugh is at her worst. She never once suggests the demi-mondaine, despite forensic attitudes and deep toged walling. At one moment she subdues herself to absolute inaudibility and the next is baying the moon in her acting. The other parts are not too well played, though some good work is done by Sam Lively as Bousset and the nice manners of Dawson the Milward fill in the part of the naughty Lord Biantrye.

The characters are not convincing and the situations are laboriously brought into effect by the obvious proudding of the playwright's pen.

The piece could be improved by better production, particularly in the matter of speed, though in all truth it would be better still not to do the play at all.

Jolo.

A MAGDALENE'S HUSBAND

"Tragedy in three acts adapted from the novel of Vincent Brown by Milton Bramer and Edward Perry, presented by Bramer at the St. Martin's Theatre, London, on Jan. 1, staged by Beal Dean.

Boyle..... Clifford Wallace
Nicholas Draicott..... Robert Harris
Joan Potten..... Barbara Goss
Marion Potten..... Myrna McGill
Edna Draicott..... Malcolm Keen
Edna Draicott..... Ada King
Edna Draicott..... Edna King
Edna Draicott..... Edna King
The Squire..... Ivor Barnard

London, Jan. 20

"The Playboy" is just a name to describe the series of afternoon performances given by the Headman management of plays, artistic, but not sound commercially. As that fact has been stated frankly, nobody but the high-brows need attend "Playboy" matinees. Therefore, the critic is more or less beholden to take their point of view.

Whether he is swayed by this argument or not, however, he cannot escape the conclusion that "A Magdalene's Husband" is extraordinarily like an amateur imitation of St. John Ervine's "John Ferguson." There is the same insistence on a particular verse from Holy Writ; the same employment of a village idiot with musical instruments; the same idea of a murder to avenge a woman laid at the door of a cringing, whimpering coward; the same idea of an honest man induced by circumstances to delay his confession until the coward is almost hanged.

There is no harm in seeing the same plot again—so long as the new

(Continued on page 47)

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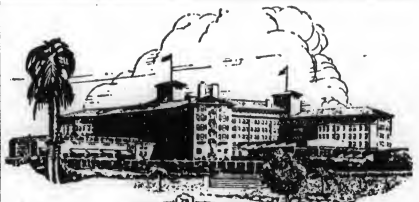
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department of Panjates, starting
this week. He succeeds Charles Ja-
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handling the press work for several
years.
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Alexander Panjates in Northeast
Canadian vaudeville, was in San



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Perry Diley, said to be known
primarily for his work in creating
puppets, has designed and made the
head for the lion in Bernard Shaw's
"Androcles and the Lion," which
was staged by the Greek Theatre
Players in Wheeler Hall Auditor-
ium in Berkeley, Cal., last week.
Diley recently designed the stage
and recreated the puppets for the
"Midsummer Night's Dream" pro-
duction given under the direction
of the San Francisco School of the
Theatre here recently.

Two daring robbers entered the
Fremont in Oakland last week just
after the audience had filed out at
11 o'clock at night and surprised
Manager Robert Ray and his as-
sistant, W. L. Carlier, as they were
counting the receipts, amounting to
about \$100. The money had been
just locked in a small safe when
the thugs entered. At the point of
a gun the robbers compelled Ray
and Carlier to lift the safe and
carry it to an automobile that was
waiting outside. The bandits then
drove away.
The Fremont is located just a
block from the Melrose police sta-
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theatrical. Nixon's Grand. Best 364 in
Philadelphia for the money. Breakfast 2 to 1
and dinner 2 to 4. 20 minutes to any
theatre in town. Mrs. Claudette, who
has been acting in Keport N. J., for
just six weeks, a much better, she had
a nervous collapse and has a compen-
sation of divorce. She is with Mr. Camp-
bell's sister, Mrs. C. Jenks, at 31 West
Fourth Street.

Francisco last night, accompanied
by his family. Nathanson is on a
pleasure jaunt to the Pacific Coast.
He leaves this week for Los An-
geles.

Winnie Baldwin at the conclusion
of her Varied engagement this
week goes to the Century, Oakland,
to play leading ingenue parts. Miss
Baldwin has been signed by Sam

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(Continued from page 23)

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Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

48 PAGES

LIST OF PICTURE NAMES FOR VAUDEVILLE SHRINKS

HIRSHFIELD STARTS QUIZZING WM. A. BRADY

CHURCHES WANT "POSITION"; ADS ON THEATRICAL PAGE

ANYTHING TO KILL TIME, SUN WEANED HUSBAND

**NTI-VIVISECTION SOC.
ANGELING NEW PLAY**

Sam Kingston Another Witness in Hearing on Theatre Ticket Handling—Layman Testifies—Brady's Playhouse Holding Hits Appears to Complicate Investigation the Manager Volunteered to Aid—Hirshfeld Intends to Pursue Inquiry

The sum total of the two days' investigation by Commissioner of Accounts David Hirshfield into the ticket speculating evil was a refusal by William A. Brady to talk and a demand by the theatre manager on Hirshfield to enforce the law which makes it a crime for a ticket broker to charge in excess of 50 cents premium to an attraction.

A witness at yesterday afternoon's session, John J. Heinz testified he had purchased two \$3.30 tickets for the Playhouse (Brady's house, incidentally), which has "The Show-Off" for the attraction, paying \$9.90 for the duets. The name of the place was given as the Longacre Theatre Ticket Office at 715 Seventh avenue, New York. Mr. Heinz produced a card from the agency which was handed to him with the invitation "come again," on which were the names Charles Barry and E. Bickert.

Brady insisted that Hirsfield should supersede the other theatrical managers—chiefly Florenz Ziegfeld, for instance—and also the other box office kings of the metropolitan theatres instead of trying to get everything out of him. Brady objected to having been put under oath and when pinned down to a statement he said that he had explained the reason for this as being explained parallel on an old theatrical axiom, to "have a good strong man for the line" and that he intended to have him in the line of the theatre. This Hirsfield remarked, pointing by some of your social players, Mr. Brady, you have a good social act, general and a good one to show.

This fateful night as did much of the other spirited verbal by-play, Hershfield came out of Brady for being a good actor, which the manager absolutely denied, and in their suit Hershfield was a great actor "for of the best actors in public life," Hershfield wanted to know, as could he, "if

**Utica's Ministers' Association Worrying the Local
Dailies—Ultimatum, No Church Ads—Were on
Theatrical Page This Week**

Theatres Obligated to Close on Sabbath—'Moral Picturess'—'Free Will' Admission

Through concerted action of many of its churches Memphis is minus Sunday entertainment in its playhouses but the town is not without amusement on the Sabbath.

The locale of the entertainments has been transferred merely, for most of the churches are presenting regular programs. A regular show is given with "moral" pictures and

The "moral" pictures are simply those that are not particularly daring, and include most of the regular releases.

No admission is charged but the patrons are asked for a "free will" offering and the amount given is usually the price paid to see a regular picture entertainment in Memphis on any of the week nights.

RUTH GRAY'S SERIOUSLY ILL, INWARD BLEEDING

Part Gray, 16-year-old member of the Gray Family (vaudeville), is a victim of the inward bleeding disease known to the medical fraternity as puerpera haemophagia.

The disease, which is a puzzle to the physicians, seems to attack the blood cells and weakening the

(Continued on Page 7)

Utica, N. Y., Feb. 13.
No, siree; nothing doing on that stuff about playing up the theatrical ads and "burying" the church advertisements. We want "position" or we won't advertise.

That, in substance, was the ultimatum of the local ministers' association to the Utica newspapers.

just a few days ago.

They even passed a resolution condemning the practice of giving theatrical news such unusual preference over church news, but more especially of the relative position of the paid ads.

27 PAST BURLESQUERS FRAMED IN LOBBY

**Jake Isaac Picks 'Em from
Other Fields—Gilt Frame
and Lighted, Too**

Chicago, Feb. 12.

The Olympic has installed a girder frame 22 feet long and three feet high, in which Jake Isaac, its manager, has inserted the photographs of 27 stars of the legitimate vaudeville and musical comedy stage, graduates from Burlesque.

The frame is located in the center of the outer lobby and has a special lighting equipment.

The list of those in the frame includes Clark and McCullough; Billy B. Van, Alexander Carr, Sam Bernard, Barney Bernard, Al Johnson, Will Rogers, Leon Erroll, George Beban, Mack Sennett, Billy Arlino, Tom Merton and Moore, George Hickey, James Barton, Al Shearn, Watson Sisters, Sully Ward, Charlotte Greenwood, Fanny Brice, Sophie Tucker, George Sidney, Grace LaTive, Don Barclay, Emma Carns and Harry Watson, Jr.

COSTUMES

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

say—
BROOKS-MAHIEU
1137 Wway Tel. 6590 Penn. N. Y. City
11,000 Costumes for Rent!

PAX ROBERTSON SALON UNIQUE IN LONDON

Playhouse for 70 With Catherine Lewis' Daughters in charge

London, Jan. 23. Tucked away in a side street of Chelsea, the art suburb of London, there is a concern known as the Pax Robertson Salon. What was once an old chapel has been appropriated and converted into a hall with a proscenium and stage. For the past three years performances have been given there before subscribers and friends at the rate of about one production a month.

The stage is possibly the smallest anywhere. It is curtailed round about with brown, stuccoed walls. The scene is made to conform to any scene required, from hovel to palace, and from street to mountain top. The tabs are of the same dun colored material. Though to some the choice may appear ugly, to others it passes as being artistic. The great virtue is the cheapness.

The auditorium when chock-a-brow holds about 70 people. The seats are of all descriptions; chairs with backs, chairs without backs, heavily cushioned settees and hard benches.

The plays given are avowedly lightweight. Toils taken from the German mass drama, like those largely in the selection, and so does d'Annunzio. The work of these dramatists being familiar, it is only of no interest to see their work reproduced within the limited means of the salon and the acting capabilities of its members. The better appreciated results are when the lesser known dramatic lights are employed.

Recently, "At the Chasm," by the Bohemian writer Vreclivsky was done, the first hearing of the author in England. The play was quite effective, though somewhat over-stuffed with philosophy. A wife looks for sentiment in her husband, who is a caustic though clear-headed critic.

In and need of violent emotion, she arranges to elope with an artist whose work her husband had severely planned. Her brother steps in and reasons with her. He has a sane outlook upon matrimony's troubles not his own. His manner is sympathetic and he really understands the tremendous differences between the neurotic wife and the capricious husband. He helps to bring the two together again, though the result is that the artist, as ultra-emotional as the woman, commits suicide, ending his life in a blaze of drama.

It is a simple story, written convincingly and with the sure touch of truth.

At the same performance there was given an amusing trifle from the Spanish of the Quintero brothers, "Just As You Please." In this sample of domesticity, human nature is proven the same in Madrid as in Chicago or any other city. The woman gets her own way and does exactly as she pleases, though she appears perpetually to agree with her lord by continually reiterating the phrase to him "Just as you please."

Pieces scheduled to be produced shortly are "The Cradle Song," by Pierre "Easter," by Strindberg, and a medieval comedy, "Love in a French Kitchen."

Pax Robertson, the founder and sole director, generally plays leading parts. She has certain qualities as an actress, but her voice, peculiarly harsh, is not one of them.

Before each play a lecture is given upon the author, generally by Miss C. A. Arfwedson. Both Pax Robertson and Miss Arfwedson are daughters of Catherine Lewis, the American actress, who herself is always in evidence in the auditorium serving tea to guests at matinees and talking of the Augustin Daily days in the evening.

The Pax Robertson Salon is unique in London and of interest to all curious concerning the byways of the drama.

Revenue Bill in House

Washington, Feb. 13. Debate on the Revenue Bill which reached the House Monday, after report out of the Ways and Means Committee, will start tomorrow.

It is expected that a month will be given over to the discussion.

The bill introduced by Congressman Gallivan of Massachusetts shows that an effort will be made to increase the 50-cent rate to \$1.

COURT, LONDON, OPENING UNDER JACKSON'S DIREC

"Susie Knobs the String" Following "Buntly"—Pearson's Posing Act

London, Feb. 4. Harry Jackson will begin his 12 months' tenancy of the Court Feb. 18 when George Bernard Shaw's "Back to Methusalem" will be produced. This will be followed by Eden Phillips' "The Farmer's Wife," which the Jackson company is now playing in Birmingham.

Following this production the Birmingham Repertory will be closed but production there will be eventually resumed.

The revival run of "Buntly Pulls the Strings" at the Garrick will not be a long one and will be followed by the production of a new comedy, "Susie Knobs the String."

The cast will be the same as in "Buntly," the chief parts being in the hands of the Moffat family.

Fred Pearson will shortly produce a new posing act entitled "People, Past and Present." Celebrities such as the King, Lord Kitchener, Haig, Bontie, Foch, etc., will be seen and great attention will be paid to political celebrities.

Now that the railway strike is over, although transport, dock and coal miners' revolutions are on the way, managers and players are discussing their adventures in the country. The company trying out "Lord of Creation," which Leon M. Lion produces at the Savoy, had a particularly trying time. They had to get from Blackpool to Eastbourne, right across England. All sorts of suggestions were made including of course travel by aeroplane. Eventually, however, they left their scenery and luggage behind and rushed to Preston by taxi, where they were able to catch a boat train which brought them to London early Sunday morning, which gave them the rest of the day to get to their destination, which they did early Monday morning.

NINE LONDON SHOWS CLOSED SAME NIGHT

Eighteen Plays Taken Off London Stage Within Two Weeks

London, Feb. 2. Nine pieces finished last week. They were "Bethlehem," at the Apollo; "The Windmill Man," at the Regent; "Petrus Pan," at the Adelphi; "The Flame," at Wyham; "After a Very Short Run," "Lilies of the Field," at the Ambassadors; "What Every Woman Knows," at the Apollo; "The Windmill Man," at the Victoria Palace; "The Private Secretary," at the Playhouse; and "The Return of Sherlock Holmes," at the Prince's.

"Tons of Money" finished Jan. 29 and "The Merry Wives of Windsor" at the Lyric (Hamilton Smith) and the Marie St. p's birth control play, "Our Riches," at the Apollo, Feb. 2. Within a fortnight or so 18 pieces have finished in the West End.

Having, during his short tenancy of the Kingsway, tried Shakespeare and modern drama, Donald Calhorne is now about to woe fortune with musical comedy. The piece chosen is called at the moment "Kate, the Cabin Boy." The company already engaged, Bailor Holloway, Percy Parsons, Sydney Farebrother and Marjorie Gordon. A big scale production is promised.

Douglas Munro, who played the part of the butter in "Stop Flirting," died suddenly at Birmingham Jan. 27, the day after the show had finished its five weeks' run in the city. He played up to the last performance, but collapsed before the curtain fell. The cause of his death was double pneumonia. He made his first appearance in burlesque in the country in 1887, later playing Spottique, the lawyer, in "Charley's Aunt" with W. S. Penley, and continued playing it for 2,000 performances. He was in the original cast of "Morocco" mounted at the Shaftsbury in 1923 and fulfilled several engagements with George Edwards productions.

BOOKED AROUND WORLD

Rich Hayes has been booked for a trip around the world by the Marneil office.

Hayes is now at the Palace, New York. He will play Keith and Orpheum bookings until May, then his tour will begin in South Africa, England, Australia, followed by a return to the country via the west coast to rejoin on the Orpheum circuit at Kansas City.

MINER'S 60TH ANNIVERSARY

The Miner estate this week is celebrating the 60th anniversary of its entry into theatricals.

The late Congrepreneur Henry Clay Miner was the pioneer, starting at Miner's Bowery.

Six Best Sellers for January

VICTOR RECORDS

"I'm Going South" and "Steppin' Out"
"Linger Awhile" and "Hollywood"
"Arcady" and "Sitting Pretty in a Pretty Little City"
"The Little Buttery" and "An Orange Groves in California"
"I Love You" and "The West, A Nost and You"
"Not Here, Not There" and "Down On the Farm"

COLUMBIA RECORDS

"Take On Take Those Lips Away" and "Dear Old Lady"
"Sleep" and "The West, A Nost and You"
"Old Fashioned Love" and "Shake Your Feet"
"I've Got a Song for Sale" and "All Wrong"
"Mamma Goes Where Papa Goes" and "Lovey Come Back"
"I Love You" and "Marcheta"

BRUNSWICK RECORDS

"Chansonette" and "Bonnie"
"That's My Baby" and "Every Night I Cry Myself to Sleep"
"Easy Melody" and "Somebody's Wrong"
"Sittin' in a Corner" and "Love is Just a Flower"
"Before You Go" and "Weary Weasels"
"Stealing to Virginia" and "Mamma Loves Papa"

OKEH RECORDS

"Stay Home Little Girl" and "Little Boy"
"Wooden Whistles Wouldn't Whistle" and "So I Took the \$50,000"
"You Darling You" and "Are You Lonely"
"Toodle-o" and "Cover Me With Sunshine of Virginia"
"Andulka" and "Marilanka"
"Mama Goes Where Papa Goes" and "Oklahoma Indian Jazz"

Q. R. S. WORD ROLLS

"Covered Wagon Days"
"Daddy's Wonderful Girl"
"Mississippi Ripples"
"Sunshine of Mins"
"Along the Old Lake Trail"
"Trail to Long Ago"

The jobbers report that music sales are holding their own as is to be expected at this time of the season. There is hardly anything particularly outstanding but a fair selection of numbers are going so that practically every publisher has not only one good seller reported but some as many as five and six.

Without any regard to their sequence sales, the numbers commanding a popular support include: "I Love You," "A Smile Will Go a Long Way," "Sittin' in a Corner," "Somewhere in the World," "I'm Going South," "Steppin' Out," "Hollywood," "Linger Awhile," "Dear Old Lady," "She Wouldn't Do What I Asked Her to Do I Socked Her in the Eye," "Lovey Come Back," "Mamma Loves Papa," "It's a Man," "That's a Lot of Bunk," "Maybe She'll Write Me," "Mr. Radio Man," "Mindin' My Business," "The One I Love Belongs to Somebody Else" (Isam Jones' western hit from a new publisher's catalog); "If the Rest of the World Don't Want You," "Not Here, Not There," "Sleep," "So I Took the \$50,000," "Bonnie," "That's My Baby," "California, Here I Come," "Drifting Back to Dreamland," "Down on the Farm," "When Lights Are Low," "Marcheta," "Who's Issy Is He?" "Immigration Rose," "When It's Night Time in Italy," "Cover Me With Sunshine," "Somebody Else Took You Out of My Arms," "I Wonder Who's Dancing With You Tonight," "I Love the Girl Who Kisses," "Me No Speaks Good English," "Keep a Goin'," "Hula Lou," "Where the Lads Daisies Grow," "Wonderful Girl of Today," "So This is Venice," "Why Don't My Dreams Come True?" "Home in Pasadena," "Trail to Long Ago," "Covered Wagon Days," "Mississippi Ripples," "Sunshine of Mins," "Along the Old Lake Trail," "I Cry Myself to Sleep Over You," "Chansonette," "The West, a Nost and You," "I'm Sitting Pretty in a Pretty Little City," "Arcady," "Colorado," "If I Can't Get the Sweetie I Want," "Back in the Old Neighborhood," "Cover Me With the Sunshine of Virginia," "His Hearted Benita," "Promise Me Everything, Never Get Anything Blue," "Bran New Gal O'Mine," "Beautiful Heaven" (original Spanish is "Cielito Lindo" and "made" via the records), "You Can't Make a Fool Out of Me," "Say It With a Ukulele," "When It's Night Time in Italy," "I Love the Girl Who Kisses," "There's a Bend at the End of the Road," "You're in Kentucky Sure As You're Here."

Production music is selling better than ever. The Music Box Revue score is just about hitting its stride with "Orange Groves in California" and "Little Buttery" outstanding; also the "Follies" music including "Take Those Lips Away" a feat interpolation; "Toodle-o" from "Mary Jane McLean"; "What Do You Sunday, Mary?" from "Topsy"; the "Steppin' Stoner" a musical comedy; the featured songs in "Moonlight" with "On Such a Night," "Say It Again," and "Forever," outstanding; "Remembering," from "Topsy and Eva"; "Dancing Honey-moon" from "Battling Butler"; "Your Lips from Heart" from "Runnin' Wild"; "Someone Loves You After All" and "Along the Old Lake Trail" from "Kid Boots," "Limehouse Blues" from the Charlott revue.

FRENCH VAUDEVILLE

Paris, Feb. 6. Olympia (Paris)—Mayol (vocalist); Gaston Palmer (juggler); John and Grouse (comic); Charlie and Josette, comic jumpers; Max Rago, comedian; Three Schax (cyclists); Hierrotya troupe (acrobats); Gaudin (imitations); maine Aeros, wire act; Busto-Gregorio, trainer; 3 Polesco, bar act; Danton Shaw (Australian trapeze).

Palais de Cristal (Marselles)—Weldons (acrobats); Maud Clam (trapeze); Tessa Tokio, Japanese antipodist; Four Chillos, Spanish dancers; Ryster troupe, cyclists; Gaudin (imitations); maine Aeros, wire act; Busto-Gregorio, trainer; 3 Polesco, bar act; Danton Shaw (Australian trapeze).

Duarte, eccentric; Four Odellis, mixed act.

Eldorado (Nice)—La. Magda, electric transformations; Look O-N troupe, Japanese cyclists; The Hous, jumping act; Fraede, ventriloquist; Rosey, the Rosey's musical phantoms; Maria Valente, Allibert, Fernandez Jaard (vocalists).

"White Cargo," London—Maybe

"White Cargo" may go to London.

A. E. Anson is thinking of taking the production over there in the spring. Anson was formerly in the cast, but withdrew to join "The Road Together."

BRALOWSKY'S DEBUT HERE

Alexander Bralowsky, 27-year-old Russian pianist, will make his American debut early next month. The pianist has been touring the continent ever since his debut.

While in Scandinavia he was soloist with the Konserzertver orchestra at Stockholm and Christiana.

MARIE-NORDSTROM

"Marie Nordstrom a delightful actress, always interesting, no halfway about her success."—STAGE, London.

"... charmed with a singularly captivating manner and brilliant acting."—EDINBURGH DISPATCH.

"... Marie Nordstrom in brilliant character-acting; in this case America's loss is our gain."—ERA, London.

PAUL WHITEMAN'S PLEASANT RECITAL SINGS JAZZ CRUISE WILL NEVER DE

Unique Test Came With Whiteman's Advent Into
True Symphony With Orchestra of 24 Men at
Aeolian Hall, Tuesday—Band "Tied It Up"

Tuesday afternoon in Aeolian Hall, New York, Paul Whiteman's long awaited and widely heralded jazz music concert came to pass with a succession of climaxes that will make this a never-to-be forgotten memory for the maestro of symphonic synecdoche.

Even to the most enthusiastic of Whiteman's following, his jazz stuff in the first section was a thrill and moved once again to renewed enthusiasm. Recognized as he is, as the peer of dance music purveyors, which has made him world-famous, Whiteman's "Experiment in Modern Music," as he terms it, conclusively proved that as a jazz organization there is none superior to his and few to equal it.

The test was in the second half with Whiteman's advent into true sympathy. That he accomplished what he did is sufficient glory for any jazz musician. The program notation removed all possibilities of comparison through the remainder. It is hoped that Mr. Whiteman's rendition of it (Elgar's "Pomp and Circumstances") will not be taken too seriously.

With his small orchestra of 14, augmented by two extra horns, there could be no comparison to a large symphony orchestra. The number was merely included to add to the sonority and tone color it is possible to obtain with a small orchestra.

The first number concerned itself with the true form of jazz as it was 10 years ago. It was today, "Livery Stubs Blues" (N. J. LaRocca, conductor of the Original Dixieland Jazz Band, the composition was jazzed out by a blaring, tearing quartet. "Mamma Loves Papa" (Bauer), was the modern exuberant and dynamic symphonic copation, proving a less barbaric and more subtly scored composition through the medium of the addition of reeds, banjo and strings.

A comedy interlude followed, showing the origin of "Yes, We Have a Banquet" (Silver), and Handel's "Messiah" instead of the many different compositions from which the number was made up as being a pot-pourri. Rosa Gorman, the ace reed artist of the band, scintillated in the second half of that number. So, this was Venice, a rag adaptation of "Carnival of Venice." Gorman's versatility was evidenced by his skill in his arrangements and interpretations of the fox trot with his prolific switchings of instruments.

The change of the program proved Whiteman to be a genuine showman, was the rendition of "Whispering" in its true form, and properly scored, as compared to the dauntless "hot" rendition of the song under jazz treatment.

The band tied it up with the following number, a medley of production numbers, of which "I Love You" and "Raggy Ann" were outstanding. This number left very little doubt as to the orchestra's superiority in that department.

Zee Conroy, composer of "Kitten on the Keys," "Stunbling" (which he didn't play), and other intricate piano rag solos, held forth as a solo feature at the Chickering with a medley of popular songs; a comedy; and "The Art" effort, which established him firmly; following which came the famous "Kitten" number. "Nickel and the Slot," another tricky one, was played with orchestra accompaniment.

A jazz classic is Perle Grofe's "Russian Rose," a fox trot adaptation of "The Volga Boat Song." Grofe is the chief arranger of the Whiteman band and responsible for many of the band's orchestrations and novelty conceptions. A medley of Irving Berlin songs, with "Alexander's Rag Time Band" and concluding with the "Music Box Revue" numbers, was a corking closer for the first half.

Victor Herbert Suite
The recital resumed with a suite of four Serenades specially composed for this concert by Victor Herbert, under whose direction Paul Whiteman played viola at the San Francisco Exposition, many years ago. The suite was a special courtesy to the jazz master by the master composer in esteem of one artist's work for another and also as a token of their long-existing friendship. Replete with invigorating tempo, exotic melody, and musically grandeur, it "wowed" emotionally—and forced the composer to acknowledge the plaudits from his mezzanine love location.

Another highlight on the program was George Gershwin's intricate and musically "Rhapsody in Blue," played by the brilliant young composer to orchestra accompaniment. The arrangement is a gem and forced Gershwin to retire and come back for extra bends three times before permitted to finally depart.

Another important number was a medley of three standard selections played in dance rhythm that was usually distinctive. "Pomp and Circumstances" closed.

Jazz Will Never Die
Whiteman has started something that he should not be permitted to abandon. That there is no danger of this for the immediate future is evidenced by the fact a repeat recital is slated for March 7.

The maestro proves conclusively that the dance orchestra or the band or the jazz cruise, or any of the other names it has been denominated with, will never die. It is a part of modern American culture and an absolute necessity.

Whiteman should repeat the idea, often and, if Morris Gest has anything to do with it, it may mean a globe named for a blaring organization to introduce American music in foreign territory. Gest's proposal to Whiteman embraces the idea as one of the ambitious ideas he has in mind if contracts with the Palais Royal and the Ziegfeld "Follies" and Whitehouse hold, ultimately, permit.

(A review of Whiteman's concert in complete and full carried in this week's Clipper, out tomorrow.)

Few "Spots" Remain

Very few spots remain for vaudeville acts on the Keith, Orpheum and affiliated circuits except for comedy acts in "one," according to a survey of the booking situation.

The Orpheum circuit can still use comedy turns in "one" but is overbooked as far as feature and headline acts are concerned.

The Keith circuit is pretty well booked up with all sorts of acts.

The same condition applies to the Loew circuit.

AFTER 35 YEARS MATT REILLY LEAVES KEITH'S

Becomes Director-Manager of Emery's Majestic, Same City

Providence, Feb. 13.

Matthew J. Reilly, familiarly known as "Matt," who has been associated with the R. F. Keith and Albee circuits for 35 years, has resigned as manager of the Victory theatre (Albee), and is in charge of the Emery Majestic as director-manager.

The severance of relations from the Albee house came as a great surprise to Reilly's legion of friends, although it had been previously intimated that something was brewing.

Two weeks ago R. Alfred Jones, formerly of the Strand, New York, was brought here to take charge of the Victory as director-manager. Overtures were then made with the Emery interests, and Reilly was subsequently engaged as director-manager of the Majestic, formerly Shubert house, now housing pictures under the Emery brothers.

In resigning from J. Keith forces "Matt" closes a term of years which he has served as theatre war-boy, coat room boy, office boy, ticket taker, ticket seller, assistant treasurer, treasurer and house manager. In the last capacity he had charge of the Eljoo, the Empire (theatre) and the Victory theatres.

KLEIN ALL OUT

Davidow Booking Winter Garden's Sunday

Arthur Klein has ceased booking the Sunday vaudeville acts at the Winter Garden, New York, for the Shuberts.

The Davidow will succeed Klein as the garden's booker. Klein was reported going South for the balance of the winter with his family, but is in New York City this week. He is said to be still on the Shubert pay roll.

AGENTS AROUND CHICAGO

Chicago, Feb. 13.

Agents and managers with attractions around Chicago include: Walter Hertsbrun, manager, and Charlie Piccannelli, agent, with "Red Light Annie."

William Newman, manager, and Louis Cline, agent, with "Peacock."

Frank Gibbons, replacing Nick Holde, doing both ends for "The Nervous Wreck."

A. E. Morgan, manager, and Howard Herrick, agent, with "The Ten Commandments."

Gene Quigley, manager of "The Birth of a Nation."

Leon Friedman, agent of George White's "Scandals."

R. M. Evans, manager with "The Lady in Ermine."

UNRULY TEMPERAMENTS

The recently formed vaudeville team of Lou Lock and Hope dissolved after playing the last half of last week at the Fifth avenue, New York.

The dancers teamed up about two weeks ago and broke in for a week and a half prior to going into the Fifth avenue.

A double attack of temperament is said to have caused the abrupt split.



BARBARA BRONELL

Starring in the musical extravaganza, "MY CHINA DOLL."

Miss Bronell possesses the faculties most essential for musical comedy successes, a combination of singing, dancing and acting.

Representative:

WILLIAM P. MURPHY

Variety, New York

DOOLEY-GLASON BOOKING

Past and Present: Stand of Helen Storey on Same Bill

Syracuse, Feb. 13.

The chap who billed the current show at Keith's was blessed with a sense of humor.

Witness the fact that on it appears both Billy Dooley and Billy Glason, past and present husbands of Helen Storey, prize beauty and until recently banister of vaudeville, in which she teamed with Dooley.

Glason follows Dooley on the bill. This is the first time that Glason and Dooley have been on the same bill. It is said, since Helen Storey secured her freedom and, shortly afterward, walked to the altar with Glason.

Dooley is now teamed with Viola Votruba.

Local scribes in the know commented Tuesday on Dooley's perfect eyesight when it comes to picking beauties, recalling Helen Storey. Miss Storey is in Syracuse with her husband, but is not appearing.

WALTER STOLE CARS

Confesses in Syracuse—War Veteran Awarding Sentence

Syracuse, Feb. 13.

James J. Walter, vaudeville dancer and ex-soldier, Monday pleaded guilty before Judge W. L. Barnum, to grand larceny, in the amount to which he had previously pleaded not guilty. He was remanded to jail to await sentence.

Walter admitted that he had stolen four cars here last summer and fall.

As an aftermath of his World War service Walter is carrying a silver tube in his skull. This it is claimed pressed upon his brain and prompted the theft. He was gassed and shell shocked.

TRYOUTS COMPLAIN OF MEN BACK STAGE

Say Receive No Co-operation—Stage Hands Look Upon Them as "Jokes"

Try-out acts are complaining they are not receiving proper co-operation from the stage crews during trial performances. Exploited after the fashion of sublimated amateurs, the new talent stage take their instructions as a joke, figuring the showing means nothing.

One act in particular alleges mishandling of effects in a dramatic act queried it with the audience and also lessened the chances of bookings. The act was a dramatic sketch and tried out in a local hotel. The stage hands seemed to a dark stage. A piece of business was the striking of a clock off stage to denote an early hour.

According to the complainant, the clock struck three, but as the player was making his entrance one of the men who stage dropped the frying pan that had been used. The tiny crash sent the audience into a roar and the players were unable to overcome the titting.

Back stage said it was an accident. But the sketch people allege they later found out it was done purposely.

DANCER ASKS \$15,000

Sues City of Dubuque for Fall That Spoiled Her Career

Dubuque, Ia., Feb. 14.

Mrs. and Miss Mae McInerney, known on the vaudeville stage as Mack and Maybelle, appeared here last week.

The city of Dubuque paid \$15,000. A year ago the team played the Majestic theatre and while en route to Dubuque, the city of Dubuque Maybelle slipped on an icy walk and broke her arm. She did a superb act and the injury sustained in that fall, she claims, has prevented her appearance in the number and seriously interfered with her career as a dancer.

CHIEF'S STORMS

Tab Co., Due to Show Sunday, Arrived Wednesday

Chicago, Feb. 13.

The recent snow storm completely tied up many points which are served with amusements out of Chicago.

Jacklight's "Broadway Jesters," a tabloid show booked in connection with an Elks carnival at Manitowish, Wis., was held on the road and finally arrived Wednesday.

Vaudeville acts booked at that point are Ackerman & Harris and Carter were tied in the town and could not get away.

\$75 TO HIT BAGGAGEMAN

Durington, Vt., Feb. 13.

Striking in Central Vermont baggageman at Montpelier Junction cost H. L. Fretz, of New York City, an actor, \$75. He was brought into the Barre City Court and pleaded guilty to breach of peace, receiving a fine of \$10. The charge was that Fretz paid in a civil action account for the rest of the amount.

The trouble, which led to the lawsuit, was on the baggage man, arose from what the actor thought was improper handling of his trunk.

Fretz is with "Sassy Bits of 1924." The show is now in Canada.

MAMMA DON'T LOVE PA

Mrs. Nellie M. Heckheimer's divorce suit against Harry Saks Heckheimer, the Times Square attorney, was argued before Justice O'Malley in New York Supreme Court. Decision has been reserved as a matter of course.

"Hecky" last year started annulment proceedings unsuccessfully, later withdrawing the action.

OSBORNE FOLLOWS KLEIN

Shortage of house managers is probably the reason why the Shuberts have placed John Osborne in charge at the Imperial to succeed Arthur Klein, resigned. Osborne was assistant general manager at Ralph Long.

Klein says he resigned because he needs a rest. He may also give up the booking of the Sunday concert at the Winter Garden.

BURT SHEPHERD and COMPANY

STILL THE WHIP KING
Held over at B. F. Keith's New York Hippodrome Indefinitely.
Booked solid till June 9th on Keith Circuit.

RUSSIAN GYPSY NOBLES MAY TRY VAUDEVILLE

Nothing Left for Cafe Entertainers Thrown Out of Work by Fire—Benefit for Them This Week at Sherry's by Cafe Management

MARRIAGES

Frank O'Brien (booker of the Wilmer & Vincent circuit in the Keith office), to Lulu Wells (Holmes and Wells), Feb. 8, in New York.

ed the position of a wrestler holding

RIGHT OFF THE DESK

By NELLIE REVELL

At last I am down and out. I mean I've been downstairs and I've gone out twice. My new wheel-chair is a success, for it took me calling last week, first to the offices of Variety and later to the Palace.

To a person who hasn't been out in five years the sensation of wide spaces is peculiar. The sidewalk seemed to be coming up at me and threatened to hit me in the face, and the tall buildings appeared toppling over on me. It might be a good thing if the building commissioner inspected their foundations. They didn't seem quite safe to me.

For years I have wondered who would be the first friend I would meet the first time I went out on the street again. It was Zelda Sears, the playwright and maker of little cups and saucers, thinking of anything else in the world but seeing me there. I called to her, and she couldn't have looked more surprised if she had seen Mayor Hylan doing hand-springs on the pavement. We didn't do much, but greet each other, for both of us, I think, were just a little thirsty.

The following morning at the Palace I decided I was just as efficient as a fire alarm. No cry of "fire" could have brought people out of their offices any quicker than had the word that I had come back to visit them.

Old friends and new crowded around and the air was thick with congratulations. I missed the late Sam Haddoon, and I took along a robe to put on his desk, for it was there that I had stood the last time I had been in the building.

Then I was brought home and put to bed. I'm still there, but it was all so wonderful that I don't mind the aftermath. We have to pay some-how for everything worth while.

Even yet I haven't been on Broadway, for I made my entrance and exit via the 47th street door of the Palace, Elmer Rogers officiating as usher of transportation. But my act must have been a success, because I have been re-engaged for a return date as soon as I can make it.

When I wrote my book the last thing I thought of comparing it to was a Liberty Bond. It was anything but free when I was gathered together the material and making it into copy and even the book itself had to wait a long while before it could be released.

But, now, with my friends making speeches from half-a-dozen stages every day, slides on the curtains of hundreds of theatres, columns of publicity in the papers and my two professions willing to make it a success, it does seem a good deal like a Liberty loan drive.

THE DRESSY SIDE

By SALLIE

Attractive Women Not Billed

Ernest Evans at the Riverside this week has a unique act with attractive women who dance, sing and wear pretty costumes. They should be billed individually, especially the solo dancer. Another who dresses in court attire has a splendid voice. The Spanish dancers are in silk shawls and the usual Madrid headresses.

Mr. Evans, in the Toreador, with white satin knickers, satin coat, gold belt and white satin collar. His partner wears a fringe skirt of acuret, Chinese tones bodice, red sailor hat and satin slippers. Much applause.

Stanley Rogers (with Jay Brennan) looks quite ladylike in his velvet brocade purple hat and silver slippers in the former Bert Savoy end of that act.

Valerie Berge's "Judgment" is intense, but, perhaps, a bit weird for vaudeville. Miss Berge wears a gold draped gown with scarf of gold in her emotional scene, pleading for her husband's life.

Irene Franklin wears an orange chiffon with silver white, singing "I Want to Go Back," and then did the character songs in which she always shines.

Our Own Pianiste

Our own American pianiste, Winifred Byrd, just back from a Pacific coast concert tour, played at the very exclusive Roy Club last Thursday. Her list of songs, from the popular to the obscure, was splendid. Miss Byrd was becomingly given in a simple plaited blue frock.

"Moonlight's" Tuneful Melodies

Scintillating, radiating, fascinating, "Moonlight" will keep its audience dancing their way out of the Longacre to the tunelessness of "Say It Again" and "On Such a Night." Both gems.

It is refreshing from start to finish. A rich idler (bachelor) who uses his wealth on fair weather friends, is the reason for the girls, settings and stunning costumes.

The show moves with such speed one must watch his step.

Elsa Ersi (Suzanne) first sings "Daffodil" with eight girls, wearing elaborate velvet frocks, various evening shades, and red skirts embroidered in medallions of gold, with long, high necks, necks, sleeves, finished with flowers on left shoulder. With this are feathered fans, shading from flesh into the color of the gown. Miss Ersi wears a gold dress, apron of gold lace and the bodice draped low on shoulders of lace.

Headresses of gold, gold and silver, and the show is attractive with style.

"How Do I Know He Loves Me" was a decided hit as sung by her.

Ally King (Louise) has a pale French blue bodied affair embroidered in the crystals in the front. Her skill in her act on the porch she sports a pink sport costume and a pink sport hat, soft and fetching.

The Lorraine Slaters, in their specialty dances, gain popularity. By far their most attractive gowns were black embroidered in silver (skirts) with white trim and silver bodices, with long sleeves, and her flowing white gown, both of gold train and headress of pearls, always set forth Jertiza as a really poetic picture.

Ziegfeld's Wagner, son of the composer of the opera, and grandson of Liszt occupied a box with Wagner.

The special matinee Friday afternoon of in Bohemia for the benefit of the Vassar College Endowment Fund filled the house to capacity and netted \$3,000 for the fund. Lurex Bori as Mimi gave a perfect performance.

"Times Square Daily" And "Clipper" in Battle

This is the first real joyous war between the New York "Times Square Daily" and the "Clipper" took it on the run to the outdoors.

Because the "Times Square Daily" and the "Clipper" have been in a bad war since the "Daily" is going to get whipped by the "Clipper"—we feel so certain of it we are rooting for the "Clipper."

The "Clipper" went after that little whippersnapping "Daily" right this week. Besides giving it an awful panning, we hear, in this week's "Clipper" (the-out tomorrow), last night (Wednesday), the KYW radio station in Chicago told the world about the world's worst daily, also "The Clipper Blues."

That's the whole trouble. "The Clipper Blues." It's a song written by a fellow on the "Clippers," Chicago staff, who must have been told by an organ player at McVicker's named W. Remington Welch. The KYW station also sent the song through the air last night.

When the "Times Square Daily" about "The Clipper Blues" going over the radio, that world's worst went up in the air too. It said that "The Clipper Blues" should be sent from the AK station in Chicago and other stations, also intimating the Chicago songwriters were looting on their payrolls.

It's the first time in 65 years we ever remember the "Clipper" getting so over the top. They were so mad in Chicago about it that the radio station last night spoke out three solid and consecutive minutes against the "Times Square Daily." Said they never

heard of it in Chicago and wanted to know what it was! That's our idea of a high class pan.

The "Times Square Daily" had the nerve to say if the song had been named after it it would have been a great song and the world's worst daily would have booted it. What difference does it make whether the "Times Square Daily" boots or pans; nobody would read it. The "Times Square Daily" limits its own reads it; says it's so bad no one can read it.

That's what we wanted to say about the "Times Square Daily," but they beat us to it before we could think that fast.

We sent word to the "Clipper" asking if they had enough on the world's worst; told the "Clipper" we had a lot of inside dirt how that "Daily" is being run and tried to get the "Clippers" goat they would tell enough to land the whole "Times Square Daily" bunch.

But that "Clipper" knows something. Thanked us for our generous offer, but they weren't going to tell too much about the "Daily" this week, though if that upstart sheet got too fresh and back at the "Clippers" goat they would tell enough to land the whole "Times Square Daily" bunch.

If we had said that, instead of the "Clipper," we couldn't have said it any better. And we contradict the world's worst that "The Clipper Blues" should be sent from the AK station it should go right through the WOW sender.

4-1 the "Clipper" gets the best of it; 1-2 the "Times Square Daily" doesn't even make a showing; 3-1 the "Clipper" wins. So right in the "Times Square Daily" is actually the world's worst daily.

sauce. Her colorful voice is always a joy. The lace and silk dress was aided by her Spanish type.

She is a former "Follies" girl, received much applause for encouragement. She wore an egg blue velvet frock with a touch of pink and quite a contrast to her titian hair. She really has a voice and uses it well.

Repeat "L'Africaine"

An eye feast Tuesday afternoon, par excellence, in "L'Africaine." Colorful costuming as in the native dance is seldom seen. Added to that, the opera leaves no doubt for a moment the tremendous strides of Rosa Ponselle.

In the second act of this opera at the Metropolitan was perfect blending of voices from the ensemble and definite command of Bodansky, under whose leadership one must do their very best.

Glitz in an act, as well as the final duet of the third act with Ponselle, commanded spontaneous applause, richly deserved, also with Duse. Her phrasing and diction are gorgeous.

This opera should be frequently repeated. It's a great musical treat of superb tone coloring and inspiration.

Unusual and Delightful "Begger"

Everyone was looking for the beggar on horseback, but this play bristles with satire and an intelligent view of life. The young couple, through which the drama of marriage into a rich family (business) to further his musical ambition.

The thought terrifies him. In a dream bridesmaids, uhers, the minister walk down the aisle to the strains of a wedding march, then a dramatic revelation in the ensemble and definite command of Bodansky, under whose leadership one must do their very best.

Glitz in an act, as well as the final duet of the third act with Ponselle, commanded spontaneous applause, richly deserved, also with Duse. Her phrasing and diction are gorgeous.

This opera should be frequently repeated. It's a great musical treat of superb tone coloring and inspiration.

It's one of this season's most unusual and delightful entertainments.

Mysterious Illusion

This week's Hilp bill is a pipkin. Full of the unexpected. Nellie and Sarah Kouns in their song recital are striking in their gowns with cloth of silver (under-dress) and over-dress of silver lace. Nellie plays well and Sarah has an excellent voice. They make a beautiful stage picture.

If you can import a maid from India or elsewhere, tie her arms and limbs with rope, seal her up in a metal box twice a day (in New York) through which she can run steel knives, she is the crown prince of the audience, take the knives out, open the box and see Leah in a complete change of costume—Alvise.

Nobody knows—but everybody craves to see it. This act has an artistic background. Leah is perched on her throne in a robe of red velvet and ermine. Her dress of chiffon—green, trimmed with silver—is changed in the box may be, and she emerges in a ballet skirt of shaded chiffon and silver lace.

Vincent Lopez has a real dressy side to his act. Let's hope his alluring music remains at the Hilp indefinitely. He has conceived the idea of interesting songs in a way that reflects the mood of the writer, "Going South" for instance.

Albertine Rasch's ballet is put on with much care and thought. The ballet costumes are always pretty. Miss Bory and Miss Pettit wear plenty and pose charming.

VARIETY

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Cable Address:
Variety, New York
Variety, London
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154 West 46th Street
CHICAGO
State-Lake Theatres Building
LOS ANGELES
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Metropolitan Theatres Building
SAN FRANCISCO
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WASHINGTON, D. C.
Evans Building, New Ave.
LONDON
8 St. Martin's Pl., Trafalgar Sq.

At a meeting of the Producing Managers' Association—Equity joint arbitration board last week—James Gleason was awarded \$27.75, the amount of his claim against Lawrence Schwab. Gleason appeared in Schwab's production, "A Perfect Lady" (Sweet Little Devil), and the sum represents one-eighth of a week's salary. Gleason's claim was based on a typographical error in his notice of dismissal, the period really being 15 days instead of the usual two weeks. Notice was given the actor Dec. 21 last, with the notice stated to expire Jan. 4, 1923. Jan. 3 Gleason was paid in full to that date and advised his engagement was terminated.

On the basis that the notice stated Jan. 4 as the retirement date he entered the claim.

Blaming the management for billing "The Living Ghost" as a play, Arnold Kortt, the Austrian actor, at last Saturday's matinee at the 44th Street, walked down the stage and argued on how to behave when he was on the stage. At the same time he warned a sniffling woman in the better seats that her comment was denounced for billing the show as a "satirical comedy."

Two programed acts failed to open at the Palace, New York, Monday. Dooley & Ames were off the bill due to illness, and "Clay" Cook and "Lurex" Bori were off the bill. Walters and Ed Lowry took the vacancies doubling for other New York houses.

A Perfect Alibi

Zoe Beckley, a feature writer on the late "Evening Mail" and now with the Munsey papers, pursued a copy of Variety recently. She was mystified at a number of words employed and asked to Elmer Mantle, naming him, to tell her what they meant. Mantle gallantly said he would do it if given a little time.

What Miss Beckley was particularly puzzled about was the term "hirc." As it appeared a number of times she thought it queer that it was not within her ken. But Mantle was able to explain it referred to Broadway attractions.

Miss Beckley furnishes a perfect alibi for Variety. Even the copy readers don't understand some of theingo and for fear they might make a bone, pass anything.

However, Miss Beckley is referred to in the same view of one of Greenwich Village's own publications. If she thinks she is puzzled by Variety, she hasn't "seen anything yet." It is a dollar a week (not particularly dirty) and the booklet is published quarterly.

It is the highest high-brow stuff "what am."

PEAK OF BROADWAY'S SEASONS LEGIT ATTRACTIONS BOOMING

**"Miracle" at Over \$50,000 Looms Up Above All—
"Show-Off" Looks Like Smash Hit—Winners
Going Along Evenly**

Broadway is at the peak of the 1923-24 season. Since the first of the year there has been little change in the weekly receipts, the winning attractions making even more money. Only in the new productions has poor business been registered, and the weight of patronage has carried along some mediocre plays to profitable takings.

The break will probably come from next week's Washingtons Birthday marking the turning point to a virtually every season in the past.

The approach of the income tax period has been blamed for dropping attendance more than the advent of Lent in the last four years. A depression therefore anticipated for the three weeks between Feb. 25 and March 15. Thereafter business should be normally good into the spring. Easter comes late, which should favor Broadway's season. Right now, all attractions worth while are getting a full share of business.

Last week's grosses were slightly under the previous week, heavy rains in the early days killing off box office trade. This week has started out excellently, most of the big matinees being switched to Tuesday (Lincoln's Birthday) and drawing big business. With next week's having the same day, the going figures to be even better, and the two weeks are counted on to pull the best money this side of last fall.

"The Miracle" rides over all the list, getting better than \$50,000, which is a record in extra time. The house to the "Miracle" takings is the "Polka," about \$10,000. "Stepping Stones" quoted at \$34,000, "Kid Boots" over \$32,000, and "Music Box Revue" testing \$28,000.

A new comedy hit arrived with "The Show-Off" at the Playhouse last week, the new sweet potato getting \$20,000 in extra time. Capacity is \$15,000, but the premiere was Tuesday, the house having been sold out in advance to a party. Time and price list prevented the attraction going to bigger figures.

The newest musical hits are "Cyrano de Bergerac" at the Times Square and "Lollipop" at the Knickerbocker. The London show drew \$20,000 last week, its best gross for a night. Premiered at the Knickerbocker is growing stronger nightly with the takings last week \$13,400, and sure to jump again this week. "Sweet Little Devil" at the Astor holds to nearly \$14,000, while "Moonlight" was quoted at \$13,000 at the Longacre. "Rise of Rosie O'Reilly" moved up to nearly \$12,000 last week; "Poppy" Friday at \$11,500; "The Battling Butler" varies but little at \$11,500; "Mary Jane McLean" drew the same last week.

"Cyrano de Bergerac" leads the non-musicals ("Miracle" excepted) with \$18,500. "The Nervous Wreck" and "The Swan" at the Longacre, "The Abie Irish Rose," the run leader, keeps among the top money getters with over \$15,000. "Laugh, Clown, Laugh," also marked the figure; "Rain" is better than \$14,000; "Seventh Heaven" about \$11,500.

"Outward Bound" is classed a run play, having built up right along and last week going to \$14,500. "The Pottery Shop" at the Theatre and the pace is around \$13,000 weekly; "Spring Cleaning" took like a clink into warm weather, with \$14,500 and over last week. "In the Next Room" is a good money maker at \$12,000; "The Goose and the Gander" at the Theatre.

"Way Up We Go" is a bloomer and does off at the Lyceum Saturdays. It is succeeded by "The Cowl in 'Anthony and Cleopatra,'" "The New Englander," an Equity Players attraction, is also classed as having no chance.

Arriving next week, in addition to Miss Cowl, are "New Toys," which succeeds "One Kiss" at the Fulton, and "The Chiffon Girl" opening Monday at the Lyric. L. W. Griffith's picture "America" goes into the 44th street, but whether "The Living Mask" will be shifted to another theatre or close was undecided last night.

Subway Churn
"Sally, Irene and Mary" drew big business at the Shubert, Newark, last week with gross little under \$10,000; "Moonflower" at the Broad street, Newark, got \$14,500, an excellent figure for a new show; "Little Miss Bluebeard" pulled \$12,400 at the Montauk, Brooklyn; "You and I" at the Riviera, \$9,000; "Partners Again," \$8,000 at the Bronx opera house; "Chain," \$3,900 at the Majestic, Brooklyn.

Brady's Plea to Brokers
In light of the recent broadcasting that William A. Brady has been doing regarding the situation in the theatre ticket agency game and the association between managers and brokers, it rather interested that Brady has requested the brokers to hold out the information that there is a buy existing for the "Show-Off" at the Playhouse. But that is what Brady told the brokers to do, keep it under cover, according to the brokers. The real facts are that the brokers are taking 200 a night for the Playhouse and for the first time in years that theatre is not quoted on the cut rate board.

A small buy of 150 seats a night was negotiated for "The Goose Hangs High" at the Bijou and the buy for "The Merry Widow of Gotham" ended last Saturday night so that made a total of 22 attractions that the brokers hold outright buys on.

The attractions are "Laugh, Clown, Laugh," (Belasco); "Tarnish," (Belmont); "The Goose Hangs High," (Bijou); "Seventh Heaven," (Booth); "Kid Boots," (Carroll); "The Swan," (Corti); "Rain," (Elliot); "Spring Cleaning," (Fulton); "The Nervous Wreck," (Globe); "The Song and Dance Man," (Hudson); "Mary Jane McLean," (Impol); "Lollipop," (Knickerbocker); "The Rise of Rosie O'Reilly," (Liberty); "Moonlight," (Longacre); "The Other Rose," (Morosco); "The Music Box Revue," (Music Box); "Cyrano de Bergerac," (National); "Polka," (Amsterdam); "The Show-Off," (Playhouse); "Outward Bound," (Ritz); "Artists and Models," (Shubert); and "Charlot's Revue," (Times Square).

In the cut rates there were 18 shows offered at bargain rates. They were "For All of Us," (Amateur); "The Show-Off," (Playhouse); "The Shame Woman," (Comedy); "White Cargo," (Italy's); "The Lady," (Empire); "Myrtle," (44th St.); "Gypsy Jim," (49th St.); "Hurricane," (Follie); "Rust," (Greenwich Village); "Mary Jane McLean," (Hudson); "The Swan," (Longacre); "The Merry Widow," (L.H. Miller); "The Other Rose," (Morosco); "Mister Pitt," (39th St.); "Topics of 1923," (Water Garden).

McCOY'S 7TH HEAVEN RIGHTS
P. P. McCoy, stage manager for John Golden attractions, is planning to organize several companies to put on "7th Heaven" to tour the one-nighters.
McCoy is said to have concluded a deal for the territorial rights of the piece with John Golden, producer of the original production at the Booth.

OLLIE LOGSDON EVICTED FROM GAYETY BLDG.

**Landlord Disposes of Stock
Agent—Says "Wild
Parties" Cause**

Ollie Logsdon, stock agent, with offices on the sixth floor of the Gayety Theatre building, was haled to court in dispossession proceedings Monday. Upon complaint of Samuel H. Stern, general manager of the corporation controlling the building, Miss Logsdon was ordered to vacate the premises.

The court action is said to have been the culmination of a series of "wild parties" held in the Logsdon office, complained about by other tenants of the building. Despite her being in arrears of rent for a month, Stern told the court that he was not seeking to recover the rent but wanted Miss Logsdon out of the building.

According to the superintendent of the building, Miss Logsdon has been in contact with several owners and had been cautioned against holding the nocturnal entertainments. Upon complaint with the owners and had been cautioned against holding the nocturnal entertainments. Upon complaint with the owners and had been cautioned against holding the nocturnal entertainments.

"Cobra" Rehearsing
Martin Brodsky, who has his adaptation of "Cobra" in rehearsal next week.

**INSIDE STUFF
ON LEGIT**

The Morocco Stockholders' Protective Corporation has been incorporated in New York state with a capital stock of \$100,000 to carry on the protection of the interests of the stockholders of the Morocco Holding Co., Inc. The corporation is authorized "to do such things, and employ such means as it may lawfully do, to increase the value of the holdings of said stockholders." The incorporation of the protective corporation is the latest move in the administration of the affairs of the Morocco Holding Co., which failed last August. J. M. Reichle was appointed receiver by the United States district court, and is now operating the theatres and producing business formerly controlled by Oliver Morosco, William Sprague, 29 West 39th street, New York, is assisting him as active manager of the enterprise, according to Frank L. Moore, one of the directors of the Morocco Stockholders' Protective Corporation.

Other directors are Edward Moir of Manhattan, N. Y.; H. H. Roberts of Jamestown, N. Y.; A. G. Setten of Cattaugus, N. Y.; M. Hirsch of 1540 Broadway, New York city, and William Sprague.

The corporation has 2,000 shares of stock, all common or general. It is understood that Moore, Moir, Roberts and Setten were asked to represent, as directors of the new corporation, the interests of holders of Morocco securities living up New York state and in Pennsylvania, where the large amount of the stock in the Morocco Holding Co. is said to have been sold.

Mr. Moore is a well known figure in the paper industry in northern New York, having at one time been president of the American Pulp and Paper Association.

The principal office of the Morocco Stockholders' Protective Corporation is at 217 West 45th street, New York. The Morocco Holding Co. has offices in New York and Los Angeles, being operated by Receiver Reichle.

Last month the "Times Square Daily" printed a story of the efforts of the stockholders' committee of the bankrupt company to raise money. A prospectus issued asked current holders of Morocco Holding Co. stock to subscribe to the new scheme of the committee's 50 cents for every share of the common bond and \$2 for each share of the preferred.

The "Times Square Daily" stated that, according to the computation of the 100,000 shares of common stock outstanding and 12,000 shares of preferred, that would bring the committee about \$75,000. The Daily stated the scheme was "rather a bold one on the surface," for it was approached by stockholders "with almost a sneaking suspicion that anything which its stockholders are in doubt what they will eventually recover, if anything."



Among the Palms of California
LOUIS DE CRESCENT
Banjoist with
HARRY STODDARD ORCHESTRA

Played return date last week. Palace, Chicago, by popular demand. I hate to do my dance following Sophie Tucker, but art must be served. Regards to all my friends.

LOUIS DE CRESCENT.
Direction **ROSE & CURTIS**

LEFT STAGE FOR VEIL

**Marie Connelly Entering St. Francis
at Niagara**

San Francisco, Feb. 13.
Marie Connelly, former stock actress and one time member of the Alcazar cast here has forsaken the stage to take the veil as a novice of the order of the Sisters of St. Francis in Niagara Falls, according to a message received at her former home in Sacramento, Cal.

Miss Connelly quit the stage a year ago to study for entrance into the convent. Her father is T. A. Connelly, editor of the "Catholic Herald," published in Sacramento.

SHUBERTS REPORTED IN ON NEW TICKET AGENCY

**Equity Ticket Office in Their
Building—Contributing
Rent for "Piece"**

The new and rather commodious theatre district office, located at the southeast corner of Broadway and Forty-seventh street is interpreted by Shuberts to be a plan of the Shuberts to enter into competition with McBride's agency, which enjoys the biggest, exclusive business in New York.

It has been reported feeling exists between the managers and the McBrides for years. Most of the disputes arose over the agency people taking exception to the Shuberts' frequently vacillating policy of ticket handling.

The new ticket office site is owned by the Shuberts and includes the Central theatre. There were five small stores clustered between the theatre and the new ticket office, extending a bit westward on Forty-seventh street. All have been merged into one store and will be known as the Equity Ticket Office. There is no connection with the Actors' Equity Association. The name "Equity" is named as the principal agency which occupied one of the cubby hole stores and the new office is apparently an expansion of the old one.

The combined rent of the stores is believed to amount to more than the original Equity Ticket office could have handled and the understanding is that the Shuberts are investing the rent in the project. The Shuberts are also the Equity Ticket office and also a managing director in the Bohemians, Inc. (producer of the "Greenwich Village Follies") is named as the principal backer. Joe Lebling is said to be concerned with the Jones interests in the agency. They have joined with the new agency.

The corner is claimed to have been one site chosen by Lebling for his proposed Central ticket office, which the managers finally tossed overboard. Later, he is reported having held an option on a lease. At that time there were plans for the raising of the Putnam building, which is the location of the McBride uptown office, and the idea was that if the McBrides were forced to move to a side street the Putnam building would become a valuable site for a new agency.

Plans for the new Famous Theatre building is the latest move in tearing down the Putnam building. The theatre will be in the rear with a Broadway entrance.

"SITTING PRETTY" CERTAIN

"Sitting Pretty," one of the two musical comedies turned out by Guy Bolton, Jerome Kern and P. G. Wodehouse for Comstock & Giest, has been selected for the Broadway hearing, although first selected to hold over until next season.

"Pat," another of the trio's shows, was to have gone on this spring, but is off because a suitable actress was not secured.

The new play will "Sitting Pretty." Definitely engaged for it are Quene Smith and Frank McInerney.

DAYTON OUT OF DANGER

Boston, Feb. 13.
Stoddard Dayton, one of the William A. Brady "Up His Gown" company at the Shubert Bldg, was rushed to the hospital after a fall from a balcony stage Friday night after the show with acute appendicitis and was operated upon within a few hours.

He is reported as out of danger.

ERNEST JOY DIES

Los Angeles, Feb. 13.
Ernest Joy died last night of peritonitis following an operation at a local hospital. He had been ill but a short while with intestinal flu.

The deceased was the western representative of the Shuberts.

His wife is Mabel Van Nuren.

"The Strong" Later
"The Strong," aimed for special matinee following an operation at the Shubert Bldg, was postponed until Feb. 26. The piece is under the direction of Henry Barron.

The new attractions are Henry Herbert, A. P. Kays, Helen West and Angel Long.

JESSIE REED ENGAGED AND TO RUSSELL COTT?

Show Business' Highest Sal-
aried Show Girl Back in
'Follies' Wearing 'Ice'

Chicago, Feb. 13. Jessie Reed is back with Ziegfeld "Follies." Her companions are all new, and a new dress returned with a huge collar.

Some one started the report it had been given her by Russell Cott, former husband of Ethel Barrymore. The ring is accepted by the "Follies" collection of publicity-madness. Cott, who will sooner or later lead Miss Reed to a marriage license.

Jessie Reed is famous for two reasons: For marrying and getting rid of him; also for drawing the lights. She has never had a show girl on this side. Some one said it was then reported Jessie set her back \$100 weekly by pay roll.

After Miss Reed was engaged, she married to young Cassell he sold the story of his love affair with her, and whatever else he knew about the maidens' follies in "The Follies" to newspapers. After that was over, young Cassell tried to bust into radioville. He is said to have appeared for the first half only.

Another return to "The Follies" has been made. Patricia Sullivan, the Brown-Butte discovery, Miss Salmon was ill in the Central Hospital for four weeks.

MARRIED IN HASTE

Chorus Girl Marries College Boy
Two Days After They Met

Washington, Feb. 13. A publicity campaign for the "Fading Show" at Pola's last week was topped off when a chorus girl named Georgia, a Georgia Tech student after a courtship of two days. The story landed big in the local dailies and is going to supply material when the youths' father gets the news.

Belle S. Allen is the choriste. She states she was a stenographer prior to her career" and gave her age as 21. She further states she will give up her "pursuance of the arts" after four weeks, when she will return here to live with her husband. His name is Charles K. Pritchett and he holds from Toledo, Ohio.

The story has it that after the performance one night a party was staged and they met. The next night he went back started with one girl and shot the question at her, "Will you marry me?" When asked how long it took her to answer, she replied "Just long enough to get my hat and coat."

One story has it that arriving in Washington, Md., on Monday, "get married quick suburb" the license clerk refused to go to the courthouse in the middle of the night with two results: The two of them curled up in the taxi and slept until the regular office hour rolled around.

LOS ANGELES OPERA CO.

Organized—Opening Opera 6 at
Auditorium

Los Angeles, Feb. 13. Working in conjunction with the Los Angeles Grand Opera has been organized and started work will be produced on a large scale with Gustav Meisner, formerly of the First National Association.

The season will open Oct. 6 at the Philharmonic Auditorium. The enterprise has been financed by subscription books of \$50 each entitling the holder to two seats for five performances and a founder's stock \$100.

The Price association has furnished all the costumes, scenery and so forth.

Farrar for Show?

Negotiations may be completed in the next few days for Geraldine Farrar to make her first appearance in light opera. Charles Dillingham is anxious for her to take the lead in his American production of "Madame Pompadour." Although she has not been asked to appear, it is reported that Miss Farrar has approved the figure and is anxious to do the role.

It is only obtainable in the way of completion of negotiations is Miss Farrar's present concert tour, she will have a number of dates yet to fill.

TWO AND MAYBE MORE MAY LEAVE THIS WEEK

'Way Things Happen' and 'One Kiss' Certain to Go—What Critics Said When Opening



Mr. JEAN BARRIOS

The popular impersonator, routed for a month's Keith tour, after scoring a distinct success at 4th Ave. Proctor's, New York, recently. This week (Feb. 11), Roanoke, Va., featured as conspicuously as on the twenty-five consecutive weeks of Western time just played, where at San Francisco, The Chronicle said: "Scores a success far beyond other acts of this kind. Rare to hear a clear voice of such appealing timbre in an impersonator."

PAUL HUMPHREYS at the piano.

\$20,000 FOR RELEASE

Gallagher and Shean With 'Greenwich Village Follies'

The negotiations between Green and Jones and the Shuberts for the services of Gallagher and Shean were settled and the team joined the "Greenwich Village Follies" Akron Monday. Twenty thousand dollars is reported to have been the amount paid for the release from the Shuberts.

Gallagher and Shean will start at \$3,000 weekly under a three years' agreement.

Green and Jones bind themselves to star the comedians in a new production. During the season, the Gallagher and Shean have consented one-half of their weekly salary be withheld until Jones and the Shuberts for their release.

"EYES" FORCED OUT

Did \$20,000 Last Week in Philadelphia

Philadelphia, Feb. 13. The Shuberts had to move "Innocent Eyes" from the Shubert theatre here to Pittsburgh. The show had been here three weeks, and in that time had drawn around \$100,000 gross, an average of \$29,000 weekly without a New York showing. It did over \$100,000 last week.

The "Greenwich Village Follies" opening Monday, had a contract for the house. Jones & Green would be required to a switch to Chicago. "Innocent Eyes" will go to Chicago after a week in Pittsburgh.

"Innocent Eyes" will be the first Western Garden show to play Chicago before New York. That is being advertised by the Shuberts in Chicago.

FIVE SPECS FINCHED

Charged with interfering with pedestrians on Broadway, five ticket speculators were arrested Saturday and taken to night court. This is the largest number of arrests made on one night since the special drive against them started by the Police Department.

Leon Curley, 25 West 25th street, and Ernest Gross, 230 West 46th street, were picked up outside the Colony and Murray Kate, 116 West 49th street, was arrested outside the Columbia.

Charles Weller, 318 West 51st street, and Max Cohen, West 51st street, who run a stand at 142 West 53rd street, were taken in. They were said to have been "steering" the people from the Hippodrome.

NO "SWEET 16" REHEARSAL

It looks as if the production of "Sweet Sixteen" is to be postponed indefinitely. Rehearsals were to have been resumed last Friday.

The piece produced by John Myers was a rewritten version of "My Girl Dint." When the show closed a week's engagement in Brooklyn the players were told rehearsals were necessary before re-opening and to report last Friday.

The members of the company were on hand, but no one connected with the management showed up.

Again the number of shows departing at the end of the week was not fixed up to yesterday, when it was said that the following were announced to leave. At least one show was stated to join the company around March. The pair seem to go to "The Way Things Happen" and "One Kiss."

The sponsors for "The Way Things Happen" were ever-confident of Clemence Dane drama's chances on Broadway, great hopes having been built on the interest created by only one play in Philadelphia. It opened there at \$3,500 and jumped to \$5,000 the second week. Opinion was against the piece here, and the first week hardly beat \$5,000. Last week was about \$4,500, while the third (current) and final week will hardly beat that.

The Way Things Happen

The critics were sharply divided on this one, the opinions being about an even break. Corbin, Woolcott, Dale and Rathbone thought it poor. Brown said it was good, principally because of the acting, while Henry and Macdonald were deeply impressed in its favor.

Variety (Lail) figured not better than an average run-time here.

"One Kiss" started out like a winner and is leaving for the road after sticking 12 weeks. Although it was never opened the opening week was beyond \$13,000, while the average grosses averaged around \$10,000. Henry and Macdonald, with a limited though high salary cast, the attraction probably made money until the last three weeks, when the piece slumped down to \$10,000 and under.

One Kiss

With but three exceptions the reviewers accepted this musical of French origin as a sure success. Henry and Macdonald it was poor, and two others gave it classification of fair.

Four others qualified it for a run. Mantle Chinking it a knockout. Variety (Lail) said it should run the season.

HACKETT AND "MACBETH"

"New Englander" at Equity's 48th Street, Failure

Equity Players have decided upon their next attraction at the 48th Street, "Macbeth," with James K. Hackett. "Macbeth" will succeed "The New Englander" about the middle of March.

Trade for a production by Equity. "The New Englander" was Equity to a Broadway manager, who turned it down.

JEANNE LA MAR'S SUIT

Suit in the New York Supreme Court has been started by Jeanne LaMar, former of the Greenwich Village Follies, against the Bohemian Film, Inc., producers of the show and Jean Davidson, who it is alleged has assumed the name LaMar since Sept. 28, 1923.

LaMar is asking for \$100,000 damages, setting forth she is a victim of fraud and forgery. "For the purpose of increasing the box office receipts from the said show," she charges, "Jeanne LaMar, the plaintiff herein," asks for an injunction and damages be stated above.

DOUBT "PETE PAN" REPORT

The report that Charles Dillingham is going to produce a musical play, "Peter Pan," with Lynn Lynn Miller starred, was received with surprise in the Frohman offices.

It is the Frohman of the Frohman rights and their relations with Sir James M. Barry, author of the play, were not most friendly, therefore they did not give much credence to the report.

Gilbert Miller, Frohman managing director, is in Europe.

CRITICAL DIGEST

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

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

The New Englander

A dreary reception for Equity's latest at "Camp," with Mantle Chinking, who is holding out much hope for it. The others find it mediocre, and some call it an "impassable," "hollow," "dreary," "draggy" and the like. The general impression seemed to be that it smacks more of drama than of life, and not such expert drama either. Variety (Hart) claims the piece does not stand a chance.

Beggar on Horseback

The new Kaufman-Connelly semi-epicomic comedy, which was called as an excellent piece of work with several calling it the best show around, have turned out. The "Times" (Corbin) described it as "neat, intelligently witty and in good taste," while the "Post" (Brown) believes its opening date

"will remain important in the history of the American theatre." The "Star" (Hatch) said it was "worthy of Harrie." The only one to show any doubt as to its general success was Mantle (Nove), who he, too, coincided in acclaiming it a fine play.

Variety (Lail) says the probabilities are for a sustained success.

The Wonderful Visit

The new venture of the Players, Inc., at the Lenox Hill attracted the second-string men because of an other important opening. The impression was generally favorable, although some called it a "mediocre piece tedious and amateurish." The others were impressed with H. G. Wells' "The Wonderful Visit" and "Times," "amusing and intelligent," "very good," "pleasant and unusual," being characteristic.

SPECS ON BROADWAY

No Precinct Plain Clothes Men Reason

Playing openly without molestation, scalpers, steers and the like are again doing business about Broadway. With the transfer of all detectives from the staff of inspector Hylan to the new headquarters have made their appearance again.

None of Commissioner Eberhart's special squad of detectives apparently has been assigned to clean up Broadway as not an arrest has been made of brought to West Side Court since the withdrawal of the inspector's staff.

Officers in uniform are of little avail against the offenders, as they have watchers and immediately when a cop puts in an appearance all business activities cease for the time being.

It is reported an effort will be made to round-up a number of these offenders by detectives assigned to the district in which the men work.

The case against eight Broadway theatre ticket brokers in the West Side Court has been adjourned until March 14. Magistrate Ryttenberg is awaiting a decision of the Court of Appeals before disposing of the case.

"GUS THE BUS" COMEDY

Jack Lait Rewriting His Book into Production for Ed Bloom

The Jack Lait comedy serial, "Gus the Bus," is in hands of the papers when first written and syndicated some years ago, is to become a musical comedy production.

Lait has been contacted to adapt his story for play form for Ed L. Bloom. Ed Brendel (Brendel and But) will be the title role.

It is likely the production will start its run at the Shubert or Casino, New York.

Shubert is reported also interested in it.

SHOWS IN REHEARSAL

"Kelly" Variations (A. M. Woolcott), at Kithing.

"Miss Clean" (Arthur Ambrose), at Kithing.

"The Lady Lark" (Morison Holm), at Kithing.

"The Hittler" (William Harris), at Kithing.

"Silent" (Selys), at Kithing.

"Grounds for Divorce" (Charles Fennell), at Kithing.

"Little Jessie James" (Chicago Company), at Kithing.

"Madame" (Moselle), at Kithing.

"The Girl in the Red" (Nancy Ann), at Kithing.

"Nancy Ann" (Richard Herndon), Belmont.

NOT ANOTHER BASTABLE

Syracuse, N. Y., Feb. 11. As soon as the ruins of the old hotel have been removed, the erection of a 12-story building will begin on the site of the Bastable theatre.

Stephen Bastable has announced the plans do not include a theatre.

Bacon's Matinee Play

"The Strong" is the title of a new play which Henry Bacon is producing. It will be presented for matinee performances at the 48th street, beginning next week.

Henry Herbert is associated with Bacon.

MORE WILDCATTING

SHOWS THAN EVER

"First Year" Reported Doing It in Indiana—Fewer Shows Out

Hooking agents for legit shows in the west say there is now more wildcatting about here than ever before, and that there are fewer shows out at this time than in other seasons.

West of Chicago it is considered the common thing to wildcat through the territory. Many houses below the windblow depend upon the wildcatting of the showmen for their way. As an incident of the established shows taking up routes laid out minus the assistance of the New York or Chicago legitimate offices, it is claimed "The First Year" is wildcatting through Indiana.

A few of the shows playing the northwestern territory have met with cold weather that has almost killed business. These same companies, when they aren't making the one-night jumps are sleeping in hotels with no signs of a bedstead which warns them that all damage to the hostelry's furnishings will be charged.

The means directly that they shant't put the window up at night lest the radiators freeze.

JOYCE NORMAND'S SUIT

Wants \$25,000 from Batt's House Mobile

Mobile, Ala., Feb. 13. Aftering the success of the Battle House, where the troupe was stopping, arrested her on a charge of disorderly conduct, Joyce Normand of New York, manager of "The Fading Show," here Jan. 25, has filed suit for malicious arrest and false imprisonment.

Miss Normand's suit is against the S. K. Peck Hotel Company, and she asks for \$25,000 damages.

JANE OAKER INURED

San Francisco, Feb. 13. As the result of an automobile accident in which she sustained several skull fractures, Jane Oaker, "Lightning" of friends in the Duke Sanatorium.

Miss Oaker and a party of friends were returning from O'Connell Beach when the accident occurred, which they were riding overturned.

An understudy is playing Miss Oaker's part at the Tivoli.

"Annie" Laying Off

Chicago, Feb. 13. Mary Ryan and the "Red Light Annie" company are laying off here this week prior to opening at the Tivoli.

Charles Horman figured it would be cheaper to lay off than take a chance on the business and censors in the Tivoli and Wisconsin one-night territory.

"Scandals" at Colonial

According to press arrangements, "Scandals" will go into the Colonial, New York. White's colored show, "Runnin' Wild," is now at the Colonial.

STOCKS

STOCK'S FREE WARDROBES

Actresses Petitioning Equity to Make Managers Pay

Stock actresses are petitioning Equity to revise the clause in the standard Equity contracts regarding the furnishing of wardrobe by the players.

The stock people maintain that since Equity was their point for legal actors they are entitled to a similar break inasmuch as their salaries do not compare with those received by legit actors.

Although it has been traditionally customary for the stock actor to supply his own wardrobe, the stock folk say the weekly change works hardship on all and especially the small salaried player.

STUART WALKER STOCK

(THE PROUD PRINCESS)

Local theatregoers received a heavy welcome to Stuart Walker's new Broadway Repertory Company Monday upon its opening performance at the Lyceum Theatre. The occasion also served to mark the premiere presentation of "The Proud Princess," a new comedy by Edward Sheldon and Dorothy Donnelly. Incidentally, too, this theatrical company was reported once again as home of the legitimate drama.

Stuart Walker, who has been based upon his experience during several seasons past, it is planned to make the Lyceum Theatre company a permanent institution.

The leading man—Mickey Morris—quitted himself in good style. Mr. Morris has been surrounded by a host of well-known players. William H. Evans, Kuth Hammond, L. E. Hammond, Margaret Armstrong and others. The ensemble acting was well above the so-called "stock" standard.

Edward Sheldon-Donnelly provides a pleasant evening's entertainment, although the play has been fashioned along rather obvious lines. The dialogue runs to light comedy for the most part, with a touch of melodrama. The plot has been taken from the story of the spoiled daughter of parents, who, flourishing upon the profits of the stock, have shaken off the dust of their small-town home for the "high society" of New York.

Just as John Johnson has reached the last act and threatens to peck out the eyes of the mother, the grinder becomes in through the window and the daughter, Minnie, hits upon the oft-used idea of Wishing him off as a prince. The idea works nicely—the grinder turns out to be a real prince. Incidentally, Mr. Morris carries off the lion's share of the honors, while the rest of the cast, including the grinder, all contribute good work.

First reports of W. H. Wright's attempt to drop the play after two weeks ago, at the Lyceum, Pittsburgh, sound optimistic. At least there will be no repetition of the first attempt when the play was dropped after two weeks in an effort to present class plays in a cheap neighborhood.

A Wright opened for the third time two weeks ago with "Over the Hill" and finished out a fair week. Last week with "The Fat Man" Weddings, business built up steadily with actors the rule at the last few performances. This week "In Old Kentucky" is being shown and Wright expects the gross to climb even higher.

In a recent announcement from the stage, the patrons were asked to request a favorite play to be given as "Last Night" was closed.

Arthur Leslie Smith closed his company at the Park, Erie, with "The Dust of Bricks," Saturday after a stay of about two months. Following off in business necessitated the closing. Smith is operating with the same company next Monday at the Hudson, Union Hill. "The Crooked Square" will be the first attraction at the new stand.

This will be the fourth or fifth attempt at putting across a stock at the Union Hill in a little over one year. The stock people were formerly hostile fields for stock success, but for one reason, possibly because the natives have discovered their proximity to the big city, no one has been able to score with a company recently.

The Middle Fenley stock at the City, Newark, stopped Saturday without a public announcement and will succeed in the future by the E. J. James (Carroll) Players. The Fenley stock opened Monday at the City, New Brunswick, and will

play there until the "Abie's Irish Rose" company at the Colonial, Cleveland, finishes its run.

Ona B. Talbot and Walter Vonnegut have closed contracts with the Shuberts, leasing the Murni at Indianapolis for the summer repertory season, opening February 25. The Vonnegut-Talbot company will take the place of the Stuart Walker Players. Vonnegut has been connected with Walker in Indianapolis for several seasons in financial and stage capacity.

A. H. Mifflin has been secured by the Boston Stock company (St. James) to fill the vacancy caused by the resignation of Adelyn Bushnell, who, for several seasons, was leading woman with the company. Miss Mason is expected to go into the cast next week. Edward Kent, another of the cast mentioned as about to retire, is still playing.

Poster Lardner, present house manager of the Alber, Providence, will continue as manager of the Alber stock, opening in April. He will replace Charles J. Lovell, who has had charge of the stock company in past years. Negotiations are under way to secure a new leading man and new leading woman as well as several other players.

Margaret Lawrence is to open at Wilkes' Alcazar, San Francisco, Feb. 24, in "His Arm," which she has been presenting at Wilkes' Majestic in Los Angeles. Miss Lawrence will bring practically her whole company from the Southern California city.

The change of policy at the Lyceum, Pittsburgh, from Broadway bills at \$1 top to pop melodramas at half that figure, is reported to have been precipitated after dropping a considerable run the management tried the mellers as a last resort and is more than satisfied.

David Herbelin has succeeded Fred Raymond, Jr., as leading man with the Actors stock, Atlanta. Raymond's penchant for automobile driving, which got him in three jams with the Atlanta authorities, prompts the management to ask for his resignation.

William A. Brady's dramatic adaptation of Robert Kneale's novel, "Simon Called Peter," is being tried out in stock this week by the Leonard Stock, New York City. Players: Noel Tearle is playing the role of the chaplain here.

Irene Homer opened in "The Cat in the Hat" as a new leading woman of the Century Players at the Auditorium, Lynn, Mass. This evening succeeded Miami Campbell, who suddenly left last week.

"The Famous Mrs. Fair" has been seen in a follow-up "Cornered" at the Morocco, Los Angeles, without date. "Cornered" is in its fourth week, and may run eight.

The Metropolitan theatre, at 1424 Street and Third avenue, New York, will feature house for the last six weeks, will open about May 1 with stock.

Fredley Barbours opened a dramatic stock at Pittsburgh, Kan., Sunday.

Clyde Gardener's stock at the Rialto, Kansas City, is reported to be doing well. This is his fourth week.

Frank Hawkins opened a stock at the Kemper theatre, Little Rock, Ark., Feb. 13.

Business is reported to be doing well in the Garrick stock at Milwaukee, Wis.

Commonwealth "Ghost's Guide" "Ghost's Guide," which John McClellan stars, will be done on a commonwealth basis, with a number of the actors taking a piece of the show in addition to working in on a percentage basis.

The piece is now being set and will start rehearsing next week.

Actors' Fund, Philly, \$2,500

The annual Philadelphia actors' performance for the Actors' Fund was held last Friday afternoon at the Garden City, a gross of \$2,500.

ONE OF THE NUMEROUS PRESS OPINIONS ON THE PERFORMANCE OF

RALPH WHITEHEAD

as Jerry Connel in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London.

"The outstanding hit was scored by Ralph Whitehead."

—John, Variety

"ZENO" EXPENSIVE

Will Close in Philadelphia Saturday Mystery Play

"Zeno" will wind up its tour in Philadelphia Saturday. The piece had been penciled in for Boston following, but was later shifted by the Shuberts to several week stands, and also to have precipitated the closing.

"Zeno," a mystery farce of the trick variety, is said to be an expensive production to set up and only practical for run engagements. This is given as the reason for putting on the week stands.

"ABIE'S" RUN IN BUFFALO

Buffalo, Feb. 12.

"Abie's Irish Rose" opened here last week to excellent prospects the first week at the Majestic, grossing \$15,852.

The same company which played Toronto for 17 weeks is playing the Anne Nichols wonder here, and showmen believe a run is sure for "Abie."

BUNTING TRIP COST \$12,000

"Pretty Be Good" with Emma Bunting closed at Athens, Ga., Saturday.

The loss to the backers is said to have been \$12,000.

Dittrichstein's Tour

Chicago, Feb. 12.

Leo Dittrichstein, when he leaves the Cort Saturday with "The Business Widow" will play two one-week stands—Cincinnati and St. Louis—and then migrate on a tour of the one-night stands through the middle west.

The latter part of his tour will run until the forecast of April.

"Pat's" Rehearsals Off

Rehearsals of "Pat's the Cooksack" & Gert musical show to have started this week, were called off last week.

Chamberlain Brown Finds No. 12

HARRY PEPPER

Discovered by Mr. Brown's company, the Harry Pepper, Mr. Brown, in the "The Christiana" last week and considered by him the funniest comic for producers seen in his company for five seasons. Mr. Pepper will travel on the road to scenes along with the Harry Pepper, Mr. Brown, in the "The Christiana" last week and considered by him the funniest comic for producers seen in his company for five seasons. Mr. Pepper will travel on the road to scenes along with the Harry Pepper, Mr. Brown, in the "The Christiana" last week and considered by him the funniest comic for producers seen in his company for five seasons.

(Continued from page 11)

is to be left in the box office a liberal number of tickets for direct sale. No tickets are to be permitted to be turned over to cut rates at any time unless by mutual consent.

Brady's opinion of the worth of "The Show-Off" is indicated by his reported offer of \$100,000 for a half interest, which was rejected. The Playhouse has not had as likely an attraction for years, the last real hit there having been "The Man Who Came to Dinner."

The second night of "The Show-Off" found the gallery, at exactly, the upper floor going clean throughout the week.

William L. Lewis, publisher and part-owner of "The Morning Telegraph," is reported off the post, it having been taken over by E. R. Thomas, the majority stockholder.

For the last 20 years the Lewises have been in control and were represented in almost every department. W. R. Lewis, as the publisher; Irving Lewis, managing editor, recently resigned, had to go to California. Tracey Lewis, W. R. Lewis' son, a future writer on the sheet, and Charles Lewis, who, before his death some years ago, was assistant foreman of the composing room.

The paper has been reported for sale for months "on the street" and the end of the Lewis' regime predicted.

Now, that Thomas has controlled, it is hard to say what he will do with it. He originally bought it 25 years ago with the idea of making it the medium whereby he could boost his thoroughbred racing interests.

The Provincetown Playhouse proposes radical casting of Eugene O'Neill's drama "All God's Chillen Got Wings," that is to succeed "Fanny," the second effort of the Village group for the season.

The change of the color cast for "Fanny" is negro and it is planned to have a colored player enact the latter role.

Heleen MacKellar was mentioned as having been offered the lead. She is said to have considered it fairly good, but she is said to be a little bit to be taken by a white actor. Not being assured, Miss MacKellar rejected the engagement, although it is understood she will appear in another Provincetown production later in the season.

O'Neill and Kenneth Macgowan are active in the Provincetown activities.

Gilbert Selzer, editor and dramatic critic of "The Dial," has severed his connection with the magazine and will devote his time to general writing. Selzer is one of the leaders of the so-called "radical high-lowers" who have taken just a little leave of laudatville as seriously as symphony concerts and Shakespearean drama.

As the editor of the otherwise "high-brow" "Dial," Selzer included one or two articles a month, written by himself, extolling the low comedy of the stage. His favorite of his favorite is said to be a play by Alise Shepard, whose ladies avowedly run less to the hokum side.

"Grounds for Divorce," in which Ina Claire will be starred by the Frohm-an office, will open at Atlantic City Feb. 25. In support of Miss Claire are Bruce McEwan and E. Reeves Smith, who were her chief male aids in "The Gold Diggers."

The new piece is being staged by Bertram Harrison, who also staged "The Gold Diggers." The piece is running in Chicago.

David Burton, who was general stage director for the office, retired the first of the year. "Grounds for Divorce" was adapted from the original of Ernest Vajda by Guy Bolton.

Charles Stewart telegraphed a sign-maker in New York to paint a three-sheet board: "This performance sold out." That was when he was with "The Show-Off." He advised the sign people that if the piece was a flop they wouldn't get paid but they took a chance, and the sign was on hand when the attraction arrived at the Playhouse last week. Since then it has been placed in front of the house several times. Managers of other 4th street houses take a good look at it, while street art grins. The sign painters have been paid.

Joseph Shea, who is producing "Trimmed in Scarlet," the work of William Hurlbut, in which Clara Kimball Young is to be starred, has worked out a unique booking. The piece will be seen on one-nighters, three-nighters, one week stands, and will be being mixed up as much as possible, ideas being to discover in which class of stand the star has the best draw.

Shea figures Miss Young's long appearances in films have automatically built up a clientele on the road and may keep the picture star on tour. A New York engagement, however, may punctuate the tour.

Sam Bernard is withdrawing from the "Follies" when it leaves Chicago in two weeks to go back to his office. His contract called for eight weeks and he is sticking one week longer. Bernard is said to be in ill health, but the "low down" is that Sam is so well off financially that he desires to appear only so long as to cover "added" expenses. The latter item is his own habit—playing the ponies. Bernard is said to be worth three-quarters of a million. William O'Neil will remain with the "Follies" and Dey Jones, Bernard's nephew and imitator will succeed him.

A subset of Broadway attractions is in line with picture bookings in recent weeks. "The Golden Girl" is being taken to the Lyric Monday and must find another berth after two weeks, the film "Thy Name is Woman" being announced for the house March 3. Feb. 25 "Sweet Little Devil" will move from the Astor to the Central. The latter house, like the Lyric, has been in pictures all season. The Astor will get Eileen Herston in "Moon-Floater," a play that has attracted considerable attention out of town.

Arthur Hordbark, Jr., press representative for Charles Frohm-an, is devising a lineage chart with the idea of keeping count on the amount of publicity recorded each show produced by the office. Through the chart he expects to discover when a play needs special effort and to be able to trace the line on the amount of publicity it is possible to justify the show. The count on "Little Miss Bluebeard" with Irene Bordow, totaled 3,000 lines during the attraction's 22-week run at the Lyceum.

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The Golden Torrent of Praise From The Press

F. RAY COMSTOCK and MORRIS GEST

PRODUCERS OF

"THE MIRACLE"

Staged by MAX REINHARDT

"Mr. Gest, having achieved 'The Miracle,' is to be presented with a new theater. For all the anguish and enterprise expended in the consummation of that dumfounding pantomime he is to be rewarded with the means to cause himself further troubles. Instead of buying him a tranquil haven wherein he could rest after stormy seas, they give him fresh, artistic challenges to perform. Whereas he should be demobilized with honors, bonuses and an ample pension, he is hidden to quicken his weary steps on the relentless treadmill of dramatic endeavor. 'Give us,' they say, brandishing the scourge, give us more art and more large productions."

"If I were in Mr. Gest's case I should be irritated by this display of cruel appreciation. His vision not only helped to design the cathedral at the Century but, soles, he quarried the stone. He battled tactfully with the temperamental labor unions and dramatic artists, and his victory was complete though Pyrrhic. He was everything from bodacrier to architect and impresario. Bored on all sides by problems of finance, construction, personalities, piety and pantomime, he emerged a nervous wreck, twenty pounds under weight and with dark caverns under his eyes. To the hospital they took him, a victorious martyr to the cause of worthy entertainment."

"Endowing Mr. Gest with a new theater, I believe, is not a grateful remuneration. It is no more benevolent than bestowing sterner shackles on a willing slave. I have given considerable reflection to what would be a proper recompense for Mr. Gest's successful labors, and several possibilities present themselves. He might permanently be endowed with an appropriate yacht, whose vividly colored and silken sails, blown by soft Riviera winds, would remind him of 'Chu Chin Chow' and 'Aphrodite.' A castle in his beloved Russia, where he would be surrounded by Paley, Dinglehoff, Kitchalo, Morfin and Starilavsky, might provide him with a deserved Nirvana."

"If he is averse to such voluptuous banishments, there are luxurious vacations to be had hard by New York. Mr. Gest could be made a mayor, operating causally from the Adlonedades in the summertime and from Palm Beach in the winter. He might be appointed as the head of the proposed Federal Ministry of Amusements, consulting harmoniously with the President as to what are the better shows. He might be made the Master of the Revels of New York, with supervision over conduct in the New Amsterdam Theatre, the Winter Garden, the supper clubs, and on the tennis courts, the brick paths and the romantic benches of Central Park."

"A soft and phidic spot for Mr. Gest would be the directorship of the Metropolitan Opera, when and if Mr. Gatti-Casazza withdraws, covered with decorations for conventionality and shrewd, cynical showmanship. There Mr. Gest would mine, satisfy and be content. . . . However, Mr. Gest is to be requited with another new and important theater, involving all the tribulations that he should now be free from. He asks for leisure and they give him employment. He deserves more — *Fred Hammond in 'NEW YORK TRIBUNE'*"

"All that we can say about 'The Miracle' is that we have never witnessed anything half so magnificent in the theatre before and never expect to again. — *Robert C. Bechler in 'LIFE'*"

"Reinhardt is the agent to all the virtues most admirably illustrated than in 'The Miracle.' If any actor is neglected in this prodigious compendium of renowned aspect, it would be hard to name it. — *H. J. Beck in 'NEW YORK TIMES'* Sunday Magazine."

"The Miracle is an extraordinary event in the history of the American stage. Max Reinhardt has brought into the theatre more beauty than we have ever seen there before. And combined with this beauty there is a most terrifying excitement. The beauty of 'The Miracle' is continuous. The manner of the staging seems to us nothing less than genius. . . . Achieves an intensity of effect new in our stage. Norman Bel Geddes, who designed the production, has set a mark in magnificence. And not even the Moscow Art Theatre, which has made man in the most most completely alive. The significance and beauty of the tale are beyond

belief. . . . Morris Gest has just completed the bravest of theatrical gambles, and he has won. As an achievement in stagecraft America has nothing to match it. . . . And at times the emotion which it engenders is much warmer than wonder. There are moments truly terrifying in their intensity. This terror is motivated to a great extent by the atmosphere of intimate co-operation which is forced upon the playgoer. He is very distinctly a part of the proceedings. Processions, reveals, revolutions surge about him. — *Hyperion Brown in 'NEW YORK WORLD'*"

"The cathedral into which the Century Theatre has been transformed by Norman Bel Geddes is indescribably rich in color, unimaginally atmospheric in its lofty aerial spaces. The company of principals which Morris Gest has provided is of artists tried and true. But the feature of the performance which most impressed the night's audience was that which has been least heralded. It was the noble hand of seven hundred supernumeraries. Everywhere the scene was multitudinously animated, vitalized, by the sweep of Reinhardt's imagination and his marvelous sense of detail. . . . Gigantic and thoroughly worthy artistic verities. . . . In the way of atmospheric largeness and splendor, nothing more original and more beautiful has ever been seen on earth. . . . Each individual plays his part as distinctly as in an ensemble of the Moscow Art Theatre. — *John Corbin in 'NEW YORK TIMES'*"

"In the case of 'The Miracle' there have been brought to bear all the spectacular effects that the genius of men and the resources of the stage can afford. . . . New York is moved and shaken by this play as believers in the worst of the great city never could have expected it to be. — *EDITORIAL in 'NEW YORK WORLD'*"

"The Miracle' is indeed a miracle. If ever there was one event in the theatre which at the moment seemed worthy of the word 'historic,' it was this premiere. . . . In a good many years of theatre-going we have never seen anything which so completely overcame us with majesty, dignity and beauty. . . . Its sympathetic appeal to the senses, to the emotions, to the imagination, and in its power to thrill and excite, this production seems to us to stand without a peer. . . . There is something for everybody in this magnificent production. It is not easy to imagine anyone insensitive to beauty as to be unable to get a thrill out of it. Saint or sinner, lettered or unlettered, drama student or casual playgoer, whether one's brow is high, low, or betwixt and between, so long as there is imagination to be kindled or fancy to be stirred one is certain to find some nourishment in it. . . . Undoubtedly as a spectacle this premiere is the most prodigious that has been seen in our time. . . . So it is that the nuna cathedral, which was the Century Theatre, is a centre of human life, breathing with emotions that are as universal as humanity itself. They reach out immemorial fingers which clutch at the spectator until he becomes as much a part of what is happening as the players themselves. . . . Here is a gigantic affair which stands by its very magnitude, and which is yet apparently correct in all its myriad minutiae. . . . The crowd scenes are incredibly exciting, and probably no theatre has ever seen anything more tremendously thrilling than that first blazing assemblage in the cathedral. . . . Those interested in such matters have been trying to figure out how the daring Morris Gest is going to get his money back from his latest and most dazzling gamble with fortune. Certainly that is the least he deserves, and one hopes mightily that he will succeed. Whether he does or not, he has at least embossed his name high on the role of honor of the American theatre. — *James Craig in 'NEW YORK EVENING MAIL'*"

"The greatest triumph that the theatre can know — the process born of complete silence — greeted this production of 'The Miracle.' . . . Where was it? The theatre? But this was so real, so curiously untheatrical, so absolutely gripping in its appeal, that it was difficult to believe it was just make-believe. It

was. It was Max Reinhardt's 'The Miracle.' It was the spectacle of which we have heard so much, but not enough. For once the realization beat the anticipation. . . . It was beyond doubt the event of my thirty years of 'review.' It was something that battled for supremacy and got it. It was assuredly the triumphant happening of a season. . . . Although I have made a practice through a strenuous career seldom to mention managers, I cannot help giving to Mr. Gest the honor that he won last night. — *Alan Dale in 'NEW YORK AMERICAN'*"

"Humperdinck seems to have performed a large, congenial miracle of his own. . . . It is music that vivifies, intensifies, thrills the bewilderment of mobs up to physical and emotional weeping. . . . The music, like all else of it, is lavish, tidal downpouring. — *Gilbert Gabriel, Music Critic, in 'NEW YORK SUN AND GLOBE'*"

"Nothing like it for illuminative and suggestive detail has ever before been known to the theatre of the United States. No matter how abundant your anticipations, they will be surpassed by their realization at the Century Theatre. . . . Incredibly splendid and beautiful. . . . Reinhardt's achievement, of course, is the notable feature of the American production of 'The Miracle' unless it be that of Morris Gest, its financial visionary. Perhaps the most actual vision of a great dramatic idea outside of Oberammergau. — *Percy Hammond in 'NEW YORK TRIBUNE'*"

"Undoubtedly surpasses anything of the kind ever seen on the American stage. . . . It is a miracle of organization, of detail carried out on a colossal order. — *Suzanne La Follette in 'THE FREEMAN'*"

"The most astonishing and astonishingly beautiful thing in the entire art of the theatre. — *Ludwig Lewentz in 'THE NATION'*"

"The supreme achievement of Reinhardt. . . . As veritable a cathedral as Westminster Abbey." — *'LITERARY DIGEST'*

"The arrival of Max Reinhardt upon the American stage has proved a far more astounding and staggering business than any of his admirers could have imagined. . . . Karl Vollmoeller's elaboration of the 'Sister Beatrice' legend has come through as three hours of beauty and torture almost indescribable in the demands that they make upon the emotions of an audience. . . . The spell of old cathedrals descends upon you. Your spirit is dazed and mystified by beauty. . . . Reinhardt's extraordinary mobs sweep everything before them. . . . An overpowering lunge into a mystic beauty. . . . Never have eyes and ears been assailed with so much in three hours' entertainment. . . . Reinhardt is magnificent. — *Kenneth Macquarrie in 'THEATRE MONTHLY'*" "An extraordinary and beautiful entertainment. . . . The total effect is tremendous. . . . Represents an extraordinary outpouring of energy on the part of Morris Gest." — *In 'VOGUE'*

"To the intelligent Catholic who can appreciate the exquisite use the Church has made of all that is beautiful and inspiring in human art to render fitting honor to the God who was eternal beauty, this attempt to present to a modern audience, with the aid of all the wonderful mechanical contrivances and resources of the contemporary stage, the gorgeousness of the external expressionism of that faith that made possible the monumental churches of the Catholic times will be an almost unaltered pleasure. — *Wesley M. Mahon, Rector of the Church of Our Lady of Lourdes, in 'NEW YORK AMERICAN'*"

"The first hour of 'The Miracle' at the Century offers probably the most impressive hour any playgoer in any age ever spent in any theatre. . . . The entire auditorium of over six hundred persons, with the trimmings of a huge cathedral. The transformation is gorgeously, amazingly, even thrillingly complete. . . . A great night for the American

Uniformity of Comment Unprecedented in Volume By Experts and Critics

"THE MIRACLE"

Book by KARL VOLLMOELLER

Designed by NORMAN-BEL GEDDES

Score by ENGELBERT HUMPERDINCK

Under Personal Supervision of MORRIS GEST

theatre. It proved at least that we can still do big things in a bigger way than any of our poorer competitors. . . . 'The Miracle' will probably stand for all time as representing the peak of America's dramatic spectacles.—*Burns Mantle* in "NEW YORK DAILY NEWS"

"The beauty, the completeness and the impressiveness of this scene have never before been equaled on our stage"—*James Meehan* in "WALL STREET JOURNAL."

"Reinhardt's 'Miracle' makes every other theatrical production in town look like a parlor trick. It is, without the customary fear of superlatives, the biggest and most beautiful thing that the walls of an American theatre have ever housed. Just why I timidly limit the observation by sticking in the adjective American, I don't know; for surely no European theatre building has ever contained so richly thrilling a production. . . . If in the past I have occasionally made low comic references to the kind of hat Morris Gest wears, I want to apologize at once and in full. After 'The Miracle,' which its enterprise has made possible, I don't care what kind of hat he wears. For all I care, he can wear a pink bonnet with red geraniums on it and I shall be prepared not only to like it but to announce it the handsomest lid in all New York. He has negotiated so superb a job of entrepreneurship that he is entitled hereafter to look any way he wants to look. And I hereby give him the necessary permission. . . . The scenic achievements of Norman-Bel Geddes stamp this young artist as the leader of the American school. . . . Stop reading criticisms of 'The Miracle' and go to see it!"—*George Jean Nathan* in "JUDGE."

"For more than three hours last night in the marvelously transformed Century Theatre a great audience sat hushed, tensely attentive, at times breathless, at moments awestruck. This, while a new and splendid high mark was set on the score of spectacular drama as New York has seen it. . . . 'The Miracle' is stupendous. It is almost unbelievable. It is in itself a miracle, true and splendid, of today's stage. . . . Back of all the rest stand Max Reinhardt, who created and staged the pantomime-spectacle, and Morris Gest, to whose liberality and personal supervision the production owes its magnitude. A combination of giants who have produced gigantic results. . . . Overwhelming, overpowering, all-embracing."—*E. W. Osborne* in "NEW YORK EVENING WORLD."

"Without question the most notable theatrical production New York has ever seen. . . . Marks the highest peak of Reinhardt's achievement; an achievement so fine that, whether it continues for a year or for a month, it will be remembered as a notable event in the history of the American theatre."—"THE OUTLOOK"

"Never in the American theatre has so much pure beauty been crowded into an evening. Never has so great an amount of money been expended in the creation of a stage spectacle as Morris Gest has spent on this. And never has one been less conscious of cost in the presence of loveliness. . . . We have had beauty aplenty here before, but never has it been so authentic, so free from ostentation. . . . 'The Miracle' is something of a kind you have never seen before and are not likely soon to see again. Last night's premiere was an event of great importance to the American theatre."—*Arthur Pollock* in "BROOKLYN EAGLE."

"Unquestionably the most impressive and most gorgeous dramatic production ever staged in the United States. . . . The premiere of 'The Miracle' proved that Professor Reinhardt is fully as great an artist as he has been heralded and that Mr. Gest is an even greater impresario than he has heretofore been generally conceded to be. . . . In retrospect,

one carried away from the Century a wealth of gorgeous pictures and sounds that will be remembered for a lifetime, a succession of artistic impressions, each one of which must always remain fruitful of delight. . . .

"The Miracle" revisited is even greater than 'The Miracle' seen for the first time. Max Reinhardt's chef d'oeuvre is so vast, so thrilling and so sublime in its scope and impact that one's reactions to the spectacle, made possible by the vision and courage of Morris Gest, blend into a shimmering memory of glorious sound, pageantry, romance, color and mystery—an amalgamation of impressions that requires a second view for complete appreciation. . . . A veritable wedding of the arts, a union of transcendent genius that is not given to many generations to enjoy!"—*Leo Pollock* in "NEW YORK EVENING JOURNAL."

"A new and very high mark has been set in theatrical enterprise and artistry; the presentation of Max Reinhardt's masterpiece is in itself a practical miracle worthy of comparison with that legendary vivification of a statue which is featured in the play. . . . To fit together effectively the elements that give power to 'The Miracle' has required genius and art instincts of a high order. All of us who believe in a real mission for the stage, in an always possible uplifting, have reason to be grateful to Mr. Reinhardt, Mr. Gest and their associates in the marvel at the Century."—*EDITORIAL* in "NEW YORK EVENING WORLD."

"The world's greatest dramatic spectacle is now on view at the Century Theatre. As a pageant, full of life, color, detail and movement, Max Reinhardt's production of 'The Miracle' exceeded all expectations. The transformation by Norman-Bel Geddes of the interior of the Century into a beautiful Gothic cathedral and the rest of the production are marvellous achievements, and Morris Gest deserves the greatest praise for his undaunted courage in carrying the work through to its present consummation. . . . This Reinhardt-Gest production is one of the stage wonders of the world."—*Stephen Rothman* in "NEW YORK SUN AND GLOBE."

"Humperdinck at his very best—not for a moment forgetting the wonderful composition in 'Faust' and 'Gretel' and the exquisite beauties of the 'Königskinder.' From beginning to end there was an almost constant succession of wonderful harmonies given forth by the orchestra or by the big organ, glorious choruses or exquisite melodies, while now and again the sonorous tones of the chants resounded through the cathedral."—*Charles Pike Sawyer* in "NEW YORK EVENING POST."

"The rays of collective genius, gathered from many lands by Morris Gest and focused to a burning point of matchless beauty, have burst at last into full flame. The light of 'The Miracle' must henceforth be the sovereign beacon for theatrical spectacle. It has bewildering splendor, apparently limitless magnificence. More important than all, it has a narrative intensity that makes it a memorable emotional experience. . . . In actual performance 'The Miracle' transcended every printed promise. . . . The movement of the mob evoked most startlingly the genius of Max Reinhardt. Nothing approaching its expressive mobility and ordered variance has ever been accomplished in the theatre. Finally must come the powerful personality whose prescience made possible 'The Miracle.' Morris Gest came to America as an ignorant immigrant from Russia. From odd jobs in the streets of Boston, he became an attaché in the theatre. He has risen through a series of phenomenal coups to the position of dictator of theatrical spectacles in America. After a number of staggeringly magnificent musical extravaganzas ('Aphrodite,' 'The Chalk Chow,' etc.), he introduced the Chauve-Souris, the Moscow Art Theatre Company, Duse, 'The Miracle.' He has the combined temperaments of the no-limit poker player and P. T. Barnum, plus dominating

artistic instinct. He has become thereby a unique figure in a world where eccentricity is the primary requirement."—*TIME*.

"The most magnificent stage offering New York has ever known. Worth a transcontinental journey to see."—"TOWN TOPICS."

"In respect of size, vivid and artistic color effects, living masses in violent or picturesque movement, in general impressiveness and sustained interest, it excelled any spectacle yet seen in the local theatre. . . . Truly a magnificent, artistic, fascinating and, in various ways, an instructive panorama; a noble entertainment, with an appeal to intelligence and sensibility; an achievement of which any theatre might be proud."—*J. Ranken Towner* in "NEW YORK EVENING POST."

"'The Miracle' is not merely vast and bold, as any good spectacle must be; it is what the few great spectacles on record are—it is subtle. The wealth of Morris Gest, the genius in designing of Norman-Bel Geddes and the art of the incomparable Austrian have combined to create a picture of life which in the very quality of its completeness strikes intensely upon the mind."—*Mark Van Doren* in "THE NATION."

"A colossal achievement which has never been equaled on the New York stage. Even the many other big productions made by Morris Gest, who is the moving spirit that brought 'The Miracle' here, are dwarfed by this new achievement. . . . The sensation of the present dramatic season. New York has never seen anything to equal this superb pageant, nor is it likely to see anything which surpasses 'The Miracle.' . . . Norman-Bel Geddes' magical achievement in turning the Century Theatre into a medieval cathedral is the most astonishing feat the New York stage has ever seen. . . . The co-ordination of players, musicians and workers behind the scenes is a masterpiece of stage generalship. The throngs of actors, choristers and dancers, the beauty of the stage decoration, the sumptuous costumes and the rich variety of the action make 'The Miracle' the one production that no one should miss. . . . There are some things so great, so powerful, that they surpass the strongest plot of the most of them."—*Robert G. Welch* in "NEW YORK EVENING TELEGRAM."

"At once a play and a prayer and a pageant, and in its service the work of thousands of hands over many months, in many lands, has culminated at last in the unbelievably transformed Century, itself touched by some magic new in the theatre. The result was such a spectacle as the country has never seen before. The most lauding ambition in the American theatre had attempted the theatre's most staggering task. For, while Reinhardt made 'The Miracle' beautiful, Morris Gest made it possible. 'The Miracle' in its scheme and its aspiration and its craftsmanship is like nothing we have had before. Here was a pageant more astonishing and more beautiful even than we had been led to expect. Your correspondent's hat may be considered as officially off to Mr. Gest, Mr. Reinhardt and Mr. Geddes. With endless crisis-crossing procession; with sweet voices from high, inviolable choirs lifted in the chants of an elder day; with the throb of organ music, the twang of harps, the sorcery of a thousand candles and such dimly and startling spaces as the old cathedrals had guarded as their secret—of such stuff is made the most prodigious theatrical production within the memory of man. . . . 'The Miracle' was carried from the ends of the earth by the insatiable Morris Gest. Now, within the space of twenty-four months, he has brought us the 'Chauve-Souris,' the repertoire of Duse and the Moscow Art Theatre, and at last 'The Miracle' of Reinhardt. Gest is the greatest of our impresarios, and we should think that by midnight Tuesday he might have called it a day and crawled into a cave to sleep for ten years."—*Alexander Woolcott* in "NEW YORK HERALD."

"Remarkable milestone on our theatrical road"—*Star Young* in "THE NEW REPUBLIC."

CHICAGO OPERA CO. TAPPED HEAVENLY LEGIT LAST WEEK

Opera Did \$85,000, \$9,000 Over First Week—"Bat" Replaces It in B. O. H. Currently at \$1.50 Top—"Up She Goes" Only One to Hold Up Last Week

Boston, Feb. 13. On the second and last week in this city the Chicago Opera Company, playing the Boston opera house last week, hung up a record for business which is liable to stand for some time to come, at least until the company returns. The grand old week week \$100,000 house practically sold out for every performance.

The business was better by \$9,000 than the first week, and the increase was due to the using of Mary Garden in the matinee performance last Wednesday. She sang the lead in "Louise."

This big business done by the opera company drew from the other shows, and with one exception the grosses were smaller than those for the preceding week. The one exception was "Up She Goes" at the Wilbur and this musical offered the drop that seemed imminent by working in a midnight performance on Thursday, which drew close to \$1,000 and put the show over to \$16,000 for the week. It was \$10,000 better than the week previous.

The other seven attractions playing the city showed losses from the grosses of the previous week of from \$400 to \$1,000. "Vanities" at the Colonial was the most seriously affected by the opera. It did not touch \$25,000 off about \$1,000 from the week before. The show at the fair scaled could do \$20,000. It has failed to touch this figure so far. "Vanities" did more weeks and then the "Music Box Revue."

On the final week at the Shubert the "Greenwich Village Follies" went off to a gross of \$27,000, with the blame also on the opera. This was a loss of \$1,000 from the week before and \$3,000 less than the "Follies" did its first week. "The Passing Show" opened on Tuesday night for three weeks with the "Living Current" and "Living chandelier" getting quite a play in the Boston ads.

"Up She Goes" which has been playing the Wilbur for several weeks, and which is booked to go to Providence next week, because of Ethel Barrymore coming into the house, has been given more Boston time. It is booked into the Majestic for next Monday, shifting over to the house across the street, when it will be replaced by which hasn't been a big money maker, moves out of the house. It is understood the Brady musical will have at least two weeks at that house and more if conditions warrant it.

The connection with "Up She Goes" the business which it has done here, running between \$16,000 and \$19,000 since it opened, in a very energetic manner in which the show has been handled. It has been broadcast twice, once on the radio and again on the stage, during the midnight performance last Thursday, and has grabbed off space in the dailies for a long time. "Up She Goes" is claimed that this has proven in Boston what can be done with a show just about the time when it is handled properly and full advantage taken of all opportunities. Manager Stoddard Dwyer kept the show right along, up to the time he collapsed from appendicitis and went to a local hospital for treatment.

The business with Jane Cowell put over at the Selwyn has been responsible for the stretching of her stay here for one more week. She had originally been booked for two, but when the house record went by the board the first and the second week started off exceptionally, so the engagement was extended to take in another week of "Tomoe and Juliet."

This proved to be such a success that another week has been given here and she has "Autony and Cleopatra" on the stage for the matinee Friday. Despite the opera, she did within \$500 of carrying the house for the last week with the opera out of the way is depended upon to better that business this week. Mrs. Leslie Carter, who has been booked to follow at the Selwyn.

"The First Year" at the Hollis

was another one which slipped last week, business being in the neighborhood of \$14,000, off \$1,500 from the week before. The same story that holds for the other shows in town (the opera) is said to hold for this dramatic. In the first week at the Tremont "The Clinging Vine" with Vivienne Segal, ran to about \$15,000. This was less by \$1,000 than the business registered for the final week of "Adrienne," but better results are expected this week.

"Poly Preferred," now on the second week at the Majestic, did not show much pep. The show did \$10,000 last week, off \$1,000 from the business the opening week. It is finishing up this week.

"Vanities" Colonial (3d week). It is finishing up this week.

Anthony and Cleopatra, Selwyn (4th week). Third week using "Tomoe and Juliet." Jane Cowell gross, over \$17,000, off just about \$1500 from week before.

"Up She Goes" Wilbur (6th week). \$16,000, up \$1,000, off just about \$1500 from week before.

Moves to the Majestic next week.

"The First Year" Hollis (4th week). Isn't holding up any too well. Last week show reported to have grossed \$14,000, off \$1,500 from week before.

"The Clinging Vine" Tremont (2d week). \$15,000 first week, off \$1,000 from the week before.

Plymouth (1st week). Opening fairly Monday. "Whispering Wires" final week did \$8,000.

"The Passing Show" Shubert (1st week). Usual girlie show first night, playing to capacity. Final week of the "Greenwich Village Follies," \$27,000.

"Poly Preferred" Majestic (3d week). This attraction has not come through very strong here, opening with \$11,000 and doing \$10,000 last week.

Boston opera house (1st week). In for two weeks at the house, scaled at \$150 top. Played to big business at Wilbur last season.

SHOWS IN NEW YORK

(Continued from page 16)

off fairly, balcony sales being \$1,000. Second week went was \$7,500, satisfactory in this house, though not exceptional. "The Passing Show" Shubert (11th week). Has been beating \$10,000, and at pace may continue until Washington. It is booked into the attraction and though getting moderately successful grosses was not expected to land. The show turned thumbs down at it. Over \$10,000.

"The Miracle" Century (5th week). Galt's sensational draw, getting over \$50,000 right along and the energetic manner in which the show has been handled. It has been broadcast twice, once on the radio and again on the stage, during the midnight performance last Thursday, and has grabbed off space in the dailies for a long time. "Up She Goes" is claimed that this has proven in Boston what can be done with a show just about the time when it is handled properly and full advantage taken of all opportunities. Manager Stoddard Dwyer kept the show right along, up to the time he collapsed from appendicitis and went to a local hospital for treatment.

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SUSAN TOMPKINS

and

MONS. EDMOND QUERRY

Featured at Franklin, Ottawa, Can.

From the press, Feb. 13, 1924: A substantial attraction at the Ottawa, Ontario, Canada, the Susan Tompkins and Mons. Edmond Querry, who play the music role in the show.

Miss Tompkins displaying masterly hand, doing her part in the show. The music role in the show.

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MAY ROBSON DID \$7,000

Ravial at Columbia, Can Francisco

"Lightnin'" Got \$18,000 at Tivoli

San Francisco, Feb. 13.

The return of the "Lightnin'" at the Tivoli, San Francisco, with May Robson at the Columbia did \$7,000 last week.

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THE PERFORMANCE OF "POMANER"

Walk by the Masque of Troy in

Schenectady, N. Y., Saturday

under the auspices of the Wire and

Cable Club of the General Electric

Company, made the first of the

cast of two former members. John

T. Birge, dean of the Little Theatre

players in the county, and Arline

Chapman, made the first of the

woman for the Masque in "Peg O'

My Heart" and "The Thirteenth

Chair" were the prodigals. Mr.

Birge understated several mem-

bers of the cast earlier in the sea-

son, while Miss Huntington was in

attendance. The former played Sir

Peter Antelope and came near mak-

ing a faux pas in the scene where

he is informed of the birth of a

child to a neighbor and says, "God-

bless-my-soul, I'll be a godfather."

Mr. Birge, who was twice a Friday

morning of the birth of a grandson,

and he would have been pardoned

had he transposed the line so as

to say, "God-bless-my-soul, I'll be

a grandfather." The grandson arrived

at the home of Prof. and Mrs. Ray-

mond, who were the hosts of the

cast. Mrs. Birge is the niece of

United States Senator Thomas J.

Wash of Montana, the man who

was the first of the Little Theatre

middle name is Walsh. Professor

Birge teaches physics at the Un-

iversity of California.

The Community Players, of Den-

ver, made a distinct hit at the

Woman's Club theatre Friday

afternoon and evening with "The

Reluctance of Aunt Mary." The

title role being played by Katherine

Connamony, who has been making

of considerable promise. Capacity

audiences greeted the players at mat-

inee and night shows.

The settings were twice as

average for Little Theatre activi-

ties, the costumes good, and the

talent was well.

There was a noticeable absence

of the usual amateur shortcomings;

so much so as to give rise to the

suspicion that some professional

talent was used.

The personnel of the cast in-

cluded: Mrs. Birge, who was the

hosts of the cast. Mrs. Birge is the

niece of United States Senator

Thomas J. Wash of Montana, the

man who was the first of the Little

Theatre middle name is Walsh.

Professor Birge teaches physics at

NEW ROSSIAN BUSINESS

New Orleans, Feb. 13.

The Nell O'Brien Minstrelists will

do about \$20 at the Tulane am-

phitheatre this week.

The Saenger Players in "Blue-

birds' Eighth Wife" will get over

\$4,000.

San Carlo's \$28,000

San Carlo, Feb. 13.

The San Carlo opera company did

\$28,000 last week, its first here, at

Philharmonic hall.

Shows in Phila.

(Continued from page 16)

The "Passing Show" Shubert

(11th week). Usual girlie show first

UPSHAW'S SCENARIO COMMERCIALS

Introduces Controlling Bill in Congress—Provides for Examination of Scenarios Even—Can Ban Pictures Before Shown

Variety-Clipper Bureau.
Washington, D. C., Feb. 13.

The recent decision of the United States supreme court to uphold the constitutionality of the federal motion picture laws has caused Representative William D. Uphaw (D.) to seize the opportunity, he believes, to regulate them. The congressman introduced in the House Saturday a bill creating a federal motion picture commission consisting of the commissioner of education and six commissioners to be appointed without regard to party affiliation by the secretary of the department of the interior.

As reported exclusively to Variety this bill has been under consideration by the senate since congressman, as Mr. Uphaw is known, for some weeks. He declined at that time to divulge what forces had prepared and submitted the bill to him. He is equally as reticent in this regard, stating only, "I have introduced this bill as a matter of conference with various committees representing the militant church organizations and moral forces of America."

The bill as drawn, says the commissioner "will old office during good behavior and may be removed by President by a vote of \$5,000 early year; with the chairman receiving an extra \$1,000 or \$10,000 a year."

Power to Fix Prices.

The commission is to have supervision and control with the power to fix prices over all branches of the picture industry, much in the manner, as pointed out by the congressman, as to that control exercised over the meat and poultry business by the federal act, enacted by Congress in the summer of 1921, which has been sustained by the supreme court of the United States (Stafford vs. Wallace, May 1, 1922).

Mr. Uphaw points out that the bill does not provide for censorship nor does it compute the number of films are permitted to go into interstate commerce. A film may go into interstate commerce without inspection by the commission with a permit granted by the commission upon written description and a duly attested statement that it contains nothing contrary to the laws of the United States, and never has been condemned by any court or motion picture censorship board. A film which has been inspected by the commission and found not to violate the provisions of Section 5 of the bill shall receive a license from the commission and a seal to be displayed whenever his film is exhibited.

Further stipulations provide that the commission, may upon any complaint, revoke the permit of any film and if any film which is a permit is connected by any court or state motion picture censorship board the commission must revoke the permit. But no film whose permit has been revoked may be submitted to the commissioner for inspection and license.

License Fees.

The bill provides for a license or fee for a permit of \$10 per reel for the first film and \$5 per reel for all copies. There is no charge for religious, educational, religious or non-standard films.

These fees are to be revised by the commission after a period of six months to take into consideration the expenses of the commission and an additional \$1,000,000 for the work of the Bureau of Education in visual education.

The right of review and appeal to the courts is retained. This committee is to have control over posters and all advertisements concerning films in interstate commerce. Any provision that restricts persons in the business are required to register with the commission. Unfair and deceptive practices are to be taken by persons in the business may make complaint to the commission. This is worked out by the commission, notifying the

person complained against and if satisfaction is not obtained shall proceed to remedy the "evil" complained of.

Examine Scenarios.

Among the other provisions of the bill is power given the commission to examine and approve scenarios. The commission may label films "for family use," which contain "nothing harmful for children."

Before a film goes into the making the bill provides for the inspection and official criticism of scenarios and the working script by the commission. Furthermore, it gives power to the commission to supervise the making of a film, by sending representatives to inspect the making and scenes of a play before it is photographed.

Congressman Uphaw made the following statement in reference to the bill:

"This bill is not a censorship; it is friendly, constructive legislation. It does for the motion picture business what the federal trade commission has done for ordinary lines of commerce, but has not been done for the film industry. It does for the movies what the interstate commerce commission has done for the railroads of the country; and it is to which commerce board has done for the banks. The great fear of disaster from centralization and interference with private business which opposed those measures has since changed to admitted necessity and universal approval. The bill resumes the trade from the despotic control of a few persons and establishes liberty among all branches of the trade, setting free the exhibitors, producers, directors, actors and authors, so that there must be fair play and co-operation among all factors in the industry."

It is believed that the bill will be referred to the committee on education, although as the committee it should go was not decided prior to the adjournment of the House today.

Other members of the House, when consulted as to the bill of Congressman Uphaw pointed out that provisions had already been made to stop what the committee of an indecent character. This was done with the amendment of the National Association of the Motion Picture Industry which held that simple expedient of adding the three words "motion picture films" to the list of articles which were prohibited from carrying by common carrier from one state to another, or through the mail, and which included indecent pictures and literature. This action was supported by the censorship committee of the National Association of the Motion Picture Industry which held that as far as censorship was concerned, or in fact any regulations of any kind, motion pictures should be treated as newspapers, books or printed pictures.

"U" GROOMING DENNY

Object to Replace Pictures Done by Wally Reid

Chicago, Feb. 13.

Universal has launched a campaign to replace Wally Reid in the spot in pictures left vacant by Wally Reid. To this effect feature vehicles for Reid which have similar to the sporting narratives made popular with Reid and from the pen of the same author, Eyer Morgan.

Harry Pollard, who directed the "Leather Stocking" episodes, will again supervise Denny in the new pictures.

A. E. Fair Moves to N. Y.

Chicago, Feb. 13.

Universal has been appointed a distributor manager for the Famous Players Theatres department, according to A. E. Fair at Baltimore.

Fair has been assigned to the home office of the organization in New York, where he will hold an important executive post.

FORECLOSURE SUITS ON BISHOP-CASS ORGANS

Legal Actions Started Against Two Houses in Denver

Denver, Feb. 13.

Suits aggregating demands for \$7,150 were filed against the Denver Colorado Co. and the Denver American Theatre Co. last week in the Denver District Court, by the Bankers Commercial Security Co. of New York, to foreclose chattel mortgages covering picture organs in the American and Colorado theatres, Denver, owned by the Bishop-Cass interests.

The complaints alleged that the Colorado theatre organ was purchased of the American Photoplayer Co. May 21, 1921, for \$35,000, a down payment of \$7,000 being made and agreement entered into to pay off the balance at the rate of \$280 per week. Payments ceased about June 27, 1922. The organ due upon the complaint, leaving \$8,880 due, with interest at 7 percent, from the date that payments are alleged to have ceased.

The American organ was purchased Feb. 13, 1922, upon similar terms. The organ due upon the contract is alleged to be \$13,488, with interest at 7 percent, from July 11, 1922.

The suits name Oscar D. Cass as resident of the Bishop-Cass Theatre company, and A. G. Talbot as Vice-president and manager. Attorney fees of \$1,000 also are sought.

Suits for \$12,000 upon unpaid promissory notes according to the allegations, were filed in the United States District Court Dec. 28 against the Bishop-Cass interests. The company of Denver by the Mercantile Trust company of San Francisco. Apparently these suits are the result of the same transaction as those cited by the later suits.

It is alleged that two notes were given to the Mercantile Trust company for \$12,000 each, dated April 10, 1923, payable six months later. The complaints state that the defendant company protested payment when the notes were presented. They have been assigned to the Mercantile Trust company.

PICKING FRISCO

Mayor Approached on Studio Proposition

San Francisco, Feb. 13.

Another picture producing organization is looking over San Francisco with an eye to locating here. F. S. Stevens of Los Angeles called on Mayor James Rolph last week to discuss the proposition.

Stevens stated that Bryant Washburn had agreed to play the lead in the first picture to be made by the new company, which has been several San Francisco studio sites as well as the Pacific studios at San Mateo, 20 miles from here. The company according to Stevens is backed by Los Angeles capital and is not a stock selling organization.

10TH MANAGER IN 2 YEARS

Lynn, Mass., Feb. 13.

Louis Gordon, nephew of Nathan Gordon, president of the Gordon Amusement Company, Boston, has been named as the 10th manager of the Gordon's Olympia here, succeeding Meyer J. Cohen, who has been here less than a month. Cohen will continue as field manager with headquarters in Boston.

This makes the 10th manager of the house in the past two years.

CHILDREN BILL POSTPONED

Albany, Feb. 13.

The Cates Committee announced today that the postponement of the hearing scheduled for last night on the bill of Assemblyman Frank A. Miller to permit children to attend picture theatres until reached by parent or guardian is to allow of amendments to make the measure more acceptable.

Canada Largest Importer For American Films in 1923

Washington, Feb. 13.

Export statistics just made public by the Department of Commerce, give an insight into the rapid strides American-made films have made into foreign countries during 1923. The increase over the previous year was over 13,000,000.

The total footages of positive film exported for 1923 reached 135,656,880 feet, while in 1922 it totaled 125,377,444 feet. In 1922. This is an increase of approximately 500,000 feet on imported positive film.

Although the vast footage is noted the value of the films exported was apparently not set on the same basis as the export of 1922. The 138 million feet of 1923 were valued at \$5,569,945, while the footage exported in 1922, although some 13 million feet less, had a value of \$4,454,675.

The export of negatives registered a drop of approximately 250,000 feet, 1923 being set at \$4,862,284, against 1922 with

\$2,658,390 feet of negative films exported.

In 1923 Canada took the place of Australia as the greatest importer of American-made films. The Dominion approximately increased its import by two million feet, while Australia dropped behind by about the same number of feet.

Argentina of the South American countries showed a falling off of about three million feet, while Brazil showed an increase of over 4,000,000 feet. Mexico showed a substantial increase.

Of million more feet were imported into England than in 1922, making the total for the United Kingdom fourteen million feet.

The present also has the figures on the footage taken by American producers in foreign countries. From Jan. 1 to Dec. 31 this class of film was imported to the extent of 188,812 feet with a value placed on it of \$11,644, against \$1,818 feet valued at \$1,529, for the year 1922.

The table below which the 13 months of 1922 and 1923 discloses the number of feet exported to the various countries of the world:

	1922	1923	No. of Ft.	Value	No. of Ft.	Value
Denmark	4,357,998	199,182	8,097,054	138,578	8,097,054	138,578
France	1,175,865	164,521	1,771,416	99,992	1,771,416	99,992
Spain	1,842,591	87,359	2,758,608	104,009	2,758,608	104,009
Sweden	1,871,164	79,805	2,232,412	98,904	2,232,412	98,904
United Kingdom	15,049,025	1,655,001	1,122,182	1,122,182	1,122,182	1,122,182
Canada	17,529,199	899,449	1,231,948	843,557	1,231,948	843,557
Panama	2,089,102	51,966	1,065,928	47,990	1,065,928	47,990
Mexico	3,801,025	143,921	5,524,037	405,133	5,524,037	405,133
Italy	1,871,164	79,805	2,232,412	98,904	2,232,412	98,904
Cuba	3,171,020	330,706	4,637,438	172,564	4,637,438	172,564
Argentina	14,312,144	634,706	1,167,298	477,268	1,167,298	477,268
United Kingdom	13,377,374	1,030,811	4,082,138	1,082,138	4,082,138	1,082,138
Chile	2,825,568	131,815	2,908,000	101,739	2,908,000	101,739
Other South America	2,207,530	129,218	3,894,846	128,154	3,894,846	128,154
Japan	5,508,581	247,370	6,396,234	259,423	6,396,234	259,423
Brussels	5,508,581	247,370	6,396,234	259,423	6,396,234	259,423
China	1,784,229	57,339	2,217,737	60,100	2,217,737	60,100
Dutch East Indies	2,043,472	87,770	1,531,197	47,091	1,531,197	47,091
Philippine Islands	2,210,433	118,241	2,219,942	94,828	2,219,942	94,828
Australia	3,377,374	81,550	3,954,846	781,079	3,954,846	781,079
New Zealand	2,468,010	104,817	3,340,935	124,650	3,340,935	124,650
British South Africa	2,302,296	94,451	3,382,512	124,850	3,382,512	124,850
Other countries	7,512,165	286,153	9,886,210	338,950	9,886,210	338,950

PICTURE FOR MINERS

Memorial Film for Late Francis B. Peabody

Washington, Feb. 13.

A motion picture is to be made a memorial to the late Francis B. Peabody, of Chicago, coal operator, and assistant director of the Bureau of Mines during the war-time period, is to have this novel form of memorial. The film is to portray the modern mine-rescue and first aid methods advocated by the department of the interior, and will help to conserve the lives of the thousands of coal miners to whom it will be shown.

The offer of the film was made to the Bureau of Mines by Mr. Peabody's son, Captain Stuart Peabody, who was connected with the department of the interior bureau during the war. The entire expense of the making of the film will be borne by Mr. Peabody.

GETS PERMISSION—ARRESTED

Concord, Mich., Feb. 13.

William Thorne, who operated the only movie in town, opened the house again on Wednesday afternoon, found business so good he needed Sunday shows to prosper. He asked the village council for such permission. It was granted verbally. Thorne opened Jan. 27 and a week later was arrested for violating an ordinance passed in 1922, which prohibits a "diversion show" or "entertainment" on the Sabbath day.

MINNEAPOLIS OPPOSITION

Minneapolis, Feb. 13.

Joseph Friedman, St. Paul, Minn. P. Myers and J. B. Clinton of Duluth have formed a syndicate to convert the Auditorium into a picture theatre and office building.

The new house will cost \$2,000, it will be the first real opposition for Finkelstein & Rubin in this city. The contract calls for completion by Sept. 1.

CAPITOL ON COAST, GOES BACK TO LURIE

Rothchild Co. Tired of Buy—Exceptional High Rental

San Francisco, Feb. 13.

The Rothchild Entertainment, Inc., which entered into an arrangement with Louis Lurie to take over the Capitol Theatre, San Francisco, has turned down the offer to buy the hands. Report states that it has been a losing venture for the Rothchild people, and that the Capitol Theatre, which was a money-getter, and they have decided to "let the White Slitter," which did a nice business.

There is an exceptionally high rent on the theatre.

The couple of Lurie intending to compel the Rothchild people to keep the Capitol. At the same time, however, it was stated there is no feeling over the realignment of the house.

FROM HOLLYWOOD TO BOSTON

Boston, Feb. 13.

According to a report which has gained circulation, the Criterion Pictures Corporation is to move its studio and holdings from Hollywood to Boston, or some place in New England.

The switch is supposed to take place within the next few months. The new office of the company and local businessmen at the Copley Plaza Hotel last week resulted in a Boston real estate man being engaged to find a site suitable for the studio in this city.

Warner Bros. House in Chicago?

Chicago, Feb. 13.

Harry Warner and Samuel Pinch of the Warner Brothers, were here last week, reported to be seeking a site for a Chicago theatre.

"ROSIE" SET TOPS IN SECOND WEEK; FENWAY'S \$10,000 WITH "HERITAGE OF DESERT"

INSIDE THE THEATRE ON PICTURES

Doubled Gross Previous Week
—"Standish" Falling Down on Home Grounds

Stanton's Poorest Week in Two Years With Pickford Film—Did \$7,500—Benefited Fox Which Got \$16,000—Stanley's Bill Liked and Did \$23,000

Philadelphia, Feb. 13.—The sensational splash of "Rosie" at the Stanton was the outstanding feature of the week. Despite glowing notices, the Mary Pickford feature was none too great a drawing card its first week, and extensive advertising was considered responsible for the second week holding up, but last week, its third week, it drew the bottom drop completely out. Attendance some evenings actually dropped. As a result the Stanton had its poorest week since year before last when it was in the middle of a terrific slump.

It is hard to account for the poor showing of this highly touted picture. It is generally believed, however, that in a legit house, with special exploitation and best pushing, it would have done much better. As a feature in a regular film house, it fell far below the mark set by "The Spanish Dancer," employing the same stars and being preceded by a few weeks at the Stanton. Though the critics favored "Rosie," the fans here seemed to prefer the Pola Negri version of the Don Caesar drama.

For next drop, what was expected to be little more than a picture of average program draw, submerged the Stanton, completely on the week.

"That Fox picture, by the way, was an unexpected hit. It, 'You Can't Get Away With It,' with Genevieve Batten, the author, featured above everybody. It, generally believed that the reason for Fox was its Mary Pickford, who has acquired a big following here, especially with the women, as a result of 'If Winter Comes,' which still stands as the high spot of the season. The picture, however, last week was unusually big, the musical features again helping draw the crowd.

The Stanley with Richard Barthelmess in "Twenty-One" and Tom Brainer, held over for a second week, and with undoubtedly some help an "Our Gang" comedy, had, though not extraordinary week. Emphasis was placed, in addition, in publicity, on the fact that Barthelmess had been in the picture from costumes to a modern story of a modern boy, but although some of the fans may have relished the change, the picture was spoken of by the critics as the weakest the young star has had in the last couple of years.

"The White Sister" started an indefinite run at the Arcadia last week. Its top, for the first time, was successful stay at "The Hunchback" at that house, both pictures having had previous firsts. The picture, high prices at the Chestnut. At the latter, the picture, "The White Sister" has the better of run and business, but it is not generally believed that the picture, which film will do as well at the Arcadia as "The Hunchback" did. It started excellently last week, however, and will undoubtedly remain a month in the tiny house to profit.

To complete the generally successful week, "The Big Brother" helped a lot by the presence on the bill of the Will Rogers picture, "Two Wagoners, Both Covered." The critics were very enthusiastic about this one.

This week's features include "The Autocrat," at the Belmont, and Universal to be shown there in a long time, and "St. Elmo" at the Lexington. The Karloff picture, "Mad," and the Stanton, as has been pointed out, "The Bird." The others are hold-overs.

Estimates for last week:
Stanton—"Twenty-One" (First National). Critics didn't rave about picture, but bill was popular. About \$23,000.
Stanton—"Rosie" (United Artists). The picture, which was a flop, dropping to around \$7,500, poorest house had long time.

Summing Bill: The last week, \$6,750.
Idine—"Scaramouche" (Metro). Two announcements at last week. Announcement of last week checked drop mostly, and gross report was around \$10,000. "Ten Commandments" opening at same place Feb. 13. \$100, \$15.

Arcadia—"The White Sister" (Metro). Last week. Started with much promise though not expected to last as long. "Warren" picture, "Hunchback" did. Around \$7,000; \$60, 75c.

Fox—"You Can't Get Away With It" (Fox). Surprise hit; \$16,000 reported; \$600, 85c.
Karloff—"Big Brother" (Paramount). Also Will Rogers picture on "Covered Wagon." Popular bill. Gross, \$45,000; 1,100, 50c.

BLIZZARD UPSET LOOP FOR ENTIRE WEEK

Radio Specialty Helped McVickers' to \$26,500—"Name the Man" Drew \$44,000

Chicago, Feb. 13.—Last week would have been a big week for picture business in the Loop, if it had not been for the bad weather.

Business was about a third of normal Monday night in outlying houses and the snow in the Loop not much better. McVickers had with emphasis in advertising the pulled a record except for the week.

Estimates for last week:
Chicago—"Name the Man" (First National). (4,400; 60.) Bad weather made empty seats on first floor and gross only reached \$4,000.

McVickers—"Heritage of the Desert" (Paramount). (2,500; 50.) With emphasis in advertising of KVVV radio state in person brought in \$25,000.

Roosevelt—"In the Palace of the King" (Goldwyn). (3,250; 65.) Did not stay as well as last week, but Sunday was big, making the takings for first week \$13,000.

Monroe—"The Virginian" (Fox). (3,875; 40.) Did a gross business in excess of \$4,000.
Orpheus—"A Woman of Paris" (Chaplin). (739; 40.) Continued to draw, making the week's gross \$14,000.

Rendolph—"Unseeing Eye" (Universal). (658; 50.) Took in about \$1,000.

Woods—"Courtship of Miles Standish." Finished its run, but did only about \$2,000 the last week. Auditorium—"Birth of a Nation" (Griffith). Operated part of the time and closed last week. "Way Down East" was presented.

Chicago Box "Go Up"; McVickers, "Woman to Woman"; Monroe, "The Shepherd King"; Randolph—"The Virginian"; Roosevelt continues "In the Palace of the King"; Woods, "The Ten Commandments"; Auditorium, "Birth of a Nation"; State-Lake, "The Immortal"; Lexington, "Reno," with vaudeville.

MAYER'S 4 WITH FIRST NAT'L
The Louis B. Mayer organization is about to close a contract with First National for a series of four productions to be directed by John Stahl.

Judge Newman in the Third District Municipal Court, New York, has asked attorneys to submit briefs in the suit of Allen Poe, an actress, against the Hotel New Yorker. The hotel's defense is that Miss Poe was a tenant, not a guest, and that absolute security of tenancy is the law. She has a \$175 traveling bag.

Samuel Jesses Buzell, an attorney, and brother of Eddie Buzell, former leading man in the "Graham Girl," last Friday received a verdict in his suit for one share of stock in the company, which operates producers of that show. The evidence showed that on Aug. 24, 1922, he wrote a letter to the board of directors of the corporation, requesting them to transfer one share of stock to his brother. This was not done. With dividends the single share of stock is worth \$400.

Harry Fairbanks who went to England 13 years ago, and was the original Gotham Comedy King, returned to New York February 13 for the first time since leaving. While abroad two members of the original quartette died and were replaced by English singers. These, with another, who had been in the Fairbanks are playing England and the Continent still using the old title.

The Star, at Bellows Falls, Vt., has opened. There is only one other picture house in the city. The new house will seat 700.

Boston, Feb. 13.—With "Heritage of the Desert" at the Beacon last week the picture took a decided boost. The gross was better than \$10,000, almost twice as much as was made the week before with "Woman to Woman."

The weather around town last week was just about right for the picture business and good results were reported all along the line. It was a decided success, and it went into the receipts to any extent as was the case with the legitimate house.

Last week's estimates:
Low's State (4,000; 55)—With "Heritage of the Desert" and "Heart Bandit" about \$15,000, better than normal. "My Name Is Woman" and "The Fool's Awakening" (1,500; 50.)

Park (1,000; 15,000)—Extension of time for "Little Lord Fauntleroy" two more weeks. \$10,000 last week.

Fenway (500; 175)—With "Heritage of the Desert" the house did \$10,500 last week. Using "Richard the Lion-Hearted" for the week.

Tremont Temple (150)—"The Courtship of Miles Standish" not doing very much business at the house. Should have gotten over, estimated this is a particularly good grounds for that film.

Modern and Beacon (twin houses)—Twisted along at regular good money making pace last week with "Judgment of the Storm," \$6,000 for the week. "The Immortal," "Jeopardy," and "Does It Pay," this week.

COAST FILM NOTES

Los Angeles, Feb. 9.—The company making "The Telephone Girl" has been in the city several scenes in Frisco during the past few days. "The Telephone Girl" is the title role with Miss St. Claire directing.

Jackie Coogan has completed "A Boy of Flanders," his second Metro production. For his next, and last week, he is in the current year, the did will appear in a piece written by Willard Mack.

"The Goldfish," starring Constance Talmadge, is a searing conception.

James Oliver Curwood's "Alaskan" will be adapted for the screen by Willis Goldbeck, Herbert Brenon will do the directing.

Marshall Neilan will return to the Goldwyn lot to direct his wife, Blanche Sweet, in "Teas of the D'Urbervilles." Miss Sweet has not yet returned to the husband directing in six years.

Anna Q. Nilsson will play opposite Lou Tellegen in Vitaphone's "A Woman of the World." The picture, Calhoun is in the cast. Miss Nilsson has just finished in Richard Walton Tully's "Blowing Rock."

James Kirkwood, accompanied by his wife (Lila Lee), will spend a few days resting at Del Monte upon the completion of "The Whirlpool," which will be filmed at the Goldwyn studio this week for Whitlock.

The comedy return to the legitimate stage shortly.

The ever increasing demand for property in Hollywood has tempted Mack Bennett, along with several other well-known actors, to leave where. Bennett has in view a spot in the Hollywood Hills, but may go to the Beverly Hills.

Several big producers have their eyes on John H. Johnston, now leading lady for Harold Lloyd, who has displayed dramatic ability.

Law Cody, playing Dan McGrew in "The Law of the Law," has written a song in connection with the picture.

Douglas MacLean has secured the film rights to "Never Say Die," published in Collier's.

Agnes Ayres and Antonio Moreno are in the picture "The Law of the Law," which was adapted by Sam Wood for Lasky.

Walter Hiers is on a personal appearance tour in the East. His contract with Lasky terminated Jan. 15, but he is on the tour on a different lot upon his return.

Many changes are expected at Universal City. Carl Laemmle has been inspecting the various departments and has appointed a new general manager of the studio will be appointed.

Over on Long Island at the Famous Players studios everyone from the executives to the working crew has been walking around in a daze for the last few days. The reason is that they have all experienced a distinct shock with the advent of Rudolph Valentino in "Monsieur Beaucaire." The first brand of the organization that received the shock was the scenario division. Here, when the discussion came regarding "Monsieur Beaucaire" and the treatment that it was to be given on the screen, Fox, as a result, the English sequence of the picture has been built up so that Valentino walks away with that portion of it, the contrast as against the French sequence making it all the stronger.

Following this the directorial force received their shock. With the assignment to direct the picture, Sidney Olcott was informed he had to "things pretty soft in the last couple of pictures, so he was due for a cropper, and it was pretty certain that he would get it with Valentino to handle." However, things actually are decidedly otherwise. Right now the picture schedule calls for 32 shooting days, with the possibility that they will run to 45, but everyone is happy.

The working crew got their thrill when one of the prop boys approached the star and asked him a question prefacing it with "Mr. Valentino" whereupon Rudie said "What's your first name?" and when answered to the effect that it was Fred he said, "Well, Fred, that 'Mr. Valentino' stuff is a little bit of a shock, but I'm not going to let the line and prove to be a ten-strike for the sheik with the working crew."

Credit for this sudden display of "smartness" is given to Mrs. Valentino, who is very much on the job and supervising all of the business details, with the idea of letting her husband attend to the acting end. Both seemingly worked out a system that is going to make every one around the studio like them and to date their average is 1,000 plus.

Last Monday Famous Players gave a party at the studio for the official opening of the picture. One hundred and twenty guests of the organization and saw Rose Pelwick of the "Journal" and Regina Cannon of "Movie Weekly" turn the crank on the first shot of the picture. The picture was shot during the week, on which occasion Sidney Olcott probably saved the life of Lieke Daniels when a flaming torch fell from the hand of one of the extras and ignited her costume. The director jumped from his stand and extinguished the flame with his hands.

Sidney Olcott, former football star and now director, probably saved Lieke Daniels' life Saturday by making a flying tackle below the knees and holding her with his arms.

It happened at the Famous Players' Long Island studio, where they are taking first shots of the Rudolph Valentino picture, "Monsieur Beaucaire." There was a mob scene in a long narrow hallway, with some of the extras carrying lighted alcohol torches by brass lanterns. One of the extras fell in the crowd falling under the dress of Miss Daniels. It was a flimsy costume of the time of the Louis period and would have easily ignited. The scene was shot during the week, on which occasion Sidney Olcott probably saved the life of Lieke Daniels when a flaming torch fell from the hand of one of the extras and ignited her costume. The director jumped from his stand and extinguished the flame with his hands.

The scene brought visions to many of the death of Martha Mansfield when almost similar circumstances. Miss Daniels was uninjured, but badly shaken up.

D. W. Griffith has a couple of acute in Philadelphia this week looking for an old overcoat and a suit of clothes. The articles of clothing, according to reports are those worn by Charles Lincoln, who was shot at Ford's theatre, Washington, and, according to advice, the Griffith organization received are to be disposed of at public auction.

Griffith, on hearing that the suit and overcoat were to be offered for sale, immediately commissioned a detective to go to the public auction, to get some in Philadelphia to secure the historic garments in his behalf. Griffith, in the event that he is successful in his quest, will present the items to the Lincoln Memorial.

The shooting of Lincoln at Ford's theatre was one of the big scenes of Griffith's "Birth of a Nation," and the director associates it with his greatest screen success.

The younger sister of one of the screen's foremost vamps is about to make her debut in pictures. Upon arrival on the coast the vamp, who is called "The Girl in the Red Dress," is going to be a big thing to put advantage if she acquired a darker hue than her natural coloring.

To attain the proper result, the younger girl was forced to take a henna bath in order that her entire body might have the same dark coloring that she could acquire naturally. The bath was taken in a Los Angeles hotel and caused considerable disturbance on the part of the management, as the henna refused to come off of the bath tub, and is pretty sure to stick to the body of the picture aspirant.

"Times Square Daily" has fallen for another press agent yarn. This time it's for the Harold Bell Wright novel, "When a Man's a Man," which has been written and is being written by the author.

The sandwich men who have been walking around Broadway for the last ten days advertising the picture, one cold day last week tried to get into the Public Library but were refused admission. Some of the men, however, were not so lucky. The bath was taken in a Los Angeles hotel and caused considerable disturbance on the part of the management, as the henna refused to come off of the bath tub, and is pretty sure to stick to the body of the picture aspirant.

A certain film broker, who is at present enjoying the balmy breezes in the south of France, is going to have more or less of a reception committee awaiting him on his return to this country. Prior, he in association with a photographer who specified entertainment for lobby display in the picture industry, engineered the sale of "Daughters of Today" to J. D. Williams and a couple of associates for \$75,000, but the photographer did not get his "cut," and is going to be waiting at the dock with some papers all done up in ribbons.

One of the newer crop of female stars who has heretofore been directed exclusively by the director or by the producer, is going to be a big thing to put advantage if she acquired a darker hue than her natural coloring.

One of the foremost picture stars has just completed a picture for a director under whom she had never worked before, and is reported exceedingly dissatisfied with several little happenings during the making. The star, who heads her own company, found fault at various times during the making of the picture. On the last day of shooting, she had a large number of extras on the set and when the director failed to put in an appearance on time, she took the megaphone and directed herself.

George Drexel Biddle, of the ultra-society Biddle family of Philadelphia, was assistant cameraman for William de Mille in the filming of "Icebound." Biddle was on location with the company when the outdoor scenes were taken around Catekill, N. Y.

A GRIFFITH WEEK

YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—**D. W. GRIFFITH** has made **MORE MONEY** for motion picture **EXHIBITORS** than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who know them.

We do not say he has always batted one hundred per cent? What man ever has? Has **YOUR** judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—**A GRIFFITH PICTURE** never hurts your theatre; and you know theatres can be hurt by pictures. **A GRIFFITH PICTURE** always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played "**ORPHANS OF THE STORM**," "**ONE EXCITING NIGHT**" and "**THE WHITE ROSE**," put aside one week for a **GRIFFITH WEEK, PLAY THEM, and MAKE MONEY.**

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Write direct to
Albert L. Grey, General Manager,
D. W. GRIFFITH, Inc.,
303 Longacre Bldg., New York City

A MONEY WEEK

A FLOCK OF HITS FROM THE

HERE IT IS—THE SENSATIONAL NOVELTY COMEDY

MINDIN' MY

Lyric by GUS KAHN

EXTRA CATCHLINES GALORE—SPECIAL VERSIONS

THE MOST WONDERFUL BALLAD WE HAVE EVER PUBLISHED

IF THE REST OF THE WORLD DON'T WANT YOU

Lyric by
ALEX GERBER

(GO BACK TO MOTHER AND DAD)
RECITATIONS THAT MAKE A GREAT SONG GREATER

Music by
DAVE DREYER

HERE IS THAT HOT SONG

LOVEY CA

Lyric by JOE YOUNG and SAM LEWIS

A WO

I LOVE MY

CHILI BOM BOM

A SENSATIONAL, INSTANTANEOUS RIOT
By CLIFF FRIEND and WALTER DONALDSON

THE OUTSTAI

THAT OLD G

Lyric by
BILLY ROSE and MORT DIXON

WILL STO

GREATEST SINGLE OR DOUBLE

SITTIN' IN

Lyric by
GUS KAHN

OCEANS O

NOTE.—HARMONY ACTS OF EVERY KIND GET IN TOUCH WITH OUR FA
ASSISTED BY MABEL PEARL,

WRITE, WIRE OR CALL

IRVING BE

Chicago, Ill.
WALTER DONOVAN
119 N. Clark St.

Boston, Mass.
ARCHIE LLOYD
160 Tremont St.

Philadelphia, Pa.
HARRY PEARSON
1226 Market St.

Los Angeles, Cal.
CHARLIE MELSON
417 West 5th St.

HOUSE THAT NEVER MISSES

ONG THAT THE ENTIRE PROFESSION IS RAVING ABOUT

Y BUSINESS

ALL KINDS—TAKE OUR TIP, HOP ON THIS AT ONCE

Melody by WALTER DONALDSON

OH, BABY! WHAT A SONG!

OH, BABY!

(DON'T SAY NO—SAY MAYBE)

By BUDDY DE SYLVA and WALTER DONALDSON

YOU'VE BEEN LOOKING FOR

ME BACK

OF A HIT

Melody by LOU HANDMAN

DING HIT TODAY

ANG OF MINE

ANY SHOW

Melody by
RAY HENDERSON

WILL FIT ANY KIND OF ACT

YOU

ALL SORTS OF VERSIONS

Lyric by
AL WOHLMAN

Melody by
BUD COOPER

SONG ON THE MARKET TODAY

A CORNER

MATERIAL

Melody by
WALTER DONALDSON

AMOUS "HARMONY" DEPARTMENT IN CHARGE OF ARTHUR JOHNSTON,
JOHNNY RYAN AND JACK EGAN

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707 Lyric Theatre Bldg.

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Savoy Hotel

PALACE

Plenty of talent from the legitimate in the show this week. Four acts are directly from Broadway, and the others emanating from vaudeville to musical comedy originally. The first of 10-act length, probably because of the dual booking of Julia Sanderson and Frank Hamilton. Sanderson up to this season was strictly a musical comedy actress. Another name from the Broadway field is Henrietta Crosman (New Acts), who offers "The Girl Peggy Clegg," by Edward Locke.

Loose forced Dooley and Ames out and also Clyde Cook. Ed Lowry batted for Cook and Walter Crumit. Emily Walters and the Dooley and Ames act. Three male singles, one with a pianist, and still a fourth carried a small sign as he said, "The show, however, was regarded."

Monday night's capacity house and a normal number of hits were recorded. Switches at the night show changed the going from the matinee which was also a sell-out.

Crumit and Crumit, who had been changed from a nice score. For a routine Crumit had several ditties he used with speciality. "The Girl Peggy Clegg" at the Fulton last fall was "Alice" and "The Girl Peggy Clegg" was a clever encore chorus about getting "a wire from Dallas; your hair, your bangs, your hair."

Something sentimental came with "Sweet Little Man of Mine," the number he had in his act.

Sanderson appeared as a single in September at the Palace, at which time Crumit was with "Some of the Folks at the New Amsterdam and after a short stay happily, especially for the Sanderson.

Crumit walked on as the faintly smiling Sanderson, who had been "Sweet Lady." They duetted the number after an "argument." The number was Crumit's "The Girl Peggy Clegg," which attraction held them both at the Casino for a full week.

Both of the Misses Cooke have been in the Palace for a long time. It is nice enough, but it needed the push provided by Crumit at the Fulton. Crumit had the numbers and in accompaniment as last week, but he had Miss Sanderson once or twice.

Tom Bryan and Lillian Bradford (New Acts) closed the afternoon, having the aid of a Meyer Davis band and Tom Nip. The turn had been given the later spot.

Lowry started off with a laugh, telling about his girl's "yellow" fever, for every time she wanted to go to the show she said, "I want to go to a yellow." The balloon bit with his clarinet was also worth laughs, especially when he blew the balloon to burst. He got something with "Maxie, King of the Saxophone," which was a very good number. For encoring that jumped Lowry's score, which up to this time has been a hit.

The ankle "jumping" is a feat of skill and nerve.

Emily Walters came as a new comer to the Palace and he was sure to fire all the way. Hayes is a very recently popular, but a clever juggler, specializing in rubber ball manipulation. Some of the acts are carried over from the week more than a credit number two acts.

Walter and Emily Walters were a hit on fourth. Miss Walters' simultaneous cry and show, which was a measure of applause and there was a laugh when Walter's "boy" said it sounded like a radio. The forced cancellation of the Dooley and Ames act was due to their going to S. Litchfield, who in addition to being a pianist plays piano, but his name is never used when the act is reviewed. Just as wasted.

Sylvia Loyal with a sight turn, juggling, dogs and pigeons closed the show and he had a very good week.

Clayton and Rosie Mayo opened. Miss Mayo did not sing, the routine being shortened and the Chinese act was concluded with the Chinese King also appeared.

HIPPODROME

"Always a national institution" says the Hip's press, and it is the story of an article relative to the Le-Vianth of playhouses past. And the Hip's press is not only a national and truthfully said international—last week's gross went over \$44,000, nearer to \$45,000 than the first week of the month.

It was a huge hurdle to top and a man to leap yet before the intricacies of arranging the Hip's bills were completely worked out. The knotless kinks will be straightened out in time. Many of the toucher in the show have been in the showmanlike way in which they have been handled. The answers to the most complex booking enigmas will be arrived at.

This week's bill is conspicuous for the variety it contains. There's comedy, drama, the way of the circus, music, dancing, singing, animals,

acrobatics, whip manipulations, roping, magic, clowning, concert appearances. There is a number of elements to fuse into a number of elements. The one thing the bill tripped on was comedy. It was a comedy, but not enough for a proper balance.

At the matinee Monday the Chas. Alden travesty comedy, "The Girl Peggy Clegg," opened the second half. With No. 2 at the night show. With a broad comedy, "The Girl Peggy Clegg," which would appear to be a comedy. The chorus backing was the spot or not it had a battle on its hands, finishing to scattered applause.

Australian Pastimes with Burt Shepherd and Frank Shields with Bud and Jack Foster. The Foster's Hip ensemble were the new. Shepherd is an expert with the whip and Sledge, who qualifies for the name superlative with his rope. The chorus backing filled out an excellent stage picture. The act is a holdover.

Others repeating were the Vincent Lopez band, Tom and Lesie Kicks, Poodles Hanford and Family, and the "The Girl Peggy Clegg." The act was a comedy, but not enough for a proper balance. The act was a comedy, but not enough for a proper balance.

Lopez has added three musicians to his band. It is his fifth week at the Palace and he will be a regular bulwark of the show. That brass full of Lopez is a wonder. For full of Lopez is a wonder. For full of Lopez is a wonder.

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5TH AVE.

The first half show did not measure up to the standard of the past few months, although the 8-act show, which opened Monday night, individually each act was satisfactory, but as a big entertainment, it was not. The show possibly because there was too much obviously special material, such as the "Recall of the length of 'See America First' only brought in a few laughs.

Bronson and Edwards opened with travesties on acrobatics, whip-manipulation, and juggling. They brought hown. The stunts with the whip, in which the man holding the whip, and the woman, who was the match, were funny, and the seven acts, which were having the monster propelled by the big above produced about the biggest laughs of the show.

The Singer Sisters (New Acts), second, with songs, and then Kelo and De Mores in the same comedy. They have been doing for a while. The man is an experienced light comic. His partner is pretty and charmingly eccentric. The man is an experienced light comic. His partner is pretty and charmingly eccentric.

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STATE

Good program of individual acts at the State this week, but the bill as a whole was not. Judiciously selected. There are two acts doing acrobatics entirely and two others doing acrobatic stunts. Those at the end of the program get the worst of it.

The first half of the night was capacity. The S. H. Hargraves (there are really seven) are as many Arab as the first half of the night was capacity. The S. H. Hargraves (there are really seven) are as many Arab as the first half of the night was capacity.

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KEITH'S BOSTON

Boston, Feb. 13. Grace La Rue and company arrived early Monday night and had a sweet advance sale that surprised the box office. The show was a success. The show was a success. The show was a success.

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6	CARRINGTON, W. H. D D R? (Two to fill)	The Reuters Mae Francis
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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
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The combination of Harry and Anna Seymour, Henry Santrey's band and Henry Santrey and Anna Seymour, and the requirement that Ray Hughes and Frank McVickers should precede the closing act of "The Wager," forced Nora Bayes, headliner at the Palace, up to fifth place, but this rather early position for the feature did not interfere with Miss Bayes' success. Owen McDiveny's "Bill Sykes" was third on the bill with Dotson second and John Miller and James Mack fourth and with these artists working in "The Wager." Ray Hughes is quite an satisfactory comedian, with Bert Wheeler in leading this comedy stunt, which is among the best of the "revue" ideas in vaudeville. He plays Nancy Sykes and provides many laughs. John Miller makes an amusing Bill Sykes and gives travesty at his best. Dotson comes mainly as a singer.

The Santrey-Seymour combination has Harry and Anna Seymour appearing first, then Santrey and his band, with Santrey and Anna Seymour doing an encore in one, which is practically another act, though not so programmed—at least at this house. It is the same combination at the Majestic when it played two-day, and last March at the Palace, Santrey now calls his orchestra the "Cameo" orchestra. "A Smile Will Go a Long, Long Way," his first release, is used in the act.

The show is lacking in girls, having twenty men and but four women, but the four count for more than the ordinary quartet. Nora Bayes is a welcome return to regular vaudeville after having been at McVickers less than a year ago (picture house) and at the Garrick previously with Schubert vaudeville. Anna Seymour improves right along and the bit she does with Henry Santrey is delightful vaudeville. "Fanny" is an important adjunct to Ray Hughes' act, and Ray Quape is not unimportant in the offering of Bayes and Quape, which opens the show.

George Boege and Ray Quape open the bill with a rollicking act which has points of novelty sufficient to make it attractive. Dotson follows with some clever talk, punctuated lightning dancing steps. Owen McDiveny's "Bill Sykes" is interesting mostly for the lightning changes and the hard work involved, although it is a artistic endeavor worthy of praise. Miller and Mack register with comedy singing and dancing with a burlesque female type which is a riot of laughter. Nora Bayes is singing mostly new songs, although retaining the Chinese number used at McVickers and on request, singing "Samson and Delilah." She introduces a little adopted son and says she has three adopted children and that she displays this one as propaganda for others to do likewise. The child is a bigtime kid and this touch is one of the strongest things in the act.

Dainty June and her Newboy Songsters, the featured attraction at the Majestic this week, will not get in for the Sunday opening, and through this tour of the acts worked five shows to help out the manager.

ment. The remaking of the bill forced the Wells and West Revue to close in "one" at a couple of shows, which took the edge off a new act, and Thompson, Farrar and company appeared before the drop for the first time in the history of the act to meet the emergency.

Lo Lettoys opened the first show on rings and trapeze, in which the show work is the one big catch of the man, although the woman is charming and does some neat tricks. Thompson, Farrar and company, a

10 acts of vaudeville for one night only, Friday, advertised as a "theatrical revue" which is probably a nice way of saying "showing." The crowd attracted was not really pleased, and it is surprising to see how well some acts go which have little merit. The show is really a Phrosoe opened with five minutes of motion picture and mechanical doll work. Then two singing girls, failed to register, though they have nice costumes, opened with a song. Violent Maternity opened with

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on page:

ATLANTA	37	MILWAUKEE	40
BROOKLYN	32	MINNEAPOLIS	37
BUFFALO	38	MONTREAL	41
CHICAGO	32	NEW ORLEANS	41
DETROIT	32	PITTSBURGH	41
INDIANAPOLIS	40	SAN FRANCISCO	40
KANSAS CITY	41	SYRACUSE	37
LOS ANGELES	40	WASHINGTON	40

combination of girl violinist (exception), man singer and girl pianist, scored with musical numbers which lean slightly toward concert style. The Wells and West Revue, a new act, has been changed slightly since seen at the American, and although hokum of a pronounced sort is good entertainment. Two female impersonators are coupled with a male dance team. The act starts out at its best and never quite attains that speed again, but it should work into something really worth while. Cook, Mortimer and Harvey in a basketball novelty aroused enthusiasm at a performance where things were running slow.

Bryant and Stewart, song and dance team, with an inclination to do simplified types, started a little slow, but finished well. Fred C. Hagan and company, with a sketch having a burlesque, secured laughs through employing the spiritualism theme to drive off a modern crowd. The characters are well played. Frank Bush opened the next to closing position and made his dialect songs go over to an adequate response. Bush is in a class by himself, and while he sticks to certain characters and to certain dates and locations with a fairness that is amusing to those who watch vaudeville, he varies his stories, and no two performances of the first day included the same talks. Orrin Davenport and company closed the bill with a riding act which has Davenport as a clown, one girl who rides, two others who mount a horse and dance some around the ring, a ringmaster and a groom. There were four horses in the theatre with three appearing in the ring for the opening picture and two employed for the closing act. It is not much as a riding act, but there is a flash and the circus touch. Davenport's best stunt is stepping off a running horse.

The Logan Square is now playing

a song, and then changed to a scrub-woman character, telling stories and scoring. George Hatto, who does about everything, does a sketch, have attempted, does nothing particularly well, did fairly at the house. Reeves and Gale, violinist and singer, with the former opening with a song, and the latter with efforts, showing some ability, though act needs pruning. Sidney Shepherd and company in a sketch are liked at outlying houses, where the foreign element predominates. Laura Story sang a popular song, a ballad and a heavy number and was

Ray's Saxophone Six, which is not unlike a score or more of attractions in the same kind, took as a core. Comedian in average, with straight instrumentalities playing well, but having no stage presence.

Charles T. Aldrich is headliner at the Rialto this week, and although he is not ideally placed in closing a bill, he does a good job, well and proves a satisfactory top. The other feature is "Honolulu Bound," a new act in a come, which was recently at the Plaza, and is by no means ready for a showing in a big house. Cameron and Hill, who have played a number of local houses this season, are on next to closing, and a hit. The Rialto audience is perfect for these fellows. Just is a fine straight, with an infectious laugh and Tudor Cameron is full of what that audience likes in the way of a laugh. Rose and Rose open with an aerial novelty similar to a revolving ladder. Hilton and Kelly, two attractive girls, score with popular songs. Chisholm and Breach, long identified with two-people dancing, have a dandy kick which is rich in bright stuff. The act is not much as smart for the small time and not quite good enough for the best time. Hilton and Landau have some original material and create their full share of laughs. "Honolulu Bound" has the comedian formerly with "A Paper Paradise," and this act, like the other one, is being offered by Jack Fine.

Boyle Woolfolk, who has had charge of the Orpheum and W.V. M. A club department this season, is permitted to draw on the Palace, State-Lake and Majestic, as well as other Junior Orpheum and Association theatres, for talent, and consequently is making this department take on importance.

Last Saturday night at the Chicago Athletic Club has presented a

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N FRANK LIGGETT, RUTH ETTING,
E BOB WATKINS,
R LEO LEARY, and others.

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A Your Friends to
F Broadway & Lawrence

F CHICAGO

show composed of Zimmermann and Grandville, Boyd Senter & Co. (from Majestic), Kramer and Boyle (from State-Lake), Danny Graham's Revue (from State-Lake), Ernest Hatt (from State-Lake) and Janet and Ray Veltman (from State-Lake). Kramer and Boyle, Ernest Hatt and Janet and Ray Veltman had played the Palace just recently.

BROOKLYN, N. Y.

By ARTHUR J. BUSCH

"The Hunchback" is still struggling along at the Schubert-Crescent. The management has been persistently announcing to the public that because of an iron-bound contract this picture would positively not be shown in any other Brooklyn houses at popular prices. And then along comes the announcement of the Brooklyn Mark Strand "The Hunchback" will be shown on the screen at popular prices very shortly.

"You and I" at the Majestic this week.

Fiske O'Hara in "Jack of Hearts" is doing fairly well at the Majestic. Next week "Trimmed in Scarlet."

"Chains" at Telier's this week. Next week, "Zander the Great."

A new theatre called the Cameo opened on Saturday at Eastern parkway and Nostrand avenue. It is a movie house, seats 1,610 people and has a roof garden with a capacity of 1,200. It is owned by Wein, Wolf, Inc.

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DETROIT

By JACOB SMITH

NEW DETROIT—"Muscle Box" Boke house record for current season. Second week almost as good. Could remain third week. Next, "Scandals."

SHUBERT-DETROIT—Premiere of "Silence" by Selwyn. Max Martin author. Critics termed it high-class melodrama, well done, given a new twist.

SHUBERT-MICHIGAN—"Lala," 3d week. House may be leased for Mutual burlesque. Deal pending.

GARRICK—"The Pool." Opened to capacity. Will remain at least three or four weeks.

CHICAGO OPERA CO.—Feb. 18-20.

MAJESTIC—Stock, "Bad Man," Next, "Fair of Sixes."

PLAYBOY—"Name the Man," Broadway Strand; "Heritage of the Desert," Madison; "Sporting Youth," Capitol; "Just Off Broadway," Washington; "Chastity," Adams; "The Lullaby," Colonial.

Passion Plays exhibiting at Convention Hall have extended engagement for three days. Detroit has proven best town outside of New York city for drawing.

Harry W. Starratt, former Goldwyn actor, at Atlanta, succeeds Harry Lorch as Detroit manager.

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DICK SACHSEL, Manager

BURLESQUE REVIEWS

(Continued From Page 8)

sort. Ameta Pyren, the other woman principal, gives the show slight values—also dances gracefully. Leo Lee, a Jack Singer discovery, and Jack Cameron, character man, take the applause honors with a singing specialty. This is backed-up with a fine-looking set showing a railroad yard at night, with signal lights, moonlight effects, etc. The pair make their entrance from a freight car. Tuesday night the Columbia couldn't get enough of Lee's singing.

Lee has a fine natural tenor voice, with resonance, range and quality; but he needs a thorough course of instruction in vocalizing. His vocal method at present is atrocious—breaks nearly every rule ever invented to help singers. Notwithstanding the quality is there, and the faults can be eliminated with study easily enough.

Bebe and Phoebe Sarvey do a

stater specialty in one that calls for revision. The girls sing nicely, with the voices blending in harmony. The guitar should be kept in as an accompanying instrument, and the banjo replaced by another guitar. The team have the talent to put on a decidedly pleasing turn, but their routine isn't arranged properly.

Cameron has a baritone voice, which comes in handy on several occasions during the performance. An acrobatic-dancing trio, Melmo, Lisette and Kogan, have a couple of specialties with one disclosing some great ground tumbling.

Gene Schuler is the second comic. He does Dutch with good effect and clean makeup.

That's noticeable throughout—that clean makeup thing. No dirty faces nor clothes. The material is meticulously clean, too. A jingle used as a patter in a pop number by Brennan and Pepper has a little ginger in it, but it's harmless and funny.

The chorus—an ordinary bunch. That's the way the show is—ordinary. A feature act would help a little, but wouldn't be a solution by any means. Fitted with suitable material—better stuff than what he has now—Pepper, the chief comic, should develop quickly into one of the wheel's best comedians. The quiet effectiveness with which he scores his comedy points coupled with his natural method of working are handy assets for any comedian.

Judging by the Columbia shows that have passed in review at the Columbia, New York, this season "The Bostonians" ranks about half way between the best and the worst.

Bell.

GIRLS FROM FOLLIES (MUTUAL CIRCUIT)

Principal Comedian.....Harry Halligan
Second Comedian.....Bert White
Straight.....Bert White
Dumb.....Bert White
Prima Donna.....Marguerite Spencer
Soubrette.....Kitty Starr
Ingenua.....Nola Edwards

"Girls from the Follies," Lou Sidman's Mutual burlesque show at the Olympic, New York, this week is a chuck full of pep, spice and laughs, without being vulgar. A well rounded cast headed by Harry Halligan doing a likeable funny Hebrew comic put the comedy scenes across for laughs and the peppy principal women rarely failed to secure encores leading numbers.

Two pickout numbers utilizing six chorus girls got across on the intimate stuff and a football number by Marguerite Spencer threatened to close up the show. Miss Spencer would punt the ball out to the gang and they would throw it around until the number was over. The costuming of the chorus was up to Mutual average and the 15

girls worked in the stereotyped jazzy shimmying fashion only a little more so which was all right with the gang. Nola Edwards led an Oriental number putting on a wiggle that made it very tough for Bert to follow. Feebs is using the head of John the Baptist for a Salome number this week in addition to her usual contortions. The gang were inclined to kid the dramas but the heaving torso stuff went as strongly as ever.

The show has one of the best straight acts on the wheel in Brad Sutton. He also contributes a couple of character bits, one a sanctimonious parson, that clicks. Bert Blake the second comic is an elongated six footer doing eccentric with putty nose, wild wig, etc. His speaking voice is a handicap but he works hard and is good background for Harrigan. The latter is unctuous and a good showman. He gets his points across in sure fire manner and is a naturally funny chap.

The prima Marguerite Spencer is the best dancer in the show and an experienced worker. Kitty Starr the soubrette is a well formed cutie who jazes and looks like a sweet dish in her one-piece costumes. Nola Edwards the ingenua is another flapper who jazes and puts over a hard shoe dancing specialty.

The comedy bits best liked were the "photograph" and "phonograph" bits, both well liked. In the first the two comics are enticed into compromising attitudes by a vamp. The straight snaps their pictures and then puts the shake on the other for heavy snare in lieu of publishing the pictures in "The Daily News." The Hebrew comedian finally gets his dough back by enticing the other victim into breaking his plate and then selling him the remaining one. The phonograph bit was equally funny and well handled by the principals.

The production is all that could be expected. An Egyptian scene looking bright and new and another full stage set showing up well. Some stuff cannot be hung at the Olympic on account of the small stage so it is hardy fair to pass comment on any of the Mutual productions from that angle.

A capacity attendance enjoyed

"Girls from the Follies" Tuesday night. It's a good night's entertainment for any burlesque patron.

Con.

Feature Nights in Dayton

The Lyric, Dayton, playing the Columbia wheel shows, starts a series of extra nights next week. The extras will include "Amateur Night," "Gift," "Country Store," etc.

Pat White Closing

Pat White, one of the featured comics with "Let's Go" (Columbia) leaves the show Feb. 25.

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IN THE LAND OF SWEET SIXTEEN—Fox Trot

BEAUTIFUL ROSE—Waltz

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BURLESQUE ROUTES

(Feb. 18-Feb. 25)

COLUMBIA CIRCUIT

ALL ABOARD—Feb. 18, Empire, Toledo; 25, New Gayety, Dayton.

ALL IN FUN—Feb. 18, Gayety, Detroit; 25-27, Grand O. H. London; 28-March 1, Grand O. H. Hamilton.

BATHING BEAUTIES—Feb. 18,

Gayety, Rochester; 25, Auburn; 26, Elmira; 27, Birmingham; 28-March 1, Colonial, Utica.

BON TONS—Feb. 18, Miner's Bronx, New York; 25, Yorkville, New York.

BORTONIONS—Feb. 18, Orpheum, Paterson; 25, Empire, Newark.

BREASTY TIMES—Feb. 18, Gayety, Montreal; 25-27, VanCurler, Schenectady; 28-March 1, Harmanus Bleeker Hall, Albany.

BRIVITIES OF 1924—Feb. 18, Hiperson, New Haven; 25-27, Polio, Waterbury; 28-March 1, Lyric, Bridgeport.

BURLESQUE—Feb. 18-20, VanCurler, Schenectady; 21-23, Harmanus Bleeker Hall, Albany; 25, Gayety, Boston.

CHUCKLES OF 1924—Feb. 18, Gayety, Omaha; 25, Olympic, Chicago.

COOPER JIMMY—Feb. 18, Hurlig, Scummo's, New York; 25, Empire, Brooklyn.

DANCING AROUND—Feb. 18-20, Polio, Waterbury; 21-23, Lyric, Bridgeport; 25, Miner's Bronx, New York.

FOLIES OF DAY—Feb. 18 open; 25, Casino, Philadelphia.

GAYLIES—Feb. 18, Gayety, Buffalo; 25, Gayety, Rochester.

HAPPY DAYS—Feb. 18, Gayety, Louisville; 25, Gayety, Kansas City.

HAPPY GO LUCKY—Feb. 18, New Gayety, Dayton; 25, Olympic, Cincinnati.

HIPPITY HOP—Feb. 18, Casino, Boston; 25, Columbia, New York.

HOLLYWOOD FOLLIES—Feb. 18, Capitol, Indianapolis; 25, Gayety, St. Louis.

JIG TIME—Feb. 18, Star & Carter, Chicago; 25, Gayety, Detroit.

LET'S GO—Feb. 18, Empire, Providence; 25, Casino, Boston.

MARION DAVE—Feb. 18, Palace, Baltimore; 25, Gayety, Washington.

MONKEY SHINES—Feb. 18-20,

Grand O. H. London; 21-23, Grand O. H. Hamilton; 25, Empire, Toronto.

NIGHTS OF 1924—Feb. 18, open; 25, Gayety, Omaha.

QUEENS OF PARIS—Feb. 18, Empire, Newark; 25, Hurlig & Seamon's, New York.

RADIO GIRLS—Feb. 18, Columbia, Cleveland; 25, Empire, Toledo.

RECORD BREAKERS—Feb. 18, Empire, Brooklyn; 25, Orpheum, Paterson.

RUNNING WILD—Feb. 18, Gayety, Haven; 25, Hyperion, New York.

SILK STOCKING REVUE—Feb. 18, Olympic, Chicago; 25, Star & Carter, Chicago.

STEP ON IT—Feb. 18, Olympic, Cincinnati; 25, Capitol, Indianapolis.

TALK OF TOWN—Feb. 18, Gayety, Kansas City; 25, open.

TEMPERATIONS OF 1924—Feb. 18, Gayety, Washington; 25, Gayety, Pittsburgh.

TOWN SCANDALS—Feb. 18, Gayety, Pittsburgh; 25, Court, Wheeling; 27, Steubenville; 28-March 1, Grand O. H. Canton.

VANTIES—Feb. 18, Casino, 25, open.

WATSON BILLY—Feb. 18, Empire, Toronto; 25, Gayety, Buffalo.

WATSON SLIDING BILLY—Feb. 18, Casino, Philadelphia; 25, Palace, Baltimore.

WHEEL OF GIRLS—Feb. 18, Yorkville, New York; 25, Empire, Providence.

WILLIAM MOLLIE—Feb. 18-19, Court, Wheeling; 20, Steubenville; 21-23, Grand O. H. Canton.

WINE WOMAN AND SONG—Feb. 18, Columbia, New York; 25, Casino, Cleveland.



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WATSON SLIDING BILLY—Feb. 18, Casino, Philadelphia; 25, Palace, Baltimore.

WHEEL OF GIRLS—Feb. 18, Yorkville, New York; 25, Empire, Providence.

WILLIAM MOLLIE—Feb. 18-19, Court, Wheeling; 20, Steubenville; 21-23, Grand O. H. Canton.

WINE WOMAN AND SONG—Feb. 18, Columbia, New York; 25, Casino, Cleveland.

YOUTHFUL FOLLIES—Feb. 18, Auburn; 19, Elmore; 20, Birmingham; 21-23, Colonial, Utica; 25, Gayety, Montreal.

YOUTHFUL FOLLIES—Feb. 18, Auburn; 19, Elmore; 20, Birmingham; 21-23, Colonial, Utica; 25, Gayety, Montreal.

MUTUAL CIRCUIT

BAND BOX REVUE—Feb. 18, Garfield, St. Louis; 25, Broadway, Indianapolis.

HASPIELI BARBERS—Feb. 18, Empire, Milwaukee; 25, open.

HEATLY PARADES—Feb. 18,

JOY BELLES—Feb. 18, Empiro, Hoboken; 25, Gayety, Brooklyn.

KANDY KIDS—Feb. 18, Bijou, Philadelphia; 25, Allentown; 26, Bethlehem; 27, Williamsport; 28, open; 29-March 1, Reading.

LAPPIN THRU—Feb. 18, open; 25, Garden, St. Louis.

MEET THE GIRLS—Feb. 18, Howard, Boston; Feb. 25, Olympic, New York.

MERRY MAKERS—Feb. 18, Empire, Cincinnati; 25, Empire, Cleveland.

MIDNIGHT MAIDENS—Feb. 18, Casino, Canton; 25, Nesbit, Williamsport.

MISS NEW YORK—Feb. 18, Empire, Rochester.

MOTLIN BOY—Feb. 18, Empire, Cleveland; 25, Garden, Buffalo.

PACE MAKERS—Feb. 18, Polio,

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LIONEL BARRYMORE
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"LAUGH, CLOWN, LAUGH!"

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The Rise of Rosie O'Reilly

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ANNE NICHOLS' Great Comedy
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A COMIC TRAGEDY OF MARRIED LIFE, AFTER THE MANK ABRAHAM, by Milton Hirsch Granger and Oscar Hammerstein, 2d
With a Brilliant Cast

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"The Old Song"
with Raymond Hirschbeck, first three days; Anna Pavlova last three
LYRIC—"Just Suppose" stock
HOWARD—"Don't Call It Love"; film
METROPOLITAN—"The Song of Love."

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"KID BOOTS"
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THE NEW MUSICAL REVOLUTION
SEATS NOW FOR NIGHT WEEKS

NEW AMSTERDAM Theatre,
Eves. 8:10, Pop. Price Main Wed. & Sat.
NOW — ENTIRELY NEW
ZIEGFELD FOLLIES
Glorifying the American Girl

"MR. BATTLING BUTTLER"
The Swiftest, Spraggiest, Danciest Show of the Year!
With Wm. Kent, Chase, Huggles and a wonderful cast
SELWYN W. 45th St. Eves. 8:10
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GLOBE Eves. 8:10, 10th St. Eves. 8:10
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THE GREATEST MUSICAL COMEDY OF THE YEAR
CHARLES DILLINGHAM Presents
FRED STONE
in "STEPPING STONES"
with DOROTHY STONE

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Staged by Edward Galt

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Philip Goodwin Presents
MADGE KENNEDY
"POPPY"
W. C. FIELDS

KLAW Theatre, W. 45th St. Eves. 8:10
Main Wed. & Sat. at 8:15
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"LARRY HALL," WHERE YOU CAN
MEET THE WIFE
with MARY BOLAND
in the Laughing Success of the Year

EMPIRE Eves. 8:10, 10th St. Eves. at 8:10
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A. H. WOODS Presents
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"THE LADY"
By MARTIN BROWN

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THE BELLEVILLE FRONZ
FREDERICK LONSDALE'S New Comedy
SPRING CLEANING
with VIOLET HEMING
JEANETTE WENWOOD
ARTHUR HENSON
A. E. MATTHEWS and Others

RIALTO—"Thundering Down."
Monty Salmon, assistant manager of the Forsyth (Keith's) house for many months, has been transferred to the Howard as floor director. The Howard is a film house, under the same management—that of Roulston Enterprises, Inc.—and the Keith house.

The Lyric stock, known only a short time ago as the Forsyth Players, celebrated its 100th consecutive week here with the presentation of "Just Suppose."

A theatre for Negroes was opened here this week on Auburn avenue with "The Illusion of Love" there two weeks after it had made its local premiere at the Howard. The house



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Exit March: "Satisfaction."

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is known as the Paramount and will show Paramount pictures, it is announced.
Dolly Lewis has arrived here to assist Stuart Beebe in his Beebe Dramatic school, recently founded by the assistant director of the Lyric Players.

MINNEAPOLIS

METROPOLITAN (Legit)—"Perfect Fool."
SHUBERT (Stock)—Bainbridge Players in "Lullum."
LAYETY—Burlesque stock.
STATE—"Shadows of Paris," film.
LYRIC—"Restless Wives."
GARRICK—"White Sister."

Normal business returning to loop theatres after the cold spell of last week.

E. H. Southern and Julia Marlowe played to fair houses last week.

Finkelstein & Ruben have a neat tie-up this week with Minneapolis "Shubert." The theatre company's camera man filmed the dog Derby Saturday and will screen the races next week. Dog Derby, which is put on annually by the newspaper, attracts many amateur mushers.

Harry Hirsch, manager of burlesque stock at the Gayety, has arranged special nights for every night in the week except Sunday and Monday. Boxing bouts are scheduled for Tuesday nights, radio nets will be given away Wednesday and

wrestling will be the added attraction on Thursday. Prizy nights amateur actors will be given try-outs.

"The Whipping Boss" at the Grand this week under the auspices of the American Legion. The Legion is promoting this picture as a propaganda film. It should go good in Northwest, as Martin Talburt, victim of a Florida whipping boss, lived in North Dakota.
A movie ball at the Kenwood Armory is scheduled for Feb. 23. W. W. Wittig, veteran Minneapolis showman and promoter, will sponsor the affair.

Bainbridge Players at the Shubert will offer "Turn to the Right" for the second time next week. Last season this piece played for two weeks at the stock theatre.

SYRACUSE, N. Y.

By CHESTER B. BLAIN
WITTING—Dark first half; "Little Nellie Kelly" last half.
STANLEY—"A Woman of Paris" and "A Long's Life."
EMPHIRE—First half, "Where the North Begins"; last half and all next week, "Name the Man."
ROBBING—"Eckel, Lull," week "Humming Bird."

The Elmira Lyceum, Elmira's legitimate house, is facing a looking famine. For the remainder of the season the only attractions in sight are "Flower Time," "Partners Again" and the Columbia burlesque shows. The

Lyceum, as a rule, keeps open well into May.

Some 50 reels of movie films which were seized in connection with the recent arrest of George Ripley of Homer, N. Y., on a charge of exhibiting films unlicensed by the State Motion Picture Censorship Commission, were returned to Ripley this week. Ripley paid a \$50 fine in Oswego county. He has agreed to submit the returned films to the censors.

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THOMAS FRANCIS SAVAGE

(THOMAS ROSS)
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HITS THAT SHINE

HEAR VINCENT LOPEZ AND HIS ORCHESTRA - FEATURE
WALTZ ME TO SLEEP IN YOUR ARMS
ARABIANNA (ORIENTAL FOX-TROT)

DON'T WASTE YOUR TEARS OVER ME
- A REAL CRY BALLAD -
HEAR GORDON & SHUBERT - FEATURE
THIS SONG AT THE ALHAMBRA THEATRE - WEEK OF FEB. 18

**PROMISE ME EVERYTHING
NEVER GET ANYTHING BLUES**
A COMEDY BLUES - AND A REAL SHOW-STOPPER
BY ED NELSON - HARRY PEASE AND VAN & SCHENCK

IN THE TOWN WHERE I WAS BORN
- BY PEASE AND NELSON -
THE GANGIEST OF GANG SONGS - IT'S IN THE AIR -
ALL KINDS OF MATERIAL ON THE ABOVE SONGS, SUCH AS RECITATIONS,
SOBLES AND COMEDY VERSIONS - WRITE OR WIRE FOR COPIES - QUARTET ARRANGEMENTS.

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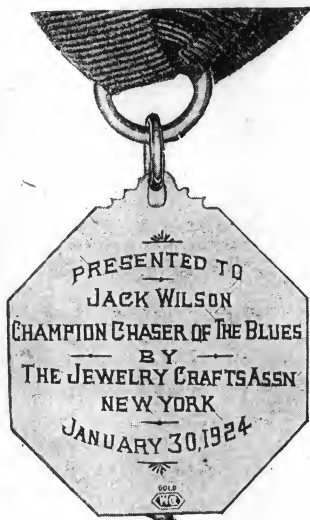
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JACK WILSON

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THE JEWELRY CRAFTS ASSOCIATION WHICH CONSISTS OF LEADING JEWELRY MANUFACTURERS NEW YORK CITY HAVE VOTED YOU AS HANDING THE JEWELERS MORE LAUGHS THAN ANY OTHER ON THE VAUDEVILLE STAGE A GOLD MEDAL WILL BE GIVEN TO YOU THIS WEEK AT OUR ANNUAL DINNER HOTEL ASTOR JANUARY 31 WILL YOU ATTEND ANSWER CHARLES WENDELL CARE WENDELL & Co 25 W 45TH ST CITY



The Press of New York Has Been Unanimous in Its Commendation, viz.:

NEW YORK EVENING JOURNAL

**JACK WILSON
FEATURED
AT PALACE**

Blackface Comedian Gives What is Known as "Sure-Fire Performance"

Jack Wilson is the blackface comedian of whimsicality. He has won his way to head-line position in Keith vaudeville by sheer nonsense and arrant whim. He clowns, and yet he is not a clown; he has the charm of a pierrot, and yet he is not one.

Wilson is a combination of many styles, yet a man without a pattern for his performance. He never has fallen into stilted ways. He improvises as he goes along and trusts to the inspiration of his fellow players on this bill to create comedy.

Wilson, featured at the Palace, is burlesquing every one on the bill. Wilson gives what is known as a sure-fire performance. That means more in vaudeville than any other descriptive term. It means an artist who is completely master of the situation; one technically learned in the theatre, able to make good in any "spot"; never at a loss, a good salesman to the public and an agreeable personality, etc.

**105 CONSECUTIVE
WEEKS OF GREATER
KEITH THEATRES**
76 of which were played in
New York City and vicinity

This Was Last Week

TIMES SQUARE DAILY (Feb. 8, 1924)

**Fifth Avenue's Knockout
Lineup for Last Half**

The Fifth Avenue has such a good show the last half it should be kept intact and booked as a unit. It's the definition of an ideal vaudeville show—talent, comedy, dancing, variety, speed. Jack Wilson and Co. (Chas. Forsyth, Ruth Wheeler) orated—and there was an insistent demand for speech.

And to top it all Jack Wilson captained an afterpiece that had more spontaneous comedy than many a \$50,000 musical production.

The whole troupe whooped it up for a gala performance. And a good time was had by all—including the troupe and the capacity audience.



JACK WILSON

RUTH WHEELER, WILLIE WARD, CHARLES FORSYTH
Direction ALF T. WILTON

**VARIETY
PALACE (JAN. 24)**

Jack Wilson, supported by Charles Forsyth, Ruth Wheeler and Little Willie Ward, took the next to closing slot for the last comedy shot of the evening. Wilson got away with something with the "pie it" gag. Entrancing at nearly 10 minutes to 11, he kept the running time slightly, but only after scoring his usual points. A short monologue about this being a bad year for husbands amused, as did his line about being the last ferry to Weehawken at 12. Assured the final count, being called out twice. *Ibec.*

BRIGHTON

It looked as if the Brighton show was just going to be one of those out-dried vaudeville line-ups. Monday night until nearly the final bell. And then the punch arrived—Jack Wilson. There had been little comedy previous to the Wilson act, closing the show, Wilson getting laughs. Wilson's white street cleaner's uniform, with face mottled—that elicited it. Wilson held 'em in. *Bel.*

5TH AVE. (PROCTOR'S)

Jack Wilson headed the list for the first half, and he may be held over. Closing the show, the veteran comedian walked through to solid appreciation and followed it up by an afterpiece which called back the personnel of the "Favorites of the Past" offering for an additional introduction. It made for a "burrah" finale.

According to the Monday-night indications, they expect to break the house record this week. *SKG.*

VARIETY

IN
ITS
TRUEST
SENSE

WAVEDEVILLE'S NEWEST HEADLINERS

FF PROCTORS TROY

THE PETROGRAD SOCIETY ENTERTAINERS

ON THE EUROPEAN PLAN

ROARS OF LAUGHTER
MUSICIANS OF MERIT
GORGEOUS COSTUMES
DAINTY DANCES
A SENSATIONAL COMBINATION

THE WORLD FAMOUS ARTIST BERT LEVY

THE LEGRONS DEGRATI & BEERS

DUMLEY & CHESLER DOUGLAS CLAIRNE

VIOLA DANA & MILTON SULLS

THE HEART BANDIT

CONCEIVED BY AL BOASBERG BOOKED BY MORRIS AND FEIL PLAYED BY KEITH THEATRES ENJOYED BY ALL

ASSURING
PROFIT
and
PRESTIGE
to
AMERICA'S
FINEST
THEATRES

INDIANAPOLIS
By VOLNEY B. FOWLER
MURAT—"Irene," first half;
"Whispering Wires," second half.
ENGLISH—"Return showing of
"The Covered Wagon."
CAPITOL—Columbia burlesque.

The Indiana Board of Photoplay Indorsers has rescinded its ban upon Mabel Normand pictures.

At the picture houses this week:

Lily LENORA
DANCING SCHOOL
FORMERLY WITH
JOHN TILLER, London
Personal Instruction, All Styles
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Patent or Dull
Black or Brown Suede \$11

Ohio, "Renzo"; Colonial, "In Search of a Thrill"; Apollo, "You Can't Get Away With It"; Circle, "The Hunchback"; Isis, "Watch Him Step"; Sam's, "Going Up"; Crystal, "Pleasure Mail"; Regent, "The Gold Lure."

Operators and musicians of the Gen. Manhattan, Gayety and Lincoln Square are on strike for continuation of a higher wage contract. It is contended by the management that the higher scale was temporary, pending further negotiations. The union asserts the scale should be permanent.

Committees for the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, April 4-6, have been named by Mrs. David Ross, president of the Indianapolis Indorsers of Photoplays.

MILWAUKEE
By JACK M. STENBUCK

The Davidson, which last week had "Ballet's Chauve-Souris," this week is showing "The Covered Wagon" at \$150. Next, Ziegfeld's "Follies."

Milwaukee's worst blizzard of the year put a crimp in the attendance during the first two nights last week.

The loss to the picture industry in the state as a result of the blizzard was placed at approximately \$200,000 by George Levine.

Walter Miller, film star, is at the Miller this week.

MONTREAL
By JOHN GARDINER

"His Majesty's"—"So This Is London."
GAYETY—"Bubble, Bubble," ORPHEUM—"Deferudy (Paris) and company."

PICTURES—Dominion, "Little Old New York"; Crystal Palace, "Hook and Ladder"; Mount Royal, "His Mystery Girl"; Napoleon, "The War of the Roses"; "Country Kid"; Capitol, "Humming Bird"; Strand, "Breathless Moment"; Belmont, pop vaudeville.

Forecasts of Spring

The front goes and the flat heel lend a perfect fitting, swagger effect; the rounded toe and the cut-outs are of the most advanced Vogue. In all, model is a favored Spring creation.

Winkelman

Style in Quality Footwear

21 West 42nd St.

Corona, "Spanish Dancer"; Plaza, "Sord Solled"; Epineau, "Eleventh Hour"; Regent, "Children of Dust"; Palace, "The Acquittal."

A. Carr, formerly assistant manager of the Palace, has left the company. George Rotsky, former manager, is now managing director of the enterprise.

PITTSBURGH

ALVIN—"Innocent Eyes," NIXON—"Saramouche" film, PITT—"The White Sister," film, 3d week.

ALPINE—"The Fool's Awakening," film.

EAST END—"Hunchback of Notre Dame," film.

OLYMPIC—"Painted People," film.

LYCEUM—"In Old Kentucky," stock.

GAYETY—Molly Williams Show, burlesque.

ACADEMY—"Big Sensation."

"The Lullaby" at Nixon next week. "Greenwich Village Follies" at Alvin.

Danny Furey, treasurer of the Gayety, ill at his home for the last three weeks, was removed to the Allegheny General Hospital yesterday for treatment.

Pittsburgh's annual food show will open at the Motor Square Garden on February 26 for two weeks.

"Innocent Eyes" should break box-office records this week, with only films for opposition. Both the Pitt and the Nixon are housing films this week.

Variety-Clipper Bureau
WASHINGTON, D. C.
Evans, Bldg., New York Ave.
By HARDIE MEAKIN

Two new plays this week. "Simon Called Peter," which Leonard Wood, Jr., is presenting in conjunction with William A. Brady at the President, where Wood has been struggling to put across a stock company. The opening Sunday night attracted a capacity house, a new item in itself, for since "Able's Irish Rose" nothing has done anywhere near capacity, to be truthful, nothing has paid the expenses of the house. A review of "Simon Called Peter" appears elsewhere in this issue.

The other new one is Lionel Atill in "The Outsider." William Harris, Jr., is presenting this time at Poli's. Review appears elsewhere.

"Merton of the Movies," appearing during the past week at the National, got in an extra night the past Sunday, and, although not announcing the holdover until late in

the week, the extra performance paid. The current attraction at the house is Irene Bordoni in "Little Miss Bluebeard." Always a favorite here, this star should continue to assist Mr. Rapley to wipe out the building cost of the reconstructed theatre.

"The Fool" is continuing at the Belasco with greater business expected this week than its first.

The Garrick has again lapsed into darkness, with another new one scheduled for next week, "The Bride," with Doris Kenyon.

The Cosmos and Strand continue doing consistent business with Laura Bennett and her athletic girls heading the bill at the Cosmos and "Oddities of 1924" topping the bill at the Strand.

J. D. Burns, traveling representative for the Columbia burlesque wheel, was in town last week visiting Harry O. Jarboe, manager of the Gayety, the local link in the Columbia chain.

Roland Robbins and John Chevalier, manager and assistant manager respectively of the local Keith house, were among those invited to attend the funeral services of Woodrow Wilson at the home on S Street. Due to the ex-President's constant attendance at the local big time vaudeville house both Mr. Robbins and Mr. Chevalier had become on intimate friendly terms with the Wilson family.

The pictures include a holdover of "Napoleon and Josephine" at the Columbia, Douglas McLean in "Going Up" at the Palace, "The Broadest Heart" at the Rialto, and Bianca Sweet in "Anna Christie" at the Metropolitan.

Beatrice Kay, the 16-year-old girl who plays the crippled child in "The Fool," appearing at the Belasco, is a niece of Samuel Gompers, the labor leader, and is a house guest of the Gompers family during her stay in Washington.

Next week Washington will see "The Lady Killer," a new one by Alice and Frank Mandel, with Claf-

born Foster and Paul Kelly, at the Belasco, "The Bride" at the Garrick, "The Blarney Stone," with Walter Scanlon at Poli's, and "One Kiss," musical at the National.

Arthur Margeston is playing the Bruce McRae part with Irene Bordoni here.

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description whatsoever will re-
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Direction HARRY WEBER

OLIVETTE AND FRED E. HAYNES

IN A SKIT OF WIT

ENTITLED

"HER GUARDIAN"

SHE HAS IMITATORS

WHAT INTERSTATE TIME CRITICS SAID ABOUT US

"FORT WORTH RECORD"

Fort Worth, Texas

Monday, Jan. 7, 1924

"Standing out as stars among stars, Olivette Haynes and Fred Beck in 'Her Guardian,' gained the distinction of probably being the first act playing Fort Worth in the last spot to hold 'em in their seats and have the audience demand an encore."

The "HOUSTON CHRONICLE"

Houston, Texas

Monday, Dec. 24, 1923

"But to Olivette Haynes and Fred Beck, in their skit called 'Her Guardian,' goes the honor of being the second performance-stopping act of the bill, with that over-sought quality, 'something different.' Being different is the thing these two do, and the audience let them go only after Miss Haynes lost her button."

"WICHITA EAGLE"

Wichita Falls, Texas

Jan. 13, 1924

"That nice blonde young man, Mr. Beck, and the engaging little comic, Miss Haynes, won the most ap-

plause on the maline bill. Miss Haynes is the flapper Apache type and is a general favorite on the best vaudeville bills. It would be hard to explain what these young people do. They just do!"

The "TULSA TRIBUNE"

Tulsa, Okla.

Jan. 25, 1924

"'Lizlie' is a rare type of comedienne. What she can't do with her face just can't be done. Her partner does his share in pulling their skit, 'Her Guardian,' across."

The "SOUTHWEST AMERICAN"

Fort Smith, Ark.

Friday, Feb. 1, 1924

"Olivette Haynes and Fred E. Beck in 'Her Guardian' offer the real fun of the bill. Miss Haynes is a scream. Her appearance gets the first laugh and from that until her final exit, followed by clamorous applause, she gets one laugh after another. It is not so much what she says and what she does and the way she does it. Mr. Beck is little more than a background—an animated one—to bring out this comedienne."

"SAN ANTONIO EXPRESS"

San Antonio, Texas

Monday, December 31, 1923

"Olivette Haynes, short in stature but long in the comedy, and her partner, Fred E. Beck, held them in most successfully in the closing spot of the bill. It is just a barrage of 'hookum' they let go, and do it with excellent grace, so everyone recommended to hand them their just deserts—a lot of applause."

"ARKANSAS DEMOCRAT"

Little Rock, Ark.

Jan. 29, 1924

"Olivette Haynes and Fred E. Beck have a nut act with Miss Haynes taking the lead in comedy of the slapstick variety that brought rounds of laughs and two encores Monday night."

"DALLAS MORNING NEWS"

Dallas, Texas

"Somehow out of the ordinary is dispensed by Olivette Haynes and Fred E. Beck. They call their sketch 'Her Guardian.' It is a collection of funny stuff, most of which is brand-new to Dallas. The act went over big."



BUT NO COMPETITORS

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Sally, Irene and Mary."
SHUBERT—MISSOURI—"The Highwayman."
GARDEN—"Double Trouble," musical skit.
GAYETY—"Nittles of 1924."
GLOBE—Vaudeville.
LIBERTY—"The Hunchback," third week.
ROYAL—"Twenty-one," film.
NEWMAN—"Pied Piper Malone."

Last week was a sad one in local

Famous Liquid Powder
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TRADE MARK
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Thanks to Salvation Army for clothing for my parole.

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Would be pleased to hear from all friends. Good acts wanting a good agent get in touch with me immediately.

F. B.—Am now living with "Perfect Understanding."

theatrical history. "Wildflower" was at the Shubert, and Crane Wilbur, in his own play, "The Monster," at the Shubert. The latter had good Sunday openings, and then it snowed. For two days and nights the few customers who wandered into the theatres were lonesome. While business picked up some the last half, the recovery was slow and the week a loser all around.

The Hawkins-Hall stock, which played a number of weeks at the Auditorium, and which it was announced would occupy the Grand after the holidays, is playing in Leavenworth. There was some hitch regarding the Grand engagement and the deal is reported off. This town seems to be a dead one for stock companies, no matter how good.

For the dramatic attractions appearing at the Shubert-Missouri no orchestra is used. There have been numerous rumors here in the past few weeks that the Mutual burlesque wheel was seeking a location here. The house looked upon as the best bet for the burlesquers is the Empress, which has housed pretty nearly every kind of amusement, but which has been dark most of this year. The house is located directly opposite the Pantheons, but is handicapped by having its entrance around the corner, on McGee street, which is considered a terrible handicap.

The strike of the bill posters against the Kansas City Bill Posting Company, declared last month, continues, and no theatrical party has been seen on the company boards this season. It is claimed that the strike has saved the theatres over \$2,000 a week.

NEW ORLEANS

By O. M. SAMUEL

TULANE—Nell O'Brien's Minstrels.
ST. CHARLES—Scaeger Players.
STRANIS—"Woman of Paris."
LIBERTY—"Maytime."

Guy Bates Post in "The Climax" at the Tulane next week. Melville Raymond, directing Post's tour, is telling the natives of the forthcoming engagement in half-page advertisements. An innovation of Raymond's is reserving the gallery at the Tulane. First time.

The Saenger Amusement Co. is to hold a swaggar carnival ball Feb. 15 for its employees.

NEWS OF DAILIES

(Continued from page 27)

matists announced it will take steps to stop the broadcasting of plays by radio stations. In future the society will bring action against stations that include plays in their programs without the written consent of the authors.

Tom Terriss, now in Cubanmaking arrangements to film "The Bandalo," selected Pedro de Cordoba to play the title role.

Persistent rumors have again made it necessary for Allyn King to deny she is engaged to Carl Wied, a Kentucky actor, who is the owner of the colt in Memoriam.

"Polly," a new musical comedy by Arthur Hanley and Frank Davidson, will be produced by Oliver Morosco.

David Belasco is rehearsing a new play in which Frances Starr is featured.

Doris Kenyon, recently in "The Gift," will appear in a new play not yet placed in rehearsal.

William Hodge has received an offer from one of the universities of New York to join its faculty as instructor of dramaturgy.

The new quarters of the New York Newspaper Women's Club, 53 West 44th street, have formally opened Sunday afternoon.

Mary Ellis, now appearing in "The Merry Wives of Gotham," has signed a five-year contract with Arthur Harnessed.

A. P. Kaye has been added to "The Strong" the drama to be produced by Henry Baron at the 49th Street.

Lowell Sherman and Helene Chad-

THEATREAL CUTS
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wick will be co-starred in a picture entitled "The Masked Dancer," based on Rodolphe Lothar's play, "The Woman with a Mask."

Thomas A. Edison will be the guest of members of the picture industry at a luncheon at the Algonquin next Friday on the anniversary of his 75th birthday.

Unexpected raids were made last Sunday morning by Commissioner of Police J. E. Fiedel on the Palais Royal and Plantation. Some liquor was found and four arrests made.

Olga Steck, Gregory Kelly and James B. Carson will be in the Chicago company of "Little Jessie James."

Jane Cowell comes to the Lyceum in "Anthony and Cleopatra," Feb. 18. The Union Hill, N. J., "Passion" opens its 10th consecutive season Feb. 18 with a special performance for children. The spectacle was founded in 1915 by the Rev. J. N. Grier, rector of the Church of the Holy Name.

Lawrence Marston has been selected by New Field to direct his new play, "The Jazz King."

Plans were launched Monday, at a conference held at the Astor, for a campaign to have matinees start at 2 o'clock instead of 2:30, thus enabling patrons to avoid the rush-hour traffic. Harry Thompson, president, Century Club, and other workers organizations are back of the movement.

Seventeen picture theatres in Jersey City gave their regular matinee and evening performances in Jersey City last Sunday despite Supreme Court Justice Minturn's charge to Hudson Co. Grand Jury Friday to indict all violators of the State's Sabbath Blue Laws.

Sir Conan Doyle will revive his "The House of Temperley" in London.

The Drama League of America

will hold its 1924 convention in Pasadena, Cal., during the last week in May.

Mo Ziegfeld is reported to be writing his memoirs on the Florida beaches. At the same time Mr. Ziegfeld could deny they will appear in the "Times Square Daily" in serial form.

When Eugene O'Neill's play, "All God's Children," is produced by the Provincetown Players the leading role of the white woman will be played by Mary Blair. Paul Robson, a Negro actor, will play the Negro.

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PROCLAIMED THE ACT A HEADLINE ATTRACTION FOR KEITH'S PALACE, NEW YORK, THIS WEEK (FEB. 11). THANKS TO MR. TOM NIP AND THE BOYS OF THE SILVER SLIPPER ORCHESTRA, WHOSE EFFORTS WERE 100%

IN THE MAKING

Direction BILLY GRADY, ED. KELLER Office

DIGGING INTO "SPECS"

(Continued from page 1)

part in one of Brady's plays on the strength of this. The theatrical manager agreed and came back: "I'll pay you \$500 next Sunday night to appear at the Playhouse and argue with me on this subject, the proceeds to go to charity." Hirschfeld replied, "You wouldn't give me a chance; you'd talk me out of it."

Brady seriously averred he was going to write Hirschfeld a formal

letter last night reiterating his challenge to a debate, and also demanding that the law be enforced as against the Longacre agency.

Brady was riled for sure towards the end of the hearing and told Hirschfeld that on advice of counsel he was not going to say anything, but now that Hirschfeld made the assertions he did—such as, "it looks as if Brady is shielding the managers"—he stated that Alderman Bruce M. Falconer at the next aldermanic session, Feb. 19, would introduce a resolution for the inception of an investigation on the ticket spec evil; that before such body he (Brady) will talk, gladly; that he is reticent because he knows Hirschfeld's powers as a commissioner of accounts are limited only as regards to matters concerning the police department and that for this reason he introduced the evidence he did merely to co-operate with the commissioner, and not for any purpose of arriving at any solution.

Similar investigations have been introduced in Congress by Sol Bloom at Washington, D. C., and at Albany by Senator Donaghen, but the aldermanic investigation will come to pass first.

Although scheduled to appear at 10:30 yesterday morning, the dozen reporters of the daily press and Variety, and the two staff photographers were kept waiting fully 45 minutes before Commissioner Hirschfeld received word from Brady that the theatrical manager had just gotten into New York from Washington that morning, but would appear in the afternoon at 2. Two other witnesses were therefore called, as detailed further.

Brady continued that the best

manner to get at the bottom of this is to subpoena McBride's, Tyson's and other legitimate ticket brokers, also the illegitimate or scalpers, managers, etc. He commented on the "buy" system as the curse of show business. As Brady later again confided to Variety, he thinks the solution is keeping all the tickets in the box-office and openly testified that though "I have one of the greatest successes in the city, that is the course I pursue at the Playhouse" (another free ad for "The Show-Offs"). If it accomplished nothing else, this futile investigation seemingly has secured much free publicity for Brady, Ziegfeld and their respective attractions.

Brady also said that if the show is a sensational musical success the seat allotment to the agencies might be as much as 500 for every performance with a 25 per cent return privilege; that he allots about 110 tickets to the brokers which must be returned by 7 if unused; that the ticket specs are in a "ring." Hirschfeld went into one of his good-natured speeches, to which Brady replied: "It's an awful good thing to ridicule a good idea. They (meaning the reporters) will probably pay more attention to your speech than to mine." Hirschfeld had been gently chiding Brady's tendency to speech-making all along, which seemed to impress the manager none too pleasantly. Hirschfeld at one time pointing to the new—per boys, telling Brady to "twin around to the audience."

The Commissioner of Accounts on the record stated this does not by any means end his investigation and that he will try to reach some conclusion without Brady. Of the record, he said the reason he is not taking Brady's hint of subpoenaing the other managers is because he is conducting this investigation—not Brady's—and that in a week or two he will have studied out a means to go about it. It may mean the subpoenaing of the Times square legit executives, but it is more likely the aldermanic resolution if adopted will carry the investigation to a better and more fully satisfactory conclusion.

An Appellate Division decision has established the law limiting a 50 cents' premium on theatre tickets. Louis Marshall, the attorney for the ticket spec, is taking the matter up on appeal to the Court of Appeals. Meantime, Brady is of the opinion that a "gentleman's agreement" with the district attorney's office made previously to limit the toll to 50 cents has been broken.

With Brady not to testify until the afternoon, the first of the two witnesses called in the morning was Aaron L. Applebaum, a patent attorney, of 233 Broadway, who, as a patron of the theatre, was the only one to respond to the general invitation to state his experiences in purchasing tickets for desirable attractions. "Kid Boots" was the show in hand, Applebaum reciting

his failure to purchase two \$2.50 balcony seats at the Earl Carroll, being advised that none could be had for six weeks, but that immediately in front of the theatre a "runner" for a nearby ticket agency offered to sell him a pair at \$5.50 each.

Commissioner Hirschfeld asked: "Did you show your good sense and refuse to pay that price?" The witness acquiesced that he didn't; pay the price asked, the commissioner remarking "These fellows would soon go out of business if the New York public did as you did. Some of these people spend their money as if it wasn't their own."

The commissioner, after some more discussion about "Kid Boots," indulged in a little witicism: "Then you think the play is appropriate to its name of Capt. Kidd—I mean 'Kid Boots'."

What makes this investigation seem quite serious is the commissioner's personal interest in the show business. Of the record, he recalled how two years ago he sought to buy a pair of seats for a certain attraction, but that none could be had; that the box-office man, however, recognized him and told him to come back in 10 minutes; that "being from Brooklyn I looked hard to see what I could learn" (Hirschfeld harped on the borough across the bridge a couple of times), with the result he saw a man, whom the commissioner recognized as a ticket spec, come up to the box office and turn in a pair of good seats which Hirschfeld eventually acquired at the box-office price; that he even walked up to the spec and thanked him for making it possible for him to purchase two good seats.

Mr. Applebaum, speaking as a theatre patron, opined that those at large are not the out-of-town buyers, as Hirschfeld suggested, who are spending their firm's money and don't care how they spend it, but that it is a 50-50 proposition with the native New Yorkers; that some business man's wife wants to see a certain show and her husband pays anything to accommodate her.

New York "Full of Boobs"

Hirschfeld recalled Brady's speech last month which mentioned New York as being "full of boobs." Hirschfeld thought this should be amended to mean "suckers." Applebaum agreed that the theatregoers are all suckers. He interpolated a bit of news account which had it that John Barrymore before a trip to Europe was anxious to see a certain show and because no tick-

ets could be had was compelled to sit in the orchestra pit.

The witness also remarked that now the public has an opportunity to testify he is the only one present for that purpose. Hirschfeld replied, "Which confirms what I say, that this town is a sucker town and the people are fully willing to be played for suckers and don't care. This shows that they are willing to be imposed upon."

Samuel F. Kingston, general manager for Florenz Ziegfeld's theatrical enterprises, was introduced as the next witness. Hirschfeld reading several of Ziggy's wires to Brady in which he delegated Kingston to assist in the investigation.

Kingston stated that they received many complaints via letter of not being able to obtain tickets at the box office either for the "Follies" or "Kid Boots," but, unfortunately, they are all anonymous. He stated that there are always seats at the box office unless they are all sold out. Hirschfeld interrupted, "The complaint is that all tickets are sold out except six weeks in advance."

Kingston testified that the standard agencies like McBride's and Tyson's are allotted seats for every performance four weeks in advance; that a record of each seat is kept in the box office; that "it is our place to find out why any ex-



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orbitant charge has been made if it is called to our attention"; that they had a man arrested recently, but, on Hirschfeld's query, stated he does not think the man was ever prosecuted.

Seats on Monday
Kingston insisted there are always seats to be had if one comes on Monday. Hirschfeld wanted to know how this was possible if seats were always sold six weeks in advance and when one came back the following week, the answer was the same. The commissioner questioned, "Isn't it a fact that unless a man purchases his seats seven and eight weeks in advance he cannot see a successful show unless he goes to the agencies?" Kingston agreed. He explained that the evil was that "luck-free" (that word was later played on considerably) came to

the box office, buy two seats and then peddle them at a premium. To this Hirschfeld questioned, "How is it possible hucksters get more and ordinary theatregoers cannot?" Kingston insisted the ordinary patron buys his tickets only two or three days in advance. Hirschfeld scoffed at this, "Oh, no, they come many weeks in advance." Kingston insisted that the first man to call gets first pick, but still Hirschfeld persisted there could be found a means to make possible for a business man to get his seats as easily as the huckster. Kingston pointed out that the agencies have the first right or nine rows, and that he has himself been compelled to pay 50 cents advance for desirable theatre tickets. Hirschfeld said, "That's not of taking your own medicine, eh? But what we want to find out is a means for

the managers to continue doing business at the same old stand but changing the method of business."

The commissioner stated the root of the evil is the box office, and from there trickles the yellow stream. He hinted that an elimination of the agencies would also help but to this Kingston replied that if such were the case theatre patrons would be constantly bothered by fellows of the type termed "hucksters" and propositioned with choice tickets. Hirschfeld commented, "These box office men are pretty bright fellows, aren't they, being products of Broadway, and wouldn't you think they would recognize these boys?"

Later he hinted what could prevent the 50-cent advance agencies selling tickets to sub-agents in order to increase the percentage. Kingston had nothing to say to this. Hirschfeld, for a layman and a municipal official, seems to have a fair insight into show business. He read Variety weekly for one thing as evidenced at one time when consulted on a "Clipper" carnival

about the selling in block system otherwise known as advance "buys" and whether or not the ticket brokers pay for these blocks in lump sum to promote the attraction even before it comes to town. Kingston stated he never heard of it and that it would be too severe a burden since the show would be saddled with that much expense even before it opened. Hirschfeld objected that being fortunate enough through a connection with a successful manager, that probably explains it. Kingston, however, understood it that these block tickets were settled for weekly.

In answer to the question what he would suggest as a solution to this evil, Kingston opined that peddling outside of the theatres should be stopped; that such people should be prevented and be made to wear prominent badges.

Commissioner Once Worked
Hirschfeld wanted to know, "Do you think it can be stopped at the box office by selling to the public direct and not in bulk to the agencies?" to which Kingston replied that the modern business man has

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no time to stand in line and would rather pay for the agency service. Hirschfeld recalled that many years ago he was working for a man at \$3 a week and sometimes had to wait in line as much as an hour, but he did all the ticket buying for his employer and why could not the present-day business man do likewise. Kingston replied, "Because their eyesight was better in the old days. Now they want to go down to the front row and see what's happening on the stage." He also added there weren't such crowds in the old days. Hirschfeld countered that there weren't so many theatres. Kingston insisted that more have come educated to go to the theatres citing that between 70,000 and 80,000 people attend places of amusement nightly, but Hirschfeld thought that the same ratio obtained many years ago. He cited having paid \$2 only to see Booth in "Hamlet" at the old Fifth Avenue. At this Kingston insisted Hirschfeld paid a spec's fee since the scale was \$15, but the commissioner corrected him, "That was before Henry Miner took over the house."

300 a Week on the Side
Kingston said that the box office sales manner is obsolete and does not meet the present-day demands. Hirschfeld recalled a bit of "inside" confidence entrusted to him by a girl at a Tyson stand in a New York hotel who stated she made \$10 extra one week for herself. Kingston scored the girl as being "crooked," but Hirschfeld insisted Tyson's was getting part of the same. As a parting shot, for the benefit of the free publicity, the newspaper might give "Kid Boots" Kingston did not forget to mention that the attraction is sold out three weeks in advance.

The Rochester Philharmonic Orchestra has been taken to New York on April 6 for a concert under the baton of Albert Coates, who arrived in that city last week from London. Mr. Coates says George Eastman co-operated with him in the plan to send the orchestra into New York.

Mr. Coates announces that on April 8 850 persons will sing with the orchestra in a joint concert with the Rochester Festival Chorus, Oscar Garbarien, director of the chorus, is co-operating with the operaic department of the Eastman School of Music in its aim to create an American National Opera. Mr. Coates says the school plans to post a new and singing music composed a chance to have their music tried.

"Livin' High" a new floor show, opened at the Monte Carlo Jan. 23, with Will Morriarty as the lead. Others in the cast are the Broadway Trio, Lewis and Brown, Guy Corday, Donald Roberts and Evelyn Martin.

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and expects to be gone about three
months. His New York office will
remain open until his return in
May.



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OLD BROADWAY THEATRE BUILDING

Loganston, Ind., burned last week.
Fire spread to a garage next door.
Total loss was estimated at
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Nine men were injured in the
blaze, thought to have been caused
by a defective flue. The theatre has
been closed for 10 years.

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KEITH'S, BOSTON

(Continued from page 29).
stars rival. He ran away in his
youth.

Miss Margarette and Frank Gill,
assisted by Frank Johnson and Les-
lie Hall, did not go over as big as
their production and ability war-
ranted. Miss Margarette's first en-
trance was in the simplest costume

Keith's shown in many a month.
The act needs pep. Miss Hall's
piano solo is done in a rote spot
against a voice background, giving
her a slightly appearance that nearly
grabbed her routine. Johnson's
"Jambaly" was one of the high
spots of the bill, but his eye make-
up startled orchestra shatter.

Murray McNeely and Ridge
opened with a roller skating routine
faster than the average and Anne,
closed to a walk-out due to time
rather than ability. It is really a
neat illusion and deserved a chance.

Libby.

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A stupendous hit in Bridgeport. Broke Poli's Palace Theatre box-office record by more than \$1,000. Played New Haven first half of following week. Stopped the show. Hartford the last half—broke record by \$1,900. Then back to Bridgeport for return engagement a week after first playing there. Packed house To Springfield for four days, to Worcester, to New Haven AGAIN, and then to

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ports on Condition

Variety-Clipper Bureau,
Washington, D. C.,
February 20

American visiting Leipzig have repeatedly asked, "How can the citizens in the face of the unemployment, privation and actual war afford to patronize the theatre?"

This condition has created so much comment Consul Don S. Haven has made a special report on it to the Department of Commerce, stating that in Leipzig proper it is especially hard to understand the phenomenon, and the President of the Leipzig Police states that over 140,000 of the city's 700,000 inhabitants are out of employment, affecting 50 per cent of the population.

Mr. Haven says, "There is no doubt the true Leipzig 'hath more in his soul' and many are spending hard-earned money for high priced musical entertainments when they are in actual need of food."

"Although they say that a good German would go hungry that he might hear his favorite orchestra, something there seems to be an element of reason in the proffered explanation that the people in Leipzig do not attend the public theatre because they can afford the luxury, but because they find it an economic necessity."

"That it is cheaper to pay for a seat in a theatre which is warm and comfortable than to spend the night at home turning back and forth, gas or electricity."

Other observations are in Mr. Haven's report. "In Leipzig the American must pay heavily for the best seat in what would have different pricing for a normal cinema picture theatre in America, where a play-dog American film is the principal attraction and the only hope of an interesting evening."

German orchestra to express American good-will—an attempt with all the earmarks of a tragedy.

"From the smallest village and outlying towns," continues the report, "comes the cry from the picture theatres that owing to the hard times and the anemic purse policies are being shown only a few times a week."

Shadowgraph Used
The shadowgraph was used by Albert De Courville in his revival of "The Rainbow" at the Palladium Monday.

It is understood Greenhouse is awaiting papers from New York before applying for an injunction, with the show's opening at the Strand. William J. Wilson is to stage De Courville's new review.

Shadowgraph was brought over here by Harry Greenhouse, who will in "The Politics." It is getting about a week at the Coliseum. The review manager would not use the effect in his next production. He says he learned about the showing of the shadowgraph from a French newspaper, which describes it as existing in French shows 20 years ago. Greenhouse claims exclusive rights.

SHAKESEARE CO. COMING

London, Feb. 14.
The New Shakespeare Company, under the direction of W. Brindley Bayne is likely to be seen in New York next season. The company plays every spring at the Memorial Theatre at Stratford-upon-Avon and spends the rest of the time on the road, with an occasional London season at a solo show theatre.

MINERAL WATER WRITER

London, Feb. 12.
The next production scheduled at the Kingsway is "Mineral Water," a French comedy, which is the pen name of Sir Ernest Cecil Cowan, the mineral water magnate.

SOCIALIST'S IDEALS PARIS PLAY THEME

"Au Seul du Royaume," by
Knut Hamsun, Norse Play-
wright, Done in French

Paris, Feb. 20.

"Au Seul Royaume" (Threshold of the Kingdom) is the French title of a four-act play by the Norwegian author, Knut Hamsun, the translation being by F. de Spengler and P. J. Jouve, which was presented Monday night at the Comedie Champs Elysees, where it was fairly received.

The plot deals with the circumstances of a young socialist of good family who sacrifices his home rather than compromise his radical doctrines. He refuses to accept desirable positions when they are offered and because of his adherence to what he believes right principles drives his wife to despair with a rather fatal result.

Hamsun has written a sequel involving the same characters. It is called "Sons of the Earth" and the sequel is having a great success for its advanced ideas and is making the best of his life in a comfortable way.

The Comedie production has George and Lucienne Blier playing the hero and his wife.

MUSIC STILLED PANIC

Strauss Conducting, When Blaze
Broke Out—Rome Stage

Rome, Feb. 12.

There was an outbreak of fire on the stage of the Cerdanini, the opera house of the Italian capital, when some was given by the chorus blasted an existing in contact with a kerosene lamp at the scenery.

Richard Strauss was conducting his own "Sinfonia." Noticing the panic spreading, he ordered the orchestra to start playing a popular march.

This had the desired effect on the audience, who a chemical extinguisher and a couple of buckets put out the fire. When Carmen Meloni, soprano, sing-along, who faintly by the cry of fire, recovered the opera was continued.

FILM WEEK DISAPPOINTS

American Pictures Best Draw in
England

London, Feb. 21.

"British Film Week" was not so successful as it was expected to be, despite the press gasp it would bring to the public. The takings are said to have been 25 per cent less than was expected.

The result of the six British display shows and is admitted by English exhibitors that picture houses everywhere are in a state of financial without American pictures.

None of the exhibitors admit that even German-made films draw better than the native product.

PRODUCTION IN PROOF

Paris, Feb. 10.

An independent stage group calling themselves "Les Comedies" presented last week for a matinee performance a new play by the well-known dramatist, Jean Giraudoux.

This work is reported to have been created at written by Theophile Gautier, the critic and author of "Etrangers" by his colleagues. As soon as "Alain" was launched he proved Theophile's words and thus stopped the inevitable attacks of the local critics.

"CHAUVIN SOURIS" RETURNS

Paris, Feb. 21.

Ballet has made arrangements to return to the Theatre Fenech during the summer.

In which we learned that Lincoln's Gettysburg speech, at the time, was not thought a lot of and credited only a mild impression. As years have gone by and people learned to appreciate the real worth of the great man's thoughts and ideals, it has grown and is growing daily to be one of the greatest literary gems in all history.

This little act for another year would mean a thing, but then time will tell and JEAN MIDDLETON will start to be somebody. It is a patriotic and hold on, for the one thing I need is good material. The Middle Piece got, and an editor with John Philip Sousa, long before I was sixteen, I made good as I worked hard and advertised. I hate to copy, but to copy him is no disgrace.

JEAN MIDDLETON

Direction EDWARD S. KELLER

AM. PICTURE SWITCH AT PAVILION, LONDON

"Covered Wagon" Going Out
March 15—"Then Commandments" Opening March 17

London, Feb. 20.

The British Picture Palace "Covered Wagon" closing at the Pavilion March 15, and the same film "Ten Commandments" will open in the same place March 17.

One road show of "The Covered Wagon" picture is already out in the provinces.

Commentaries at the Pavilion will open to under the management of Robert Miller.

TWO FILMS WIN

One British Picture Scores—"Anna Christie" Looks Good

London, Feb. 20.

"The Man Without Desire" the first British-made picture to be shown at the Pavilion was well received Monday.

"Anna Christie" the American film version of the play, went on at the Palace. It had a splendid reception and looks like a substantial success.

LION KILLS KEEPER

Rome, Feb. 12.

During the production of "The Vals" by an Italian film concern a lion escaped from his cage and devoured a group of "stars" waiting to play in the picture.

The enraged animal seized a super agent about fifty and mangled him so grievously the victim has died from the effects.

The lion was shot by his trainer before it would slay any more.

ABEL RUBIN'S "LICENIENCE"

Paris, Feb. 10.

Under the pen name of "Abel Rubin" the tragedy in six acts concerning the life of a Russian revolutionary is now being presented at the Theatre de la Renaissance, near Champs Elysees, Paris.

The comedy was to be a number of the members of the French troupe, who will visit Paris regularly for the next season.

Sampson with Announcer

London, Feb. 21.

Sampson, a strong man along the lines of Boudier, is causing some talk.

The novelty of the turn is the use of a comedy announcer along the lines of Rafferty. The material is excellent, but is presented without real showmanship.

NIGHT CLUB PROFITS

London Police Drive Brings Revelations

London, Feb. 20

Figures show the profits which are made by some of the supper clubs, which keep open after hours in the West End.

At a hearing at Bow street it was brought out that Lamb's Club's profits in six weeks were £28,000 and the running expenses £14,000 weekly. The rent £2,500 and the furniture worth £500.

Recently the proprietors of this club were hauled into court on the usual charge of selling liquor after hours. They were fined £2,000 each. The secretary was fined £25 each on different summons.

The club's books showed that a Capt. Gordon Halsey received 5 per cent of the net taking for introducing influential persons into the club.

GALLERY 1ST NIGHTER'S VICTORY AT WYNDHAM'S

Gallery Admission at Shilling
—More Demands
Anticipated

London, Feb. 16

After the first night disturbance at Wyndham's, undoubtedly enhanced by the Gallery First Nighters Club, the gallery at the house has fallen to the pre-war shilling.

This triumph over an actor-manager's first night has not won the patronage of a big band. Other producers are looking forward to the same result.

Having got the gallery down to the price desired the enthusiasts will be after free programs, free food, free drinks, or late night smokers and drinks to be followed by free conveyance home.

DENY GIBBONS RUMOR

Tale of Famous Players Getting
Lease Untrue.—N. Y. Statement

London, Feb. 20.

It is claimed here that Famous Players has new Ghibbons house in Haymarket and at H. Woods and H. Woods Abrams.

The Woods office in New York questioned on this story, replied that Woods and Abrams have leased the house and at last report the rental of the house was £100 a week, but the water bound for New York.

BOURCHIER IN COSTUME PLAY

London, Feb. 18.

Greenwich & Malton are negotiating with Arthur Boucher to create the starring role of a costume play which will succeed "Hasten" at His Majesty's.

MORCKTON, COMPOSER, DEAD

London, Feb. 20.

Alfred Morckton, 62, the composer, died here last week. Influenza caused his death. He was the husband of Gerrie Morckton.

JAMES HUNTER DEAD

London, Feb. 19.

James Hunter of the New Swift died here Jan. 21, aged 43. Born in Dundee, he crossed to America and became naturalized.

A great success he had been in for some time and made his last appearance at Brighton last June. Most of his private rest at Patrington.

HOFFWOOD'S PIECE RENAMED

London, Feb. 20.

After Hoffwood's new farce, "Why Men Leave Home," has now been re-named "Blackout" and it will be produced in the provinces, Feb. 25.

The last in Charles Parker's series of "The Three Stars and Three Stars."

MR. SQUIRE'S USUAL

London, Feb. 20.

"The Anonymous Mr. Squire" is the name of the new play Bromley Chaucer will shortly produce at the West-End Theatre.

From all accounts it is a cork comedrama with the usual twist.

New French Play

Paris, Feb. 20.

"The play" was given Feb. 14 at the Theatre and was fairly well received.

COLLINS OUT OF

DRURY LANE, ILL

After 44 Years' Service and
26 as Manager, Resigns

London, Feb. 4.

Arthur Collins resigned the managing directorship of Drury Lane after 46 years' service. He will be succeeded by Basil Dean, who, after beginning his career practically with Henry Hiram's repertory movement in the Comedy, Manchester, ran the Navy and Army Canteen Board theatres during the war, and now controls the productions at His Majesty's, the Ambassadors and the St. Martins, as well as the Playbox company.

Arthur Collins originally joined the "Lane" 44 years ago as an apprentice to Henry Emden in the paint rooms. From that position he gradually rose to the position of stage manager. He was then called Sir Augustus Harris made him the stage manager, which led to his control of some 25 autumn melodramas and 20 pantomimes. He it was who one night persuaded Harris to go and see a comedian at the old Surrey. The comedian was Dan Leno, and he was engaged for the Lane then and there. He also had the distinction of being the only man who ever made a living among his people in the line.

Deignous this, His Majesty should see the play program he had a bad built in the popular part of the house. He was responsible for the rebuilding of the house, and for the maintenance of the traditions of the house have suffered, the autumn drama and pantomime have been replaced by musicals and such pieces as "The Deacon's Night" a success; and "Kismet" a dire failure, took their place. He was married to a young lady, but his marriage and his retirement was in an account of ill health. After a sea voyage he will settle down in the country and devote himself to his first love—art.

"LEAP YEAR" REVUE

At Hippodrome, London, Due About
Easter

London, Feb. 20.

In the last of the new revue "Leap Year" which is due at the Hippodrome about Easter will be George Burt Foster, Chief, Betty Boyd, Maud Lane, Vera Pearce and the 1 Ziegfeld "Polka" girls who have just arrived here.

The electricians of the house at busy trying out new lighting effect by Smoloch.

LIKE FIVE-NIGHT PLAY

First Cycle of "Methusalem" Set
Out at Court Theatre Premiere

London, Feb. 20.

"Back to Methusalem" the George Bernard Shaw play which takes rights to be played, opened at the Court Monday night.

It was a brilliant premiere, a credit to the production for the first cycle of five nights.

Frank Hardie Bound for East
London, Feb. 12.

Frank Hardie, once known as leading vaudeville sketch manager and more recently Betty Boyd, has sailed for Los Angeles via New York.

SAILLINGS

March 1 (London to New York)
Feb. 20 (London to New York)

Feb. 23 (London to New York)
Feb. 26 (London to New York)

Feb. 29 (London to New York)
March 2 (London to New York)

March 5 (London to New York)
March 8 (London to New York)

March 11 (London to New York)
March 14 (London to New York)

March 17 (London to New York)
March 20 (London to New York)

March 23 (London to New York)
March 26 (London to New York)

March 29 (London to New York)
April 1 (London to New York)

April 4 (London to New York)
April 7 (London to New York)

April 10 (London to New York)
April 13 (London to New York)

April 16 (London to New York)
April 19 (London to New York)

April 22 (London to New York)
April 25 (London to New York)

THE TILLER SCHOOL OF DANCING

143 Charing Cross Road
LONDON

Director, JOHN TILLEY

BARE LEGS BARRED FROM PALACE; ORDER FOR ALL KEITH BIG TIME

Wayburn's New Revue Instructed to Cover Up After Opening Matinee Monday—Couple of Scenes Minus Fleshings

Ned Wayburn's Revue at the Palace this week came under the bare-leg ban Monday following the matinee. The Keith circuit, which Wayburn to eliminate all of the bare-legged costumes and provide fleshings before the night show. Following the report that in the Hawaiian number and in a "Girl in the Bathing" scene the girls were scantily clad, the order was issued and will be followed up by a general letter to all house managers and producers and the appearance of girls in revues at acts without fleshings.

Several cities on the Keith Circuit, especially Cincinnati, have local ordinances prohibiting bare legs, but the action of the Keith officials is the first time that a general ban has been promulgated by the Circuit itself.

Another recent Palace turn is said to have come under the bare legs and nudgy ban is the Hackett-Deimar Revue. The order will drastically affect all of the classical dancing acts and most of the revues which have been sans leg coverings since the bare legged craze hit the showbusiness.

Last season the Columbia Broadway Circuit removed the ban on bare legs, the producers contending that with all the musical comedies going in heavy on the undraped underpinning they were suffering by comparison and making burlesque too kickless.

Monday night the Wayburn Revue had complied with the edict. It is one of the most elaborate revues of the season and was produced at a reported cost of \$21,000.

WARD DEFEATS FATE

Robbed of \$900, Goes to Monte Carlo and Wins \$9,000

London, Feb. 20. Henry Ward was recently robbed of \$900 in Milan when his handbag was taken. He got out at fate and went straight to Monte Carlo. He won \$9,000 at the tables, but still is grouchy.

MANAGER'S WIFE IN HOSPITAL

Chicago, Feb. 20. Following a quarrel with her husband, Mrs. Hazel De Lang, wife of Arthur De Lang, manager of the Star, attempted suicide by swallowing germicidal tablets. She was removed to the Hennrich Hospital, and will recover.

Closing Theatres as Protest

Vienna, Feb. 14. The tax of 20 per cent on gross receipts imposed by the Vienna municipal council on all theatre receipts is being vigorously opposed by the managers. They will close their houses in May instead of July, unless the municipal tax is repealed.

MARRIAGES

Carrie L. Finnell, debutant at the Haymarket, Chicago, burlesque stock, and Charles L. Grow, musical director, Justice Louis K. Eikstrand.

Veronica to Tom Jones, February 8, at New York.

At St. Matthew's Church, February 15, Melville Baker, playwright in the Frohman office and adapter of "The Swan," to Gladys Franklin, Gould, on the editorial staff of McCall's Magazine. The couple will spend their honeymoon in the South.

Louise Downers and Patsy Brown (Lewis and Brown) were married at the home of the bride by Rabbi A. Gutt, February 11. Both are appearing at the Monte Carlo (cabaret).

Raymond (Lewis and Brown) and Louise Downers, also vaudeville, Feb. 11, in New York City.

"THE CLIPPER"

America's Oldest Amusement Paper
Only paper in the world solely devoted to proper announcements.
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GALLERY BOOS OVER HIGH COST OF FLOPS

**Du Maurier Chisels Upstairs
Prices from Stage After
Bonehead Speech**

London, Feb. 14. Scenes marked the curtain fall of Gerald du Maurier's new drama, "Not in Our Stars." He had himself described it as a thriller, and the audience had called him several times when "boiling" and hissing broke out in the gallery. He tried to make a speech, tactlessly beginning "Ladies and Gentlemen of the stalls." It was then the storm broke in earnest.

The gallery told him plainly their seats were not worth two shillings. Peace was restored when he promised an immediate reduction in the admission price. The play itself was indifferently received by the press.

Hasel Dean will shortly produce John Galsworthy's new play, "The Forest," at the St. Martin's.

Sir Alfred Butt is at the moment holiday-making in Madeira and, until his return, Hasel Dean will not appear of the future plans for Drury Lane beyond the fact that the run of "Good Luck" will not be interfered with. The historic house may see Shakespearean revivals.

Dame Clara Butt reappeared in London at Albert Hall Feb. 3 and was welcomed back by a huge audience. During her long foreign tour she has learned to sing in Russian, and surprised the audience, most of whom did not understand a word, with Bachmannova's "Silent Night." Another artist who made a big impression was Ysaie, Belgian violinist.

Following the craze for trade which has spread from "society" to the stage, Gladys Cooper is said to be shortly opening a business establishment in the West End. This statement was made by one of the stars in the business, the actress hopes to take over when applying for a license. The application was adjourned until Feb. 29.

The cleaning up of London prior to the opening of the British Empire Exhibition is not only demolishing the night club, but also the circulation of the many Continental illustrated papers which have a large sale here. The first to suffer is the French "Le Sourire," which has been banned. The rest (Continued on page 2)



ROXY LARocca
"THE BASHFUL BOOB"
Making Them Laugh

"BAT" IN CAPETOWN

Sarah Sylvia, Yiddish Actress, May Visit States

Cape Town, Jan. 18. The Opera House closed Jan. 5 with the English actor, Percy Hutchinson, and his company, staging "Nightie Night," transferring to the Tivoli Jan. 19 producing "The Bat." The Opera House is being renovated and decorated, reopening Feb. 15 with a new play by the Leonard Revue Co.

Capacity business followed "The Bat," by the Hutchinson Co. The mystery play is a capacity performer.

The Jewish actress, Sarah Sylvia, is playing a season at the Railway Institute. Miss Sylvia intends to visit the States shortly.

"Jack and the Beanstalk" was staged at His Majesty's, Johannesburg, to a success.

Week Jan. 7 Herschel Henlere, Canadian pianist.

Maurice Moscovitch, the Jewish actor, announces that he and his son, Nat Madison, will pay a return visit, opening in Johannesburg in March.

FROHMAN'S "TA-O-TA"

Charles Frohman, Inc., will shortly sponsor "Ta-O-Ta," a drama by Emmerich Foldes.

The author is a Viennese playwright.

Nat Goodwin's Nephew's Suit

Paris, Feb. 20. Murray Goodwin, picture actor, a nephew of the late Nat Goodwin, is suing Joseph Guerin, owner of the make of films known as Audax, for breach of contract.

Murray Goodwin has been down with influenza and is now recuperating at Nice.

Maurice Goes to Switzerland

Paris, Feb. 20. Maurice, the dancer, and Miss Leonora Hughes, have left for St. Moritz for a rest after their season in New York and prior to extended engagements in the spring.

KEYS FOR "FOLLIES" FORESTALLING SHUBERT

English Singing Comedian Expected to Appear in New Century Roof Show

London, Feb. 20. Nelson Keys is sailing today on the "Olympic" for Ziegfeld's "Follies" in New York.

The Ziegfeld contract with the English singing comedian was hastily arranged. It forestalled the Shuberts, who had been negotiating with Keys for their new show on the Century Roof, New York. One of the Shuberts is said to have dabbled about engaging Keys, with Ziegfeld securing his opportunity through it.

LOEW AND BALTIMORE

Reported Negotiating for Whitehurst House

Baltimore, Feb. 20. Negotiations are reported on by the Loew interests for one or more of the Whitehurst houses. The Loew people, it is said, have offered \$1,000,000 for the Garden, the biggest of the Whitehurst string.

The other three Whitehurst houses are the New, Century, and Parkway. The Garden plays independent vaudeville and pictures. The other three are also pop houses. The Loew circuit had the Hippodrome up to February 3, when it was taken over by Schanberger. The Hipp switched over to Keith bookings with the change.

At present the Loew circuit has no plans in Baltimore.

RELAY CUSTOMERS

(Continued from page 1)
erally guarding the other two agencies from those who think they might as well try one or both on the way to the corner. This second stealer grabs them and tells them to try the "hardest" tickets there are better and the prices cheaper. As a result, patron arrives at the corner he is en-patron once more, this time by the stationary employees, whose duty it also is to tempt them on their way to the theatre. He prods the duck-seeker inside the shop, leaving him, in turn, to the tender mercies of the stationary man.

The whole relay is accomplished in a furtive, quiet sort of way. It appears to be less liable to police interference than the direct methods of navigating customers.

The chief advantage of the relay system seems to be its fairly effective protection against competition and its use as bait for the customers, who are impressed positively by the constant attention showered on them by the army of ticket men.

Cissie Hayden Going to Paris

Cissie Hayden, head of the Eight Mascots in vaudeville, has booked passage on the "Berengraria" for Paris March 1.

She is going over to conclude negotiations for the act's opening at the Alhambra.

Income Tax Matter Settling in Senate

Washington, Feb. 20. With the refusal of the insurgent Republicans to reach a compromise rate on the income tax featured on the new revenue bill, Republican leaders in the House have conceded that, although the law specifically calls for a revenue bill, legislation should come from the lower body of Congress, the real measure will be written in the Senate.

The Mellon plan is defeated, concede the leaders who have made the income tax fight, to put it through, and with the changes from the original plan to be made indications here point to possible revision of the fifty per cent. gate limit put on the amusement tax asked by the Ways and Means Committee.

The legitimate interests are known to have transferred their fight for a higher spread to the Senate Finance Committee, where it is known that Senator Lloyd Snoot, chairman of the committee, is a friend of the theatres and, although he refuses to commit himself regarding the income tax, he knows those close to him believe there is hope for it to be extended considerably higher.

The "hardest" is Senator Curtis, who still insists that from the revenue derived from the amusement tax should be paid the soldiers' bonus.

COLLECTION AGENCY TAKES IN POLI HOUSES

First Time in New England Houses Deducting One-Half of Agents' Commissions

The Poli houses, booking through the Keith Circuit, have been placed in the Excelsior Collection Agency for the first time.

Therefore, the Poli houses paid the vaudeville agents a full 5 per cent. commission.

It will now be cut down to 2½ per cent, the other half of the 5 going to the Excelsior.

ORGAN DROPPING

(Continued from page 1)
tured plan was put in with Gordon of Boston, but was farmed out to the Lafayette at a substantial loss, in salary.

Martel built up a large following here, the theatre featuring him widely. His departure marks the abandonment of the theatre as a feature at Buffalo picture theatres despite the Lafayette has maintained the feature and placed a large part in the theatre's draw. It is reported in the Picture Department of this issue that the Chicago theatre, Chicago, continues increasing its organists to two, playing simultaneously. The organ is made a feature at the Chicago.

French Operetta Gets "Bird"

Milan, Feb. 14. The risqué Parisian music comedy, "Phi-Phi," by Charles and Wilhelms nearly caused a riot at the Theatre Fossati on the occasion of its 20th performance.

A protest was organized by the Catholic committee of the region. Several young men invaded the theatre, interrupting the performance by noisily declaring the show immoral. It necessitated the police being called in to quell the disturbance.

"Phi-Phi" has now left Milan.

"Audacious Mr. Squire" Pleasant

London, Feb. 20. "The Audacious Mr. Squire," opening last night at the Criterion, is a pleasant farce, adapted from the picture.

It is well played, but with unwieldy situations.

No. 26 New York, Jan. 23 1924

THE PACIFIC BANK

437 1/2 ST AT SEVENTH AVE

Harvey J. Burney

Two hundred & fifty

\$250.00

al. Johnson

20 DOLLARS

Above is a reproduction of a check for \$250 as donated by Al Johnson to the Harvey J. Burney Fund. Mr. Burney, an actor for the past twelve years, has appeared with Conroy and LeMaire in their "Pinocchio Follies" under the title from the book, and later doing an act with LeMaire, as LeMaire and Burney. He has appeared in "Knox & Bringer's" "Fads and Fancies"; "The Girl of Tomorrow" at the LaSalle, Chicago; "World of Pleasure," Winter Garden, and again as a policeman with Conroy and LeMaire, when they did their automobile scene in vaudeville.

A BENEFIT PERFORMANCE

will be given for Mr. Burney, who is now totally blind (due to an accident)

SUNDAY EVENING, APRIL 13, 1924, at the BIJOU THEATRE, NEW YORK.

To raise funds to establish him in business and thus enable him to provide for his family. Mail check for tickets or donations to Harvey J. Burney, 121 West 118th Street, or care of George LeMaire (Harry Weber office), Prince Theatre Building, New York. Tickets \$1.00, \$2.00 and \$3.00.

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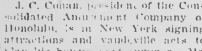
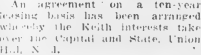
Write for booklet

Telephone Broadway 3508

Actors Find Playing West Coast Hideaways Profitable and Prove Ready Home Purchasers—Western Independents Better Than East

Outdoor amusements thoroughly covered in the news in "THE CLIPPER"

The above follows the order of C. Wesley, chief advising agents to interview the officers and not on the third the looking floor.



**Comedian and Counselor Cal
on Equity in New York
This Week**

She is at present confined in



Education: H. B. MARINELLI, LTD.

control controls at the theatres in Honolulu.

WAR DEPT. VAUDEVILLE PREPARING FOR SUMMER

Acts Will Be Booked From War Department Offices
in Several Cities—Acts in "One" Most Easily
Placed

Variety-Clipp Bureau,
Evans Bldg., Washington,
February 20

Direct booking of vaudeville acts by the war department is reported as, though still in the formative stage, having worked out exceedingly well and with extensive plans being made for the coming summer with the opening of the annual training camps throughout the country.

Michael W. Smith, head of the Washington office, states that while the department is as desirous to do for the soldiers, as well as for the vaudeville performer, has met with a splendid response and that many acts have received bookings, in some cases extending as high as 16 weeks. The coming summer will see tenting camps opened throughout the entire country which will give the vaudeville performer, states Mr. Smith, Camp Meade, Md., alone will have some 7.5 men constantly at the camp from May through to the beginning of October. The first camp to be booked will be Camp Devens, Boston; Camp Dix, New Jersey; Fort Monroe, Va.; Camp Zeigler, Cal.; Fort McClellan, Ark.; Camp Benning, Columbus, Ga.; Fort Sam Houston, Tex.; Fort Sill, Okla.; Fort Huachuca, Ariz.; Fort Belvoir, Ill.; Fort Wash, and Fort Riley, Kans.

These camps will be booked from the offices of the war department in New York City, Kansas City, and Seattle. The department is now endeavoring to work out a plan whereby it will be possible to give an act a complete route of all the houses, although Mr. Smith states this may not work out, due to some of the long jumps, and it may be found necessary to continue booking camps from acts then within the vicinity of the central point from which the bookings are made.

Due to the construction of the houses wherein the shows are given, it has been found that acts in "one" are more easily utilized, with the natural result that such acts have received the greater portion of the bookings.

It has been reported that two or three agencies have been opened here in Washington just for the purpose of booking through the war department. A check up on any such agencies here failed to disclose the opening, as yet of such offices for this purpose.

SUING PAN CIRCUIT

Kearns and Saunders Claim \$423,972
for Breach of Contract

Los Angeles, Feb. 20.

Jack Kearns and Frank Saunders, the latter the representative of the railroads, have instituted an action against Alexander Pantazes for damages to the amount of \$423,972. Kearns and Saunders based an act in which Dorland appeared, to play the Pantazes Circuit under a contract calling for 20 weeks at \$2,500 weekly and a percentage of the gross.

It is alleged that Pantazes refused to pay the act after having agreed to do so.

At the time of production it was reported the Dorland had not cost over \$40,000 to stage.

HIP TILTS SCALE

Ticket agencies have been informed that hereafter seats for the Saturday and Sunday evening performances at the Hippodrome will be advanced 50 cents.

Previously the Saturday and Sunday evening seats have been \$1.62 with war tax. Last Sunday night the price was \$2.20. This new scale will also take in the holiday performances.

Barry-Lancaster Booked

Charles Morrison has booked the first act for the Orpheum circuit in next season. It is Holbe Ritz, with Dick Lancaster. The turn is now playing Loew time.

JUMBLED PAN BOOKINGS STRAIGHTENING OUT

New San Diego House Will
Eliminate Coast
Mix-up

Los Angeles, Feb. 20.

The opening within the next few weeks of the new Pantazes, San Diego, will eliminate the booking jumble which has prevailed for Pan acts ever since Pantazes lost his former San Diego house.

For the past two months acts comprising the Pan road shows upon completing their local work are uncertain where they would go the following week, with a large number getting lost two days the next week in an independent house in some adjacent town. The dropping out of the San Diego house left an open week in the Pan route, with no way to take care of the show left without a house rather than looking an independent date of one or two days.

Although the new San Diego house will carry the Pantazes name, local capital is heavily interested with Pantazes, only securing an interest after the building had been started.

BOOKERS MUST KICK BACK

Chicago, Feb. 19.

Independent bookers have been notified by the local Pantazes offices they will have to hand over two and one-half per cent to the office on all acts booked out of Chicago. The new rule goes into effect immediately.

DE ANGELO'S DEBUT

Carlo De Angelo, a nephew of Ernest Novelli, the Italian tragedian, will make his debut in American vaudeville shortly.

De Angelo will be seen in "Images," a playlet by Edward Locke.



THE BRAZILIAN WONDER MIACHUA

You have not seen Vire Wakina and you are lost, the only woman in the world who walks on the wire without the aid of a pole or umbrella. There are probably no other doing an act of this kind.

Next week (Feb. 25) Keith's New York, Hippodrome.

Direction Alf T. Wiltson

CREATING ATMOSPHERE IN HOUSE OF LORDS FOLK

Buffalo, Feb. 20.

Members of Mrs. Starke, the mother of Jessa Brown, now Lady Northcliffe, in having a great oblique tree on the family, are meeting with indifference.

Since the marriage of her daughter into the English nobility, Mrs. Starke has engaged a historian, who dug up that the family originally came from California, where most of the relatives with reside, and as far as can be learned, without front just publicly.

Meanwhile Mrs. Starke has repudiated her boarding house life, and the most approved Pig Woffington style. Added holidays and trappings and the entrance to add in the English appearance and now some of Buffalo is taking its orange pekio in the afternoon in surroundings very English.

The count record shows that Mrs. Starke recently mortgaged her home for \$12,000 and made other overtures for ready cash. It was said around here before Northcliffe but that he was long on money, but short on currency.

At present Lord and Lady Northcliffe are attending the winter carnival at St. Moritz, Switzerland.



TWO CHAMPIONS IN ACTION BENNY LEONARD AND DANNY DUGGAN

Benny Leonard, Lightweight Champion of the World, who is touring the Orpheum Circuit in a vaudeville show which is making great favor, appears in his second condition. He does it in a very unique way. On the stage he has a little vaudeville music, including a rump. During the performance, the international society dancers, boxes with Benny every morning and gives Leonard a vacation. You will see by the above picture that he is working on the title champion he has learned a great deal.

Leonard thinks a great deal of Benny's boxing ability. He has heard of those big punches that Tex Rickard is putting out. Benny is a Massachusetts native and has held all boxing titles in the part of the country for the past three years. Duggan is now playing the Keith-Orpheum Circuit in his Coast-to-Coast dancing tour. Direction LEW GOLDEN.

YOUNG KAHN AND ORCHESTRA DEBUT AT KNICKERBOCKER GRILL

Following Which Jazz Band with Society Leader
Will Go Into Keith's Palace for Its Regular
Vaudeville Tour

TALKING OF MIAMI, JUDGE KELLY SAYS

Letter Sounds as Though
Humorist Is Now on City's
Payroll

Miami, Feb. 18.

Editor Variety:—I am writing you from the Everglades for you poor shivering mortals of the cold and rigid North. Arrived here last Tuesday via St. Sebastian Air Line from Philadelphia, and here I have at last realized my dream of a Winter Paradise.

It is now midnight, and from the windows of my palatial suite in the superbly equipped Ponce de Leon Hotel I can gaze for miles a row the beautiful waters of Biscayne Bay. The shores of which are lined with groves of giant coco palm trees and on its bosom dance a thousand pleasure craft of every description. A huge crescent moon is shining and tropical organ breezes come whispering through the forests of giant palms, tell their age-old story to the shore. (One more story in 10 and I will start singing.)

However, to offset this pleasant dream, there are about 2,000 real winter migrants here. They are every breed, color and class and, next to the hotel swarms, no doubt the most interesting sight to be seen.

William Jennings Bryan is a permanent resident here, having moved from London, N.Y., pointing that many very many can be seen on his trip.

Dist. Dr. J. Routh Stetson of New York arrived in a last Wednesday. Four day weather and not an unusual one.

One thing is in fact that the Vice a new name which I have heard of Spanish origin. It is called "Miami" and it is played by the local people. It is a very unique way. In action it resembles a Back and White rock on San Juan Hill on the West Side or a Polish waltz.

Perfect weather and several splendid courses make this place a paradise for golfers.

The only vice district in the city is a corner of the middle park. There every morning, from seven until sundown, can be seen hard-boiled Vermont checker players, Indiana horseshoe hurlers and vicious Nebraska domino experts flouting their shame before the populace.

In spite of this, however, take it from me that Miami has arrived and is destined to be the abode of millions of northern pilgrims who may come to play but will remain to play.

More about

Judge Kelly.

BLOOMBERG'S BUY

Mr. and Mrs. Joe Bloomberg, large vaudeville devotees have bought the Strand theatre, Stroudsburg, Pa., and will return to operate it. It had been owned by a vaudeville man, but Bloomberg's complete continuing the same vaudeville and picture policy.

For a 1,500-seat house, the sale price was \$25,000.

IRENE'S SECOND SPRAIN

How in a spiritual it is reported that a sprain from a fall, Irene has been completely out of the picture from the Broadway show last Tuesday.

Some say, forced to lay off for the remainder of the week, but was without any engagement as a performer. Broadway's next week.

This is the same Irene, Mrs. P. P. Jones, who was a vaudeville act, a vaudeville act, much as Irene.

BIRTHS

Mr. and Mrs. J. M. S. ...

Rocky Wolf Kahn and Orchestra will make their Broadway debut at the Knickerbocker Grill Tuesday of next week for an indefinite engagement following which the orchestra will go into Keith's Palace, New York, for their vaudeville tour.

The booking was consummated Wednesday, the arrangements call for the orchestra to receive a percentage of the gross and concert charges from the restaurant.

The opening is expected to be attended heavily by society with Otto Kahn, who returned to New York City Thursday reported as to be present at his offspring's opening at the head of his own organization.

All the musicians engaged by Kahn who include some of the best musical talent ever assembled will be present. While playing at the Grill the vaudeville turn will be headed by Major Donovan of the Post Office Agency closed the deal for Kahn. Arthur Lang will handle the arrangements for the band.

ILL AND INJURED

London, Oct. Feb. 20.

Charles Kerr, while playing in "A Holland Bachelor's Wedding" at Loew's, tripped over a rug on the stage and was thrown against a glass door. He sustained a skull fracture and broken ribs. He was thought to be a sprained ankle. He quickly returned with his act, after which three physicians were called in and they said the ankle was broken.

Les Gellis was unable to open at Loew's American, New York, Monday, due to illness. Lew Wilson took the vacancy.

As he was leaving by the stage door at the Knickerbocker, Patrice Delia, Monday after rehearsal, fell. She was severely injured. He was taken to a hospital in a private ambulance.

So what Barnes is permitted to perform in the Majestic Hotel with someone possessing.

J. H. Beaumont, a vaudeville act, is recovering from an operation for appendicitis at the Cayuga Sanatorium, New York City. The operation was successful and Mr. Beaumont will shortly be able to leave the institution.

Julia Sullivan, in charge of the vaudeville act at the Knickerbocker, is confined to her home with the grippe.

John Ackerson, of the Strand, is confined to his home with the grippe. He has not recovered.

Tommy Bloom, of Sam H. Harris, who has been at home with a neural pneumonia since the first day of the year. He is recovering. Bloom, a vaudeville act, is confined to his home.

Edith Broderick (Boston) and her husband, who was injured with a cold, which caused the cancellation of the hold-over week at the Palace, New York, this week.

SPECIAL MUSIC NUMBER

THIS WEEK'S
"CLIPPER"
Out Tomorrow

10c

THE WILLIAMS PITTSBURGH LED ALL COLUMBAS LAST WEEK

Did \$11,162 Without Holiday Performances—Columbia, New York, 2nd—Empire, Brooklyn, Broke All of Its Records with \$9,200

The Gayety, Pittsburgh, which had the Mollie Williams show smashed the season's record for a straight week last week, for the current season, Lincoln's birthday (Feb. 12) not being celebrated as a holiday in Pittsburgh. The Gayety, Pittsburgh, got \$11,162 and topped the Columbia list. The week previous, "The Girl" got \$9,490 at the Pittsburgh stand. The Mollie Williams show has been hitting up a fast pace the last four or five weeks with several house records to its credit.

The Columbia, New York, last week, was second with Jack Reid's "Kick-Off Breakers" at \$10,850. The week before the Columbia topped the list at \$10,100 with the "Bostonians."

The Empire, Newark, with the "Bon Ton" last week got \$9,550. Gayety, Boston, with "The Girl, Woman and Song," about \$9,400. Week before it did \$9,000 with "Dancing Around."

The Empire, Brooklyn, with "Bon-tonians," got \$7,800; week before \$9,000 with "Sliding" Watson's show. The Empire, Newark, last week broke its house record, "Follies of the Day" getting \$2,500. Week before "Queens of Paris" got \$2,200. Gayety, St. Louis, last week broke "The Girl of the Town," around \$2,000. Week before it got \$1,700 with "Strife."

The week before the Empire, Newark, got \$1,800 with "Wild of Girls." Gayety, Omaha, with "Pink Stockings," was low again at about \$3,500. Week before \$2,800 with "Jigtime."

Baltimore, Gayety, with "Temptations," got \$8,800.

Gayety, Kansas City, last week with "Chickies," \$5,500; week before "Chickies," \$4,500.

The Star and Garter, Chicago, has a while with "All in," getting \$9,000. Of this \$2,720 came into the box office Friday night with wrestling. Week before it got \$6,000 with "Monkey Business."

The Olympia, Chicago, last week did \$7,700 with "Jigtime"; week before \$6,500 with "All in." The Olympia, Cooper's Revue last week, playing the Bridgeport and Waterbury split week, did \$6,100 in the two towns (\$3,000 in Bridgeport and \$3,100 in Waterbury). Week before "Varieties" got \$1,200 in the two towns (\$2,000 in Bridgeport and \$1,200 in Waterbury).

Empire, Toledo, last week with "Happy Go Lucky," \$4,000.

Miner's Revue, New York, did \$5,000 with "Varieties"; previous week \$6,500 with "Jack's."

Hurric & Scam, New York, "Wind of Girls," \$7,000; week before, "Follies of the Day," \$9,100.

Yaukville, New York, last week with "Let's Go," \$7,000; week before, "Running Wild," \$7,100.

CHORUS GIRLS' STUNT

Thirty-five Minutes in Parachute Jump

At Houston, Tex., Feb. 20, a chorister, aged 21, at the Cosy, Bonville Gordon had a narrow escape from death on Sunday when an attempted parachute jump from an airplane failed.

The drop was to have been one of a series of aerial stunts staged at Ellington Flying Club. The 21-year-old Gordon, 5,000 feet in the air when she attempted to make the drop, but the weight of her body was not sufficient to break the cord, which was carrying which contained the parachute.

After dangling in the air for 25 minutes, she was rescued by Freddie Land and Diavolo, stunt flyers. The airplane landed safely and Miss Gordon appeared none the worse for her experience.

FOLLETT TAKES POISON

Chicago, Feb. 20.

Fred Follett, advance agent for "Big Time," Columbia wheel show, attempted suicide on Saturday night by taking poison.

He is now in a Detroit hospital in a serious condition.

VAIL SENTENCED; FINED ON PLEA OF GUILTY

Three Months in Workhouse and \$3,500—Former Manager Withheld Admission Tax

Cleveland, Feb. 20. William J. Vail was sentenced to three months in the workhouse and a fine of \$3,500.

Vail, former manager of the Empire (Mutual wheel burlesque), pleaded guilty to the charge of having withheld theatre admission tax from the Government.

The defalcation represents tax paid by Vail in Cincinnati and Indianapolis, where Vail was in charge.

At the request of the prisoner, Judge Jones granted a stay of sentence for 10 days. Meantime, it is expected friends of Vail's will appear before the revenue officials in Washington, offering restitution. Vail has been in jail for five months and \$2,500, which he found unable to raise. Recently, on appeal, his bail was reduced to \$1,000, with that amount subscribed in cash for the purpose of releasing him from custody.

DOUBLE EVIDENCE

Burlesque Producer Along With Wife in Tangle

The contemplated divorce proceedings of the Columbia burlesque producer against his actress-wife are true.

Last season the producer's wife was a southerner with his own company, so much so that upon investigation her husband started the divorce proceedings.

But the other man in the case had the southerner's husband watched while playing in Boston recently with the result he now alleges possession of evidence which will prevent the husband coming into court with clean hands.

With his "love rat" discovered the husband may not go through with the divorce proceedings.

\$100 WEEKLY OUT

The Columbia Amusement Company out instructions to house managers this week to deduct \$100 weekly from the company share of routine of the show's five weeks beginning with the week of March 2.

The \$100 represents each travelling show's share of the railroad pool which will pay the transportation of the show's five weeks at the end of the season. A similar rule obtained regarding deductions at the beginning of the season.

It is feared the installment method of the show's paying \$100 weekly into the transportation pool makes it easier to meet than the former method of deducting \$500 from one week's company share.

MIXED SHOW CONDITION

Reports of a situation sad to have developed during the past season at one of the Columbia wheel shows, arising from the appearance of white and colored artists in the same companies, is giving Columbia producers serious cause for reflection.

An investigation of the rumors and reports has been made by the number of producers, with the Columbia Producers' Association suggested as the proper investigating body.

The suggestion that next season Columbia shows be either all white or all colored has many supporters.

BARBARA BRONELL Starring Musical Extravaganza "MY CHINA DOLL"

This musical extravaganza was written by Charles George, author of "No Easy Money," "Listen to Me," and etc.

"My China Doll" was written for the purpose of exploiting the abilities of Miss Bronell. It virtually raises her to stardom and she proves in her part fully worthy of the honor.

Representative
WILLIAM P. MURPHY, care of Variety, New York

WINE, WOMAN AND SONG

Principal Comedian..... Bert Berland
Second Comedian..... Harry R. Levin
Character and Song..... Nat King
Straight..... Miss Walters
Music..... Miss Walters
Dance..... Miss Walters
Dance..... Miss Walters
Dance..... Miss Walters

"Wine, Woman and Song" at the Columbia this week, is a good old-fashioned burlesque show, averaging well, although the show is not a perfect average of familiar. One or two of the comedy hits let down the Irish, but the book on the whole furnishes consistently good entertainment.

A certain line of travesty whenever an attempt to become serious is made, and a scene of two men in the "Chinatown" scene in act two. Following some heavy drama and a serious revelation by Jimmy Walters as a hop head, Bert Berland in his Hebrew character turns it into a laugh with his comedy "revelation," which has been done in vanguard by Al Shayne and others, but fits the scene.

Harry S. Levin does an Ace Kabuki scene of Hebrew, efficient and quiet in delivery. Berland works hard and grows. He is handicapped by a poor speaking voice, which at times almost inaudible from the rear of the house. Walters is a corking straight and versatile. He dances well, sings and turns in an excellent character bit, as a "voking" scene. Harry has a funny scene in blackface in "The Island of the Blind," opposite Walters, using the old "elephant" and a prop alligator for big laughs. Kenneth Christy in last comedian.

Wilton has been playing light comedy leads in legitimate shows since leaving burlesque.

FAY NORMAN'S HUSBAND SUICIDES IN BOSTON

Charles Anderson Couldn't Persuade Wife to Leave "Hippity Hop"

Boston, Feb. 20.

Charles Anderson, of 515 Chace avenue, Chicago, committed suicide at the Commonwealth Hotel here Monday by drinking the contents of a bottle of poison. His death resulted in a local hospital within two hours after.

Anderson, a musician, and at one time a product in a small way, was married to Fay Norman, appearing at Waldron's Casino here in "Hippity Hop." She got into town Sunday and Anderson came on from Chicago, arriving here Monday.

Immediately after arriving he went to his wife's apartment where he tried to give up her work with the burlesque show and return to Chicago with him. This she refused to do, saying that she had never heard to get the place in the company which she now holds and that she intended to stick. Anderson first begged and then threatened to end his life if she didn't agree with his request. On the continued refusal of his wife, who did not take the threat seriously, he produced a bottle and, before she could summon aid, swallowed a quantity of carbolic acid, with fatal result.

Miss Norman is a Denver girl. She married Anderson three years ago. Her first love was singing in a cafe in the Chicago loop. They had one child.

Max Klok, producer-manager of the Waldron show, who did not take the contract when Miss Norman signed to the contract and seemed pleased at her success. The sudden change of heart could not be accounted for by either Miss Norman or anybody connected with the show. She was not in the show for a few performances but will join it in New York next week.

WILTON'S WALDRON SHOW

Will Produce "Bostonians" Next Season

Joe Wilton will produce Chas. Waldron's Columbia wheel show next season operating it on a personal basis with the aid of George Jack Slince producing the show this season and last. It has the title of "Bostonians." Previously it was known as "Frank Pliny Show" and "Tro-cadours."

Wilton headed the "Hairy Burt" show on the American wheel for several years. He is now with Hark and the Amalgamated. Wilton appeared in the show as the star. He is a last comedian.

Wilton has been playing light comedy leads in legitimate shows since leaving burlesque.

JACK GARRISON OUT

Washington, Feb. 20.

Jack Garrison is no longer manager of the President. He has been in for five years during his burlesque days (Lyeum).

Garrison is promoting the Jack Dempsey exhibition to be held in this city.

ENGAGEMENTS

Edward Fielding for "Merry Wives" and "The Merry Wives of Windsor" and "The Merry Wives of Windsor" and "The Merry Wives of Windsor."

Raymond and Raymond Hammond, Marcell Fasset, St. Louis.

Warburton Gamble for "Henry the Eighth."

Donald Cameron and Jenny Eustace for "The Bride."

Benedict McQuarrie for "Dust Trough."

MILLER'S BEEFSTEAK

I. Miller & Sons, the extensive manufacturers of theatrical food, are giving a huge beefsteak for their employees at the Hotel Commodore, Sunday night (Feb. 24). It is expected that between 1,000 and 1,500 will be present. The entertainment is being booked by Laurette Moss of the Samuels Musical troupe. The show will be officiate once again as master of ceremonies.

WM. DESMOND'S PLAYLET

Los Angeles, Feb. 20. William Desmond is preparing an act called "The Timber Wolf." Mrs. Desmond is in the cast. Desmond is the author.

OBITUARY

CHARLES A. GARDNER

Charles A. (Karl) Gardner, known on the variety stage as "The Sweet Singer of the South," died at his home in Philadelphia on February 15 at the age of 78. He has been in poor financial circumstances for a number of years and it is said, that the privation he suffered undermined his health.

He began his theatrical career in Brooklyn, N. Y., with the Hooley Minstrels in 1865, travelled with Van Ambler's circus, and then played for three years at Fox's American theatre in Philadelphia.

IN MEMORIAM

MARGARET HALLECK

(daughter of Mrs. Harry Le Van)

An angel on earth, and one in Heaven she will be.

HENRY, CLAIRE and LILLIAN DIXON

after which engagement he came to Chicago.

Gardner was the author of numerous song hits, which included "Apple Blossoms," "Come Down by the River," "The Bunch of Lilies," "Some of the plays in which he appeared were "Fatherland," "Karl, the Peddler," "The Eleventh Hour" and "The Darkest Hour."

After quitting the stage he found employment at the Olympic, where he was the chief attraction in that position several years ago. Burial

To all who remembered me in my hour of sorrow in the passing of my beloved wife, Margaret Halleck, on February 15th, I wish to convey my sincere gratitude and heart-felt thanks.

THOMAS J. KENNEDY

look place Wednesday with U. J. (Sport) Herrmann taking up subscriptions to provide for the burial.

Estel Hoffman, doorman at Loew's Victoria, New York, dropped dead, Feb. 19 at the theatre from heart disease. He was 34.

The mother of Chas. Heisler died February 13 in Oakland, Cal.

The mother of Dave and Sam Kraus, managers of the Olympia, Mrs. George Kraus, died at her home.

IN MEMORIAM

MRS. BOB KNAPP

Our Dear Friend Who Departed This Life January 21, 1924 May Her Soul Rest in Peace

In New York, Feb. 15, Death resulted from a complication of diseases.

The wife of Tom Kennedy, vaudeville agent, died February 17 in Philadelphia.

William A. Barney, aged 55, formerly a railroad man, father of Cling, New York, died Feb. 18 of pneumonia after an illness of a week.

IN MEMORIAM

A tribute of undying affection to the memory of my dearly beloved mother

LEAH GORCEY

Whom God called from us February 19, 1924 BERNARD GORCEY

week. The funeral services will be held in New York Tuesday and remains sent to Malone, N. Y., where the burial took place Wednesday.

HORWITZ EX-WIFE WORKING Faith Livingston, the former Mrs. Arthur J. Horowitz, is now entertaining at the Club Embassy.

"Clipper" Reviews

CLIPPER DISK RECORDS. Arts suitable for the outdoors. BANDS AND ORCHESTRAS

Reviewed weekly in "THE CLIPPER" 10c

NEW YORK THEATRE MANAGERS TALK ABOUT THEATER OF COMEDIES

P. M. A. Publishing for Public—Circulation of 200,000 Expected—No Advertising, but Editorial Propaganda—Present Guides Apt to Be Affected

The Producing Managers' Association shortly will issue weekly a guide to Broadway's legitimate theatres. It will be patterned after the official West End managers' guide of London and like it, will be in folder form. The decision to issue the managerial publication is one result of the conference in New York of the managers advertising following the New York "Journal's" 10-line minute regulation.

It is anticipated the guide will be 50 per cent efficient, as it will not contain "other points of interest" as in guides independently published. The total circulation of the four or five guides now printed is said to be about 50,000.

The managers state that the same amount of money expended in guide advertising would secure a circulation of 200,000 with their own guide.

In addition to the general purpose of the folder, the P. M. A. guide will also be a managers' organ or mouthpiece. The front cover is intended to carry an editorial on such matters as the managers desire to present to the public. There will be no advertising.

The folder will be entirely taken up with an alphabetical list of attractions and theatres with directions and dates. On the reverse side will be a map of the theatre district showing each theatre's location. Distribution is to be made by mail and via hotels and other public places.

No statement whether shown will remove advertising from other guides has been made. Continuation of such publicity is to be left as a matter of personal choice by each manager individually.

The matter of control by the P. M. A. Arthur Hornblow, Jr., has assembled the preliminary data for the managerial publication.

CUSTODY OF CHILDREN

Two Show Girls Wrangle in Court in Baltimore

Baltimore, Feb. 20. Judge Charles W. Howeler displayed the wisdom of Solomon in a case which came before him last week.

Mrs. Alice Vigs, New York show girl and a former chorus girl at the City and County, fully of this case asked the court for the custody of her two children which had been in the care of Mrs. Patrick Keating, also a former chorus girl at the local theatres and a friend of Mrs. Vigs.

Mrs. Vigs is 25 years old. Her children are Raymond Henry Morse, 6, and Ruth Clark, 5, his half-sister. The Henry Watling Children Aid Society were asked after the children.

When Mrs. Vigs lost her chorus job in Baltimore she was unable to support the children, and asked Mrs. Keating to look after them. After an absence of four years she returned with her third child, a boy, and demanded the other two. Mrs. Keating refused to give them up, and court proceedings followed.

The court gave the custody to Mrs. Keating as the judge was convinced she had been a good "mother" to the children, and Mrs. Vigs received Ruth, the girl.

WAYBURN'S AMATEUR REVUE

Boston, Feb. 20. Ned Wayburn has been engaged to direct the show to be put on by the amateurs of the children. The cast has been selected from the 1,000 employees of the organization. The piece will run for one week in April at the Tremont.

TROUPE IN SOUTHLAND

Entering the South, after knocking out and through Pennsylvania and New York is like going down into the depths of the conifers. You leave a town after stillness, and go into utter stillness, darkness, and other things!

Those who leave Harpers Ferry for anything white, black, or brown, Valhalla's the first stop. Oh, boy! Winchester is in the "Apple" region, so they say. Winchester is a town of 10,000 people and gold for plenty each. Two small picture houses grace this hissing village, and one of them is a picture and drama theatre. The entire theatrical situation of Winchester is explained by the following conversation: A well-dressed man stepped up to the box office and spoke bravely to the ticket taker. "Le me want a ticket, please sah," "4275, please," said the smiling treasurer. "How much?" gasped the well-dressed man. "4275," repeated the voice. "Oh, one ticket," faintly and fearfully asked the Winchester Hummel. "4275," came the answer. "Good God Almighty," gasped the immaculate one as he passed out.

Winchester, Va., is the next jump off. This for some unknown reason happens to be the birthplace of the great Mr. Woodrow Wilson. They have every respect for the memory of that distinguished American, so will pass up Stanton.

Winchester is a sane management and a lesson in efficiency. To avoid any waste of time and energy as part of the attraction, the house plays pictures and attractions. To further show the thrift of the management, it plays pictures on the day of the attraction until 5 P. M. At five, close the box office to allow the treasurer time to eat and get them at night to sell tickets for the performance.

Thomas Jefferson put the town on the map by building a university for the education of the nation. But the boys we saw there that evening behaved more like a gang of rough-necks than the sons of a high dignitary at the Madison Square ball. The town is not in the apple district. After this letter, our pen

ville, Va. Built in the heart of a chain of mountains, and the theatre is located on the summit. This is a city supported by the tobacco growers. You see the tops of Camel, Chestfields and feel satisfied, but every now and then you get the aroma of Home Run and Lucky Strike, which don't set so good. However, you forget it all when you arrive at the theatre and find the best comedy. What a relief! So ungrateful as to register a kick when his house is sold out?

Petersburg's Peanuts
Next stop is Petersburg, the home of peanuts and trunks. Sixteen trunk factories and 175,657,348 pairs of trunks. Out of gross of Petersburg on 2 performances and close. The management ordered a three o'clock matinee curtain and a five o'clock matinee curtain, but the bank—the people have no time places in Petersburg, nothing but peanuts and trunks.

Newport News is the last stop for the week, up at five A. M. in at 11— all in by noon. Newport News, a town of 15,000 people, was busy but still a good town with a live guy running all the theatres except the one at the beach. On Monday if the sheriff doesn't beat him to it. After braving a menu for the week of apple, banana, peanuts and trunks—the first of the Chesapeake Bay acted as a real investigator.

Here again may be expressed the feeling of the South as far as show business is concerned by the following conversation during the rush hour at the beach:

A man leading three kids and a wife by the hands slowly approached the window and laid down a well worn 50-cent piece and said "—Please sah, gimme 5 tickets." The manager who feels the "rush" of himself was not to be frightened, calmly tried to impress the importance of the engagement of this situation and in his throat he said: "This is not a picture to see tonight. It's a big show with 50 people, not a picture." The man was unshaken and said he was frightened, however, and calmly replied, "I don't care 'bout that, I no have no tickets, any how."

SUSAN TOMPKINS AND MONS. EDMOND QUERRY

From the press Feb. 12, 1924. "Susan Tompkins, virtuosa extraordinary, was one of the bright lights of the night. 'Tip She Goes' grotesquely to be marveled at. Interpretations exceptionally pleasing. Her vocal quality to her finger tips. Mons. Edmond Querry, a pianist in the same evening, playing piano compositions. Their playing proved to be the best on the 'Herald and Spectator.' Hamilton, Can. This week (Feb. 18) B. R. Keith's, Syracuse; next week, Feb. 25) Shea's, Buffalo.

Direction Alf. T. Wilson, assistant, Fred B. Mack; Western, Chas. Crowl.

Entire Wheat Belt Section in Bad Shape

The northwest, and in fact the entire wheat belt, is reported by showmen to be entirely "shot." Managers who have ventured into the territory have advised others to keep away, several already having cancelled time to the coast over the northern route until next season.

Omaha and Des Moines are described as "pathetic" for theatricals. Further north conditions are worse. St. Paul and Minneapolis are rated no better than three-day stands instead of a week. The Twin Cities have been a sort of graveyard for legitimate attractions. Five shows are known to have closed there already. Southern and Marlowe could only obtain a \$700 advance sale in Minneapolis. The show "Tip She Goes" grossed \$3,100 and closed. "The Gingham Girl" sagged almost as early. St. Paul, and was also failed. Further to the west Ed Wynn refused to play a matinee of "The Perfect Fool" because there were so few people in the house.

The trouble with the wheat belt is that the farmers are broke. They were advised to raise bumper crops and borrowed from the banks in the expectancy of a clean-up harvest. When the bottom dropped out of the wheat market and prices spiraled, notes could not be close their doors.

Failure to be able to make large grain shipments abroad is believed to have first affected the wheat belt. A year ago crops of other sorts were left rotting in the fields because of low price. The absence of beverage, sugar or grain is another factor in ruining the farmers.

Reference in the wheat country and industrial points may be judged by the variance of business of an attraction playing Springfield, Mo., to \$100 and drawing \$2,000 at Springfield, Ill., ten days later.

HELD ON SERIOUS CHARGE

Los Angeles, Feb. 20. J. C. Zeidler has been charged with conspiracy to defraud against Margaret Montelli and is now under arrest.

The offense is said to have taken place while Miss Montelli and Zeidler were returning to the city with a party from the beach. Zeidler is a pianist, actor, also a brother of Lester J. J.

ORCHESTRA ROUTES

Over 500 names and playing dates of players of popular bands and orchestras in every issue of "The Clipper."

REFORMERS IN WASHINGTON AT THE "SIMON CALLED PETER"

Second Hearing Had Farcical Aspect—Leonard Wood, Jr., and Press Agent "Act" Scene in Play—\$1,300 House Saturday Night

SCHILDKRAUT'S NEW ROLE

Impresario and Star of "Yellow Lilies"

Joseph Schildkraut will debut as an impresario when he personally sponsors and will also star in "Yellow Lilies," a three-act comedy-drama by Louis Bro, an Hungarian playwright. Bro is the author of "The Highwayman" current in Chicago, with Schildkraut starred, which was popular.

Bro's brother, Chon, will do the translation of "Yellow Lilies." It has a screen production abroad.

MIZNER THRU WITH B'WAY

Palm Beach, Feb. 20. "I'm through with Broadway. Never want to see it again. Here are my shares out here as I have and I'm planted, kid."

This little scene was made last Friday by Wilson Mizner, who now has his shares out here as "Italian and Contractor." Mr. Mizner devotes his time to erecting bungalows, houses, Italian tile and the like.

Mizner is associated with his brother Addison, who at one time was secretary to J. P. Morgan. Hyde, head of the Equitable Life Insurance Co.

Mizner got far from being broke, although Broadway has not heard of him for five or six years. When it was coming fast he took the opportunity of selling some of his shares, the firm is doing well down here.

ALICE OWENS WEDS MORSE

Boston, Feb. 20. The announcement was made here during the past week that Alice Owens, leading lady of "The First Night," was to marry a private, W. Morse, son of Charles W. Morse, the shipping man, have been married in England. The wedding was the finish of the local run Miss Owens will retire to private life.

Morse has been married before, his wife being Elva May Percy, daughter of a prominent Boston attorney. They have one child, now 13 years old. The groom has an office in Back Bay.

ATTACHED BY KANSAS HOTEL

Kansas City, Feb. 20. Attachments have prevented "Nighty Night," playing the small towns from running to schedule. At Chanute attachments were made by Earl Williams, proprietor of the Manhattan Hotel for a bond bill of \$101.53, and by G. O. Phillips, booking agent for \$27.75.

The company consists of seven men and eight women. E. M. Mallory and Jack Kane own the show.

Fosse Resigns From Shuberts

Washington, Feb. 20. L. J. Fosse, general representative for the Shuberts for three years has resigned. Mr. Fosse is leaving his present position to launch a private enterprise locally. It brings back L. Stoddard Taylor to the Shuberts, as Fosse resigned, Kelly who until Saturday was manager of the Belasco, has followed in the footsteps of "Duke" Fosse, who until Saturday was manager of the Belasco, and has resigned. Kelly will finish the week out, leaving this Sunday.

Another change is the leaving of Frank Youngs as treasurer of the Garrick. Youngs was for years treasurer of the Garrick.

Brady's "Kittie's Kisses"

The next musical production to be produced by the Garrick is "Kittie's Kisses," a musical version of "Little Miss Marbury." Philip Bartholomae and Otto Harbeck have done the book and Leo Hirsh is writing the music.

Miss Cornell in "The Outsider"

Washington, Feb. 20. Catherine Cornell may replace Ann Bayne as the lone girl in "The Outsider."

Washington, Feb. 20. At a second hearing before the District Commissioners, Leonard Wood, Jr., who is producing "Simon Called Peter" here for William A. Brady, a riotous farce comedy rejected.

Due to the continued pressure exerted by Mrs. Minna Van Winkle, head of the Women's Bureau of the District Police, the Washington Federation of Churches, representatives of the Y. W. C. A., At the Anti-Saloon League, several Washington women's clubs and other civic bodies, a plan was launched at Saturday's hearing to close the production and place all persons connected with it under arrest. Under the leadership of Dr. W. L. Darby and the Rev. Delta Drake, representing the Methodist Church, a succession of vitriolic diatribes were hurled at theatrical managers and producers for allowing "indecent, obscene, libidinous and putrid" plays with suggestive dialog and business to be presented in the national capital.

Wood, Jr., called the targets at Leonard Wood, Jr., and the targets at which were directed the stirring and oratorical complaints. The session had hardly gotten under way when Wood and his newly acquired press agent, Frank, Brady, took great exception to some of the insulting remarks from the crowd.

Wood and his press agent were compelled to act out a situation that occurs in the fourth episode of the play. Wood was forced to play the "tiniest press agent in captivity," did the role of the clergyman on whom Wood was to be married, and weighing more than 190 pounds, sat, in acting the role of the French priest, in the arms of the young army chaplain. This situation, shared by Wood and Brady in all scenes, was a source of great amusement to the attending reformers with awe and surprise. Every Washington paper had special columns devoted to the show and the boys are still declaring that Wood and his exploitation man had made them the biggest laugh of weeks.

When recommendation was made by Mrs. Van Winkle to close the show, Brady, in the trousers, leaped to the floor and insisted on being put in jail at once. An awkward scene followed, and the boys had time to recover, Wood's publicity hunt launched an attack on the police, and the crowd brought out very clearly that managers were guided in a choice of plays by public demand, adding that the best show in town was "Simon Called Peter" was winning public approval could be obtained by watching the police directing the box office line.

For no reason two representatives of the Public Health Service delivered themselves of two essays on disease, rather than diseases, not even mentioning either subject in connection with "Simon Called Peter." This gave Frank Brady a big laugh, and the crowd was the session to such an extent that Commissioner James P. Oyster was called to the office of the Corporation Counsel.

At the Saturday evening performance, Mrs. Van Winkle, Captain Brown of the Police Force, and representative of the office of the Corporation Counsel, attended the Theatre to re-censor the play. Wood had already made certain changes as recommended by the Corporation Counsel and following the performance a conference was held with Mrs. Van Winkle and her delegation occurred in the lobby.

Corporation Counsel Assistant Joseph DeLoach on production could not be stopped on the floor and he privately told the press agent he enjoyed the production immensely. He said that he would permit that the play depicted conditions existing behind the lines during the World War most faithfully. After the Saturday night performance, the audience felt that "Simon Called Peter" was in some respects objectionable.

Due to the front page publicity on Saturday the show played to over \$1,300 on the night at \$1.

PICTURES AND "INFLUENCE" DRAWN OUT IN CAPITAL

Former Secretary to President Harding Alleged to Have Approached Federal Trade Commission in Matter of Famous Players Investigation

Directors of the United Artists or is not tomorrow, as soon thereafter as Dr. W. Griffith can be gotten on the job to attend one and then the fun will begin to fly.

"The Griffith organization, it is said, is particularly aroused against the sales method employed in the organization, having obtained affidavits from exhibitors in various parts of the country indicating that a certain amount of favoritism was displayed in favor of some of the other attractions that the organization was releasing as against the Griffith pictures. This is sure to be one of the points that is to be brought out most strongly at the meeting.

Whether this difficulty with the Griffith organization can be ad-

leap year dance Feb. 29 at the Hotel
Aslor.

With Thompson being excused from the witness stand, Senator Wheeler stated he wanted Christian brought before the committee; this was followed by a vote by the committee members to bring the former secretary forward to explain the charges against him.

ORCHESTRA ROUTES

Over 500 names and playing dates and addresses of popular paying bands and orchestras in every issue of "The Clipper"

FEATURES

Two Specials "Batting" This Week at Regular Prices—MacLean Picture Makes Showing in Limited Stay—"Covered Wagon" Will Reach \$520,000 on Year's Run—Campaigning for 'Abraham Lincoln'

This week Broadway is witnessing the battle of two picture feature giants in its two biggest houses. "Scaramouche" is at the Capitol where it played to \$12,400 Sunday, first day, while at the Strand "The Hunchback" Sunday, played to \$4,400 on the day (Capitol with \$3,400 and Strand with 2,900). The former picture runs an hour and 45 minutes, while the latter consumes an hour and 45 minutes. That means no records will be broken.

Last week the picture from the street just topped \$186,000. Lincoln Birthday helped to a certain extent, although the houses reported that their night business was off account of President Harding's speech at the Waldorf-Astoria being broadcast.

The Capitol with "Name the Man" second week, drew \$18,700, top money for the picture. The Strand figured second with "Daddies," \$24,000, while third money went to the Rivoli where "The Next Corner" attracted \$23,584. The Biltmore, the remaining of the big picture houses, played "The Lion-Hearted" to a gross of \$15,725, considered good for that house.

At the smallest picture house, Cameo, with only 600 seats, the picture "The Covered Wagon" finished its second week with \$7,500.

In the houses where the films are changing for a run there were two changes last week. "The Lion-Hearted" finished the 17th with just a little better than \$4,000, while "The Hunchback" finished the Cosmopolitan after Sunday night with about \$17,400, to make it the 10th.

"Yolanda" (Paramount) opened Tuesday night with the consensus of opinion it was nothing extraordinary.

"America," the latest from D. W. Griffith, to the 14th Street, tonight (Thursday) for a run. The Central, it appears, will finish its career as a picture pre-erect house Saturday as far as the current season is concerned. The final attraction is "Yolanda."

With Douglas MacLean, the first week it got \$3,400 here, considered exceedingly good as the house is looked upon as something to "cut" below from the other picture houses around, and that is all. On the second Sunday the MacLean picture topped first place Sunday by several hundred dollars.

"Abraham Lincoln" at the Biltmore, the picture to the 14th Street, tonight (Thursday) for a run.

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The business that this picture pulled the first week looks like Doug MacLean is stepping into the money class. The box office showed almost \$3,200 with the house getting almost \$2,300 on the second Sunday. With "Going Up" playing as at a \$400,000 gross rental picture, this week it is predicted, will top the \$400,000 mark.

Cohan—"Ten Commandments" (Paramount). (900; \$1-42). Last week there was \$12,527 shown and an advance sale that shows that the picture will hold for weeks to come. Also opened in Philadelphia this week and is running in Chicago, with Boston the next stand to be started. Los Angeles is also holding to record figures at this time.

Cosmopolitan—"Yolanda" (Goldwyn). (1,162; \$1-50). Last week there was \$11,400 shown and an advance sale that shows that the picture will hold for weeks to come. Also opened in Philadelphia this week and is running in Chicago, with Boston the next stand to be started. Los Angeles is also holding to record figures at this time.

Gaiety—"Life of Abraham Lincoln" (Bioscop). (1,162; \$1-50). Last week there was \$11,400 shown and an advance sale that shows that the picture will hold for weeks to come. Also opened in Philadelphia this week and is running in Chicago, with Boston the next stand to be started. Los Angeles is also holding to record figures at this time.

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LONG RUNS AND SHIFTS IN A. FILM HOUSES

"Commandments" in Class Alone—"Marriage Circle" Could Have Stayed Longer

Los Angeles, Feb. 20. "Pied Piper Malone," at the big Metropolitan, was out in front last week.

"The Ten Commandments" is in a class by itself among the long run houses.

"The Marriage Circle" was taken out Wednesday after four and one-half weeks. It left to make room for "Under the Red Rose." "A Lady of Quality" did not do so well at the Mission, just barely lasting two weeks when the usual run here, with limited seating capacity of 900, is six weeks.

"Pleasure Mad" at Loew's had a better than average week. The picture got good exploitation, but the total on the week fell below the preceding week. The California, with "Sporting Youth" did satisfactorily.

"The Eternal City" left the Million Dollar after three weeks, doing well the first and second week. It was taken out Wednesday after showing one week at the California.

Estimates for Last Week California—"Sporting Youth" (Goldwyn) (2,900; 25-75). Held up a better week.

Milwaukee—"The Eternal City" (First National) (2,200; 25-65). A week out of usual four.

Metropolitan—"Pied Piper Malone" (Paramount) (1,700; 15-65). Close to record on week, \$36,000.

Rialto—"The Marriage Circle" (Metro) (1,600; 20-35). Closed Wednesday, but could have remained much longer. "Under the Red Rose" opened Thursday, \$2,500 (3 days).

Egyptian—"Ten Commandments" (Paramount) (1,300; 20-50). Running close to capacity, 11th week.

Mission—"A Lady of Quality" (Universal) (900; 50-110). Closed Saturday.

State—"Pleasure Mad" (Metro) (2,400; 25-65). With good exploitation feature did good week, \$17,500.

California—"Scaramouche" (Metro) (1,750; 60-150). Lifting fair, 5th week, \$9,600.

Milwaukee—"The Dark" (Cosmopolitan-Goldwyn) (500; 25-75). A week out of usual four.

California—"The Marriage Circle" (Rialto) (1,600; 20-35). Closed Wednesday, but could have remained much longer.

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BUFFALO OFF

Features Didn't Hold Up and Business Fell Down

Buffalo, Feb. 20. Business last week dove off the high levels of the previous fortnight. Managers of the downtown houses are seeking advice as to the blame for the slump agreed lack of heavy features on the top picture bills of the past few weeks.

Loew's turned in a good week, due mostly to its film, "The Hip" slumped by reason of lack of heavy features, the regular patrons of the house having become accustomed to the top picture bills of the past few weeks.

Last week's estimates: "Red Gap" (first half); "Twenty-one" (second half). Most of the business developed by the Barthelemy film during the second half. "Ruggles" showed little strength. Under \$15,000.

Loew's (4,400; 35-55)—"Darling of New York" and vaudeville. Between \$17,000 and \$18,000.

Lafayette (3,400; 35-55)—"Temporary" and vaudeville. Between \$17,000 and \$18,000.

The Lafayette received most attention. To all appearances the picture on their program is coming to occupy a place of secondary importance. Estimated over \$15,000.

\$11,000 TOP LAST WEEK MEANT CAPITAL SLUMP

Douglas MacLean's "Foreign Town Like 'Going Up' Home Town on Off 2d Week

Washington, Feb. 20. Top figures on the business done by the four down town houses was way off last week.

This week in "Going Up" saw the title of his picture apply to the business done at the Palace, the gross was \$11,000, returned the large capacity house back into the leaders.

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DESPITE BAD NOTICES PHILLY'S FILMS DID WELL

Winter Weather Against Trade Also Last Week—"Commandments" at Aldine

Philadelphia, Feb. 20. With pictures that came in for severe lacerations from the critics, almost all the film houses here nevertheless did exceedingly well last week despite the added handicap of the winter's first really bad weather.

The Stanley had only a fair week with "The Acquittal." The cinema had cut this feature considerably, and in some places the action was unintelligible as a result.

The Arcadia had an excellent week with "The White Sister." This picture, which picked them at the Chestnut Street Opera House (legit) for two months, does not appear, contrary to some expectations, to have lost its pulling power, and it is expected to hold its own at the Arcadia for another month.

The biggest event from a film standpoint here in over a month was the opening Monday night of "The Ten Commandments" at the Biltmore, which picked them at the Chestnut Street Opera House (legit) for two months, does not appear, contrary to some expectations, to have lost its pulling power, and it is expected to hold its own at the Arcadia for another month.

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INDIANAPOLIS THEATRE OFF

Indianapolis, Feb. 20. The \$1,000,000 picture, "The Lion-Hearted," at the Monument place, opposite the Circle photo play house, has been abandoned by the Famous Players-Lasky business.

E. O. Hunter, local architect, has given out a statement in which he says he and other local businessmen have bought the 99-year lease.

NEW ORLEANS' SAD TALE WEEKLY REPEATED

Had Pictures There Last Week but Grosses Says Public Didn't Know It or Care

New Orleans, Feb. 20. So many other attractions around town that the picture, "The Lion-Hearted," at the Monument place, opposite the Circle photo play house, has been abandoned by the Famous Players-Lasky business.

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FENWAY'S BAD WEEK WITH "RICHARD" FILM

Did But \$7,500—High Grosses \$16,000—Estimates for the Week

Boston, Feb. 20. "Richard the Lion-Hearted" failed to register at the Fenway last week with the picture, "The Lion-Hearted," at the Monument place, opposite the Circle photo play house, has been abandoned by the Famous Players-Lasky business.

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Famous Gets Liberty, Providence

Providence, Feb. 20. Famous Players has taken over the Liberty, which was formerly run by the Keith interests.

"MAD" \$55, "LEAD" \$40, "CAG" \$35, "THE TEN COMMANDMENTS" \$25, "THE LION-HEARTED" \$20

Griffith Picture Averaged \$7,850 Daily—"Commandments" Handled and Looks Good for Run Record—"Going Up" Took \$51,000 at Chicago

Chicago, Feb. 20. With ideal weather the Loop picture houses started to hit their stride last week, and although they have extra competition from the "Birth of a Nation" at the Auditorium, and the "Ten Commandments" at the Biltmore, it did not hurt, but was believed to aid the picture.

The "Ten Commandments" at the new Jones, Link & Schaffer movie theatre, has caught on and from all indications should have a sensational run. It was presented and put before Chicagoans last week.

The "Birth of a Nation" at the Auditorium is proving itself as far as the Illinois is concerned, proven by the business done at the Auditorium and by the fact that other theatres are anxious to house the picture after its Illinois stay, as well as the price being paid for the right to exhibit the film in Illinois cities. The attraction of

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"RE BATES TO THE E," "BATES" FEELING

Husbands Meeting Wives Downtown After Shopping Hours, Taking Them Out to Dinner and Then to Movies—Could Only Happen in Baltimore?

Baltimore, Feb. 20. —"Be Nice to the Wife," if it ever lands as the title of a picture, may live and baffle Baltimore for its inspiration.

The sociability or hospitality or gallantry or home control about which the South has been noted or has had a more definite expression than in this Monumental City of friendly family feeling.

Last week saw clear skies with plenty of bargain sales at the downtown stores. The bargains brought out the women and the lower scale women brought out the men.

The women seemed to be acting on a common understanding of tying up the leash just a bit tighter, for they ended their shopping expeditions about when the evening whistle blew. As the men pushed away their check books for the day, the wife appeared.

All went through the same routine, the married couples mostly catching the 7 o'clock show, the first time in Baltimore where the husband ever left any of an audience.

Mayor to grasp the changed conditions and fearful lest the husbands might also form a union for defense, the local exhibitors intend promoting the purely local plan by advocating its continuance in their theatre advertising.

With the showmen are praying for clear weather day by day the first thing now read in the papers is the husband and the weather report.

Estimates for last week:
Century (3,800; 52), Grossed \$16,000 with "Pied Piper Malone."
Hispanodrome (3,800; 60), "Beetle," and "Nautilus," slightly over \$16,000.

Naville (1,650; 55), "Big Brother," \$10,000. A local Catholic organization practically sold out the house for every performance and received a portion of the receipts.

Rivoli (2,500; 55), "Painted People" and "Ties a Russian orphan," \$13,000.

Parkway (1,450; 55), "In Search of a Wife," \$10,000.

Metropolitan (2,500; 55), Grossed \$12,000 with "Maytime."

Denver, Feb. 20. —A largely anticipated jump here last week, all houses reporting top business with the possible exception of the America with "The Hunchback." This feature, at 11th top house, for the first time was held over for a second week, but failed to draw anything like the gross it pulled the first one. It is unlikely that the management will again attempt to run a film like the "Hunchback" for more than a week at such prices.

The Rinto and Princess (Paramount) report a gratifying revival in business, which is characterized as being "like old times."

Denver's weather may have something to do with the revival. For several weeks it has been like early summer, with no snow at all, little frost and temperatures ranging as high as 62 degrees in the daytime.

Last Week's Estimates
America (Bishop-Casa), (1,450; 52), grossed \$11,300.

2nd week, About \$7,853.
Colorado (Bishop-Casa), (2,470; 40-50), "In Painted People," and "The Cowboy Shiek," with enterprising units, Net \$24,000.

Rialto (Paramount), (1,050; 33-40), Betty Compson in "The Stranger," \$4,750.

Princess (Paramount), (1,250; 33-40), "The Heritage of the Desert," About \$7,275.

Isle (Fox), (1,775; 25) First four days showed Stan Laurel in "The Whole Truth" and "The Old Fox" with Fox News. Last three days Charles Jones in "Not a Drum Was Heard," Yale University specialty, "Jain town," featured. Over \$3,400.

Gao. Walsh Sails for Rome
George Walsh, left for Rome on the "Van Buren" Wednesday. He is to play the title role in "Ben Hur," which is being made there for Goldwyn, under the direction of Charles Drolin.

Hiers Co-Starring With Miss Devore
Al Christie has engaged Walter Hiers to appear as a co-star with Dorothy Devore in "High and Dry," to be released through Hodkinson.

All their pictures are directed by Graham Cutts, British and Colonial. One of the very earliest of British producing firms, has plenty of material of all sorts to represent it, including a new series of two-reel drawing featuring Joe Collins. Artistic films will win recognition for their W. W. Jacobs series by Manly.

The House of Granger, with its merger producing companies, has many films, including "M'Lord of Great West End and Important suburban halls. The Novello-Art feature, "The Man Without Desire," which has been at the Rialto, but "Scaramouche" is continuing its successful run a little longer. Hepworth's "Comin' Thro' the Rye" is running at the Strand in the West End. The films showing seem to be only a small proportion of the output, as it is confined to one or two features, which are everywhere, the chief of these being "Armageddon."

With the exception of Graham, without everybody seems in the movement, good, bad and indifferent but it is a pity this firm has not joined in its to the United States distinction of having made the first attempt at making productions on several West End and Important suburban halls. The Novello-Art feature, "The Man Without Desire," which has been at the Rialto, but "Scaramouche" is continuing its successful run a little longer. Hepworth's "Comin' Thro' the Rye" is running at the Strand in the West End. The films showing seem to be only a small proportion of the output, as it is confined to one or two features, which are everywhere, the chief of these being "Armageddon."

DENVER BIZ JUMPS UP, SUMMER WEATHER AIDS

"Hunchback" at \$1.65 Could Not Make Second Week Grade

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WARNERS-GOLDEN DEAL Big Project in Negotiation

If the deal between the Warner Brothers and John Golden is consummated, the film producers may be able to secure the rights to "Lightning," "Chicken Feed," "Thank U," and "Seventh Heaven." The Warner Brothers' downtown conditions feel that the stock of the organization would be enhanced by an association with Golden for his production, together with the Glass agreement which they now have.

While nothing definite has yet been settled, the negotiations are still in progress. John Golden is in Florida.

COMPETING APACHES MAKING BUSINESS

"Humming Bird" Follows in "Shadows of Paris" in Frisco

San Francisco, Feb. 20. Last week was a banner one for the big Third houses belonging to the Hothell group, competing the Granada, Imperial and California. The week's winner was the California, with "Two Wagnons, Both Covered," and "The Leavenworth Case," and a double bill, "The Humming Bird" and "Shadows of Paris." The latter of the big and maintained a lively pace.

The Granada featured a new musical act, "Actors' Night at Coffee Dan's," over its film, "Modern Matrimony," and came out on the money side. The Imperial, with "The Humming Bird," was second.

The California, with "Two Wagnons, Both Covered," and "The Leavenworth Case," was third. The week's business was held over for a second week, but failed to draw anything like the gross it pulled the first one. It is unlikely that the management will again attempt to run a film like the "Hunchback" for more than a week at such prices.

The Rinto and Princess (Paramount) report a gratifying revival in business, which is characterized as being "like old times."

Denver's weather may have something to do with the revival. For several weeks it has been like early summer, with no snow at all, little frost and temperatures ranging as high as 62 degrees in the daytime.

Last Week's Estimates
America (Bishop-Casa), (1,450; 52), grossed \$11,300.

2nd week, About \$7,853.
Colorado (Bishop-Casa), (2,470; 40-50), "In Painted People," and "The Cowboy Shiek," with enterprising units, Net \$24,000.

Rialto (Paramount), (1,050; 33-40), Betty Compson in "The Stranger," \$4,750.

Princess (Paramount), (1,250; 33-40), "The Heritage of the Desert," About \$7,275.

Isle (Fox), (1,775; 25) First four days showed Stan Laurel in "The Whole Truth" and "The Old Fox" with Fox News. Last three days Charles Jones in "Not a Drum Was Heard," Yale University specialty, "Jain town," featured. Over \$3,400.

Gao. Walsh Sails for Rome
George Walsh, left for Rome on the "Van Buren" Wednesday. He is to play the title role in "Ben Hur," which is being made there for Goldwyn, under the direction of Charles Drolin.

Hiers Co-Starring With Miss Devore
Al Christie has engaged Walter Hiers to appear as a co-star with Dorothy Devore in "High and Dry," to be released through Hodkinson.

All their pictures are directed by Graham Cutts, British and Colonial. One of the very earliest of British producing firms, has plenty of material of all sorts to represent it, including a new series of two-reel drawing featuring Joe Collins. Artistic films will win recognition for their W. W. Jacobs series by Manly.

The House of Granger, with its merger producing companies, has many films, including "M'Lord of Great West End and Important suburban halls. The Novello-Art feature, "The Man Without Desire," which has been at the Rialto, but "Scaramouche" is continuing its successful run a little longer. Hepworth's "Comin' Thro' the Rye" is running at the Strand in the West End. The films showing seem to be only a small proportion of the output, as it is confined to one or two features, which are everywhere, the chief of these being "Armageddon."

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"21" BEAT PIED PIPER," ALL THINGS CONSIDERED

Meighan Film Disappointed at \$11,000 in Newman, Kansas City, Last Week

Kansas City, Feb. 20. —Men stars were featured at the three leaders on the street last week, and the names of the female comedians were prominent.

With "The Hunchback" in its third week at the Liberty, the Newman played up "The Pied Piper Malone" at the Newman, and "Twenty-One" at the Brady. The latter got the best of the breaks and considering the small capacity of the latter and the lower scale "Twenty-One" was the best bet.

The Globe, a top vaudeville house featured the same feature for the last half. This picture has played pretty nearly every house in town, and last Sunday the audience carrying the residential theatre's annual under the same feature.

Ken, the Newman will spring a surprise in "Song Hits of 1923," a musical review along elaborate lines, and the annual national cast of 20, headed by Bernard Ferguson, played at the Newman.

Brothers, Raymond and Lyte, and the Kelly Dancers. The production will be under the direction of Milton Feld.

Last week's estimates:
Newman ("Pied Piper Malone" (Paramount), (1,190; 65-75). Thus, the picture, however, is the automobile show, as business flattened out and the final count-up was a disappointing \$11,000.

Royal ("Twenty-One" (First National), (1,190; 65-75). Thus, the picture, however, is the automobile show, as business flattened out and the final count-up was a disappointing \$11,000.

Liberty ("The Hunchback" (Universal), (1,190; 65-75). Thus, the picture, however, is the automobile show, as business flattened out and the final count-up was a disappointing \$11,000.

Warfield ("Fashionable Red" (Mae Murray), (2,800; 55-60). Business about average. Picture was very popular. Grossed \$14,000.

Strand ("Defying Destiny" (Monte Blue (Schmick), (1,700; 20-30). Only fair business. Average program bill, \$4,500.

Cameo ("Innocence" (Anna Q. Nilsson), (1,190; 65-75). Business about average. Picture was very popular. Grossed \$14,000.

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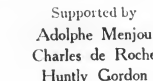
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ON PICTURES

The Rivoll is a Famous-Players house and the Frohman office is also controlled by Famous—while Charles Dillingham and his announced "Peter Pan" production with Marilyn Miller aren't connected with the

—NEW YORK TIMES



—And 18 other Great Paramount Pictures for release March to June

Produced by



It will be another week before Violinsky fully recovers from th

A very appropriate presentation for Washington's birthday week and its patriotic nature emphasizes the important part the motion-picture home plays in teaching American history. A scene from the picture showing the "Valley Forge" location in the snow and a full stage scene where "Washington crosses the Delaware." In which there is a moving picture of Washington and his general men in it. There is conversation between soldiers in the opening scene following the teachings of history and General Washington crosses the stage addressing the men. Two men are on the stage asks the other to sing and he renders "Little Mother of Mine," and

There was little applause at opening show and doubtless people in the audience understood little as to what it all meant. Leopold Spitzlady's symphony orchestra played the "Faust" ballet by Gounod for the number.

Following "Knighthood," the pedestal of her picture reputation, Miss Davies here presents another film tale not altogether apart from it in general outline and but a short distance away. That may have been the single error, for it cannot be forgotten so soon what "Knighthood" was and held. The kneeling scene by Miss Davies found its quiet echo in "Yolanda," as the almost similar scene had brought forth an applause explosion in "Knighthood." That

Rates very low

MICHIGAN FILM REVIEW
JACOB SMITH, Publisher
415 Free Press Bldg. DETROIT

The Super Hit —
LINGER

Music by Vincent Rose — W.

A New Ballad Sensation!

**MR.
 RADIO
 MAN**

(Tell My Mammy To Come Back Home)

BY
 IRA SCHUSTER JOHNNY WHITE
 CLIFF FRIEND

**AL JOLSON'S own
 ARCADY**

by AL JOLSON
 and
 BUDDY DeSYLVA

The Greatest Waltz Ballad Hit
When Lights

In every dance place you'll hear
"EASY MELODY"

SAN FRANCISCO
 Knicker Theatre Building
 BOSTON
 101 Tremont St.

DETROIT
 144 Wood Larned Bldg.
 CINCINNATI
 107-8 Lyric Theatre Bldg.
 TORONTO—155 Yonge St.

LEO FE
 711 Seventh Avenue
 LONDON, W. C. 1, ENGLAND—151 FIVE
 AVE

AWHILE

Words by Harry Owens

The Season's Smashing Comedy Hit!

MAMMA LOVES (Papa Loves Mamma) PAPA

by Abel Baer & Cliff Friend

Me No Speak—a Good English

BY
HARRY PEASE
EDDIE NELSON

It Since "Three O'clock in the Morning"

s Are Low

Words and Music by GUS KAHN, TED KOEHLER and TED FIORITO

"Wherever there's music you'll hear
EASY MELODY"

ELST, Inc.

New York

140 West 42nd St.
AUSTRIA, MELBOURNE—214 Collins St.

PHILADELPHIA

1228 Market St.
KANSAS CITY
Casper Theatre Building
LOS ANGELES
417 West Fifth Street

CHICAGO

167 N. Clark St.
MINNEAPOLIS
180 Lake Arcade

BILLS NEXT WEEK (FEB. 25)

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from. The manner in which they are printed does not indicate the relative importance of acts nor their program positions.

An asterisk (*) before name denotes act in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
Adelaide Hall Co.
Caldwell & Zardo
Elate Jones & Co.
(Others to fill)
Kettie's Hippodrome
B. F. Keith's
M. J. Kelly
O. J. O'Neil & M. J. Kelly
V. J. Kelly
V. J. Kelly

Wagner & Palmer
(Others to fill)
21 half (23-24)
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21 half (23-24)

"SITTIN' IN A CORNER"

1007 Broadway, New York City
See WINSTON and HITTER
IRVING BERLIN, Inc.

*Herli, Band
Marcello & Seal
Alfreda & Seal
Kerry Watson Co.
(Others to fill)
Keith's Riverside
M. J. Kelly & R. F. Keith
M. J. Kelly & R. F. Keith
M. J. Kelly & R. F. Keith
M. J. Kelly & R. F. Keith
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M. J. Kelly & R. F. Keith
M. J. Kelly & R. F. Keith

JACK MANNING

TOOK THE 50,000 WEEKS

Key Spangler Co.
(Two to fill)
ASBURY PARK
Broadway
Gillies & Kelly
Owens & Kelly
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline
Parker & Kline

"SITTIN' IN A CORNER"

WHEN IN CLEVELAND SEE
PHIL JULIUS, Stage Hotel
IRVING BERLIN, Inc.

Jack's Band
Hippodrome
(Others to fill)
H. F. Keith's
H. F. Keith's
H. F. Keith's
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Joe Laurie, Jr.

Robert Theatre, Philadelphia
Director Max Hart

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Herbert Joseph

ASHLEY-DORNEY AND CO.

Keith Circuit, 1924
HUGHES & MASS HIRE, Inc.

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at Broadway Incomparable Orchestra

AGER, YELLEN & BORNSTEIN

ALL HIT CATALOG

"THE LOUISVILLE LOU OF HAWAII"

HULA LOU

OH, HOW SHE USED TO SHAKE HER "SEA-WEED-DEES"

by JACK YELLEN, MILTON CHARLES & WAYNE KING

TWELVE O'CLOCK AT NIGHT

POWERFUL BALLAD WITH RECITATION

by ROSE, RUBY & HANDMAN

I'M SOMEBODY NOBODY LOVES

FOX TROT BALLAD

by DAVIS, LEY & AKST

O GEE GEORGIE!

A GREAT COMEDY SONG

by MESKILL, RASKIN & SHERMAN

GREATEST OF ALL "MAMA-PAPA" SONGS

MAMA GOES WHERE PAPA GOES

(OR PAPA DON'T GO OUT TONIGHT)

by JACK YELLEN & MILTON AGER

YOU DIDN'T WANT ME WHEN I WANTED YOU

(I'M SOMEBODY ELSE'S NOW)

A BALLAD WITH RECITATION
THAT TOUCHES THE HEART

by JACK YELLEN
and JACK STERN

AGER, YELLEN & BORNSTEIN

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27

WE CAME—WE SHOWED—WE CONQUERED

A NEW SENSATION.

Mr. AL J. SPENCER

and His SOCIETY ORCHESTRA

PLAYING 27TH CONSECUTIVE WEEK FOR B. F. KEITH OFFICE
THIS WEEK (FEB. 18), B. F. KEITH'S ROYAL THEATRE

*BOOKED SOLID—Thanks for the Many Offers for Shows, Clubs, Dances and High-Class Picture Theatres

OTIS SPENCER—Pianist
RALPH DeCRESENT—Banjo
FRED CONNIE—Saxophone

BARNEY DAUGUSTINE—Trumpet
HERMAN STENGLE—Trombone
HARRY LEWIS—Drums
MR. AL. TUCKER—Violin; Director.

Personal Direction
BERNARD BURKE

Room 320, Strand Theatre Building
NEW YORK CITY

TICKET BOMBHELL

(Continued from page 1)
"premium" tickets for less than 50 cents was made this week by Al Jones, interested with Joe Lebling and Sam Beekhart in the enlarged Equity ticket office at 47th street and Broadway.

Jones' plan calls for selling at 25 cents premium for sales over the counter and 40 cents over the regular price for each ticket, sold on a charge account. The ticket man

declared that if a large volume of tickets were sold, a profit could be made at the lowered premiums. He also stated the Shuberts were not interested in the ticket office other than as landlords. Jones said he and Lebling have had an option on the 47th street corner since 1918.

The high court's ruling upholding the decision of the lower courts that the amendment of the business law signed in 1922 is constitutional was a bombshell among Broadway's ticket speculators. The law makes it illegal to resell tickets for more than 50 cents over the box office price.

Former governor Miller signed the measure which also provides each broker must take out a license, pay an annual fee of \$100 and post a bond for \$1,000 as a guarantee against violations.

Brokers convicted of a violation are subject to fine and imprisonment and the revocation of the license. When the bill was signed the governor stated there might be some doubt about the legality of the 50-cent limitation but that it was up to the courts to rule on the law.

The law was advocated by the Producing Managers Association and argued by Joseph A. Auerbach, District Attorney Banton argued for the state up to the time of the test case, that of Ruben Weiler, reached the Appellate Division of the Supreme Court. When the latter tribunal upheld the lower courts it was believed in Broadway ticket circles that the Court of Appeals, the final resort, would find for the defendant under the contention that the law was unconstitutional.

Lonis Marshall was counsel and represented all the ticket interests.

Decision Covers State

The decision affects both the state law and several New York City ordinances aimed at eliminating excess premiums. One measure making it illegal to charge more than 50 cents was declared unconstitutional in a lower court, but that ruling is swept aside entirely and the state measure becomes operative without delay.

The ticket men are expected to take the case to the United States Supreme Court. The matter, however, must be placed in the Federal Courts to obtain such an opinion.

Mentoring a rush of ticket brokers to secure licenses is assured. During the time the Weiler case was pending it is said an agreement was reached between Mr. Marshall and the district attorney to withhold prosecutions until the final answer was secured from the Court of Appeals. Only one or two agencies are known to have complied with the state law and to have taken out licenses without waiting for the opinion.

Some time ago on the advice of counsel most of the brokers posted the amount of the fee (\$100 each) to show good faith in regards to seeking licenses. Such brokers are protected whereas others faced the prospect of prosecution.

Mr. Banton yesterday stated he would immediately take action against agencies complained about. Indications are that the era of gyping in tickets is over. That a number of smaller agencies dependent on securing excess prices will be wiped out is expected.

One result of the court's ruling was probably lead to the elimination of abnormal expenses connected with the resale field. That might include the charge made by a number of houses to brokers in the form of "concessions." Such a system applies for the Shubert theatres.

15% ROYALTY

(Continued from page 1)

way. The writers are receiving 15 per cent. on all takings over \$1,000.

The usual sliding scale applies to that mark, with slight deviations that mean about 100 less than usual up to \$10,000 but in consideration of that the "gray" percentage was agreed to go the gross there-

"Beggan" drew \$14,300 at the Broadway, New York, in its first seven performances. The takings

Saturday went to about \$5,300. At that time chairs were placed in the light gallery and are now regularly on sale because of the demand for popular-priced tickets. Estimates on this week's business with an extra matinee Friday, (Washington's Birthday) place the gross at \$20,000 or better.

Starting next week the scale will be increased from \$2.50 to \$3 top, "Beggan" was produced by Winthrop Ames, the Shubert being interested.

NEW TOYS

(Continued from page 13)
stuttered, muffled lines and had stage fright at the opening, indicating such a veteran as Louise Closser Hale, in one of those stage, "whole-some" mother-in-law roles, who did the punch scene at the end in a voice so low it couldn't be heard and with insufficient emphasis. Mary Duncan stumbled in her final scene, tripping but, so that the whole house whispered and tut-tutted, and her exit was almost a flight, so panic-stricken and confused did she appear. The ironic part of that was that in the next scene Miss Osborne had to come in and play an actress who had ruined her career by doing in the plot just what Miss Duncan had done to the plot.

The story is the stenciled doubling-trip, based on the passing of the first flush of romance and the coming of baby. An old admirer of the wife gets her nutty to go on the stage, and an old flame of the husband comes back from Europe and balls him about needing "romance" in his life. The husband slips and the wife goes on the stage, and the wife has done a flop, the mother-in-law tells the youngsters a bedtime story and they go into a clinch. Very warmed-over stuff all the way, with few clever lines to brighten the trip.

The dramatic portions are underwritten. Whenever the story approaches a climax it stops short. And this is not the tale of a timid pushy who is afraid to assert himself. The little gent talks up, but he says nothing definite. Perhaps if he did the play would end abruptly then and there for it is pretty thin. But, as it is, the whole gives the impression of a series of false starts, done in parentheses, with the con-

clusion only delayed, for it is obvious from the first.

Truex is Truex. Which saves a lot of space in description of this clever, human, little comic with a bag of stage tricks all his own, and always reliable. If he were in musical comedy such a vehicle would be enough to surround his specialties; but this is not musical comedy and specialties are not enough in a play. There must be support and there must be sympathy and story as well as the entertaining personality and individuality of one artist. "New Toys" looks good for a few weeks at around \$7,000 with the aid of the cut rates. *Leit.*

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Complexion

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ABSOLUTELY GUARANTEED
MAKE-UP
FOR THE BOUDOIR
Holds the Centre of the Stage

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\$10.00 DEPOSIT WITH ORDER.

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Half a million dollars in Furs to be sacrificed at less than cost.

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STUDIOS

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NEW YORK CITY
Quick Method Instruction, Stage Dancing, Music and Theatre Arts
Rehearsal Halls for Rent

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36 IN. WIDE, \$1.00 YD. FOR STAGE DRAPERIES

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We sell TARNISH PROOF Metal Fabrics

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WILLIE GILGIE

A REAL SHOW STOPPER, THE ABSOLUTE APPLAUSE HIT OF
NED WAYBURN'S "HONEYMOON CRUISE"

THIS WEEK (FEB. 18), B. F. KEITH'S PALACE, NEW YORK

HELD OVER FOR NEXT WEEK (FEB. 25)

Hits to fit any Act in Any Spot

GEORGE MACFARLANE'S TREMENDOUS SUCCESS

FORGET-ME-NOT

FOX
TROT

□ (MEANS REMEMBER ME) □

YOU WILL AGREE WITH THE TITLE
ONCE YOU HEAR THE SONG
— YOU CAN'T FORGET IT —

JACK NORWORTH'S BIG HIT

YOU CAN TAKE ME AWAY FROM DIXIE

FOX
TROT

(BUT YOU CAN'T TAKE DIXIE FROM ME)

WITH A SNAPPY MELODIOUS RHYTHM
OF IRRESISTIBLE CHARM

The MASTER SERMON SONG

ONLY A BUTTERFLY

FOX TROT

WITH AN APPEAL THAT BRINGS
□ A BIG HAND ALWAYS □

CHICAGO
GARRICK BLDG
TORONTO
199 YONGE ST.

HEARST
MUSIC PUBLISHERS OF CANADA LTD.

NEW YORK
1658 BROADWAY
WINNIPEG
HEAD OFFICE
CANADA BLDG.

Rufus LeMaire

after being out of the agency business for the past year and a half, has returned actively to the **Personal Representation of Standard Vaudeville Acts and Artists of Distinctive Personalities**, desiring engagements with **Broadway Productions**, produced by **Reputable Producers**.

Acts and Artists when wiring state hotel where you are living.

I am not connected with any other individual or firm.

In August I will present "Prim-Rose," an intimate musical play by Cassius Freeborn, with additional lyrics by Irving Caesar

The address of the

World's Best Agent

is 1493 Broadway and the telephone is
Lackawanna 6670-6671.

THE
SURE
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THE SURE FIRE HIT OF 1924

CARL McCULLOUGH

IN HIS

"BRIGHT BITS OF CRAVESTY"

Assisted at the Piano by MICHAEL ADDIEG

Scoring the Biggest Success of His Entire Career on His **FIFTH RETURN ENGAGEMENT** on the **PANTAGES CIRCUIT**

EDDIE MILNE, New York representative of Alexander Pantages, says: "The finest act you have ever had."
FRED CURTIS, New York assistant representative of Alexander Pantages, says: "With your present act you would be a hit anywhere."
JOHNNY COLLINS: "The greatest act you have ever had, and the finest sure fire single I have ever seen. I haven't a suggestion for its improvement."
EDGAR ALLEN: "Will play you any time. You are always sure fire."
ARTHUR KLEIN: "You have never been a bigger hit than you were at the Winter Garden in your new act. You should be booked for life."
Managers, press and public agree that out of all the successful vehicles that CARL McCULLOUGH has had this is the greatest of all

Sailing for England Soon

Having played every circuit in America consecutively and successfully, including eight tours of **ORPHEUM CIRCUIT**, three tours **Keith Circuit**, five tours **Interstate Circuit**, four tours **Marcus Loew Circuit**, five tours of **Pantages Circuit**, five tours **Fox Circuit**, also successfully appearing with McIntrye and Heath in "In Hayti" and "Hello Alexander," **Oliver Morosco's** "Canary Cottage," **Arthur Hammerstein's** two hits, "You're in Love" and "Tumble Inn," **Jack Norworth's** "Odds and Ends."

Carl McCullough Should Be a Triumphant Hit in England in Musical Comedy or Vaudeville

Direction of **ERNEST EDELSTEIN**

BURLESQUE ROUTES

(Feb. 25-March 3)

COLUMBIA CIRCUIT

ALL ABOARD—Feb. 25, New Gayety, Dayton; March 3, Olympic, Cincinnati.
ALL IN TUN—Feb. 25-27, Grand O. H., London; 28-March 1, Grand O. H., Hamilton; 2, Empire, Toronto.
BATHING BEAUTIES—Feb. 25, Auburn; 26, Elmira; 27, Binghamton.

PARODIES

LATEST POPULAR SONGS

GUARANTEED HITS OR YOUR MONEY BACK
ALL WOVES—NO FLOPS

TEN BUCKS EACH

STAG OR MIXED AUDIENCES

FRED MILLER

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COMPLETE LINE OF MAKE-UP
Orange Perfume used in the Orange Grove Scene is sold by

APPLETON'S PHARMACY
8th Ave. and 46th St., New York
MAC APPLETON C. Y. GERSON

New Negro Ku Klux Song Hit!

Will Put Any Act Over
Orchestration Free to Professionals
WARREN OWNBY
BROKEN ARROW, OKLA.

CLUB DAUNOU

ARTISTS

COMING TO PARIS FOR A HOLIDAY AND DESIRING TO PLAY A FEW WEEKS IN THE FRENCH CAPITAL. COMMUNICATE WITH **TOMSON TWINS**, "Midnight Follies," 7, Rue Daunou, Paris, France
JAZZ BANDS AND NOVELTY ACTS ALWAYS SURE OF A WELCOME

ton; 28-March 1, Colonial, Utica; 3, Gayety, Montreal.
BOY TROUSERS—Feb. 25, Yorkville, New York; March 3, Empire, Providence.
DOSTONIAN—Feb. 25, Empire, Newark; March 3, Miner's Bronx, New York.
DREZZY TIMES—Feb. 25-27, Van Currier, Schenectady; 28-March 1, Hartman's Bleeker Hall, Albany; 2, Casino, Boston.
BREVITIES OF 1924—Feb. 25-27, Pull's Waterbury; 28-March 1, Lyrle, Bridgeport; 3, Hurlig & Scam's, New York.
BUDDY BUBBLES—Feb. 25, Gayety, Boston; Feb. 3, Columbia, New York.
CHUCKLES OF 1924—Feb. 25, Olympic, Chicago; 3, Star and Garter, Chicago.
COOPER JIMMY—Feb. 25, Empire, Brooklyn; March 3, open.
DANCING ALONG—Feb. 25, Miner's Bronx, New York; March 3, Casino, Brooklyn.
FOLLOWS OF DAY—Feb. 25, Calneo, Philadelphia; March 3, Palace, Baltimore.
GIGGLES—Feb. 25, Gayety, Rochester; March 3, Auburn; 4, Elmira; Binghamton; 6-8, Colonial, Utica.
HAPPY DAYS—Feb. 25, Gayety, Kansas City; March 3, open.
HAPPY GO LUCKY—Feb. 25, Olympic, Cincinnati; March 3, Capitol, Indianapolis.
HIPPITY HOP—Feb. 25, Columbia, New York; March 3, Empire, Brooklyn.
HOLLYWOOD FOLLIES—Feb. 25, Gayety, St. Louis; March 3, Gayety, Kansas City.
JIG TIME—Feb. 25, Grand O. H., London; 6-8, Grand O. H., Hamilton.
LET'S GO—Feb. 25, Casino, Boston; March 3, Hyperion, New Haven.
MADISON DAVE—Feb. 25, Gayety, Washington; March 3, Gayety, Pittsburgh.
MANK'S SHIRTS—Feb. 25, Empire, Toronto; March 3, Gayety, Buffalo.
NATION OF 1924—Feb. 25, Gayety, Omaha; March 3, Olympic, Chicago.
QUEEN OF PARIS—Feb. 25, Hurlig & Scam's, New York; March 3, Yorkville, New York.
RADIO GIRLS—Feb. 25, Empire,

Toledo; March 3, New Gayety, Dayton.
RECORD BREAKERS—Feb. 25, Orpheum, Paterson; March 3, Empire, Newark.
RUNNIN' WILD—Feb. 25, Hyperion, New Haven; March 3-5, Pull's Waterbury; 4-6, Lyrle, Bridgeport.
SILK STOCKING REVUE—Feb. 25, Star and Garter, Chicago; March 3, Gayety, Detroit.
STEP ON IT—Feb. 25, Capitol, Indianapolis; March 3, Gayety, St. Louis.
TALK OF TOWN—Feb. 25, open; March 3, Gayety, Omaha.
TEMPTATIONS OF 1924—Feb. 25, Gayety, Pittsburgh; March 3-4, Court, Wheeling; 5, Steubenville; 6-8, Grand O. H., Canton.
TOWN SCANDALS—Feb. 25-26, Court, Wheeling; 27, Steubenville; 28-March 1, Grand O. H., Canton; 3, Columbia, Cleveland.
VANITIES—Feb. 25, open; March 3, Casino, Philadelphia.
WATSON, BILLY—Feb. 25, Gayety, Buffalo; March 3, Gayety, Rochester.
WATSON, SLIDING BILLY—Feb. 25, Gayety, Washington.
WHIRL OF GIRLS—Feb. 25, Empire, Providence; March 3, Gayety, Boston.
WILLIAMS, MOLLY—Feb. 25, Columbia, Cleveland; March 3, Empire, Toledo.
WINE, WOMAN AND SONG—Feb. 25, Casino, Brooklyn; March 3, Orpheum, Paterson.
YOUTHFUL FOLLIES—Feb. 25, Gayety, Montreal; March 3-5, Van Currier, Schenectady; 6-8, Hartman's Bleeker Hall, Albany.
MUTUAL CIRCUIT
BAND BOX REVUE—Feb. 25, Broadway, Indianapolis; March 3, Gayety, Louisville.
BASHFUL BABIES—Feb. 25, open; March 3, Gayety, St. Louis.
BEAUTY PARADES—Feb. 25, Empire, Cincinnati; March 3, open.
BIG SENSATION—Feb. 25, Empire, Milwaukee; March 3, open.
FAIDS AND FOLLIES—Feb. 25, Gayety, Louisville; March 3, open.
FOLLOWS OF 1924—Feb. 25, Folly, Baltimore; March 3, York; 4, Cumberland; 5, Altoona; 6, open; 7, Uniontown; 8, New Castle.
GIRLS FROM FOLLIES—Feb. 25, open, Philadelphia; March 3, Altoona; 4, Bethlehem; 5, Williamsport; 6, open; 7-8, Reading.

GROWNUP BABIES—Feb. 25, Majestic, Scranton; March 3, Nesbit, Wilkes-Barre.
GUS FAY'S REVUE—Feb. 25, Howard, Boston; March 3, Olympic, New York.
HEADS UP—Feb. 25, open; March 3, Empire, Milwaukee.
HELLO JAKE GIRLS—Feb. 25, Empire, Holokien; March 3, Gayety, Brooklyn.
HIGH FLYERS—Feb. 25, Star, Brooklyn; March 3, Lyrle, Newark.
JOY BELLES—Feb. 25, Gayety, Brooklyn; March 3, Howard, Boston.
KANDY KIDS—Feb. 25, Altoona; 26, Bethlehem; 27, Williamsport; 28, open; 29-March 1, Reading; 3, Folly, Baltimore.
LAFIN TUNE—Feb. 25, Garrick, St. Louis; March 3, Broadway, Indianapolis.
MET TIE GIRLS—Feb. 25, Olympic, New York; March 3, Star, Brooklyn.
MIDNIGHT MAIDENS—Feb. 25, Nesbit, Wilkes-Barre; March 3, Empire, Holokien.
MISS NEW YORK JR.—Feb. 25, Corinthian, Rochester; March 3, Majestic, Scranton.
MOLAN ROUGE—Feb. 25, Garden, Empire, Rochester.
PACEMAKERS—Feb. 25, York; 26, Altoona; 27, Altoona; 28, open; 29, Uniontown; March 1, New Castle; 3, open.
SPEEDY GIRLS—Feb. 25, Philadelphia; March 3, Bijou, New York.
STREETIN' AROUND—Feb. 25, Empire, Cleveland; March 3, Garden, Buffalo.

DETROIT

By JACOB SMITH

NEW DETROIT—White's "Scandale," packing them in. Next, "Lightnin' Bolts."
SUBURB-DETROIT—"The Old Soap," "Next," "Little Jessie James," "Gaudick—"The Fool." Second week. Sure to remain around.
SUBURB-MICHIGAN—"Dark Opens soon with Yiddish attraction headed by Boris Tomshofsky."
Photoplay—"The Stranger," Adams; "Call of the Canyon," Madison; "Yankee Con," Capitol; "George Washington Jr.," Broad-

way-Strand; "The Billboard," Washington.

Richard Dix in person this week at the Madison.

"A Pair of Sikes," by Woodward Players, at Majestic. Next, "The Woman on the Jury."

Great Hansen is new Pathe manager succeeding George Sampon. The Imperial Building Co. announce a new theatre seating 2,300 on the east side. Policy, pop vaudeville. Expect to open about Dec. 11.

—admittedly worth \$15,000
OFFERED DIRECT FOR \$11,000


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An ideal home and a preferred investment in a rapidly growing community.

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STRETCHING, BAR and PAD EXERCISES

ARE YOU GOING TO EUROPE?

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COSMOPOLITAN TRIO

A SENSATION AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (Feb. 18)



FERNANDO GUARNERI

**BOOKED
SOLID
B. F. KEITH
CIRCUIT**

BETH MCCOY



POMPEO TOMASINI

WEEK OF MARCH 10th, B. F. KEITH'S HIPPODROME, NEW YORK

SHOW REVIEWS

(Continued from page 23)

ried him for his kale won a laugh and held a kick.

The Elm City Four followed in a regulation male quartet turn, finishing with a comedy version of the "Rigoletto" quartet, which got some laughs. The organization has a splendid basso, who doesn't get much of a chance, while the others are also okay. This act was a decided hit in the fourth spot, and was recalled for several bows after the stage had been darkened.

Fifth was the Clasper dancing act, with two male assistants and a production. Miss Clasper's entire routine is well framed and the punch is

in the dance done before the white drop upstage, with a heavy spot in the trough taking her shadow, the effect being got by the varying distance from the sheet of the dancer. Irwin and Tesser, with nance comedy, were on first, and although their material was of the red-jacketed stuff only once or twice did the straight man make any reference to the "nurse" stuff. Most of their comedy was built on the comic's repeating a word which the straight man didn't want to hear—with a ship coming to him each time. After a while "He Who Gets Slapped" begins using synonyms. A good comedy song sent them off strong and nearly gave them the applause hit of the bill.

Col. House and the Cowboy Band made their first eastern appearance. The turn carries eight men, one the leader, who doesn't play, but sings, with two saxes, cornbore, cornet, Souaphone traps and piano, also two men doubling with violins and cello, making the music. They're garbed as cowboys, and their leader smokes a cigar and fires pistols to make things wild. Their selections are unfamiliar for the most part, and the settings are of the mountains with a backdrop and a "covered wagon" masking part of the piano. It isn't a big-time turn, but should be an intermediate headliner, with its novelty in its favor.

Rose Selden and Co.—the "company" being a male partner, who is the understudy in a series of equilibristic and juggling feats—closed the show strong, her exceptional work as the topmaster seeing one of her tricks is perching herself on his head with one hand, juggling on an outstretched leg. This stunt isn't short and snappy, but prolonged, and the man's direction won for him a big hand. She worked bare in "one" instead of the usual full stage.

"Do It Now" was the feature picture, and business was only fair Tuesday night, with the snowstorm to blame.

5TH AVE.

They're always having some kind of a special "week" down at Proctor's Fifth Avenue. That's why they're always doing business down there, maybe.

This week it's an all-comedy racket, with a couple of "Fun-makers" bill filling each half. The billing labeled it "Fun-makers."

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week, but as far as the first half was concerned it could have been called "Music" week.

For it was the two acts with music in 'em of the eight making up the first half show that copped the ace-high applause souvenir Monday night, regardless of the comedy angle accentuated in the billing. All Moore and the U. S. Jazz Band, a 12-piece orchestra of 19th in uniform, closing the show, sailed into port on a tidal wave of approval topped off by a young burlesque. And Pinto and Hoyte, next to shut, directly ahead, banjo-plunked and warbled their way to a hit that had the gallery guerrillas whistling for more.

All of the eight turns including the two mentioned had more or less comedy in them, which was a good idea as it left an emptiness to the "Fun-makers" monicker.

Some of the comedy went for Sweeney, though. Clinton and Rooney, on second, whanged 'em with their sure-fire hoofing, but Clinton had his own troubles trying to make 'em believe his routine of fags were funny.

The acts were all right and so was Clinton's delivery, so it must have been too early for gag telling. The customers sitting there said if they were in a trance. Miss Rooney's clogging clicked for its usual applause.

Mr. and Mrs. Norman Phillips and Norman Phillips Jr., in "A Lesson for Wives," by S. Jay Kaufman, were third (New Act). It's a bit long winded with the basic idea the familiar "before and after marriage" thing, but Norman Phillips Jr., a kid with a theatrical future as big as John D. Rockefeller's bank account, saves it from folding up and dying.

Donovan and Lee each were given a welcoming salute from the regulars when they entered. Jim made the laughing score aggregate a healthy average with his Celtic anecdotes. The budget included most of the standards Mr. Donovan knows so well, but overtook one or two he's been identified with, such as "Out he goes, hot or cold, in the morning."

The hitting by Donovan and perfectly timed stepping by Miss Lee wound up a staple specialty that put a world of life and ginger in the middle of the show.

Next were Gitz Rice and Hal Ford, assisted by an unlearned male vocalist disguised as a stage hand (New Act). The Three Reddings—ones opened.

Frawley and Louise in Paul Gerard Smith's "Exceeding the Speed Limit" was the second man and woman combination with a vehicle having the action broken up with several changes of scene, the "Lesson for Wives" skit (three acts, partially disguised as a stage hand).

Smart dialog with lines that compel laughs written in a snappily humorous vein are sprinkled liberally through the kaleidoscopic changes of locale, and Frawley and Louise shoot the lines over with precision of expert farceurs.

The team made the grade for their certain speech with ease, but that's one act that's always sure of a speech, because Mr. Smith, the author, made certain of it by incorporating it in the act. It's an idea that's been growing rapidly in vaudeville of late. After a while all

"N. Y. MORNING TELEGRAPH"

February 19, 1924

"The Cosmopolitan Trio, Beth McCoy, Pompeo Tomasini and Fernando Guarneri, have charming voices. Their repertoire aroused an ovation which might set another record, this being for the acclaim accorded a straight acting act on number two."

of the acts will have speeches written in the act, probably.

The Fifth Avenue jammed 'em in like an interborough express at rush hour Monday night. Bill Quaid almost became an actor in the after-piece. He was standing in the wings and someone dragged him on, greatly to his embarrassment. He walked across the stage, making the distance of some 70 feet in about a second. That, a record, most likely, for the event. The crowd gave Bill a royal send-off.

After the first act, the Jazz Band had finished their regular turn, Marie Lee walked on for a bit of tapping, the tenor-banjoist, the piano and Hoyte act uncorked a Ruse dance which had him hook stepping while playing. — Decidedly difficult trick, and Gitz Rice did "Pal of Mine," which he authored. Hoyte, Ford and the "Co." of the Rice-Ford act and Rice then warbled it for a quartet number that brought out some tuneful harmony. It was a wow.

The afterpiece held 'em in and its specialties were pleasantly entertaining, with the comedy pianist of the U. S. Band building it up nicely with laughs.

quint act, follows. Carr is careful of his selection of material and also knows the value of whipping through an act without hesitation. While he didn't do so he could have taken an encore at the Monday afternoon show.

The second dumb act for the bill was the Pasquell Brothers, in third position. Two of the boys stick to the straight work, with one of the boys furnishing a bit of comedy, in action and make-up, but also demonstrating that he is there with the tumbling work. Without apparent effort the boys get through some decidedly tough stunts.

Vera Michels and Fred Hillebrand, with Halsey K. Mohr at the piano, had some of the house guessing how Hillebrand was going to work a week in Boston with his act and get away with it. Coming right down to cases, Hillebrand has confessed vaudeville and humor. His remarks just before Miss Michels appeared in lights were so strong that it took about all the effect away from her appearance.

Louise Lovely's "A Day at the Studio" ran for several minutes and is in the first instance propaganda

Bill.

KEITH'S BOSTON

Boston, Feb. 20.

Far better than the average is the show at the local house this week, and judging from the response of Monday, it should be turnaway loose at the end of the week. The house has three performances scheduled for Friday, the holiday, and on Monday afternoon there was a big line-up at the advance box office, with money in hand to take care of those performances.

This week the show is built exclusively along true and tried vaudeville lines. There is nothing approaching a name draw on the bill, although the program calls for the appearance of some who are known to followers of vaudeville, and even the picture and is re-enacted in the sketch by Louise Lovely. Well-balanced vaudeville with speed always apparent, and just one let-down from the general high average is the story.

With a different line-up for the rest of the acts it is more than probable Minchua would not have been asked to open the show with her wire act. She would have rated a much better position. But she opens this show this week and started it far better than in the usual case. This girl, with a special announcement that she is the only wire performer in the city without a net, brella or pole for aid in balancing, gave the audience one thrill after another, finishing up with a punch and leaving an enthusiastic house. She attempts no encore.

Russell Carr with his ventrilo-



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whether it is intended as such or
not. She opens with a plea for a
better understanding of Hollywood
and asks the audience to remember
that there are good people there as
well as bad. Then the act flashes
into full stage with the scene show-
ing her interior sets are made. The
audience is pulled into this part of
the act, children being invited on
to the stage at the matinee and
adults for the evening shows. The
act carries with it one plant, a fat
man, who comes out of the audi-
ence and does a tragicomic bit.
The sketch is interesting but the
act carries with it one plant, a fat
man, who comes out of the audi-
ence and does a tragicomic bit.

More and Fred, who have ap-
peared here many times in the past
with their comedy sketch act, are
again a bit this week. More than
that cannot possibly be said.
The first dancing act of the bill
is on next with Helen O'Connell
and Henri French. The act has been all
the way and carries out the plot
of the title, "Music of Motion."
Well staged with good music ef-
fects, and plenty of much better
than ordinary dancing, the act was
over with a crash. Monday, with the
Spanish dance for a finish keeping
the house full on its legs.
Joseph E. Brown with O. Henry's
classic, "Arrest Me," was a bit far
along on the bill to get the best
effect. The act followed out very
closely the author's story and, as is
well known, is a classic for satirical
humor. After the regular act Brown
did a couple of dances of the secen-

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tricle time, seeing both with his
droop into the orchestra pit and out again.
A walk-out started during his act
which was the occasion for Brown
to mention that if he did a couple
of more dances the house would be
empty.
Pulaski's Canines closed the
show. A dog act a bit out of the
ordinary, with the dogs doing their
stuff for the man and the act graded
by a well-timed girl in tights whose
side act seems to be to appear in
tights. Come to think of it, she
did just a little more than this.
She threw one of the dogs in Pulaski
for a humorous stunt toward
the finish.

LOEW'S STATE
Many little to praise in the show
this week, with Al McMillen as
the headliner. The weakest part of
the program was its comedy.
The comedy was a bit of a
hit, one with five people and
the other with eight, may have ac-
counted for the failure to provide
an act that would have carried the
bill.
The combination of a weak vaude-
ville act and a weak picture, the
show, as a Merger release, The Man

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Life Passed By," was such that it
had at least from the standpoint
of applause.
Alfred Latell, assisted by Elsie
Vokes in "The Pop," passed on the
strength of Latell's animal imita-
tion. Guy Crouch and C. (New
Acts) in "Oh, You Shook," was far
from desiring.
Next to closing, McMillen led,
and tried hard, but he simply could
not. He did a couple of numbers,
the best of which was "Not Too Nice
to Be Naughty." His singing was
like the Philadelphia 1910-1911
had about.
"A Venetian Romance" (New
Acts) closed the bill. It is a classical
musical and singing offering, with
eight people. A Rush, to say the
least.
Business Monday night looked very
good. Fred.

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GARDIN—"The Opie," musical

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GARDIN—"The Opie," musical

GARDIN—"The Opie," musical

GARDIN—"The Opie," musical

GARDIN—"The Opie," musical

worst. The Auto Show was held in the American Royal Exposition building, a couple of miles from the theatrical district, which made it hard for those who contemplated attending both the show and a theatre the same evening. In spite of the heavy opposition "The Highwaysman" at the Shubert-Alcazar, did very satisfactory business—considering prices and everything better than "Sally, Irene and Mary" at the Shubert.

"The Lily" fourth appearance here in three seasons; \$2 top this time.

It is reported that Ann Nichols has secured a lease on the Garden for an indefinite run of "Ain't a Irish Rose," to start in the early spring. The Al and Lone Bridge musical stock has been in the Garden since the departure of the De Wolf Hopper Opera Company in November.

While no announcement has been made, it is the understanding that the Bridges will close their Kansas City engagement in March and that the Nichols "miracle" will follow.

Encouraged by the big business chalked up by "The Music Box Revue," with a \$150 top, the Ziegfeld "Follies," which comes to the Shubert for seven days, starting March 3, will ask \$140 for the entire lower floor and with the balcony scaled from \$2 to \$2.50. This will be the first time for the "Follies" in four years.

A condensed version of "Uncle Tom's Cabin," produced by amateurs, will be at the Mainstreet, Olin Dwyant, assistant treasurer at the Shubert, has been transferred to a similar position at the Shubert-Alcazar. His place at the Shubert has been taken by Elmer Vandenberg from the Orpheum staff.

Edward Dubinsky, manager of the Regent, who has had several runs with the city office during the past year, was acquitted in District No. 3 Court this week on a charge

of operating his theatre without a license.

Clarence Burns, for some time advertising agent at the Garden, has been appointed to a similar office for the Shubert.

Variety-Clipper Bureau
WASHINGTON, D. C.
 Evans, Bldg., New York Ave.
 By HARDIE MEAKIN

Washington is getting back on the try-out ramp. Two new ones this week and two again this week. "The Birdie" with Boris Kenyon at the Garrick Monday and "The Lady Killer" by Frank and Alice Mandel at the Delmona some night. Both reviewed elsewhere in this issue.

Polo's is housing Walter Scanlon in "The Harney Stone" for the current week, with Sir Harry Lauder following, week of Feb. 25. The Greenwich Village Follies is on its

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way with the two "Misters" billed in type almost as large as that of the show.

The National has a Sunday night opening with "One Kiss," "Vanities" Feb. 25. This is Peggy's home town.

"Simon Called Peter" is proving a life-saver for Leonard Wood Jr., at the President. He is paying off some of the deficit of his stock venture, his ads appear again in the dailies, and he has taken a dispenser of publicity in the person of Frank Iker, who up to a short time ago was performing that same function for the Keith house here.

Andy Kelly, publicity dispenser for the Shubert house, the Belasco, took on a special assignment, and incidentally an extra salary, with William A. Brady to put "Simon Called Peter" across. Kelly put across some good work, even had the police after the house after it opened. But better than that, he unknowingly created something that the local critics will long remember. Planting us all in a bunch in the orchestra near the lower left-hand boxes, it was possible for us to hear the now famous remark: "It's the House Detective," which issued from the same box when the minister and the nurse to the play on a week-end party in a London hotel expressed wonder who it was that knocked at the door and thus so rudely interrupted.

Nelson Dell, after removing the splints from his fractured arm, discovered the bone had not set properly and it had to be done over again. X-rays have since disclosed that now the bone is knitting properly. Dell stuck on the job through it all.

The Moscow Art Players again headed for Washington. Folio's gets the show March 16.

Sam Boyd, for the past five years private secretary and confidential clerk to Henry Crum, has severed his connection and is practicing law on his own.

Reicher, Utica, N. Y.—Opening of the season at the Playhouse, the home of the Samaritan, Utica's (N. Y.) little theatre, a coup, has featured Thursday night, February 21, with "The Tens," a one-act play written by Mrs. William Gumble, and featuring Mrs. Gumble in the leading role. The piece is of a woman pleading with the district attorney for an erring husband, accused for forgery. Others in the cast: District Attorney, "Ted" Huback; his daughter, Margaret Carr; butler, DeVillo Rudeny.

Utica, N. Y., Feb. 7.—The West Hill Social and Dramatic Club has been organized in Utica, N. Y., near Utica, with these officers: President, Edward J. O'Connor; vice-president, Lawrence Meyer; secretary and treasurer, John H. Roberts. Several plays are being rehearsed for early presentation.

It does not always follow that an excellent actor is a discriminating smoker. However, in this instance it is true.

JOE WESTON

of Werton and Elline
a great actor and a good judge of tobacco. He smokes those 1 & Y specials you should, too.

I & Y CIGARS

The Show World's Favorites
708 7th Ave., N. Y.
Opp. Columbia Theatre

BUDDY WALKER

Messrs. Ziegfeld, Dillingham, Cohan, Shubert and associates notice what Chicago said:—

"Now came the big hit of the show, Buddy Walker. The moment this young man walked out you knew he would be. He had class and class shows at the top of his appearance. He is big time. He stayed a long time out there in one, but not too long. In fact, as far as I was concerned, he could have completed the entertainment."

HIP RAYMOND

The Famous Hippodrome Clown
WITH
MILDRED MAISON
A Treat for the Kiddles as Well as the grown Ups
Direction **EARL & PERKINS**

VESS OSSMAN

in the North or South
THE OSSMANS
Are Always a Risk
Howard, Atlanta, on this week (Feb. 16)

BILLS NEXT WEEK

(Continued from page 33)

SPRINGFIELD MO.
Kings
Coke & Co.
Bill & Gertrude
Mildred & Co.
Philo & Co.
(Three to five)

ST. JOE MO.
Electric
Edwin & Co.
Alexander & Co.
Vanderbilt & Co.
Olive Bros.
M. H. Brown & Co.
(Two to five)

SOUTH END
Raymond & Co.
Jean & Co.
B. W. Higgins
B. W. Higgins
(One to five)

Grand
Walter & Co.
Walter & Co.
Walter & Co.
Walter & Co.
(One to five)

SPRINGFIELD ILL.
Majority
Victoria & Dugan
Arthur Hamilton
Graham & Margate
Walter & Co.
(One to five)

FESTIVAL
Festive & Co.
Festive & Co.
Festive & Co.
Festive & Co.
(Three to five)

PANTAGES CIRCUIT
TORONTO
Pantages
Pantages
Pantages
Pantages
(One to five)

HAMILTON, CAN.
Pantages
Pantages
Pantages
Pantages
(One to five)

CHICAGO
Pantages
Pantages
Pantages
Pantages
(One to five)

NEW YORK
Pantages
Pantages
Pantages
Pantages
(One to five)

NEW YORK
Pantages
Pantages
Pantages
Pantages
(One to five)

NEW YORK
Pantages
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Pantages
Pantages
(One to five)

NEW YORK
Pantages
Pantages
Pantages
Pantages
(One to five)

CHARLE WILSON

"The Loose Nut"

I'm coming East again.
Who Cares? (Answer from the mob.)
I know it, but I'm coming East, anyway.
Fleischman, please note.
That ought to get a rise out of you.

LLOYD

IBACH'S ENTERTAINERS

Keith's, Dayton (February 25)
Still going strong for many, many consecutive weeks for
B. F. KEITH and
PETE MACK of CASEY
OFFICE is the Reason

SAMMY

Still Dancing to Please Our Wife
Permanent Address, MONTE CARLO CAFE, New York

PATSY

Still Dancing to Please Our Wife
Permanent Address, MONTE CARLO CAFE, New York

LEWIS and BROWN

THE SINGING HUMORESQUE
SPECIAL FEATURE
with Barney Gerard's "ALL IN FUN"

WATSON WHITE

THE SINGING HUMORESQUE
SPECIAL FEATURE
with Barney Gerard's "ALL IN FUN"

TARZAN

HEADLINING LOEW CIRCUIT
By Courtesy of J. H. LUBIN
MANAGEMENT: FELIX PATTY
Pilot for Loew Circuit, WILLIAM MACK

DETROIT
Majority
Detroit
Detroit
Detroit
(One to five)

DETROIT
Majority
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Detroit
(One to five)

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Majority
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Detroit
(One to five)

BILLY DUVAL

AND MERLE SYMONDS

"HER FATHER"

KEITH CIRCUIT
BOOKED SOLID
Direction CHAS. BIERBAUER
The Saddest Words of Tongue or Pen Are
Those on Sunday
BILLY DUVAL & VAL STANTON

4 ENGLISH MADCAPS

Cissy, Wally, Elsie and the Incomparable
Zella Madcap
"Each one an Artist," Vide Press

The act that is world-famed from the Coliseum, Palladium, Victoria Palace, London; Alhambra, Paris, and Palace, New York.

Management CISSY MADCAP

Direction ALF T. WILTON
Name Protected Through Variety and N. V. A.,
Also V. A. F., London

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HUBERT GOLDEN
Saxophone
NORMAN BARNES
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SAM PRINCE
WALTER BARNES
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TED GILSON
Trombone
We will send it headed for New York
— 11th March 1924

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PHIL ROY

in a CYCLE OF LIFE
A NEW COMBINATION OF REALITY AND MYSTERY
Direction HARRY FITZGERALD
Western Representative: JACK GARDNER

ROY and ARTHUR

in a CYCLE OF LIFE
A NEW COMBINATION OF REALITY AND MYSTERY
Direction HARRY FITZGERALD
Western Representative: JACK GARDNER

CAUL SIBERS

in a CYCLE OF LIFE
A NEW COMBINATION OF REALITY AND MYSTERY
Direction HARRY FITZGERALD
Western Representative: JACK GARDNER

BENTO BROTHERS

PALACE, CHICAGO—WEEK FEB. 24
LEW GOLDEN, East
EARL and PERKINS, West

GALLERY BOOS

The gallery boos are a new feature in the world of the theatre. They are a new feature in the world of the theatre. They are a new feature in the world of the theatre.

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BOBBY HENSHAW

AND ENCORE

ENCORE

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NOTHING NEW UNDER THE SUN?
You'll be surprised

HARRY ROSE

NEW ACT

ENCORE

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HERE IS YOUR COPY

OF THE MOST SENSATIONAL SONG HIT OF THE DAY

THE ONE I LOVE

(BELONGS TO SOMEBODY ELSE)

Lyrics by
GUS KAHN

JOE DAVIS

NEW YORK CITY

BOB HARDING

BOSTON

THE ONE I LOVE

Belongs To Somebody Else

Gus Kahn
Ishtar Jones

Music by
ISHAM JONES

LAURIE KARRER

DETROIT

MARK MORRIS

SAN FRANCISCO

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MILTON WEIL MUSIC CO., Inc.

GRAND OPERA HOUSE BLDG.; CHICAGO, ILL.

P. S. NOTE:—MARK MORRIS IS NOW AT THE AMBASSADOR HOTEL, SAN FRANCISCO

MILTON WEIL IS NOW IN NEW YORK AT 1658 BROADWAY, care of JOE DAVIS

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\$9.60 RECORD ON B'WAY

N. Y. STATE TICKET RULING GOING BEFORE U. S. SUPREME COURT

Matter of Constitutional Right—Appeal Possible on That Point From State's Highest Tribunal—Judge Rosalsky's Ruling

The opinion of the Court of Appeals upholding the amendment in 1922 to the New York stage business law wherein it is declared illegal to resell theatre tickets for over 50 cents above the established price, will be placed before the U. S. Supreme Court for final decision. The high tribunal is well caught in the cases before it and is expected to disband for the summer in May, by which time the ticket problem may be settled for all time. Ordinarily in state matters the (Continued on page 29)

OPPOSITION SONG BOYS IN LOBBY OF APOLLO

Show and House Management "Sell" Song Selling Rights—Black Eyes Now and Then

Chicago, Feb. 27. Plenty of excitement in the lobby of the Apollo every evening as the audience is exiting from the performance of "Innocent Eyes."

As the customers are leaving they are confronted by two song peddlars and a score of their assistants. Each shouts that he has (Continued on page 29)

\$900 FOR PATRON

Gordon's Olympia Ejected and Arrested Salesman

Lynn, Mass., Feb. 27. Percy Morong, formerly a traveling salesman for a Lynn shoe manufacturer, yesterday was awarded \$900 damages in Essex county superior court, Salem, in a suit for \$20,000 against Gordon's Olympia theatre of this city, in an action of tort, for alleged damages he received in being ejected from the playhouse in June, 1922.

Morong alleges that he injures he received on being moved from the theatre brought about a citizenship which caused him to lose his "pep" and later his position as salesman for Williams & Clark, shoe manufacturers, of this city.

After a dispute over two seats which he paid for, it is alleged that Morong was dragged by House Officer Hodgkins, from the box office, where he sought reimbursement for the price of admission, and placed under arrest.

Cabaret Abroad

The M. K. & T. railroad, which runs through Kansas, Missouri and Texas, and is popularly referred to as "the hot line," has actively inaugurated a system of entertainment originated by the Consolidated Orchestras.

"Hot peck" pianos—small-sized uprights—are in the observation coaches, with singers and entertainers furnishing the programs en route.

GOOD STOCK STANDS VERY SCARCE IN EAST

Money Ready, but No Locations—What Happened in Pittsburgh

Pittsburgh Eastern stock stands are scarce, according to Harry Sheldon of the Pauline Boyle agency. Sheldon had been connected with stock enterprises in Chicago and the Middle West before coming to New York.

Sheldon has several clients ready to finance a stock proposition providing a suitable location can be acquired. Several houses available have been passed up, principally because of their inadequate capital to permit a first-class stock with first-class lists to operate and get by the overhead.

This, according to Sheldon, is the prime factor in the dearth of stock in Pittsburgh. (Continued on page 19)

MARGUERITE IS QUEEN

Mrs. Harry Williams Among Social Leaders of New Orleans

New Orleans, Feb. 27. Marguerite Clark, the former film luminary, was crowned queen of the Duke de Alexis ball, held at the Paele Saturday, when the theatre was specially rented. As the 12,000 she made an imposing figure and ruled her "court" in royal manner.

Max Clark, the wife of Harry Williams, the millionaire Texas mat, and is one of New Orleans' social leaders. Her white gown, mounted on super St. Charles avenue is a show place of the town.

TOTAL GROSS OF 55 LEGIT HOUSES AND OPERA

Bad Weather Stepped in but Holiday Made New High Gross Marks—Receipts Bettered \$1,000,000 With Subway Circuit Figured—Metropolitan Opera House's Gross \$100,000—"Miracle" Reached \$55,000—\$5.50 Top Musicals Keep Up Tremendous Gait

NEW SHOWS DROP OFF

Last week with Washington's birthday the potential point of the 1923-24 season, gave Broadway's legitimate field a total gross of \$960,000. That is inclusive of grand opera, the Metropolitan approximating \$100,000 alone.

Bad weather affected business for several days prior to the holiday, but from Wednesday on attendance was so good that a number of attractions reached new high gross marks.

If the things on the subway circuit (Continued on page 22)

EASING OUT "SITTERS" IN 10c FILM HOUSES

Usher Tells in Court How They Are Moved Down Front—Can't Stand Eye-Strain

Buffalo, Feb. 27. The scene of how the dame moving picture places, care education films was revealing in City Court here when one of the Little Hippodrome's "sitters" in a contempted lawsuit case, stated that he had noticed the "sitters" seated in the front in the house at the same time he transferred a boy from a seat in the rear to the front row.

Under cross-examination the usher stated, this was frequently done in the case of boys who had when the show opened at the theatre, burst forth in candy and then in 15 days.

"We simply moved them to the front," he explained to the court, "where the children sit is great. But they don't like to sit in the front fast."

CHI INCENSED AT "DIRTY SHOW"; MAYOR TO REVIVE CENSORSHIP

Shubert's "Innocent Eyes" Calls Down Tirade of Censure—Girls Completely Unclothed—Ordered to Dress Up or Shut Down

Preachers Are Told To Stop Busybodying

Washington, Feb. 27. The preachers were told to get on the job and attack to their knitting and stop lobbying, by Philip P. Campbell, former member of the House of Representatives at the eighteenth annual banquet of the Washington Traffic Club, held in the Taft Hotel.

Campbell deplored the rise of lawlessness and proceeded to lay a great portion of the blame at the door of the churches, which, he stated, had forgotten to preach religion and morals, and were trying to enforce morals by lobbying in the National and State capitals.

Instead of arousing the conscience of the nation, the pulpit denounces district attorneys for not enforcing laws. They have turned over their own jobs to the State. The sheriff is a failure as a moral teacher.

Let's tell the preachers to get back to preaching old-fashioned religion.

Chicago, Feb. 27. Mayor Dever this afternoon informed a committee of ministers who protested against the indecent and immoral performance given by "Innocent Eyes" at the Apollo, that the cover must go on again and that he would appoint a committee of three who will be official censors of all shows in the city.

S. J. Dunnehan, chairman of the Social and Civic Relations Committee of the Chicago Church Federation, acted as spokesman for the ministers.

He said that it had been brought to their attention that several theatres had shows which were beyond the expectations of morals and decency required in the community. He added that while none of the committee has seen "Innocent Eyes," they had reports that the show was objectionable and obscene as far as the attire of the women was concerned. He also pointed out that it was stated at the recent church superintendents' convention here that the only lot (Continued on page 23)

MOLLIE WILLIAMS' TIEUP WITH LETTER CARRIERS

Occurred Through the "Mail" Number in Show—Carriers Working for Mollie

Mollie Williams has a letter carrier number in her current Columbia burlesque show in which she delivers "mail" to patrons in the audience. This number attracted the attention of the numerous letter carriers' association throughout the country and especially in the cities along the Columbia route, with the (Continued on page 27)

\$38,600 IN PITTSBURGH

Pittsburgh, Feb. 27. The "Greenwich Village Follies" grossed \$38,600 at the Alvin last week.

COSTUMES Who will make your text ones? Those who have bought from us say—

BROOKS-MAHIEU
1132 Broadway, New York City
11,000 Costumes for Rental

'ACTORS THEATRE' NEW NAME FOR 48TH ST.?

Equity Players Continuing Operation, but Removing "Equity" Through Protests

It was understood this week that Equity will attempt to "divorce" the 48th Street theatre by removing the billing of the "Equity Theatre" and replacing it with the "Actors Theatre." The Equity players will continue to operate the house for the balance of the season, but nominally (Continued on page 29)

HOPKINS STARRING FARNUM

WEDON Farnum, who has starred here as one of Alvin Hopkins in a drama, which the producers have had for some time, seeking the proper part.

The picture is to be shown in New York since the first of the year.

SCENARIOS BY REACTIONARY GERMANS

New Plays and Reviews Boomed, Yelled At and Jeered—First Fights Follow—Reviewers Take Part

Berlin, Feb. 27.—Germany is going through a series of moments at the opening of new plays and at the revival of old ones. At the State Schauspielhaus, a play by Blum, called "The Empress of the East," "The Empress of the East," would probably have quietly dropped out of the repertoire within a week or two, but there came a scene in which a king has his crown taken away from him. Reactionary monarchists whistled and booed, calling for a very strong reaction from the remainder, demonstrating mind.

The police had to be called in to clear the auditorium and to stop the numerous fist fights.

Even the ending of the reactionary play took part in the boeing and whistling.

Last week in Dresden at the State theatre, "Der Deutsche Hinkemann" ("The German Hinkemann"), a play by the imprisoned Communist leader, Ernst Toller (whose play "Masse Mensch" has been common property, produced by the Theatre Guild), reached an even worse fate.

After premiering in Dresden, it was brought out beforehand by reactionary organizations that killed the theatre with young boys who dissolved and led at a sort of communist given by leaders who had read the play and planned just when this was to happen.

The first two or three scenes were unimpaired, but towards the middle of the evening, yelling and whistling started. It was impossible to play the performance to a close.

An appeal made by the manager and leading actor was refused and the play will not be again given. The demonstration was evidently made only against the author.

After successful of all was the scene that occurred in Stuttgart during the production of "Danton" ("Danton's Death") by the German author, Berthold, like the same scene occurred, but incomprehensible to the German audience, the play being written in about 1840. It is far from being revolutionary, Berthold being a pessimist and not a practical revolutionary.

As a result to this was the attack that happened during the showing of the film "Frederick Schlegel," a small film theatre in the city of Berlin. This film, which is two weeks old, reported in Variety, treats the life of the famous Prussian the dramatist. It is in the nature of a caricature of nationalistic demonstrations.

About 8 o'clock in the evening at the Municipal Theatre, four communist youths of 20 years of age, all armed with revolvers, appeared on the stage, where they stood directly on the street, and was not otherwise connected with the audience. Two started shouting "Up and kill the capitalist," while the other two went up to the projection machine and tried to put it out of action. The youths, after which they disappeared. The proprietor of the theatre was unable to get another machine and within a half an hour the play, "Frederick Schlegel," was continued.

MAY REMOVE BOYCOTT

Berlin, Feb. 27.—The German and English anti-boycott associations have agreed to remove the German and English, and to support the German anti-boycott against the German performance to be played.

The period of the boycott was for two years, but with the German and English in a cold war there is a prospect of extension of artists in the near future, although the two years has not yet elapsed.

"WOMAN" WELL RECEIVED

London, Feb. 27.—Chaplin's "Woman of Paris" opened at the Trivoli Monday before a critical audience who were favourably impressed.

The piece in the house was also

DEBATABLE PLAY PASSED UP BY PARIS PUBLIC

Lucien Guitry Playing Love Seeking Professor With Unfaithful Wife

Paris, Feb. 27.—"L'Amour Moult" originally titled "L'Amour en Ciel," is a four-act melodrama authored by Pierre Wolff and Henri Joveaux. The premiere took place at the Theatre du Vaudeville to a favorable verdict.

The script tells of a Professor Mesquita, who learns his wife is unfaithful, and, shunning divorce, enters upon an intrigue with an honest showgirl named Germaine.

The wife schemes to entice her husband to return, but he prefers Germaine, who is content to remain in ignorance of the true situation, both Madame Mesquita performing as a musical chair under the suggestion he is her own.

Six years after the professor's love life his wife is in unhappy circumstances and decides upon adoption. Telling his wife of Germaine, but advising her to remain in ignorance of the true situation, both Madame Mesquita performing as a musical chair under the suggestion he is her own.

The play would seem to constitute a delicate balance between the publicity possibilities, but the public has already given indications of an indifferent attitude which will probably nullify this.

Lucien Guitry sustains the role of the professor supported by Renée Dary, who plays Germaine. Other in the cast include Jean Dax, Jeffrey, and others. The play was written in about 1840. It is far from being revolutionary, Berthold being a pessimist and not a practical revolutionary.

MISS LLOYD AND AUSTRALIA

Starts from London May 20—Playing for Williamson Vaudeville

London, Feb. 27.—Australia's well known Miss Lloyd for the first time when she appears over there in Williamson's vaudeville during the summer.

Miss Lloyd has engaged for 12 weeks, sailing from here May 24, after coming with her present tour show May 5. She will tour with the road show for over a year, mostly in the provinces.

The Australian engagement calls for an Afton Lloyd many and two faces both ways.

BASIL DEAN OPPOSITION

Some Favor Wilson—Pension for Collins

London, Feb. 27.—There is considerable opposition to the appointment of Basil Dean as managing director of Deafy Ltd. as successor to Arthur Collins. Several members of the Board of Directors of Deafy Ltd. are in the favor of William Wilson for the post. Wilson staged "Democracy" Night at the Lane.

The executive has also a mortgage on the property to insure the payment of £10,000 during a year for £500.

ROSIE SUES FOR JENNY

Paris, Jan. 13.—Walter Jenkins, Paris, was incarcerated for several days in prison. He sustained their combined roles successfully in the police box.

Jenny has since recovered and is back in the show.

Film Man Wide

Paris, Feb. 27.—Guy Crosswell Smith, representing United Artists, has married Mistinguette. He had been in the



JEAN MIDDLETON
Direction EDW. S. KELLER

"I had my dancing lesson this morning and singing lesson this afternoon. After which I practiced my fiddle, phoned Walter Winchell and Mrs. Ben Bayer, wrote Dave Chasen, phoned Mr. Keller, got the keys to Van's trunk and took out his dinner

box, ordered some lemon, some eggs and some White Rock, then I wrote my little boy from heaven, and now it's time to go to sleep, so I can have my dancing lesson in the morning. Singing lesson in the afternoon, phoned Walter Winchell and Mrs. Ben Bayer, and then, oh, yes, I'm not going over all that again."

YOUNG ROSTAND POET, FALLS DOWN ON DRAMA

Another Vain Attempt, Even With Ida Rubenstein in Cast

Paris, Feb. 27.—Maurice Rostand, the juvenile French poet, is the author of "Le Secret du Sphinx" at the Theatre Sarah Bernhardt.

Young Rostand has yet to enjoy a profitable run with any of his dramatic works. According to the reception accorded this fourth piece, he seems destined for another attempt before that expectation may be fulfilled.

The latest hit of Rostand's writing tells of Belano, a disappointed but fashionable playwright, who destroys a recently completed manuscript and goes to Egypt accompanied by his brother and an actress to consult the Sphinx for inspiration.

The Sphinx whispers the secret to the brother, who falls dead, but Eglano lives because the truth is unshared to him and he has learned that love vanquishes death.

Consequently not only Eglano, but the audience as well, are left without knowledge of the secret of the Sphinx.

However, Eglano returns home with actress and produces a successful work.

Jean Kessel is Eglano. Polignac plays the brother and child. Darty is the actress. Ida Rubenstein impersonates the spirit of the Sphinx.

YSAYE BREAKS DOWN

London, Feb. 18.—Ysaie, the Belgian violinist, who is touring with Clara Butt, broke down during his appearance in London on Feb. 17.

Ysaie, who is left in a stupor, once and drove to his hotel. His manager explained that a premonition of death had suddenly come to him, taking his soul out of his music.

On arriving at the hotel a telegram was handed to him announcing the serious illness of his wife—five minutes after another came that she had died.

Ysaie's engagements, including those for big concerts at Belfast, Liverpool, Manchester and Bradford, have been cancelled.

"FAKE" AT APOLLO MARCH 13

London, Feb. 27.—Gladys Pearl will open in "The Fake" at the Apollo March 13, with Arch Selwyn for the premier.

Debar Leaving "Co-Optimists"

London, Feb. 27.—Archie Debar has decided to withdraw from the management of "The Co-Optimists." Constant disagreement is the cause of Debar's

V. A. F.'S SPECIAL MEETING WILL CONSIDER GERMAN BAN

Representatives of Artists' Association Report to Executive Committee in London—Pro Rata Basis of Exchange May Be Agreed On

NEW TAX BILL BEATEN BY GERMAN MANAGERS

Already Abnormally High, New Tax Contemplated Increase Up to 100 Per Cent.

Berlin, Feb. 15.—The theatre managers of Germany have succeeded in defeating a new bill to increase the amusement tax from 10 to 100 per cent. This, they only did, after a hard fight.

The new bill would have meant a catastrophe for the theatres as the tax is already higher than anywhere else in the world.

At the ordinary theatre and for circuses given in buildings the government at present takes 17½ per cent. of the gross at vaudeville entertainments, where no drinks are served, 20 per cent; at picture theatres and tent-theatres, 25 per cent; at cabarets and dancing halls, where beer is drunk, 32 per cent; and where wine is served, 32 per cent.

Each theatre must also pay an unsate (turn-over) tax, this is included in the gross, and the more a tax on this tax must be paid which raises, in many instances, the percentage really much higher, for instance, in the case of the well-known cabarets to practically 50 per cent.

The theatre admission prices in Germany are very high indeed, some managers asking for an ordinary small seat fares in one or two seats as high as \$1 and \$2 for seats. But in no city in the world is the rate-seat so much in use as in Berlin—not one person in 20 pays full admission price.

Four theatres, all with high-class entertainment, and in two expensive pull-up opera, one can get admission for six performances seats for 30 cents a person. For the private may get the most expensive seat in the gallery as one happens to draw. The seats are placed in a big urn in closed circles.

At Reinhardt's Deutsches theatre, working men's organizations have secured a selection of seats on the same basis for about 35 cents. This is also a very common practice; almost any sort of an organization from the Leicestershire Engineers Union to the Friday afternoon Whist Club can get much reduced seats on the same basis.

Every cigar store has coupons offering two seats for the price of one.

It is pointed out here merely as a passing stage until conditions become normal again.

THE LINDERS POISONED

Paris, Feb. 27.—Max Linder and his young wife, as a Vienna hotel, were found suffering from venereal poisoning.

The couple had been in Vienna for several days, during which time they had been in a hotel which revealed the couple had accidentally taken an overdose of the medicine.

The victims are being treated at a Vienna hospital and are reported to be progressing favorably.

MOSS EMPIRES' DIVIDEND

London, Feb. 27.—Moss Empires has declared a dividend of 2½ per cent. There was no dividend last year.

Travesty Opera With No Future

London, Feb. 27.—"Gladys," a travesty ballad opera of the genre started an investigation before a friendly audience but seems unlikely to linger as a substantial success.

"String of Pearls" at Wales

London, Feb. 27.—Julian Franck's play, "A String of Pearls," will be put on by him at the Prince of Wales. It will follow

London, Feb. 27.—The committee of two, Monte Bayly and Albert Ogier, who returned this week from Berlin, where they had gone to confer with the Germans upon interchanging acts between the two countries, reported yesterday to the executive committee of the Variety Artists' Federation.

The report is said to have recommended that the English ban against German turns be partially lifted if a pro rata basis of exchange can be agreed upon.

The executive committee resolved to call a special meeting in the near future of the V. A. F. general membership to consider the matter, and reach a decision.

The common belief is that it is not unlikely that the ban will be withdrawn. It was placed against enemy alien acts in England for five years, has been existing for three years.

With the money base in Germany on a gold standard and England in need of foreign exchange, her present depressed vaudeville, the time appears opportune for a mutual arrangement of exchange between the two countries. The Germans have fled that country in droves to other lands while the English seemingly have no plan to go to play or other countries to go to.

SATIRICAL PLAY

Rene Benjamin's Comedy of Poils

Paris, Feb. 27.—At the Vieux Colombine Jacques Copaux presented a three-act satirical comedy entitled, "Le fait que Chacoun soit a la place" ("Everybody Must Be at His Place") which did not open until initial performance.

The piece unfolds a satirical story of a wealthy man, a professor, implicated in dishonest dealings, is finally arrested but released owing to influential friends.

His scandalous aphorisms pretend to "unmake a revolution and institute a petition to make the justice become more magisterial, on the proverb that, 'thief catches thief'."

"MR. SQUIRE" ALL THROUGH

London, Feb. 27.—"The Ambitious Mr. Squire" will close at the Criterion Saturday to be replaced by "Outward Bound" Monday.

Victor Capoul Dead

Paris, Feb. 27.—The famous French tenor, Victor Capoul, died here this week. He was 85 years old.

DEATHS ABROAD

Paris, Feb. 18.—Mlle. Lucienne Mancel, French comedian, died at Aix-en-Provence, aged 25, from cholera.

Rene Fouré, doyen of the publishing in France, former director of L'Espresso, (son-in-law of the founder of the L'Espresso (company) died in Paris, aged 82.

Gabriel Albert, composer, who wrote Polka (for Austria) and former conductor at Luna Park, Paris, died last week.

Thurin, stage manager of Alcazar, died at Havre.

SAILINGS

Feb. 28—(London to New York) Richard Pifford, (Londra).

March 1—(New York to London) Mr. and Mrs. Arch Selwyn, Charles B. Cochrane (Olympic).

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road LONDON
Director, JOHN TILLER

50-CENT TAX DEPENDS UPON STATE

Legit-Picture Break May Have Had Its Influence—Solid Backing by All Theatres Suggested by Augustus Thomas in Final Senatorial Passage

Variety-Clipper Bureau
Washington, D. C., February 27.
That a mass attack rather than a concerted one caused the failure of those endeavoring to raise the recommendation of the Ways and Means Committee that the admission tax be repealed to the 50-cent grade only, was the conclusion of opponents of Congressmen questioned following the defeat yesterday of the efforts of such members of the House as Rainey (D) of Illinois, Mills (D), La Guardia (R), both of New York; Tilton (D) of Connecticut; Garrett (D) of Tennessee; and Bloom (D), New York.

The action of the bill in which the theatres of the country were so vitally interested, reached the House, sitting as a committee of the whole shortly after 2 p. m. yesterday. Leaders and expectants to reach the floor long before this time, but discussion of Chairman Green's amendment calling for a gift tax consumed many hours, only to finally be accepted by the committee.

Congressman Rainey was first to offer an amendment, which Augustus Thomas as the "for-nost author of America," he submitted statements made by Mr. Thomas before the Ways and Means Committee during hearings while that body was framing the bill. Mr. Rainey sought to amend the reported bill by raising the 10-cent figure to 20 cents, making it one per cent, of 20 cents, and also to amend the tax in half above the repealed 50-cent grade, which the Congressman apparently did not desire to change.

Legit-Picture Break
The reported break between the legitimate interests and the picture people was evident when during the

remarks of Mr. Rainey he stated that under the provisions as recommended by the Ways and Means Committee "you could see Fairbanks, Negri and Hart and all those figures mentioned in the scandals of Hollywood without tax," but when it came to the educational value of the spoken drama, stated his Congressman, the action was forced to pay a 10 per cent. tax. Rainey based his remarks, other than those aimed at the picture stage, entirely upon the statements of Mr. Thomas, and after his amendment had been defeated during the discussion following with other amendments had Thomas' letter proposing the tax be reduced from 10 to 8 per cent. read into the record. This suggestion, however, did not get before the committee in the form of an amendment.

Part of the speech made by the Democratic minority, was among the 30 odd members on the floor fighting to gain recognition from the chair. Mr. Garrett stated that the acceptance of Mr. Rainey's plan would equalize the tax all the way through. Another Congressman (Continued on page 38)

FAIR COMEDY IN PARIS

At Theatre Des Arts—Intermediate Reception

Paris, Feb. 27.
"Deux Hommes une Femme," renamed from "L'Amour Disposé," by Rene Saulnier and Andre Salmon (under "National") was presented by R. Darzens at the Theatre des Arts Saturday. The comedy piece in three acts was accorded an intermediate reception.
The story revolves around Laure, an orphan employed by the Chauvenc family as governess to their daughter, Irene, who has been seduced by the son, Raymond, previous to his trip to America. Irene becomes engaged to Barantin, a mysterious journalist, because he is able to secure her father's election to the Senate.
Meanwhile the future husband makes love to Laure but she endeavors to protect Irene against the unworthy author and causes him to confess that at one time he had killed his unfaithful sweetheart, but for which he was acquitted.

Upon the one Raymond's return, plotting marriage to Laure she discovers a preference for Barantin and consents to follow the journalist into exile, realizing he was formerly a love victim, the same as herself.
Lagrenne impersonates the journalist, Eve Francis plays Laure and Jumoy is cast as Irene.

FELL FOR "BEARDED LADY"

"Rolling Face," "Somewhat Risque"
Paris, Feb. 27.
"La Femme a Barbe" is the title of a rollicking farce by Yves Mirlande and Guy de Maupassant, presented at the Scala. Somewhat risqué, without novelty, the play was but a poor success. The heroine of a young aristocrat, anxious to win an eccentric old professor to have a man of the world as her life partner.
That started the youth out on a philandering expedition.
A flirtation with a circus rider resulted in his becoming compromised with the "bearded lady." The situation is only cleared up when the youth, in company with the boy finally claiming the girl as his own.

Dean's Tenancy Ends This Month
London, Feb. 27.
Basil Dean's tenancy of the Ambassadors theatre expires this month.

Fay Compton and "Hassan"
London, Feb. 27.
Following the closing of "The Minister" March 1, Fay Compton will assume the lead in "Hassan."

'MERRY WIDOW' REVIVAL SURPRISES AUSTRALIA

Pulling Capacity Business—"Mr. Pim," Another Revival, Also Big—Notes

Sydney, Jan. 31.
The biggest surprise of the present season has been the wonderful success scored by the revival of "The Merry Widow." The production was put on by Williamson-Tait and has been pulling capacity business for several weeks. Gladys Moncrieff is the featured lady, and Arthur Silgait was a comedy sensation. Every player in the cast does a little with scenery and music. (Continued on page 32)

FRENCH CALLED—COMEDY!

"Fredaine" Is Just Another French Story

Paris, Feb. 27.
"Fredaine," a comedy by M. and Mme. Jagerschmidt and Andre Picard, replaced "Acrochore" at the new Theatre de l'Etoile Saturday and was cordially received.
The plot has Fredaine as a demimonde possessing several lovers and is finally offered marriage by Payet, a rich merchant. She prefers the youthful Claude who disdains himself as the puppet master which she consults when doubtful.
Surprised when the puppet reveals himself joyfully as Claude, Claude loves her, she intends to refuse Payet until the youth explains the impossibility that he could repudiate her wealthy partner. Wherefore, she accepts the merchant with the intention of also retaining Claude.
Eleronimus plays Claude with Berley in the role of Payet. Mme. Spinelly is in the title role while others include Treille Armand and the Mesdames Merindol and Norand.

INVESTIGATING RESOLUTION

Albany, Feb. 27.
A resolution to investigate the prices charged for admission to all amusements and entertainments has been introduced by Assemblyman F. J. Hamilton.
Several other resolutions along similar lines have been introduced by other Assemblymen.

LEHAR MARRIES SOPHIE METH

London, Feb. 27.
Franz Lehar married Sophie Meth in Vienna last week.

Peggy Hyland Stands Out

London, Feb. 27.
Peggy Hyland who produced the film "The Haunted Pearl" has finished the stage production of the same place.
No one in the cast is prominent except Miss Hyland.

Guy Crosswell Smith Married

London, Feb. 27.
Guy Crosswell Smith, who represents United Artists here was married last week to Martine Schild.

IN AND OUT

Tracey and Hay, dancers with the "Gingham Girl" in Philadelphia, were out of town last week due to the illness of Beatie Hay.

Marcelle and talking sea lion dropped out of the Hippodrome show Wednesday afternoon. The sea lion played a benefit at one of the theatres and while performing fell and badly injured one of its fins. The act will be out of the Hipp for the rest of the week.

The Pickwick Four were compelled to cancel the first half at the Wilton, Brooklyn, N. Y., this week owing to the illness of one of its members. Ready and Grant substituted.

Margaret Flynn and Co. were out of the Hippodrome last week.

At the day afternoon, through M. Flynn, buyers the gripe.

Hazel Dawn Can't Find Playlet
Owing to the difficulty in securing a suitable playlet, Hazel Dawn will withdraw from vaudeville.

GEST'S "BUSINESS" WIRE

Sent Messages to K. C. Papers on "Chaunce-Souris"

Kansas City, Feb. 27.
The opening business of the "Chaunce-Souris" attraction of the week was so bad that the returns brought lengthy telegrams from the local papers, which published them during the week. The wires were addressed to the critics and were as follows:

"I have often read articles in which you wonder why goal attractions don't come to your city. 'I've just seen 'Chaunce-Souris' at the Kansas City, where they opened last night. This is an attraction which has been an artistic success all over the world, and they played in New York one year and five months at \$5 top. The same act is now playing in your city at \$3 yet the opening was by one-third the smallest we have ever had. I am really ashamed.' I cannot understand the reason why at last week in St. Louis 'Chaunce-Souris' played to \$24,000. 'My work for the theatre stands by itself and must, therefore, ask the theatre managers to help us to do something to help us for your city's own good and put this attraction on a par with the best.'"

"This is an advance and kindest regards.—Morris (gest.)"

BERNER TO PLAY

"ST. JOAN" IN VIENNA

Berlin, Feb. 18.
Elizabeth Berner, the most popular of the German female stars, has been engaged to play the title role in Shaw's "Saint Joan," which will be the first given next season in the Theatre Volksbuehne.

After the translation of Siegfried Treibsch. The managers of the theatre, Theodor Wolff, after an der Wien, Carltheater, Burgtheater, Apollotheater, and Komodienhaus, had had a meeting in which they decided to close the present season as soon as possible and under no conditions to open the next season until the government has been reduced. This tax is at present nearly 30 per cent of the gross in Vienna.

Managers Will Close Present Season as Rebuke Against High Tax

Managers will close present season as soon as possible and under no conditions to open the next season until the government has been reduced. This tax is at present nearly 30 per cent of the gross in Vienna.

Hennequin Accuses Lehar

The French farce writer, Hennequin, has started a process against Lehar and his partner, the Italian author Lombroso, claiming that the latter had stolen the opera "L'Elizant," (Dragonfly dance), has been taken from a farce by the latter, which he had written. This opera was first called "Sternengucker" (Star Gazer), and was written by Hennequin. The opera was worked over again but with the same title. Hennequin wrote an entirely new libretto to which the old music was fitted. Lehar had a great success in Vienna and was taken over for production in Berlin.

It was found Lombroso had taken his main idea from a little known farce by Hennequin. When the latter through the medium of the Societe des Auteurs, got out the opera, Hennequin, who Lehar might take in France, and started a process. Hennequin sent Lehar a notice of the already paid royalty.

The police have been looking into the question of the prices asked for the checking of clothes in Berlin theatres, which is levied on the library, as people are not allowed to go to the theatre with coats (and hats), and have found that the present rate of one mark (25 cents) is too high. The police therefore the managers claim that they must ask for as much expensive for coats as for hats. The police are in full, but nevertheless the police are not to be deterred (the theatre should be ample).

To the foreigner going to Europe, the police are looking for being forced to check clothes and to buy programs. High prices, a good deal like a form of swindle, the police have however, claim that they do it because they do not have to pay any tax to the government. They are therefore the police claim it is cheaper if it merely costs them as that as part of the admission charge.

The latest thing in Berlin is the wearing of five-piece suits in the theatres. This idea has been taken up by the two popular theatres, the Volksbuehne and the Grosse Volksbuehne. These performances will be given in the theatres and the tickets will be given out by the Volke.

BLOOM'S SEAT CONTEST FOUGHT OUT IN HOUSE

Date for Hearing to Be Set—Show Business' Congressman Has Chance of Winning

Variety-Clipper Bureau, Evans, Big, Washington, February 27.

The six Republican members of the Special Elections Committee of the House of Representatives voting against the seat of Bloom as a member from New York of the lower legislative body of the nation submitted their report Saturday to the House as a whole. A resume of the case is presented, it being stated that Walter C. Chandler first filed his contest for the seat duly accorded Bloom on March 3, 1922, following which on amended charge on May 5, Bloom replied to both of these. One on April 2, and to the amended complaint of Chandler on May 15.

The hearings of the committee started Jan. 21 of this year with Chandler represented by Leonard Obermeyer and Robert P. Lewis, and Bloom by the one represented by Sydney Bernstein.

Each of the allegations of Chandler is set forth preceded with "The committee is of the opinion that the committee majority utilizing but practically one page of the report for their case."

This summary leads off with the statement:

"After a careful and exhaustive consideration of the evidence and hearings in this case the committee finds that all said election districts are valid, and to the amended complaint of Chandler on May 15."

Procedure for their decision to throw out the precincts is then given, but the fraud is not admitted, Bloom's first point out, the committee does not say by whom the fraud was committed. One member of the committee, one of some 53 votes were cast for the Democrats have committed irregularities, but when asked on what grounds the committee charges all they can say is—because."

The report points out that when the election was made in New York some 53 votes were cast for the Democrats have committed irregularities, but when asked on what grounds the committee charges all they can say is—because."

The report points out that when the election was made in New York some 53 votes were cast for the Democrats have committed irregularities, but when asked on what grounds the committee charges all they can say is—because."

Under each of the three precincts thrown out by the Republican majority of the committee, each headed, "The contestant contends," and then proceeds to list the alleged irregularities. Nine irregularities were listed under the 23rd Election District of the 11th Assembly District. (Continued on page 23)

HARRY COLEMAN ARRESTED

Cincinnati, Feb. 27.
Harry Coleman, 39, an actor, who said he was to have appeared at a local vaudeville theatre this week, was arrested at the Hotel Havin on a charge of desertion and held for the Atlantic City authorities.

He was taken to the 23rd Election District of the 11th Assembly District. (Continued on page 23)

Guilty Scores Again

Paris, Feb. 27.
Laurien Cultry, who has been successful in "Apres L'Amour," a new play by Pierre Wolff and Henri Duvernois, which opened at the Vaudeville.

Mme. Falconetti Joins

Mademoiselle Falconetti, young French actress, has entered the Comedie Francaise.

Priest Staging

Harry Piber has been specially engaged in Brussels to create a new ballet of Pierrot Jazz.

The best instruction in
NEEDWAYBROS
STUDIOS OF
STAGE DANCING
1941 Broadway
Write for Art Booklet
Telephone Litchfield 270

NEW ACT PROVE DRAWING POWER AS BASIS FOR SALARY SETTING

"Honeymoon Cruise" Wants \$3,750 Weekly—Gets Chance to Show Worth in Neighborhood Houses—Reported to Have Turned Down \$3,500

A new method of determining the salary to be paid a vaudeville act is being used by Ned Weidman's "Honeymoon Cruise".

The act opened out of town on the Poli circuit, and went into the Palace, New York, last week, following which it is reported the salary was taken up at a booker's meeting. The act wanted \$3,750, and was offered \$3,500 for the large houses, with \$3,250 in the others, at which figure the producer said it couldn't afford to play.

From town on the route will be the neighborhood and spin-out houses, playing one week in each house to test its drawing ability. If business at the box office warrants, the revenue will be routed for the Eastern Keith houses at \$3,750, said to be a record figure for this type of act.

The act is at the Coliseum, New York, this week in a full week. It is a split-week lineup.

The idea of playing an act and determining its value from the box office has never been practically tried in vaudeville. If the practice becomes universally used it will affect many of the so-called headliners who have been getting by on reputations of years ago.

Several of these "big" vaudeville acts in vaudeville and drawing headline salaries couldn't stand the box office test unless surrounded by a strong bill of a standard act and favorites.

ELECTRIC SIGN DOES TRICKS TO CLOTHES

Boston Suit Firm's Objection—Lighted Display Before Commissioners

Boston, Feb. 27.

There have been many strange tricks have on illuminated signs outside theatres, but it remained for the Browning, King Company, clothing concern of this city, to trot up a new one. Their store is adjacent to the Washington street entrance of Loew's Orpheum, and they claim the electric sign, in different colors, produces an effect that makes the store's window display of clothes look freakish.

The clothing firm claims that a brown suit will take on an odd shade of blue and that every black deceler appears like old brown headpieces. They have petitioned the street commissioners to have the sign removed.

M. Douglass Hattery, of the Orpheum, appeared before the commissioners against the petition. He pointed out that he had offered to change the lighting arrangement to obviate the effect, although by the clothing concern, but that offer had been turned down. He said the firm wanted the sign left and the canopy over the entrance removed. It was erected at a cost of \$15,000 and the concern which now asks for its removal was the only act of artistry that agreed to its creation. The matter has been taken under consideration.

CANCELED CANCELLATION

Dooley and Morton Angry Over the Last Half Only

Gordon Dooley and Martha Morton, the youngsters of the Dooley and Morton families, and wedded vaudeville partners, canceled their Orpheum Circuit route following a domestic quarrel in New Orleans last week.

After half a week's lay-off, the pair made up and wired the Orpheum people canceling the cancellation and resuming their route. Gordon and Martha have been trotting in double harness for the past two years. At the time of their marriage there were reports considerable parental objections were registered by Morton pere and mere. The squabble last regarded seriously by friends of the couple, who report them still very much in love with each other.

BOOKING CHANGES

William Howard has been assigned this booking of Keith's Detroit, Indianapolis and Cincinnati.

This switch in the booking became effective this week.

Until this week William McCaffery was booking the houses; at a Davis Pittsburgh. He will concentrate on Cleveland and Pittsburgh.

Howard was formerly assistant to Jack Dempsey in the Keith office.

Keith's Office Booking Switch

Several switches in bookers occurred in the Keith office this week. Arthur Willie, booking the Coliseum Sunday concerts will be associated with the Hippodrome booking.

Bill Howard formerly assistant to Jack Dempsey in the booking of the Keith middle westerns will in future assist Eddie Darling.

Moore and Irving Again Working

George Moore and Margaret Irving will resume their Orpheum booking in the near future. They have from his recent serious illness in Minneapolis which confined him to bed for five weeks.

HOUSE ORCHESTRA ON STAGE AS ACT

Southern Managers Using Idea—Name Band Acts Too Expensive

A number of the southern and southwestern vaudeville houses have hit upon the idea of placing the house orchestra on the stage at intermission time the last few weeks and utilizing the house musicians as a jazz band number.

The idea has been used around New York, except that the local orchestras have remained in the pit generally, with some sort of spot lighting focusing attention on them for special jazz overtures with added instruments, such as saxo and bangs.

The high price of the jazz bands with names, and those are the ones principally in demand in the southwestern territory, caused the house managers to use the house orchestras in the light of a substitute for the jazz band.

From reports, the innovation of placing the house orchestra on the stage has met with success.

NEW ACTS

Brian M. Jewett, of Augusta, Me., and Pat Crummit, both former producers with the John H. Rozors Co., Portland, O., are out.

Sunny Golden and Irving White, instrumental, single and talk.

From the G. E. Stewart, re-united after several months' separation because of K. H. illness.

Thomas P. Jackson and G. In Between, W. W. Grant, produced by Charles Heberauer.

Lon Gockett and Peggy Hope, dancing.

Harry and Bollen, sister act, with the Montrose Revue, five people.

Lucille Fields (sister 1 Sisters) and Alma Adair.

Low Golly (Los Angeles), "single."

Gordon Mack has teamed with Murray Briscoe, former out-put of the late Sam P. Herman, who died Monday morning. Andy Rice is supplying the material.

"The Checkbook Chump," a new comedy skit by Howard Emmet Rogers, will be Lewis and Gordon's next contribution to vaudeville. It is now being cast.

Harnes and Cooper in comedy skit.

Marie Nordstrom in three-people comedy skit.

Lawson and Moore, two-act.

Lawrence and Brooks, two-act.

"The Spirit of Broadway," is the title of a new act Blanche Merrill has written for Lila Morris.

"The Bishop's Candlesticks" in condensed form will be done in vaudeville by Tyrone Power.

A vaudeville partnership has been formed between Corse Payton and Henrietta Byron. They are rehearsing a comedy skit.

Werner Janssen with Mabel Withel as his partner is to enter vaudeville. Janssen was the composer of "Lady Butterfly" which ran at the Globe last season.

Hanley and Graham Dissolving

Grace Hanley and Johnny Graham, stage partners for the past five years are about to dissolve.

Miss Hanley is entering a new production while Graham will continue his present act with a new partner.

Santey-Seymour on Orpheum

The combined acts of Henry Santey and Ella Band and Anna and Harry Seymour have been booked over the Orpheum time, opening March 9.

BIRTHS

Mrs. Vincent Coleman (Marjory Grant) says to keep the record in proper condition it should have been recorded that her baby is a girl and named Constance. Somebody told Variety and Variety printed it that the Coleman child was a boy.

The Coleman's home address is 4152 Prairie avenue, Chicago.

Mr. and Mrs. J. H. Grant, at their home in Indianapolis, Feb. 23, son.

Sadie Burr (Mrs. George White) and George White, son.

Mr. and Mrs. Alex Hanin, Feb. 26 in New York City, son. The father is a vaudeville act.

Mrs. and Mrs. A. Spencer Burrows, Feb. 24, son.

HECHHEIMER DIVORCED

Interlocutory Decree Granted the Wife

Judge Mitchell L. Reinger has granted Mrs. Nellie A. Hechheimer an interlocutory decree of divorce against Harry Saks Hechheimer, Times Square Attorney C. W. "Close" represented Mrs. Hechheimer.

A financial settlement out of court takes care of the maintenance.

Hechheimer's sex monthly started and numbered an amendment action against his wife on grounds that are still a mystery to her. Only a summary was served but no complaint the action being withdrawn later.

LE COMTE AT SPRINGFIELD

Chicago, Feb. 27.

Paul Le Comte, general manager of the Consolidated chain of theatres in Indiana under the trusteeship is leaving to become manager of the Majestic, Springfield, Ill.

The Consolidated houses are likely to be managed in every instance, according to present plans and the Liberty Theatre House may be sold.

EDDIE MARSHALL RETURNS

Los Angeles, Feb. 27.

Eddie Marshall, ill for two years, and from whom the city is reported to have returned to vaudeville. Marshall is at the Orpheum San Francisco this week.

MARDI GRAS MARCH 5

New Orleans, Feb. 27.

Mardi Gras starts March 5. The first night parade takes place tomorrow. The old festivities are to be resumed in all their former glory.

MRS. AL HERMAN'S WINNINGS

New Orleans, Feb. 27.

Mrs. A. H. Herman cleared up a big sum was riding on the horses last week. She left for Dallas with nearly \$100,000 of "chickens" and "sows" tied away.

VIOLETSKY'S LUCK

Heaven recovered from the loss of his money and returned to the work, Solly Violetsky says now in contact with his kiddie.

Lang and O'Neill Separating

Lang and O'Neill are in separation for the expiration of the three-month period.



Sketch from life by Ethel Brower, Boston, Mass.

BERT LEVY, INTERNATIONAL ENTERTAINER

Mr. Levy is making a tour of the Keith bookings in New York State and Massachusetts after being engaged by C. Wesley France and is attracting thousands of children to his shows. "The Brooklyn Daily Enterprise" under whose auspices he gave a children's story hour, said:

"After Levy left Brooklyn carrying over three thousand children whom he entertained at the Strand this morning. They will never forget him."

"The Lynn Telegram-News" said: "After Levy was given a turkey supper by the Boy Scouts of Lynn last night. The artist made a stirring address to the boys. Every Boy Scout has entirely forgot the Scouts will be his guests at the Olympia. Mr. Levy also addressed the Lynn Masonic Lodge and was enthusiastically received in the Lodge headquarters."

I wish to sincerely acknowledge the splendid assistance given me in Lynn by Little McNeill and Bert shadow and the charming companionship of Karl Bronson and Irene Hance in Lawrence.

(Signed) BERT LEVY.

AUSTRIAN VAUDEVILLE NEEDS OFFERING OF THREE

Williamson-Tait to Have Circuit of High-Class Theatres with Picture Houses Playing Big Time Bills—Jack Musgrove as General Manager

SYDNEY, Jan. 31. Williamson-Tait plan to place high grade vaudeville in their Royal theatres in both Melbourne and this city about June. The vaudeville enterprise will be solely controlled by the Williamsons, with J. N. Tait maintaining their interests in the legitimate attractions. The circuit is to be an international one of high class theatres and picture houses offering strong inducements to good acts.

Jack Musgrove of Tivoli Theatres has been installed as general manager. He is formerly booked the acts for the Tivoli Circuit, of which his uncle, Harry T. Musgrove, is the head, and will be succeeded in that capacity by Harry Miller, late manager for Hugh J. Ward.

Although Williamson-Tait-Musgrove combined for a pantomime season a few weeks ago, it has been given by those interested the Tivoli Circuit, so in no way connected with the Williamson vaudeville.

It has been learned that the Tivoli Theatre may be rebuilt, which propounds the question of where will the headquarters of the Tivoli Circuit be in this city.

From inside knowledge it looks as though Musgrove will be interested in the new venture. He is the man who controlled the vaudeville situation in this country for many years, are striking big opposition wherever they go. His headquarters, main vaudeville theatre is situated directly between the Tivoli and the theatres, within a few doors of each other.

The new trend looks best for the actor, both those imported and Australian.

LOU HOLTZ CORRECTION

Despite that Lou Holtz was informed the money was to be placed a dental before the show business in via advertisement in Variety, that young owner of apartment houses sent the following by mail:

New York, Feb. 23. Editor Variety: In my review says I'm singing a song by Eddie Cantor and that I am telling a Ku Klux Klan joke that Cantor is telling. I am K. K. K. joke. I am telling "The Dancing Girl" last year. The song was written for me by Schwartz, Buzze and Berman. Variety is mistaken about Cantor singing the same song as Eddie has never done that number.

The Klux joke is not mine, but I did do it seven or eight months ago.

Lou Holtz.

PROPERTY MAN A SUICIDE

Washington, Feb. 27. Said to be despondent over the loss of a legal suit against his wife, Frank R. Powers, property man at the Belasco (Shubert house), committed suicide last week. Powers had not put in an appearance as the time for the night performance of "The Lady Killer" approached. S. C. Russell, the stage manager, started a search for Powers and the lifeless body of Powers was found in the property room.

The deceased was 45 and had been in the business for the last 20 years, although he had only been with the Belasco for 11 months. He recently had court trouble with his wife, who was allowed \$15 weekly.

W. J. Kurtis Secures Divorce
A divorce was granted to W. J. Kurtis at Erie, Pa., recently, who he brought suit against his wife, Julia B. Kurtis, naming S. Board, property man at the Hippodrome, New York, as co-defendant. Kurtis asserted his wife went on the road with a dog act, known as "The House and Board," and Board and never returned. The couple were married in 1906.

Courtesy Returns to Legit
William Courtney has deserted vaudeville and is playing again in "Theatrical People."

E. B. MARKS RESIGNS FROM M. P. P. ASS'N

Alleges Publishers Violating Pledges—Won't Comment on Resignation

Edward B. Marks has resigned from the Music Publishers' Protective Association, of which he had been an active member since its inception, several years ago. In announcing his resignation Mr. Marks declared he had nothing to say except that the action speaks for itself.

Some time ago he has expressed himself as dissatisfied with general conditions in the society, and had been active in attacking certain members whom he claimed were constantly violating written pledges. The resignation has aroused considerable comment in musical circles, as the Marks firm is the first to break away from the association, which all the important popular publishers, with the exception of Harns, Inc., belong.

MELEE BACK STAGE

Bob Milligan Said He's Going West Indefinitely

Following the "contraction" back stage at the Shubert, New York, Sunday afternoon, Bob Milligan declared he is going West indefinitely. Milligan said several times, as the result of a wallowing tendency by four different persons.

The Shubert, which played read attractions, is booked for Sunday concerts by Harry Rimm. Milligan appeared for rehearsal full of some thing. During an argument he punched Rimm. Two actors got into the melee, and they are credited with the damage to Rimm's trousers. On his way out of the stage entrance alley he met Harold Roman, and the latter also took a wallop at Milligan for good measure.

DUCHESSE MANY BOOKERS

The Duchesse, Poughkeepsie, N. Y., the house that has been switched back and forth to the Plymouth Agency for one week, when a tabloid booked in failed to appear and the management for railroad fares.

A vaudeville show was booked instead at the last minute. When the management failed trying to get in touch with Harry Roman, who had been booking the house, the Plymouth Agency was appealed to.

The house is now being booked by Joe Bekke. It has been booked for two years by Plymouth, later switched to Roman, then back to Plymouth, when the tab emergency arose.

DAVIDOW GETS JUDGMENT

Edward Davidow has taken judgment for \$1800 and costs plus interest against the Plymouth Agency, Inc., representing a balance due on a \$2000 loan.

In consideration for the loan Davidow was called a 25 per cent interest in the profits of "Stages of 1922," which was sponsored by the American Theatre Guild, and Robert Lewis Morganlander, associated with Harry Kask Hechtman, unsuccessfully defended the defendant.

Jack Laid and H. Robert Lewis, officers of the corporation, agreed that Davidow would receive his money back before the suit was expended, but their threat failed them.

FAY MARBE IN CONGO ROOM

Fay Marbe, who was a feature of the "Knickerbocker" 44th St. for the past four months, will open at the Congo Room, Hotel Alhambra, next Monday.

Miss Marbe has been offered a berth in one of next summer's cruises.



THE RITZ QUARTETTE
ALEX. MASON, Lead Tenor
ARTHUR HERBERT, Tenor
NEIL EVANS, Baritone
JACK BRUNS, Bass
Flashing Kithban & Katz Wonder Tivoli
CHICAGO TICALS RIVERIA

BERLIN BILLS

Variety Programs During February

Berlin, Feb. 18.
Seals' Hall of the bill was taken up by the Fox film, "Over the Hill," very well received. The rest of the program was rather weak, but Chester Dyer did excellent bicycling riding; the Three Tots, trapeze work; Amador, throws a dart; Claude, who is a comedian; and Culture Hoyer and Santa Horn dance amusingly.

Wintergarden—The best bill of the Wintergarden was had for months, especially well put together and timed. Harry Finn is unquestionably one of the best comedians in continental vaudeville. Jeffries, mysterious radio boat was an interesting novelty. The selling 87-ers gave a well worked-out but conventional cabaret act. The musical show, Iwan, was amusing, but some of his jokes were a little ancient and overplayed; Vera Waldheim is only competent as a dancer, but he acts gets by on his case Charles (Gibbs) is an amusing, if not exceptional animal imitator. The four quartets are competent in their acrobatic work, and Eddie Garcia and Helen Andre are well above the average as a dance act.

PLEADING FOR ROTH

Los Angeles, Feb. 27. Judge Avery will be asked to Barbara LaMar to put Herman Roth, recently convicted of extorting \$100 from Arthur Sawyer, her manager, on probation.

It is claimed that Roth is ill and that he cannot live through a long jail sentence.

SONGWRITERS TONIGHT

Tonight (Thursday), starting at midnight, the Songwriters will stage their second annual Frolic at the Earl Carroll theatre. Carroll has donated the house, being himself a songsmith.

An ambitious program has been laid out.

THE KURTISES DIVORCED

W. J. Kurtis has been granted a divorce against his wife, Julia B. Kurtis, at Erie, Pa., recently.

The couple, who were married in 1906, and had been in vaudeville with animal acts for a long time.

ELLIOTT DEXTER AND ACT

Elliott Dexter, formerly in vaudeville, will enter vaudeville in a new act, with a new partner, entitled "The Good Provider," by Elaine Stern.

Whitman Barry and Helen Bell come will be in support.

OPERA AT HIP

Under the direction of Dr. Hertz, the Hippodrome will present a new production, which will be inaugurated at the Hippodrome next week.

The first of these productions will be a 25-minute version of "Pansy."

Young Guns Running Firm

The young guns running firm, the Young Guns, Feb. 27.

James J. Lane, vice president of the Young Guns, Feb. 27.

James Lane & Scholier, is in the first place of the Bank's affairs.

The first of these productions will be a 25-minute version of "Pansy."

"NAMES" FOR INTERSTATE FOR ALL OF ITS SOUTHERN BILLS

Eva Tanguay Booked—First Time in Texas—Orpheum Circuit's Plan for Juniors as Well—Shows' Added Cost

ORPHEUM'S YEAR SHEET FOR PERIOD TO DEC. 31

Balance Sheet Issued This Week—Assets of Over \$31,000,000

Chicago, Feb. 27. The balance sheet of the Orpheum Circuit for the year ended Dec. 31, 1923, was issued this week and shows tangible assets of \$15,517,277.75 with total assets of \$30,677,606.62.

The Orpheum's surplus—excess of assets over liabilities—is given as \$11,624,474.28. The gross amount of the Orpheum Circuit during the fiscal year ended Dec. 31, 1923, was \$1,769,500.00. Of this, \$1,525,254.93 came from box-office receipts and \$1,429,676.96 from rents, concessions and salaries.

The Orpheum's salaries and film service the Orpheum paid out \$4,662,419.26. Other salaries, which probably refers to house managers, executives, etc., were \$3,802,887.92.

The operating expenses and theater overhead of the Orpheum Circuit, \$1,537,575.75, included interest and discount, \$580,475.43.

Fixed costs estimated to have been paid were \$257,629.27.

The statement shows the Orpheum to have in bank and on hand \$1,624,104.68. Other assets included: Cash, \$1,537,575.75; 7.5 per cent notes receivable, \$67,630.11; sundry working advances and deposits, \$29,153.88; supplies, \$21,500.13; prepaid insurance, real estate taxes, etc., \$100,750.81.

The gross of \$1,769,500.00 was based on a survey of the Orpheum for the purpose of capital stock, at the Orpheum.

The Orpheum's authorized capital stock is \$10,000,000. It has 100,000 shares of \$100 each. The Orpheum has 100,000 shares of \$100 each. The Orpheum has 100,000 shares of \$100 each.

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The Interstate Circuit, with houses in the south and southwest will institute a booking policy calling for at least one "name" in each of the bills for the rest of the season.

Eva Tanguay is listed among the "names" acts booked at \$2,500 a week. She appears at Tulsa, Oklahoma, March 16, with the rest of the circuit to follow. It is the first time Miss Tanguay has played the Interstate.

Negotiations are under way for Nora Hayes to play, the time before the end of the current season. Miss Hayes wants \$3,000 and fares. A deal is also on for Marion Harris.

Max West has been booked to start at Tulsa, March 5. She will also be a new name for the Interstate.

The Moscone Family act and Kromas, the strong man, are others included in the "names" already booked.

The Interstate's decision to head their shows with a feature "name" was arrived at, following a checking out and study of conditions on the circuit.

The Orpheum Circuit is also following the "name" policy, but only the junior houses. The Interstate and Orpheum "name" booking plan is effective in the houses regardless of size.

The Interstate's plan is to head the 6th end of the show no matter the addition of the "names" to the bill and also will increase the weekly end of the bills.

The houses are located in Wichita, Kansas; Dallas, Texas; Fort Worth, Texas; Oklahoma City, Oklahoma; Tulsa, Oklahoma; San Antonio, Texas; Little Rock, Arkansas; Houston, Texas; Oklahoma City, Oklahoma. The play a top vaudeville policy ranging from five to seven acts and a feature picture.

POLICE CHIEF POSING

Hawthorne, Iowa, Feb. 27. Charles Scholier, who is Chief of Police of Hawthorne, Iowa, is posing as a vaudeville actor and is booked in his own house.

In his role of police chief says he is a vaudeville actor and is booked in his own house.

The Orpheum's authorized capital stock is \$10,000,000. It has 100,000 shares of \$100 each. The Orpheum has 100,000 shares of \$100 each. The Orpheum has 100,000 shares of \$100 each.

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John Curt must show cause on March 21 why he should not be punished for contempt of court in failing to satisfy a \$512.11 judgment in favor of John H. Livingston, Jr., who charges the advertising privilege on the Fifth Avenue "bus lines." Curt incurred the obligation in connection with the advertisement "The Wildcat," and although agreeing on Jan. 15 to make good the judgment at \$25 a month, he has failed so far to do so.

Mrs. Mary Doyle, of 175 Broadway, South Boston, in a letter dated Feb. 24, asks for information regarding the whereabouts of Francis Joseph Day, whom she says, was formerly in the employ of the B. F. Keith office. The body of Day's brother (Mrs. Doyle states) is in the Boston Morgue, waiting for relatives to claim it, and so far no one knows. F. J. Day is the only relative of the deceased.

Patrolman "Tom" Connolly, Police Department's middleweight champion, on Tuesday reached three young women from jail at 37 West 47th street. The young women were Florence Lewis, Anna Pomoroy and Flo Noot, who have an apartment on the top floor of the building where the fire started. Connolly, who was off duty, saw the smoke, ran in on an alarm and returned to the building.

Finding business bad on 14th street, the sidewalk peddlers of that vicinity are invading the Times square district. They are selling everything from rique Parisian postcards to patent medicine. The cops keep them on the move but they are plying their trade from the top floor of the building where the fire started. Connolly, who was off duty, saw the smoke, ran in on an alarm and returned to the building.

Minnie Dupree, of "The Shame Woman," lost her sedan automobile Saturday afternoon from in front of the Comedy, New York, where the play is holding forth. It was just after the matinee when the chauffeur left the machine to call for Miss Dupree, returning to find the car empty. A police car was called out, but the car is still missing.

Arthur F. Driscoll, of O'Brien, Matelsky & Driscoll, the Times Square attorneys, is journeying into this week. The barrister insisted it was strictly a business trip, although K. C. Mills and Saul Rosenberg, of Berlin, Inc., who returned Monday to their desks, were frank in confessing it was pleasure—nothing else but.

Three of Brooklyn's theatres in the sparsely inhabited parts of the borough were robbed last night. A police raid on the theatres and stage effects the losses were nominal.

Jack Cronin, property man at the Polly, Brooklyn, was granted an interlocutory divorce last night by Judge John J. Anderson. Cronin is in the Kings County Supreme Court.

Making Congressman Bloom Win Twice

Making Bal Bloom twice win his Congressional seat in Congress is unfair, since each time he is obliged to fight Republicans.

Winning in the uptown (Riverside) district against Walter M. Chandler, running for re-election on the Republican ticket, Bloom clinched his election by a small majority through a recount.

At present in Washington Bloom must again win against the majority of Republican members of the House if he is to retain his seat. An elections committee composed of six Republicans and three Democrats have passed up a majority opinion of six against three that Bloom illegally won his seat, despite the recount in New York and despite everything but that Bloom is a Democrat.

The inside seems to be that Bloom was elected in the most representative Republican district in the U. S. That particular New York Congressional district was not previously had been carried by a Democrat. Bloom won his office in a special election.

The Republicans want to save the district for the Republicans, but it's doubtful if their present course is the wisest to gain that end. "Unsettled" Bloom in the face of his conceded honest election is quite apt to switch that district over to the Democrats for all time. The complexion of the district has rapidly changed in past years. The Republicans should give it another look. To defeat Bloom at this time by taking the seat he won away from him would only be to give Bloom in the same Congressional district the largest number of votes in the country for a Congressman at the very next Congressional election in that district.

Stealing the seat away from Bloom won't tend to make the Republicans any more popular with the show business, which looks upon Bloom as its Washington general representative and only one, without regard to his political affiliations. The show business might not see the politics in the affair.

Bloom's unsavory word agitation all New York and likely be resented throughout the country by all people and parties. It would be manifestly unfair. There's no doubt a certain ever-ready majority of the Republicans in the House will stand for the job their party-line committee has started.

THE DRESSY SIDE

By SALLIE

Elsie Ferguson Nicer Than Her Play

When Elsie Ferguson comes to town all changed. Now it'll be Grecian knot (no longer boyish cut) for the girls alone here and always follow her fashion.

Her clothes save the day nothing could go haywire, "The Moon Flower," at the Astor.

With the island of Corsica on the horizon, Monte Carlo with its alluring sands and Riviera on the horizon, the actress and a beautiful woman, the object of one's dreams, what could have been more inspiring for Sidney Blackmer as a near-distant lover to work up a regular climax, which he didn't. That made "Moon Flower" as weak as Blackmer.

At the first act, Miss Ferguson in a black dress, a white flower, which she wears, black, black velvet hat, white kid pumps with flesh shade stockings and paroled the same shade as the stockings. In the Royal Salute with its heavy velvet drapes and tapestry furnishings, she is exquisite in an evening gown of white satin cut to the waist line, back and skirt draped like bustle fashion, brocade slippers and a white flower on hair, close to left ear.

Miss Ferguson's negligence, near the following morning, of white satin draped, lace overdress with silver mules and stockings is lovely, also her draped away costume of white box coat, plain one-piece skirt, tan georgette hat and veil perched on her hair.

Fanny Hurst in a flaming Spanish red costume attracted attention among the smartly groomed first night audience.

Negri as a Wild Apache

Polia Negri at the Rivoli is a wild Apache and her "Shadows of Paris" with its pathos and more tragedy is one of her best.

The settings in her house are luxurious and on the night of the dinner, the hotel, and supper in an evening dress of white and silver, much bejeweled. Vera Reynolds wears a black velvet with white ermine wrap. Quite a contrast is Miss Negri the same night in the Buell Cafe scene and the Black Bird seemed much more at home in this atmosphere.

Love, Revenge and Profanity

"Rust," at the Greenwich Village is piteousness with love and revenge sprinkled with more profanity. It's the little romance between a boy and a girl, the three pallid acts and an excellent cast. Selma Reynolds's work in this melodrama is a treat.

Left-hand List Player

The Margia Waldron turn at the Riverside this week is well dressed from curtain to piano. She's an artistic dancer and if toes could speak here might say a lot. Miss Waldron is assisted at the piano by Josef Weiss. Her left hand is a masterpiece, with left hand only, with variations, would do the concert stage credit.

Nellie and Sarah Kouns repeated their Hippodrome act, dressed the same. Their popularity is evident from the fact that the Hippodrome is now Bobby Gardone in her classic pose is a symphony. As Powder Puff perched on a pedestal of white, dressed in white, one can think of no more appealing statue except Liberty.

Fokines at the Met.

Tuesday night at the Metropolitan was a rare evening and a crowded house greeted Michel and Mrs. Fokine and their American ballet of 40. The music was done to beautiful music, with Alexander Aronson, of Petrograd, conducting. The lighting effects, soft and alluring, made one forget "The Tragedy of the Harem."

The girls were dressed in soft flowered gowns in various shades. The little blouses, with white sleeves, were by far the most fetching and in perfect harmony.

Miss Savage as Pallas, in white, with herraven black hair, blue eyes and white skin, was divine.

Good Show at Columbia

"Tippley, Hoo," at the Columbia this week, is corking, with production staged by Mott Kobb, and it is staged. The slick-hoop through nine musical numbers, attractively de-sold.

Liza and her shuffling legs were a decided hit. This colored jazz band as a drummer who dances equally as well as he plays. Miss Liza has a fine voice, and in an old-time southern melody, very much applauded and had to be repeated.

The Bal Tabarin act is elaborately staged. The black velvet curtain with side hangings of shoddy silks and a huge strop from which the center from which the act is performed.

RIGHT OFF THE DESK

By NELLIE REVELL

That Viennese handwriting expert who was on the front pages of the newspapers some time ago might have been able to ferret out a lot of secrets from signatures, but I'll bet he was never able to tell from a "John Hancock" as I can just where a signer keeps his bank account. My system is fairly easy, too. First, I look at the signature on the check that accompanies an order for my book, and then shift my glance rapidly up to the name of the bank and the source is there. I haven't failed on this.

One thing I have learned from the orders and checks that have come in is that I have a legion of the finest friends on earth, some of whom I have met and many others whom I may never meet.

At last I have arrived among the ranks of the six best sellers. No I didn't say "cellars." I was informed of this by a clipping from a Baltimore paper, whose not bad "Right on the Chest" sandwiched in between Fagin's "Life of Christ" and Elmer Glyn's "Phylis of Love." And that, I would say, is going the limit of any other direction.

Don't see why those scoundrels waited such a long time to find out that I am so successful. I could have told 'em that after my first week in the hospital.

Zoe Berkley writes me that she liked that line in my going-out story the other day that said "mummy is the only paradise from which we cannot be driven." Yes, Zoe, and it is also the only hell from which there is no escape.

"Hill Control in the Movies" was a headline in the "Times Square Daily" last week. My goodness, are they going to extend movie censorship up to hill control at last? Anyway, it's a good idea. A movie theatre is certainly no place to be born in.

Some people see signs of spring in the first robin, others in the first bunch of violets of the year on Fifth Avenue. My two sure signs have already arrived, one of them in attendance from Lillian Lelz to sit in a box at the opening of the circus at Madison Square Garden, and the other to sit next summer on the front porch with Sam and Kate Elmore. So I feel confident that it's high time I'm getting a new spring hat.

INSIDE STUFF

ON VAUDEVILLE

The "pleban" looking agent, or as he delights to hear himself called, "the representative," does not cut much of a figure on the Fifth floor of the Family Time Department of the Keith's Booking Office. The Times Square Daily, Monday, said:

"The Jim Crow" policy of the Fifth will not permit the lowly agents to be out of their water cooler. In fact the latest edit of C. Wesley Fraser will not permit of the agents associating their thirst at all on the Fifth (except they have it on their hips). Nor are they allowed to smoke while on duty. If they have to book a small time act on the Fifth they must be the surest port of last in line.

On the Sixth Floor things are more lappily-go-lucky. The supervisors do not seem to entertain the same mistrust of the agents. They are allowed to smoke, keep their hats on and drink water.

Soft collars are also barred as not being in harmony with the surrounding in the Family Time Department of the Keith office. It is reported that C. Wesley Fraser, manager of that branch suggested to a "pleban" agent he check soft collars.

Ernie Carr is taking up the speech making racket for pay. He ran second the other night to Irving Gilly, his pal, with Ernie getting \$20. Capt. O'Hay got \$150, but that was to have been expected since O'Hay has been at it some time with Ernie just commencing. Irving says Ernie is there a mile as a talker.

Irving also says everyone who has asked for Ernie anyway after he concludes so now Ernie will appear in person. O'Hay often mentions Carr in his talk about their adventures all over the world. Irving is getting almost unique in demand as a public speaker. This week and next he will speak night in night in different towns. A couple of speeches weekly would be considered enough booking as the usual thing. The couple started again on their truck voyage about Decoration Day but were forced to turn back. So Ernie and Irving are back in town. They have had their truck put in.

A long engagement at Keith's Hippodrome will not "buck" a freak or circus act popular enough to headline them around the lollapops of the Keith Circuit, is the opinion of several of the booking men.

Breitbart at the Riverside, New York, last week topping the bill failed to "draw" the business looked for. Trade was more or less usual at first, but a week later revenues were down.

The proximity of the Riverside to the Hippodrome where Breitbart played for a several-week run may have affected the gross, but in the opinion of the booking men the act will only draw outside of New York City where a strong "lolly-hoop" can be utilized to bring them in and where the advertising secured from the Hippodrome engagement will more strongly count.

Straightaway, as the turn, however, when held at the Hippodrome for a four-week run are materially benefitted by the prestige given in the opinion of the booking men.

The real reason, it seems, why the Ned Waghorn act, "Honeycomb Cruise," was ordered to cover up its girls was that one of them, Edna French, who posed entirely nude in the centre of a stage fire, became a crowd puller. The crowd, however, was not in on her act at the first performance last week at the Palace, New York.

Previously a subdued light had been employed for the fire effect. With the light flaring too brightly more of Edna was observed than had been feared. So Edna since then has been in the act up to her knees in black, although wearing white leg companions of the bare legs had to cover 'em up also.

The Ophelia Clements efforts to line up new material on the Pacific coast, especially in the picture column, have been rather successful. Entirely upon the shoulders of Ben Piazza, manager of the Hill Street theatre, Los Angeles. Piazza is responsible for practically all acts the Hippodrome has been able to secure on the coast and in most cases was forced to seek later revenues and the use of his girls for them. Although hampered by a certain extent by his managerial duties Mr. Piazza has given the circuit a lot of action in the west coast territory.

An example of how an act can jump its prestige is Macabina, the Brazilian war walker at the Hippodrome this week. Last season she played over a part of the Hippodrome opening showman when returning from Brazil. She had been in the act up to her knees in black, although wearing white leg companions of the bare legs had to cover 'em up also. She had been in the act up to her knees in black, although wearing white leg companions of the bare legs had to cover 'em up also.

ERLANGER'S PLAN; TO ENGAGE 50% OF EQUITY MEN IN HIS PLAYS

Miffed When Proposal Was Rejected by Actors' Association—Issued Statement—Erlanger Now Bound With Group of Managerial Pledgers

The managers' Equity situation a new agreement to replace the 1918 strike settlement was an officially strangled up early this week. A. L. Erlanger, angry that a plan he had worked out was returned by Equity's Council with the message it was not acceptable, gave out a statement predicting a strike next summer.

Erlanger believed his plan could not fail to interest Equity's officers. It is understood he proposed the Producing Managers' Association guarantee all productions shall engage a percentage of Equity members (said to be considerably over 50 per cent.).

Erlanger reasoned that if Equity was sincere in its claim that it would make a strike impossible, it should be acceptable. If it could not be, the organization together, his plan could not be tossed aside.

Erlanger considered he figuratively had been pushed up against the wall by Equity and he declared himself, convinced that Equity seeks nothing but closed shop.

The result is that if there was any doubt about Erlanger's stand in the Equity matter, he is now definitely bound with the "round manager" managers who have pledged to oppose closed shop.

Erlanger did not consult any member or official of the P. M. A. in the making of his association. When he returned to the managerial organization last fall he has devoted much time to working on the problem of the steering committee. Most of the latter are in Florida, Lee Shubert being the only member who resides himself remaining in New York at present.

Erlanger's statement said: "The Producing Managers' Association is in the business of furnishing the public with a certain kind of theatrical entertainment. It has allocated a portion of the community demands this particular class of amusement and the P. M. A. is inclined to provide it."

"The Actors' Equity Association has shown it cannot provide it. It has come to the conclusion that a number of first class theatres in the U. S. has been reduced by a one-third. Now, can the managers provide sufficient entertainment under the restrictions that Equity wishes to put upon them? It is the daily request of the Gillmore and requested a reply to Erlanger's point that Equity "has shown that it cannot provide it." A popular amusement, the Accessive failures of Equity Players at the Forty-eighth Street last season and his being referred to, Gillmore is credited with replying that Equity Players was not a commercial venture, that it failed to provide artistically the works of American authors, but that there is "no reason why Equity should be successful in commercial production."

Erlanger's statement mentioned Equity's claim of 14,000 membership. I doubt if there are more than 1,000 first class actors in the United States, and many of them are well known and very man engaged in public affairs in the United States knows that spells the Equity is trying to force to reduce labor conditions into a calling intended to furnish entertainment. I believe that it will fail."

Erlanger has received very cordial relations with John Emerson, president of Equity, and so far as is known no strike was planned.

"There may be trouble," he concluded. "Equity is afflicted with the same ailment as the rest of the man engaged in public affairs in the United States knows that spells the Equity is trying to force to reduce labor conditions into a calling intended to furnish entertainment. I believe that it will fail."

In a recent issue of Equity's monthly house organ an editorial discoursed on a suggestion that the

one-night stand be reclaimed. The article stated, but the idea should be carried through for the "good of the game." Where theaters are not available in the territory, picture houses may be "easily converted."

After the 100-act was printed the article presented itself queer to somebody around Equity and a typewritten slip was pasted in. The article estimated that 50 companies who are given work for the one-nighters could work 15 weeks, provided that the three in the one-nighters could be booked on the week.

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JACK DEVEREAUX WILL CONTINUE TO PRODUCE

Leaves "Rust"—Dispute With Silvernail—Has "Man Called Grant"

Jack Devereaux, who entered the producing field recently as president of Develick, Inc., which previously "Rust," resigns as its president last week before he moved from the Greenwich village to the 52d street.

Devereaux, who is a well-known actor, is determined to remain a manager, however, and has a plan which will be tried next season. He has secured the rights to "Man Called Grant," written by Edwin Rose, and proposes to try it out at the Metropolitan (stock) this spring. If acceptable to a producing manager, the rights will be turned over, but only with the proviso that the management and actors share and share alike.

Devereaux's withdrawal from the "Rust" company followed a dispute with Clarke Silvernail, who is vice-president of the Develick corporation.

It is understood that he invested a considerable sum of his own money in "Rust," the other principal backer being William Witwits, a business man. Laura D. Wilk is treasurer of the project.

NEGO ROBBER ROUGH

Max Venus Landmaster, 29, who says he formerly was an actress, was beaten by a negro robber who entered the home of her husband, Guy Landus, proprietor of a dry cleaning establishment at 709 Mundy street. The woman's husband went out to make several deliveries, leaving her in the bedroom. Suddenly she felt a black hand pressing her shoulder. When she turned, the negro knelt her unconscious with a hand mirror, stole \$37 from the cash drawer in the store and then fled.

J. J. TO BE BURIED IN N. Y.

The remains of the late J. J. Rosenthal will be taken to New York next week, accompanied by his widow, Katherine Osterman and their son, Jack Osterman.

The late actor expressed a desire just before his death last fall that his final resting place be in the vicinity of New York.



CHEVALIER BROS.
"Entertaining Entertainers"
Spotted this week (Feb. 25) at R. K. KELTHE'S PALACE, New York
Direction H. B. MARINELLI, Inc.
English Rep. WALTER BENTLEY

CAPITAL CENSORS HIT 'VANITIES'—PUBLICITY

Earl Carroll Fixes Before Undrapes Open—Front Page Stuff Besides

Washington, Feb. 27.
Washington's self appointed censorship board is forcing much front page publicity for the attractions attacked. The latest being a demand for the appearance of Earl Carroll before the committee.

Carroll before the committee of the first police precinct, and Miss Nina Winkie, head of the bureau of the police department.

These two viewed the opening performance Monday night of "Vanities," and stated that unless Carroll changed the show and dressed up the undraped female members of the company they would close the attraction.

Carroll has won over the newspaper crowd, first with a dinner the critics prior to the opening, and again Monday night with a special birthday party to "Vanities." William Reynolds Edgington, held in the ballroom of the Shorham hotel. Every local manager was there as were all the publishers, editorial writers, managing editors, etc., as well as Peggy Joyce, and all of the girls of the show.

Carroll had other causes for joy to counter-balance any worries the local police may cause him in the future. He has secured the rights to "Man Called Grant," written by Edwin Rose, and proposes to try it out at the Metropolitan (stock) this spring. If acceptable to a producing manager, the rights will be turned over, but only with the proviso that the management and actors share and share alike.

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VON SCHILLINGS' HOPE

Director of Berlin State Opera in New York

Berlin, Feb. 26.
Max von Schillings, director of the Berlin State Opera House, has sailed for New York to be with his wife, Barbara Kemp, who is singing at the Metropolitan.

He stated to the press that he hoped while there to make some sort of arrangement with the Metropolitan Opera House Company, might be able to exchange singers. Although it is admitted here that Schillings has been working under very hard conditions, it is, nevertheless, felt he has not gotten together with the management. He should have, and that the Berlin Opera House, formerly the best in Germany, has fallen below peace-time standards.

The newspapers comment very sardonically on his hope that he might be able to accomplish in New York what he has not been able to do in Germany.

MAKE UP REDUCTION

The Stein's cosmetic people are announcing a reduced price for their eyebrow and eyelash coloring to 40 cents. The reduction is being made to accommodate the firm in the collection known as Stein's Make Up.

JAS. K. HACKETT AS "GUEST STAR" "FIRED" 10 ACTORS IN 10 MINUTES

Upheaval of Equity Players Cast for "Macbeth" on Invited Star's Arrival—Fresh From One-Night Stand in Paris

PRE-LENTEN LULL IN ALL CASTING

Stock Propositions Particularly Feel It—Many Closings Holy Week

A pre-Lenten lull has hit all casting agencies, especially those specializing in assembling stock organizations.

According to an authority more companies will close during Holy Week (preceeding Easter) than ever before.

The idea of the managers getting a line on the proposition at this early date is said to have been prompted by a decision to find out how they stood and avoid trouble later.

GERMAN COMBINATION Metropole Going Back to Operettas. Considering Klein

Berlin, Feb. 18.
According to reports from reliable sources, it seems probable a combination between the Metropole and the manager, James Klein, can be effected.

The Metropole, the operetta theatre of Germany, is thinking of taking a new line of revue, which made it famous before the war.

Its director, Geheimrat Jentz, is considering a combination with Klein, who now controls the Komische Opera, Apollo and the Neue Operetten, in Leipzig.

Klein is the president of the Vaudeville Managers' Association, and before the war only had companies with that type of entertainment. Within the last three years Klein has been successful at the Komische Opera and Apollo, with what is in Germany considered as an expensive put-on-revue.

TOE HOLD FOR GEM Helen Joy's Novel Plan to Protect Jewels

San Francisco, Feb. 25.
When the Selwyns "The Fool" company reached town last week Helen Joy, who plays the leading feminine role, literally limped into the city, had to be conveyed in a wheel chair to a taxi, and then needed the services of a physician before she was able to appear for the opening performance. It was an account of Miss Joy's novel scheme to protect her diamond ring.

According to the story that has caused considerable amusement in theatrical circles, Miss Joy feared an attempt might be made to steal her gem while she was asleep in her dressing room. To forestall such a calamity she put the ring on one of her toes. It was a tight fit. When she awoke the toe had swollen to such an extent she could not get the gem off. Neither could she walk without great pain. She called in a physician to help her.

"RIVER'S END" BACKERS "The River's End," Daniel Kussell's adaptation of the James Oliver Woodard story, is currently in rehearsal. Harry Mestayer has a leading role. The River's End, Inc., is the sponsoring corporation headed by Kussell and his brother Harold.

The tenth consecutive season of "Veronica" will be given at the March 2, at West Hoboken, N. J.

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According to the story that has caused considerable amusement in theatrical circles, Miss Joy feared an attempt might be made to steal her gem while she was asleep in her dressing room. To forestall such a calamity she put the ring on one of her toes. It was a tight fit. When she awoke the toe had swollen to such an extent she could not get the gem off. Neither could she walk without great pain. She called in a physician to help her.

"RIVER'S END" BACKERS "The River's End," Daniel Kussell's adaptation of the James Oliver Woodard story, is currently in rehearsal. Harry Mestayer has a leading role. The River's End, Inc., is the sponsoring corporation headed by Kussell and his brother Harold.

The tenth consecutive season of "Veronica" will be given at the March 2, at West Hoboken, N. J.

PRE-LENTEN LULL IN ALL CASTING

Stock Propositions Particularly Feel It—Many Closings Holy Week

A pre-Lenten lull has hit all casting agencies, especially those specializing in assembling stock organizations.

According to an authority more companies will close during Holy Week (preceeding Easter) than ever before.

The idea of the managers getting a line on the proposition at this early date is said to have been prompted by a decision to find out how they stood and avoid trouble later.

GERMAN COMBINATION Metropole Going Back to Operettas. Considering Klein

Berlin, Feb. 18.
According to reports from reliable sources, it seems probable a combination between the Metropole and the manager, James Klein, can be effected.

The Metropole, the operetta theatre of Germany, is thinking of taking a new line of revue, which made it famous before the war.

Its director, Geheimrat Jentz, is considering a combination with Klein, who now controls the Komische Opera, Apollo and the Neue Operetten, in Leipzig.

Klein is the president of the Vaudeville Managers' Association, and before the war only had companies with that type of entertainment. Within the last three years Klein has been successful at the Komische Opera and Apollo, with what is in Germany considered as an expensive put-on-revue.

TOE HOLD FOR GEM Helen Joy's Novel Plan to Protect Jewels

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CRITICAL DIGEST

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

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

The Strong
Somewhat skeptical reviews with "World" and "Mail-Telegram" only papers. "Herald" and "Sun" had doubts, while the "Tribune" and "American" said little either way.

The Moon Flower
Elsie Ferguson was allotted her usual quota from the first string.

5 MORE GOING OUT BY END OF WEEK

Three Are Failures Outright—
Other Two Taking to Road—
—The Lady" Surprise

Two attractions made sudden departures over the week-end, and probably three more will slide out Saturday, or five withdrawals after next week's list. Three of the closings are classed as distinct failures, while two are successes, leaving for the road.

"The Lady" produced by A. H. Woods, will leave the Empire for the road after a stay of 13 weeks. It was booked in as a stop-over after Chicago turned thumbs down on it. While the piece was not a contender for big money honors, it probably did not have a losing week in New York, the average pure being \$10,500, and for half the engagement the grosses were \$11,000 and over. The Broadway engagement therefore counts a surprise.

THE LADY

None of the critics hailed this Dep. 4 opening as a particularly dramatic achievement, but probably to enjoy it and predicted long run.

"Variety" (A.H.) thought that the proverbial chances were against the piece.

"The Living Mask" produced by Brock Pemberton, stopped without announcement at the Punch and Judy Saturday at the end of its fifth week. It is a drama by Pirandello which has played the first four weeks at the 44th St., where the average takings were \$5,000 weekly. Moving to the little Punch and Judy, it was a chance. The piece drew an unlucky break at the start, the leading player being forced out after the premiere and the play ran for four days. "Mask" had no chance for popular favor.

THE LIVING MASK

Indefinite notices were the rule although the first string men made adequate allowance for Arnold Koroff, suffering with "World" (Brown) thought, "Koroff a great actor in a fair play" and "The Times" (Hammond) believed it, "picturesque but not pleasant dramatic entertainment."

"Gypsy Jim," produced by Arthur Hammerstein, was withdrawn from the 49th St. after Monday night's performance, the odd day being accounted for by a prior party night. The comedy was well regarded but drew very poor business. It could have reached \$10,000 in the average for the six weeks being \$1,800.

GYPSY JIM

A majority of the first string men ranged from fair to middling. "Mail" (Craig) was the most emphatic, saying: "should outline many better written, and droll than any play the Variety (Lait) also thought well of the piece."

The Moscow Art Theatre will again take the road next week, leaving Johnson's 26th St. after a second repeat engagement of seven weeks. The Russians played the house six weeks in the fall and returned after three weeks out. The total engagement in New York is 13 weeks, business started mildly both in a hot jump and averaged over \$12,000.

men, who generally reported Sidney Hamaker as miscast. "Times" (Corbin), "World" (Brown), "News" (Mantel) and "Sun" (Hibbard) lined up as unfavorable, which left but Welsh and Woodcock, of the "Mail-Telegram" and "Herald" turning in complimentary phrases of the variety reviews.

Variety (Lait) quoted it as a sure feminine attraction and a "money" show.

LUELLA GEAR'S NOTICE

Arbitration in Run of Play Contract This Week

The complaint against Luella Gear of "Poppy," running at the Apollo, by Equity by Lawrence Anson, general manager of the Apollo, will be arbitrated this week. Hugh Grady has been selected to act for the management, and Ritchie Ling will represent Miss Gear.

The actress has a run of the play since August, closed a lunch and gave Miss Gear her notice. The allegation is that Miss Gear was late on entrances, missed cues and made mistakes, other counts also being specified. In the event the decision is in favor of the manager, two weeks' notice will be effective from the date of the decision.

BEAUTY DOCTOR SUED BY HIS PRESS AGENT

Agent After \$25,000—Other Troubles for Dr. Shireson

Chicago, Feb. 27.—Despite the more or less famous fame received by Dr. Henry J. Shireson for trying to make Fannie Brice more prettier than it was, the beauty maker has had more troubles piled up on him.

The latest is that his last press agent, Victor Hublin, alleged a salary contract and a percentage on fees for rectification cases his publicity brought to the facial re-maker. Dr. Shireson was operating here under a contract with Hublin from a No. 3 and No. 4 medical school. He said they didn't grow wild about it here, but he is still operating under it.

A few of the other plastic surgeons in town formed an association of plastics and are said to have "gone after" Shireson on the diploma thing, which might be summed up as admitting Shireson has been getting more coin than 'em up than all of the others together.

Dr. Shireson operated on other professionals besides Miss Brice. One was her brother, Lew Brice, also with back trouble. The Dr. attempted to adjust to Lew's and his family's satisfaction.

Lew isn't yet certain, but Fannie has announced she is happy with her new nose.

SIMONE CONTROVERSY OVER

Edward J. MacGregor settled the controversy between Arthur Golding and Mme. Simone on the Golding play, "Open Door." It was agreed yesterday when the hearing on an injunction obtained by Golding against the French actress came up for argument that Mme. Simone did not present the Golding piece while in this country so as to return to Golding \$15,000 advanced by him.

Mme. Simone may play "Naked" in the French as a malice attraction in New York before going on the road.

KAY LEAVING MISS NICHOLS

Robert C. Kay has resigned as general manager for Anne Nichols, author and producer of "Miles from Home."

Kay entered theatricals as "Abie" was first opened in New York. The figure in his career is 13 weeks, business started mildly both in a hot jump and averaged over \$12,000.



ROXY LA ROCCA THE BASHFUL BOOB

Chicago, "Vaudville" Feb. 27, current review: "Roxy La Rocca, current supreme, was next. This consummate artist never is in better form. He played as if possessed of some intricate spirit music. La Rocca is one distinct made in vaudeville. He has no equal; his tube characterization is a work of art and his own song. 'The Auctioneer' is a tonic."

A True Story

From "Times Square Daily" Feb. 27 Chicago, Feb. 25.

She was a "Follies" chorus girl. The road "Follies" (Ziegfelds). She did not drink. But she mixed and never paid. One night she walked into the theatre with a \$1,200 coat. The girls were curious. They thought she was a thief. They began to conjecture. All came to the same conclusion. A "Variety" man in Chicago heard the tale. This was six weeks ago. The other night she met a man. The man inquired if the reporter knew so and so. She said she did not. The man said she is a fine girl. Then he told the following story: "I attended a party one night. There were a lot of 'Follies' girls there. 'They all smoked and drank like me. 'She was a pretty girl and lively. 'My her actions she attracted my attention. 'It was just past Christmas. 'So to begin a conversation, 'I inquired if she got all she expected for Christmas. 'Yes,' she replied, in a hesitant manner. 'That I responded: 'There was something you did not get.' 'Yes,' said she, 'because I would not pay.' 'What was it I asked. 'A fur coat,' she replied. 'When I went home, 'I told my wife of the morning. 'Early the next morning 'We called at her hotel, 'Invited her to breakfast. 'My wife liked her. 'So then she took her to a shop. 'And said, 'pick out what you want.' The girl was timid. 'But her lady found a coat. 'I take it, it was my wife. 'I paid for it. 'The girl is happy. 'And she is well."

"Man to Man" Lasted Four Weeks

"Man to Man" will close his tour in Jacksonville, Fla., Saturday, after four weeks.

It was produced out of Philadelphia by Tom Kennedy, a stock actor.

Sam H. Harris Due Back Today

Sam H. Harris is due back today from Palm Beach today and will immediately see the machinery in motion for the production of "The Back Slippers," a new comedy by Paul DeLoach.

Helen Hoerr Will Be Married

Helen Hoerr is leaving the southern advance of "Pleasant Times" to be married.

Trouping Through the Southland

Here two weeks ago and tonight heard "Twice" on the road. The Legislature was in session in Richmond must of them stopping at the hotel. The most interesting note at 11 a. m. was "Sweet Adelaide." Strangers, we couldn't locate the place or the name though we were certain there is only one cause for "Sweet Adelaide."

It was in Richmond that the two weeks ago, a weekly notice from U. S. Grant.

George Washington stopped in Richmond one night, proving that he knew a one-night act better than our bookers of today.

Spent Sunday playing hooky with Jack Dempsey, Teddy Hayes, George Price and Walter Kirch. The champ takes a great delight in slipping the black ones to you and bringing you to make a nasty crack. Even George didn't say a word. Dempsey trained on Sarah's apple for three days. Says he's content to take her to his camp and have her do his cooking when he goes on his tour. If George plans one night next time he'll take back one of Sarah's pies.

Everybody in Richmond was so glad to see the two weeks ago that he forgot to attend the show.

Thursday night, nobody goes out in the rain in Richmond.

Wednesday, the sun emerged from behind a dark cloud and somebody gave a theatre party, but the crowd showed up. The manager said we could come back and pick 'em. He's got the crowd for the theatre.

Even the picture house were stunned by poor business. Only one picture doing anything, a sort of break movie called "Some Will Out." This picture pulls a lot of great advertising and shows to men. It's a comedy, but it's a comedy of the day. Funny how that "ONLY" thing gets 'em in burrs before the picture house is closed in for the winter. Barnum was smart.

The owner of the show gave a party to celebrate the anniversary of the first picture house and the opening of the company for one solid year, if losing \$30,000 he'd be called "success."

At the night of the party he ordered the waiter to send two him to his home in New York. "Only the waiter, the waiter, the waiter."

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legally entertained Douglas is a sort of cat's paw for the law. He made a speech. His note already had been turned in and he knew as a matter of fact that he was a sort of cat's paw for the law. He made a speech. His note already had been turned in and he knew as a matter of fact that he was a sort of cat's paw for the law.

Norfolk Is Different
Norfolk, Va., is altogether different from the rest of the town on the map with a \$100,000 worth. They are talking about making Senator William J. Cameron a senator. There's a Tea Pot Dome in it somewhere.

The had business of Norfolk is blamed onto the sailors, or lack of sailors. The natives all mention that had treatment they receive from the Navy Department. (Cited, all the wardens to the Panama zone a day before pay day, and paid the boys off at sea. That's a dirty trick on Norfolk. Every sailor has had in a supply and every theatre had booked a show to take care of the pay day rush. No wonder they had to resign, all of Norfolk is sore at him, including Jack Wells, who never was in Norfolk here and there.

There are more "let's" seen on Norfolk main drag than there are Christ-like signs on the Pennsylvania Avenue.

Henry Ford is building a million-dollar plant here, and many people are talking about it. Henry Ford's new plant here and there.

Henry Ford's new plant here and there.

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THE SOUTH DEFENDED BY BURKE OF STAUNTON

Manager Answers "Trouping in Southland" Article Last Week

Staunton, Va., Feb. 23.

Editor Variety: The literary agit who put the curse on six Virginia towns in the article appearing in current Variety, under the title, "Trouping in Southland," must have had a couple of off nights with the song books.

It is possible, too, for the agents we have down here charged him a dime for his piece.

The biggest excitement ever recorded in fair village (and it has a long history, dating back to pre-Revolutionary times) was when one of the local good boys charged a agent 50 cents for him and eggs.

Little things often develop mighty power. It is possible, too, for a fellow to pass through a garden and not smell the roses.

Granting that what our critics say about the show is true, it is nevertheless a fact that the six towns complained of always have been regarded as the most respectable one-night stands in the east. Variety reports the closing of several attractions in the middle of the last season.

It is interesting to note that at least one of those has been re-opened in the last few days.

There is nothing strange about the eastern re-opening. "Good God," said a local good boy, "the agent in one of our towns. Maybe it was the kind of a show 'em took."

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CHORISTER PLEADS GUILTY OF THEFT

Grace Foster Westmoreland Robbed Benefactor—Was Ill When in Washington

Washington, Feb. 27.

Grace Foster Westmoreland, a former Ziegfeld "Follies" girl, pleaded guilty to the charge of stealing her benefactor's clothes and money, when appearing before Judge Samuel Hughes at Rockville, Md., a suburb of Washington, and was ordered held for the grand jury.

While appearing here at the National early in the season, Mrs. Westmoreland was taken ill and it was necessary to leave her behind the show.

It was alleged that Mrs. Nettie Hogue, a government employee, who took the chore in, nursed her back to health only to have the girl leave the house and go to Atlanta, taking along some of the clothes belonging to her benefactor as well as a small amount of cash.

Mrs. Hogue testified against the girl yesterday, who, when questioned by the judge, entered a plea of guilty.

In default of \$500 bond Mrs. Westmoreland was taken ill and it was necessary to leave her behind the show.

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ARTHUR KLEIN'S DRAMA

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DUNCAN GIRLS DEMANDS IN "TOPSY AND EVA"

**Making Requests in Chicago—
Want Jazz Band—Wilkes
Says He'll Close Show**

Chicago, Feb. 27.—The Duncan girls, after attaining success in "Topsy and Eva" on the coast, began making things lively for Tom Wilkes, producer of the show, by "temperament" and seemed to be repeating here.

Their coast experience cost them a suspension from Equity.

On the opening night of the run "Topsy and Eva" at the Selwyn the attendance was meagre. Then the management launched a campaign to build up the popularity of the Duncans and after hard labor turned the tide. Once the current became favorable, the show began to pick up and do business, with the result it has broken all of the house attendance figures.

For the first three days of the run "Topsy and Eva" at the Selwyn the attendance was meagre. Then the management launched a campaign to build up the popularity of the Duncans and after hard labor turned the tide. Once the current became favorable, the show began to pick up and do business, with the result it has broken all of the house attendance figures.

The sisters were constant that they were the pivot about which the publicity revolved.

The Duncans told the management they had several girl friends on the coast who were ravishing blues and music and go into the show. They were told that all of the girls with the show at present were giving satisfaction.

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Brooklyn "Daily Eagle" Couldn't Decide About "The Moon-Flower"

The Brooklyn "Daily Eagle" last week and place a notice on "The Moon-Flower" with Miss Letitia H. of the Eagle with the net verdict still at random.

All of the local papers named the story as a review and a reporter of "The Eagle" assumed the responsibility of the net verdict, calling the play bad.

That incident Charles Warren, the producer of "The Eagle" and express his opinion.

When upon Arthur Pollock, the dramatic editor of the paper and its regular reviewer, could not show at the Wednesday matinee.

Pollock thought it extraordinary and soon a review on Thursday. He placed it as an unusual beside notice.

Things kind of died down then in Brooklyn until the start of this week, when "The Eagle" reviewed it again as a New York premiere.

There is a suspicion that anyone on "The Eagle" piece of the show, but the Brooklyn branch on the matter does say that "The Eagle" was the only local paper to get tickets for the Manhattan premiere.

RABID PAMPHLET

Sent Around by Fanatic Against "Miracle"

Written probably by some religious fanatic, who signs himself as "One Hundred Per cent Protestant Artist," a pamphlet has been received in a number of theatrical offices, attacking Morris Gest, Otto H. Kahn and Max Reinhardt, the producer, banker and director of "The Miracle."

The booklet, which contains six pages, is one long tirade against the Gest production, which it says is part of a plot to deliver America over to Catholicism. It says that while Gest, Kahn and Reinhardt are Jews, they have entered into a conspiracy with the Roman Catholics.

The writer declares that the newspapers are in on the plot and that the critics are merely press agents.

The message was addressed to all players in "The Miracle" and bore a Newark, N. J., postmark.

Playbroker Increases Claims

Laura D. Wilkes, the play broker, has been granted her motion to increase her outstanding claim against A. H. Woods, the producer, to \$24,000, but the court has ruled Miss Wilkes must pay all costs.

The claim involves "Up in Mabel's Room" (Gertie's Garage) and "The Girl in the Limousine," all three Broadway forces authored by Wilson Collison and produced by Woods.

Miss Wilkes' claim originally was for her commissions alleged due from Collison through Woods, but her prayer to increase the complaint increases the amount by \$15,000 because Otto Harbach and Avery Hopwood were called in to collaborate with Collison and "steal" the original scripts.

The playbroker herself testified to a percentage of Harbach's and Hopwood's royalties in addition to that coming to Collison.

Gerald Bacon on Way to Australia

Stalid B. on (Rance & Jordan) has gone to Australia.

TYSON CO.'S BOOKS

Ordered in Court Through Stockholders

The Tyson Co., Inc., has been ordered by New York Supreme Court Justice George V. Nathan to produce its books and records since its incorporation in 1920 for the benefit of Henry B. Cowie, George H. Warner and Granville Hartman.

As three are stockholders of the corporation and while admitting the selling dividends on the preferred stock deny any on the common.

They also complain to financial statement has been rendered or meetings called.

Towne is chairman of the board of directors of the Yale A. Towne Mfg. Co.

The mandamus order is directed to the corporation, its company's board of directors and to William J. Nathan, president and Marshall S. Brown, treasurer of Tyson.

LEORTA VS. PAINTER

Claims Prima Donna tried to Injure His Prestige

Joseph Letoria says he has filed a complaint with Equity against Edmore Painter, claiming that her actions were "unprofessional" and injurious to his reputation.

Letoria was engaged to play opposite the prima donna in "The Chiffon Girl" at the Lyric.

The only time he appeared with her was Saturday night, when he received several curtain calls. According to Letoria this did not suit Miss Painter, and on Monday night he was told to be "undesirable."

Letoria says the same thing would have happened Saturday but for the presence of George Trimble of Equity, who insisted that Miss Painter go on with him.

Previous to this, George Reinhardt, a new tenant, had been singing with her, and she had given four performances last week. Letoria played with an understudy.

INSIDE STUFF

ON LEGIT

The weekend weekly of Morris Gest's "Miracle" at the Century, New York, at \$24,000. The salary list of the company is \$2,000. Last week "The Miracle" did a trifling over \$53,000, netting a profit of \$19,000.

Get better show will run through the December 1924 season. In June, but of course, not to that top gross. The weekly profit at present means crediting it against production that runs to around \$500,000. It will take a long while even at top money continuously to get that all back. But it looks as though Gest is going to make a better showing on the net box than was looked for and he may get break even at the finish.

John E. Kellard, veteran actor, will produce his own adaptation of "Pharis" next season. This production was scheduled for last year, but postponed, but is a certainty for next season, according to Mr. Kellard, for plans are already under way. In it he will play the Mephisto role and it is probable that his wife will play his Gertrude.

It is said that the reports that Fritz Leiber would essay the same role are unfounded. Walter Hampden has it announced for his next season's repertoire, however.

The recent revival of Hauptmann's "The Assumption of Hannah" at the Cort, New York, for special matinee revealed its first presentation in America over 30 years ago at the Fifth Avenue by the Rosenfeld brothers. At that time it was regarded as the last word in expressionism and high browism.

This time it drew vicious panmings from two of the critics ("World" and "American") and only lukewarm commendation from the others.

A Brooklyn stock manager recently presented Eugene O'Neill's "Anna Christie" at his theatre. Before producing it he went carefully over the show and found much to be incorporated into it. "Show-Off" came for Broadway, but a bit too warm for a neighborhood. After the first performance one of his most regular patrons, a young and pretty matron, rushed up to him and gushed, "Oh, I was so disappointed in your version of the play." I think it awful the way you took out all the dams."

The late Bert French never had a written agreement with Rosalie Stewart, although they were partners in production. Since his death Miss Stewart has incorporated her "Show-Off" into "The Wife" and Mrs. French (Alice Fay) has been given a full portion of the stock. Miss Stewart expressed regret that French did not survive to witness the success drawn to the Playhouse by "The Show-Off."

French's name has appeared in several programs of shows which arrived after his death. One is "The Chiffon Girl," the dance direction of which he was averse to handling. It was while out of the city looking over the situation that he was fatally stricken.

French figured prominently in staging "Lollipop," the musical success at the Knickerbocker. There were things that French refused to permit even over the wishes of H. W. Savage. The latter finally walked out on the show and did not think it had a chance. Before that, however, Savage tried to walk into rehearsals and oftentimes present Bert with a silk handkerchief, paying as much as \$10 each for them. The manager admitted it, saying he guessed French disagreed with him just to keep him buying the silk kerchiefs.

"Sitting Pretty" again brings together as a playwriting team Bolton, Kern and George M. Cohan. It is the first time since "The Princess" in 1912. They won fame for the "Princess show," classified as intimate musical comedies. The new piece is of the same type, but with an enlarged cast and chorus, there being 18 players and 25 chorists. A number of necessary bits in the first act account for the somewhat heavy cast list.

Though "Sitting Pretty" will not be presented at the Princess, the best idea of the former musical shows there has been carried out. George M. Cohan, who is starred in the little house, Kern and Cohan, a London show, "The Cabaret Girl." Bolton and Kern also teamed, doing "Sally" together.

It is the first time since "Sitting Pretty" by the trio was "Oh, Lady, Lady." Before that they turned out "Oh, Boy," "Very Good Eddie" and "Leave It to Jane." The latter piece was the only one not first played at the Princess. It was opened at the Longacre.

Mrs. Carrington, formerly a specialist in voice culture, is mentioned as financially interested in "Mr. Pitt" produced by Brock Pemberton, at the 35th Street. She is a sister of Walter Huston, former vaudeville star, who is starred in the play. Carrington is reputed to be wealthy and has a home in Westchester, also a villa in California. She coached John Barrymore in voice usage when he was preparing for the part of Hamlet. Carrington is mentioned as having been interested in other theatrical ventures and is named as one of the underwriters for the Provincetown Playhouse.

Frank Vreeland, dramatic editor of the "Herald," will handle the forthcoming theatrical guide to be published by the Producing Managers' Association. His selection came because of the desire of the committee in charge to secure an active newsmen rather than a press agent and thereby avoid the press agent's angle on news.

Vreeland is preparing the first issue, which will be submitted to the managers and okayed as to its style, etc., before public distribution is made. He also publishes an Amusement Guide on his own and said yesterday that the net will continue.

HURLBUT LOSES LEASE

In a suit by Florence B. Symonds, owner of the premises at 44 West 22d street, New York, against William J. Hurlbut, the playwright, the Appellate Division last week handed down a decision in favor of Mrs. Symonds.

Mrs. Symonds sued to cancel Hurlbut's lease because he had breached he had sabbet and made sundry alterations on the premises.

FLASH "PAPER"

Wm. G. Newman III in Hospital

Chicago, Feb. 27.—William G. Newman, manager of the "Flash" paper, was ill when he arrived and has been removed to the Alexian Brothers Hospital, suffering with intestinal trouble. Lewis Chubb, his public man attending to his own work and at the same time acting as manager of the show.

Staff of New Baltimore

New Baltimore, Feb. 27.—The new Baltimore opens Monday with "Sally" as the initial attraction. Ed J. Smith is the manager of the new show. Harry Day is the press agent. Walter Hoern remains at the Masen for the present.

FREE MARRIAGE STOP

Albany, Feb. 27.—If the bill introduced into the Assembly by Mr. Smith, of New York, is passed, it will put a stop to speed marriages in the city. The measure provides for a lapse of three days between the application of the license and the ceremony. Its object is to give the contracting parties time to think it over.

BESSIE F. COLBY WANTED

\$19,000 Estate Waiting for Her—Time Limit

Burlington, Vt., Feb. 27.—The sum of \$19,000 is being held here for Bessie Florence Colby, she says until March 12 to claim it. If not appearing by that time, the money will be turned over to distant relatives of Mrs. Florence Johnson, of Essex Junction.

Mrs. Johnson made Miss Colby her sole heir of her estate.

The Probate Court here set March 12 for the final date to probate the will.

Miss Colby has not been heard of for 12 years, the last time was when she appeared in "His" playing New York.

ACTRESS' CHINESE HUSBAND

Sarasota, N. Y., Feb. 27.—Lucille Grainger, 16, an actress, and Dick Kam Tsang, Chinaman, interested in the Asia Restaurant, in this city, and a graduate of Syracuse University, were married recently by the Rev. John S. Wolff, assistant pastor of Presbyterian church in Rochester.

Mrs. Fred Hubbard, the mother of the girl, is in a state of collapse and desires that the marriage be annulled. She has broken her heart.

Selwyns Leaving For Abroad

Accompanied by his wife, Arch Selwyn will sail for Europe Saturday night. Selwyn has been in the city some time and is just recovering from an infected jaw.

RUTH ETTING

"CHICAGO'S SWEETHEART"

Now featured at the Montmartre Cafe, Chicago's newest and most intimate.

Ruth Etting, who has been looked for an indefinite time, is Chicago's latest contribution for new star roles for musical comedies.

CHICAGO'S LATEST.

SPRING PARADE OF THEATRES. A WEEKLY \$23,000 COCACOLA WEEK

Holiday Business Largely Helped Grosses in Loop— "Peacocks" Not Long for Court—"Red Light Annie" Doesn't Look Any Too Well

Chicago, Feb. 27.—Theatres that opened the week of last week's sales in the Loop's legit theatres. The peak of the bombardment came for the Washington's Birthday matinee performances. Not a theatre giving the special holiday matinee failed to sell out.

About mid-week "Uncle Ben's" (Apollo) leaped into the hit class. An unadorned chorus, plus some fancy, clever handling of advance advertising, turned the risk for the new Apollo show, which will now furnish stiff competition for the "Peacocks" at the Colonial. "Uncle Ben's" reached a gross of \$14,000 last week, leading the matinee leaders of the "Polly" at \$10,000 to around \$20,000 on the night and last week at the Colonial. "Scandals" opened Saturday at the premial. The musical play still remains at four with another change of national attraction, Saturday with "The Jack in the Box" gives way to "Little Joe and Jane" at the Garrick. "Honey" didn't better off, but started at the Garrick, finding it difficult to maintain better than a \$10,000 average.

"Topsy and Eva" swung higher than ever with the second higher matinee at \$14,000 and the Selwyn. For the first eight weeks the Duncan Sisters averaged \$10,000 per week, but considering the threatening premiere the piece had in the matter of not a \$10,000 average.

"Peacocks" don't promise a long stay at the Colonial. The piece drew around \$1,500, but the following nights fell to practically the same figures as the previous. The show as \$300 were checked. "Red Light Annie" opened around \$1,000, but fell hard the following night and has thus far failed to maintain a performance at the Theatre Guild premises at the Great Northern are featured by simply average. For the week of March 10 the engagement of Harry Lauder is figured to put the Great Northern Theatre on the map again.

In another week show promises to be a final shutting of the comedies in town, for with the opening of this week there was a heavy all-around of some of the producers slipping to a degree of preparing for an attack on the "Peacocks" at the Colonial.

The wonder story is now credited to the Red Light Annie, which "The Nervous Wreck" went strong, pushing past the \$24,000 mark.

Last week's estimates:
 "A Woman of No Importance" (Chickadee), 24 weeks. Cash customers just not so hot, offering with result piece will be withdrawn this week and "The Great Land" withdrawn with "The Great Land" next week. Drew around \$10,000.

Theatre Guild Players (Great Northern), 14 weeks. The repertoire of three plays this high-brow combination has been a good combination in terms of acting, but public only coughed up around \$10,000.

"Lady in Ermine" (Garrick), 40 weeks. Money from Apollo, but public better. The play is a very matinee, got \$15,000. Leaves Saturday, with "Little Joe and Jane" Sunday.

"The Follies" (Garrick), 30 weeks. Upper portion of house very hot, but still pulling in a gross of \$10,000, which, however, shows substantial profit on last week. "White Scandals" opened Sunday.

"Topsy and Eva" (Selwyn), 30 weeks. Going steadily down and getting plenty of cash through advance newspaper publicity. With "Honey" with "The Great Land" next week. Drew around \$10,000.

"Red Light Annie" (Chickadee), 11 weeks. Not so hot, but still pulling in a gross of \$10,000, which, however, shows substantial profit on last week. "White Scandals" opened Sunday.

"Kick" (Apollo), 10 weeks. Second week, but still pulling in a gross of \$10,000, which, however, shows substantial profit on last week. "White Scandals" opened Sunday.

time of \$12,500. Leaves the hour (one o'clock).

"Honey" (Chickadee), 10 weeks. Took spirit with holiday matinee and brought in \$4,000. "White" changed, full Sunday night to revival of "The Hind".

"Mr. Wu" (Playhouse, 30 weeks). Final week brought around \$8,000. "White" changed, full Sunday night to revival of "The Hind".

"Nervous Wreck" (Harris, 30 weeks). Best all previous grosses with extra matinee, getting \$18,000.

"We Moderns" (Chickadee), 30 weeks. Playing along at even rate, without extra matinee drew \$10,000. Leaves here Saturday with "Honey" Sunday.

"Peacocks" (Apollo, 10 weeks). Though critics never too kind, this attraction, having had its wrinkle, showed up with a new twist, ending along, with matinee, \$9,000 on week. Heavy paid-up campaign.

"Best People" (Apollo, 10 weeks). Second week of money, 20 weeks in town, grossing a net \$12,000 with extra matinee.

"Coco" (Apollo, 10 weeks). Almost parade of ballet women, led by Missington, with extra matinee, got \$10,000, with extra matinee got \$10,000.

"The Follies" (Garrick, 30 weeks). Almost parade of ballet women, led by Missington, with extra matinee, got \$10,000, with extra matinee got \$10,000.

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PHILL'S BIG SPURT BUT WITH LENT AHEAD

Large Grosses Reached Last Week—No Opening This Week

Philadelphia, Feb. 27.—The post-holiday theatrical season has been a surprise to all the wise men here. The Lenten slump is better, on the whole, than it was during the supposedly topnotch weeks around New Year's.

The Lenten slump is on the horizon, but before that time comes the theatre people ought to be in a thoroughly happy mood.

Leaders in last week's scramble for seats were the Broad with "Little Miss Bluebird"; the Lyric, with "Sally, Irene and Mary"; and the Shubert, with "The Greenwich Village Follies". Not far behind were "The Girl in the Red Velvet" and "The Girl in the Red Velvet".

The other two houses, the Adelphi with "The Follies" and the Walnut with "You and I", claimed an even gross, but not far from closed in money-matters in the general profitable season.

"The Follies" despite nuptial publicity stunts, has not developed much, but it has been closed in money-matters in the general profitable season.

The week is the first in a long time without opening attractions, but next Monday's "The Girl in the Red Velvet" and "The Girl in the Red Velvet" will open at the Lyric.

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

"Abie's Irish Rose" (Republic, 35d week). Last week's gross of \$12,500 somewhat discounted Washington's Birthday house business, but with most attractions playing extra performances general receipts bettered. Lincoln's Birthday week. "Abie" in nine performances, over \$17,000.

"Antony and Cleopatra" (Greenwich, 30d week). (Closed Tuesday) but played eight performances last week. The play, which awarded new laurels. Business good, taking place to \$12,500. Attraction looked for limited engagement of four weeks.

"Artists and Models" (Shubert, 25th week). More performances last week; instead of additional matinee, midnight performance played. "Artists and Models" professionals. Nearly \$22,000. "Artists and Models" professionals.

"Beggars on Horseback" (Broadhurst, 10th week). "Whitman Ames" production of Kaufman and Connelly. Last week's gross of \$12,500. "Beggars on Horseback" professionals.

"Charlotte's Revue" (Times Square, 10th week). "Charlotte's Revue" professionals. Last week's gross of \$12,500. "Charlotte's Revue" professionals.

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performed last week when in nine performances. The star leader drew over \$13,000.

"Merry Wives of Gotham" (Henry Miller, 7th week). Not much difference last week from pace of Lincoln's birthday week; nine performances for about \$10,500. Fairly good receipts, but under expectations and cut rates employed.

"Moonflower" (Astor, 1st week). Started last week from pace of Lincoln's birthday week; nine performances for about \$10,500. Fairly good receipts, but under expectations and cut rates employed.

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LITTLE THEATRES

ELIZABETH TUDOR

Washington, Feb. 27.

Washington has had ample opportunity to witness the illustrative genius of James Heywood, scenic artist, for he has been designing the costumes and pictorial backgrounds at the Heywood-Deane Playhouse for more than a season. But it little dreamed Heywood could be called upon for playwright as he is a mixer of pigments. "Elizabeth" came into the world a mild and creditable play of typical Reynolds shades. Jimmy Heywood's scenery, which provided an optical holiday, from which draped beauty in all its chameleon guises.

The piece is built around the "famous" episode at Whitehall, mentioned in private memoranda of Green, the eminent English historian, and which represents the incident, Dudley Earl of Leicester, Sir Francis Drake, of Armada fame, the Earl of Pembroke, Lady Anne Woodley and the Countess of Oxford, who are drawn into a series of situations which are exciting, and fresh and in which the pivotal figure, drawn in the picture is Elizabeth Tudor, queen of England.

Reynolds has written lines that impress by their sheer simplicity. Nothing of the Raymond type is to be discernible in his dialogue. Speeches that are redolent with reality, although they do not emotion follow the line of motivation without becoming hackneyed. The play is a mixture of characterizations are tinged with humanity. The Elizabeth Tudor, a fine picture of warmth and refinement, becomes intensive and invulnerable through the efforts of Anne Jives, who looks the virgin queen and achieves a sound realistic role. The play is a fine picture of warmth and refinement, becomes intensive and invulnerable through the efforts of Anne Jives, who looks the virgin queen and achieves a sound realistic role. The play is a fine picture of warmth and refinement, becomes intensive and invulnerable through the efforts of Anne Jives, who looks the virgin queen and achieves a sound realistic role.

Preceding the Reynolds premiere at the "Musset" was a play called "A Door Must Be Open or Shut" by Walter Dill Scott, and Peter and Rupert Brooks' "Lithuania" were presented. In the latter, Peter looked exquisite and the Rita-Carlson star of the France of George Brande prevailed. The play was a success and might have been brought over to the Chicago. The Chicago Theatre and Josephine Hutchinson a new chance to prove her splendor in a very big role. She is worth watching. Broadway would love her winsomeness, her elfin manner; she is a little of Marilyn Miller, plus a reflex of Mary Pickford in speech, and yet her way is her own. A blonde of sylphlike attitude who can play horror as well as farce and get away with both.

A little theatre conference has been called by the Drama League which is to be held in conjunction with that organization's national convention in Pasadena, Cal., May 27 to June 1.

The 250 amateur groups, active in putting on plays, have been invited to send representatives.

"He and She." Rachel Crothers's drama of married life, was offered by the Players of Providence in the church vestry last week. The cast included Thomas Hutton, Mrs. Amy Bingham, Elizabeth Crockett, Gladys Couper, Mrs. J. H. John, John Ramsell, Harry C. Denison, Edna Winson, Ruby Gay, Al-

bert Fanning, Alfred Bowers, May Ball, Anne Foster, and Miss Gladys Miller.

"His Uncle's Niece," by Raymond W. Barrett, was presented on Friday evening by the members of the German Presbyterian C. E. Society in the church vestry. The play was presented in custom with the society's annual entertainment. Harold Bachman, Albert Meisner, (German impersonator), Fred Palmer, Edna Bachman, Dorothy LaCourse, Robert Petzold, Raymond Emmert, Herbert Petzold, and Walter Bachman.

Students of the Santa Clara University, near San Jose, Cal., staged a big minstrel show in the college town last week, which they titled "Santa Clara Minstrels in a 1924 Revue." More than 50 students participated in the production, which drew a crowd of show. The proceeds are to be used for a new swimming tank in the college gymnasium. Henry J. Hutton, football player and president of the Associated Students, acted as interlocutor. The cast members were: W. R. Ronstadt, Phillip G. Fawke, Robert Page, Tullio A. Argenti, Henry D. Martin, Irvin L. Carney, Andrew Devine and Jack Trevino.

The Players' Club of Glens Falls, N. Y., presented "Under Cover" in St. Mary's Social Hall Feb. 28. Those in the performance are Elizabeth Alley Murphy, Evelyn Miller, Sher-Conney, Mrs. Thomas McCarthy, Courie Dorrell, John Dougherty, Thomas Donnelly, Joseph Donnelly, Thomas Sullivan, Charles McLaughlin, Ruth Colahan and Harold Greenwood. Beatrice Palmer Bannon is directing the rehearsal.

The Blinghamton, N. Y., Drama Guild staged its initial program in the ballroom of the Arlington hotel, attracting an audience of 800. The playlets given were, "The You-Know-What," by Fannie Lee McKinney, "When Every Man Knows," by Eve Woodbury Lary, and "Within the Hour," by Frances Gordon. Direction of the three sketches was the work of Harriet Fancher Wright and Mrs. James Doubleday. All of the playlets were originals by Guild members.

When "Shuffle Along" closed recently, the owners of the show lost little time in making other use of the costumes which had been worn. The blazing affairs which were used in the "Bandana Days" number, have been rented to an upstate high school, which is putting on a minstrel show.

The Town Players of Pittsfield, Mass., presented "Overtones," a one-act play by Alfred Gerstenberg, at the Tally-Ho, in Pittsfield, recently. Those who took part were: Norman C. Hull, Mrs. Michael L. Eisner, Mrs. Cecil G. Gawayne, Jr., and Miss Mary Williams.

St. Paul's Church Epworth League Lawrence, Mass., presented the comedy sketch "Punch and Judy" in the church vestry last week. The cast included Thomas Hutton, Mrs. Amy Bingham, Elizabeth Crockett, Gladys Couper, Mrs. J. H. John, John Ramsell, Harry C. Denison, Edna Winson, Ruby Gay, Al-

Thomas F. Plunkett directed the performance.

"All of a Sudden Peggy," the comedy in which Henrietta Crossman started some years ago, will be presented by St. Mary's Dramatic Society of Troy, N. Y., March 3 and 4. William J. Cook, connected with one of the Proctor theatres in New York, is directing the rehearsal.

Box and Candles, the dramatic society of the Russell Sage College for Women, in Troy, N. Y., will present "The Girl in the Green" at the school, March 13. The young women are rehearsing under the direction of Mary Ida Hare, a professional coach.

"Why Smith Left Home" was staged last week at the Plaza, San Francisco, by the St. Anselm Players. The leading feminine role was played by Miss Edith Keil. The production drew a fair-sized audience and was rather creditably acted.

The Sacred Heart Dramatic Club of Watertown will give a rural comedy, "Uncle Dubbs," Feb. 25-26. Raymond Wills is rehearsing the cast.

The "Colleagues" an aggregation of former students of St. John's School, will hold a minstrel show and revue at the school hall, San Francisco, Feb. 15. The program is to include 20 numbers, comprising vocal, dance and instrumental.

LEGIT IMES

"Across the Street," Oliver Moscoso's new production, will open at Stamford, Conn., March 4. The piece will go to Philadelphia before coming to New York. In the cast are Robert Emmet Kane, Beatrice Nichols, Hooper Attey, James Appleby, George Neville, Albert Perry, Joseph Slater, Eugene Hedding.

Ray Callahan, treasurer of the Ambassador, New York, has been switched to the Astor; Norman Stein moving from the latter house to Johnson's.

Harry Melice is preparing for production a new comedy by William Giles, entitled "The Three Skinners."

CLARK-McCULLOUGH, VAUDE

With the conclusion of their tour in the "Musie Box Revue," Clark and McCullough will make their vaudeville debut, appearing on the Keith Circuit. The comedians will open late in April in a 7-people tour, which will include the "Bathroom scene" from the "Musie Box."

Others from musical comedies and legitimate productions who will appear in vaude are: Irene Bordoni, Tom Lewis and Clyde Runnswell in a two-man comedy tour and several others.

Unable to counteract the strong opposition of several musical acts, the Joel Fywalk Players closed at the Grand, El Paso, Tex. last week. The company had been organized in New York and had come to the Grand last week. The business was great until the girls showed hit the town.

The Goldstein stock closed in Holyoke, Mass., Saturday, after five weeks of fruitless endeavor. The stock had moved from Springfield after bad business there.

Arthur Meade has been appointed stage manager with the Lyeum Players, Pittsburgh.

The Al Luttering Players moved their season at the Plaza, Bridgeport, Conn., Saturday. It had been intended to transfer the troupe to a Pennsylvania stand but this was called off and the troupe disbanded.

Joseph W. Rosa has been engaged to direct the Blaisdell Players, opening at the Wilow, Sholohy, Pa., March 10.

Hazel Burgess has completed her production of "The Girl in the Green" and will next over weeks before resuming it.

Edna Kerner stock, closed at the Elgin, Kenosha, Wis., Saturday after two weeks of disastrous business.

A positive sensation at Palace Theatre, New York and Chicago. Booked solid for thirty-eight weeks—Keith and Orpheum Circuits.

FLORENCE REED IN STOCK

Joins Washington Co. to Play "Lullaby" and "Blood and Sand"

Washington, Feb. 27.

Florence Reed will play the lead in "The Lullaby" when it is staged here by Leonard Wood, with his stock company. The original costumes and scenery will be imported for the two weeks the piece is to be produced.

The actress is also scheduled to remain over, another fortnight, to head the cast in the presentation of "Blood and Sand."

F. RAYMOND, JR. ARRESTED

Atlanta, Feb. 27.

As he failed to appear in court Monday, when his case was called and his bond forfeited, Fred Raymond, Jr., was arrested by J. J. Jordan, professional bondsman. He is being held at Police Headquarters.

Raymond was leading man of the Lyric stock until place under arrest for reckless driving following a collision with another car.

STOCKS

Tim Darbey, leading man of the Berkeley Company, playing at the Arlington, Boston, met with a painful accident Saturday, when he slipped and sprained his ankle, making it impossible for him to appear in his role in "Tangerine." Busby Berkeley, manager of the stock at the railroad station, had to leave on a trip to New York when the accident happened, was called back immediately and filled in the role that evening at only a few hours' notice.

With the arrival in San Francisco of Foster Williams' rehearsal of the Belle Bennett company, scheduled to open in the Plaza March 1, were begun rumors of the possibility of for Miss Bennett when she headed the Baldwin Stock in New Orleans. The new company will be known as the Players. Arden McCully is stage director. The opening play is announced as "Lila Time."

The Greenbaum, Producing Company has announced "The Love Test" as its initial offering. A play by Louis Brandeis, produced by the Chicago Stock Company, a traveling organization. The piece is billed as a thriller. A Mosses company also gave the play recently.

Jerry Leonard, Mack Allyn and Anna Bunsell, leads for Kitz stock, Kalamazoo, Mich., through the O. I. Johnston exchange in Chicago.

Ed Williams, who has a stock at the Orpheum, Racine, Wis., has changed some people, engaging Harry Relsett for leads, and Flo Winters for second business.

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PICTURE HELPS STOCK

UNDER CONDITIONS

ample, Though Costume Play

It is generally accepted that big feature films hurt stocks. But an example of a stock play being strongly benefited by a picture version of the same show is "Little Old New York" which is John Young's story of Manhattan 100 years ago.

The original play was produced successfully four years ago and released soon after for stock. As it was a costume play and required a particularly capable actress for the role of Patricia, its sale at the time was only average, although every company that bought it turned in a winning week.

Last year Cosmopolitan's film production with Marion Davies was released and became one of the screen's outstanding features. Millions of dollars' worth of publicity, largely through the extensive film newspaper campaigns, was accorded it.

At first the stock version showed little interest, but as the demand has become really exceptional.

This week four companies, Manchester, Trenton, Pittsfield and Roseville, are playing it, a remarkable record for a costume play.

Other stock plays are known to have been aided by film productions of the same name and story. The screen play, however, must be a good one and the publicity laid on heavily for this to hold true.

A converse example is one of a picture which is a failure, which however, has been favorite in stock for many years. A picture version of this was recently released by the same company.

That, although there is no danger of the play being discarded entirely by the managers, the effect on the spoken word has been a good one. Those who cut through the film and suffered, and they are many as the Players, Arden McCully will hardly flock to see it in stock form, no matter how different it really is.

bel Truener as ingenue with the Dalton Players, North Adams, Mass.

Frank and Margery Flunty, who recently closed with the Hayden stock, are returning to vaudeville.

William Lloyd has rehired Frank Harrington with the Lyric Players, Atlanta.

Alfred Buchanan has been added to the Princess Players, Des Moines.

Ruth Ames has switched over to the Vaughan Glaser stock Toronto.

FEW GOOD STANDS

(Continued from Page 1) resident companies have taken within the past two months. Patrons are demanding the best plays and plays obtainable, and unless the stock manager gives them what they want they won't come in.

A graphic illustration bearing out this argument was presented by the Wright stock at the Lyceum, Pittsburgh. The promoters installed a high-priced company, offered good leads and dropped \$2000. At first they were convinced the town would wait. Later they organized a cheaper company, put stock standards and melodrama, slashed prices 50 per cent, and are now getting by with a profit.

The Southern stocks have held up in remarkable shape, especially in Atlanta and New Orleans. Both had been intended to transfer the troupe to a Pennsylvania stand but this was called off and the troupe disbanded.

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Agnes Winley has success and Ma-

ALBA TIBERIO THE VERSATILE GIRL

A musical genius, a clever caricature, an expert shot, a dancing diva, a skilled comedienne, and one of the most strikingly bizarre and individual beauties on the European stage. A positive sensation at Palace Theatre, New York and Chicago. Booked solid for thirty-eight weeks—Keith and Orpheum Circuits.

"SUES" "CAPITOL," "MOUNT EVEREST," "MARRIAGE CIRCLE," "HUNCHBACK," "CALNAY," "SUES INTERNATIONAL," "LASKY SALES," "ROBERTS HAS A CHANCE," "AFTER THE BALL," "SAENGER'S PENSACOLA"

HANDING OF 'ABRAHAM LINCOLN' NOT DECIDED BY TROCKETT

Favoring Historical Pictures—Some in Industry Would Prefer Pointing to It as Example No Road Show Plan Yet

There is speculation at present as to what will be the next step in the handling of "The Life of Abraham Lincoln," which the Trockett Bros. bought to New York about five weeks ago and are now showing at the latter's theatre. Within the last few days there have been rumors that a connection has been made with one of that distributing organization and the picture is to be road-showed and later re-released in the regular picture houses at and the Trockett only very deal has been made and that as long as the picture is showing life at the latter, they are not disposed to make any deal.

Will H. Hays is said to have intervened liberally personally in behalf of the picture because of a number of former political associates who are financially interested in the production. Hays is said to have taken up the matter of placing a connection with the picture because of its historical value and its general appeal to all Americans as a better picture slogan. Hays is also prominently featured in his speeches from time to time that it would be of great value to the picture industry to have the picture shown and that it would not prove to be a tremendous box office success.

In certain directions it is stated a number of people in the industry would be just as willing to have the "Abraham Lincoln" feature shown in the picture houses, but able to point to the production when reformers squawked and say that when the picture people tried to show the picture something or other than sex appeal the public of the country would not support it.

SUES INTERNATIONAL

Director Claims Money Due—Jose Ruben Given Judgment

A suit in the New York Supreme Court was filed yesterday (Wednesday) by George H. Baker, film director, against the International Film Service Co., claiming a total of \$13,000 due on various film contracts and on three different causes of action.

Baker was to receive \$2,000 a week for producing "Heliotrope" and "Barbed Treasures," both to be completed within 18 weeks. He admits receipt of \$35,000 for his services, but claims various amounts for services in excess of that period. There is also \$133.33 due on "Promises," an extra and on "The Best of Worth" and \$1,000 on "Proxies," which he also produced for International.

The week in the City Court Jose Ruben, the actor, took judgment for \$2,000 against International on a four weeks' contract at \$500 a week for services in "When Knighthood Was in Flower."

LASKY SALES DEPARTMENT

Recent changes have been made in the sales department of Lasky Players-Lasky. John A. Hammel has been appointed manager of the New York City office, and will have over New York, New Jersey and Albany exchanges.

J. J. Moore, who recently joined P. L. has been placed in charge of the New York exchange, a position he filled with First National. T. H. Halliday, who since 1917 has been in charge of the Portland, O. exchange, has been placed in charge of the Portland, O. exchange.

ROBERTS HAS A CHANCE
George, Feb. 27.
Theodore Roberts, who has been at the point of death here for the past week with pneumonia and other ailments, is slightly improved. There is some hope now that he will recover.

CAPITOL, 8 WAYS, MOUNT EVEREST, EXPEDITION

REAR END GROSS LAST WEEK

Strand With "Hunchback,"

Rivoli With Pola Negri and Barthelmess at Rialto All Puled Big Business—"America" and "Yolanda" Both Open—Griffith Film a Hit—"When a Man's a Man" Held Up at Cameo—Three New Features Due—Last Week 11 Houses Drew \$237,173

"HUNCHBACK" \$45,200

"Scaramouche," at the Capitol last week, smashed all the existing records for the house. The day record was broken on Washington's Birthday, when the house took \$14,418, and for the week the gross was \$47,538, which topped the figure of "Robin Hood."

Last week, in reality, was a battle of the giant specials in the regular picture houses on Broadway. Against "Scaramouche," the Strand played "Universal's" "The Hunchback of Notre Dame," getting \$45,200 on the week, with the holiday receipts being a little better than \$9,000 on the day.

Both the Rivoli and the Rialto also had exceptional weeks. At the former house, Pola Negri in "The Shadows of Paris" pulled a gross of \$30,111, while at the latter house Richard Barthelmess in "Twenty-One" rang the bell with \$26,225. The house, instead of playing the picture on the regular rates drew a First National first run, had the production in on a percentage basis of 75% of the net. The Strand management is protesting this arrangement.

Two new specials to arrive on the street last week were "Yolanda," the new Marion Davies picture, which opened at the Cosmopolitan on Tuesday night, last week, and on the 11 performances drew a little over \$11,000. D. W. Griffith's "America," arriving last Thursday night in six performances, showed \$8,715.

The week on Broadway in all of the 11 houses playing pictures, including the legitimate theatres with special runs, showed a gross business of \$237,173 which is about record figures.

At the little Cameo theatre the First National feature "When a Man's a Man" finished its third week at the house with \$5,847, doing on the regular rates. The "Yankee Consul" at the Central finished its second week with \$7,700 which gives it an average of \$9,000.

"Abraham Lincoln" at the Gaity (Continued on page 17)

"AFTER THE BALL" DRIED

Cincinnati, Feb. 27.
The Ohio motion picture company took a look at the drama founded on the famous ballad, and the way it is feeling on its way to the screen. The picture is not a scene of a man drinking and a woman reading. "We are not here to make love," another character says pouring and then down a lady's neck was the breeze.

MARRIAGE CIRCLE CUTS TOO MANY TO SHOW

Will Attempt Photography at Altitude of 23,000 Feet—Private Venture Under Command of Capt. Noel—Party Sailed February 14

'MARRIAGE CIRCLE' CUTS TOO MANY TO SHOW

Maryland Censors Look at Picture Twice—Newspaper Men Disagree

Baltimore, Feb. 27.
The Maryland Board of Censors wielded the blue pencil on Lubitch's production, "The Marriage Circle," making a serious cut. The board is composed of two men and one unmarried woman, a lawyer. It is their opinion pictures showing married women being kissed and caressed by other men than their husbands are immoral.

The picture was to have been put on as the feature at the Metropolitan, but the cuts made it necessary to substitute another film.

The managing director of the house, Bernard Depkin, asked the censors to view the picture again after the first cuts had been made. The board did so and ordered further deletion.

Depkin had a private showing of the picture last Sunday for some newspapers and others, and their verdict was in variance with that of the censors. Basing his case on the opinions of those at the private showing, Depkin, who has bought the State rights for the film, will take the matter into court unless the board reconsiders its decision.

CALNAY'S \$10,000 BAIL

Movie Struck People Complain Against Promoter

San Francisco, Feb. 27.
James Calnay, who promoted a picture company here by raising money from movie struck girls and youths, is under arrest on a warrant obtained by Marie Calnay, who alleged she was victimized. Calnay was taken into custody in Los Angeles upon telegraphic instructions from the San Francisco police, and will be brought here for trial.

At the time of his arrest Calnay is reported to have been engaged in starting the production of two films in the southern California city. This is the second time the picture promoter has run afoul of the law. Some months ago he was arrested on complaint of another alleged San Francisco victim, John P. Cantel, who charged that he had been defrauded of \$25,000. Calnay's bail has been fixed at \$10,000.

M. P. T. O. CONVENTION

The next convention of the Motion Picture Theatre Owners of America will be held in Boston, according to an announcement made Tuesday at national headquarters. The date is set for late in May, the day not yet being allotted.

The combined states of Mississippi, Rhode Island and Connecticut are the first for the next meeting point.

SAENGER'S PENSACOLA

New Orleans, Feb. 27.
The Saenger Amusement Co. is putting a new film palace at Pensacola, Fla., to cost over \$300,000. The "Saenger" will be a big one and will easily top anything in the state.

Scenery Concern in Pictures

Los Angeles, the theatrical company, is about to enter the picture business.

London, Feb. 27.

A luncheon was held here for the members of the second expedition which is going out under command of Captain J. Noel, Fellow of the Royal Geographical Society, to photograph the ascent of Mount Everest. The first expedition was organized by the same society, but this is a private venture, and the men are better equipped than on the previous occasion. The expedition sailed for India tomorrow, Feb. 14.

On the first attempt the camera work reached a height of 19,000 feet, where the men were scarcely capable of action; but the present group who are about to start out are determined to reach an altitude of 23,000 feet, and hope to go even higher.

The apparatus which will be carried comprises 14 special cameras, including a panoramic machine driven by clockwork, and the men also better equipped than on the previous occasion. The expedition sailed for India tomorrow, Feb. 14.

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ALASKA PICTURE MEN HERE

When they have finished "seeing the town," the visiting Alaskan picture men are now in New York. They have a "home-made" picture of Yukon which they are going to sell. The picture making idea is the Yukon scene, with all the Fox studios in the northern country. The entire equipment was purchased in Los Angeles and shipped up there.

Two of the picture men did not come up to expectations, but the third was more successful, as a trip to New York and the Fox studios of selling it was decided upon.

Fox Studio Fire on Coast

Los Angeles, Feb. 27.
Values valued at \$50,000 were destroyed in the picture house fire on Tuesday. The blaze started in the cutting room and two women workers had a narrow escape.

PICTURE HOUSES AND RADIO BIL FOR FREE MUSIC

Newton of Minn. Introduces Measure in Congress
Including Both—"Performances Enhance Value
of Music," Introducer Says

Variety-Clippier Bureau,
Washington, D. C. Feb. 27.
Congress has been asked again to
re-voice the copyright law so as to
permit the radio broadcasting
stations to have the first use of
copyrighted music. Representative
Walter H. Newton of Minnesota,
goes this just one step further in
the bill he introduced at week's
ago, to have the law so read that
copyrighted music can also be used
by picture theatres, the legit, houses
and hotels.

Like bills have been introduced
by Representative Johnson of Wash-
ington and Lamson of Wisconsin
with concerted action now being
sought by these Congressmen to have
the Patent Committee give im-
mediate consideration to the bill.
Congressman Newton points out
that the copyright laws were drafted
long before the advent of the radio
and states that the playing of copy-
righted music by the theatres, hotels
and through the radio broadcasting
stations is for the benefit of the
public and without remuneration for
the players. He holds that these
performances enhance the value of
the music to the publisher and com-
poser and increases the sale to the
public.

Mr. Newton is also reported to
have complained that certain pub-
lishers, acting through secret rep-
resentatives posing as patrons have
sought managers of radio stations
and theatres to play copyrighted
music and upon their complying
with these requests have de-
manded made upon the organiza-
tion of the "unauthorized" use
of the numbers.

TOO MUCH HEARST

Franchise Exhibitors Complaining of
Inattention

New York, Feb. 27.
Now that the Goldwyn-Cosmopol-
itan people have taken over the
Strand for their first run produc-
tions, with "The Great White Way"
in first, it is receiving pages of
publicity in Hearst's "Examiner."
Many of the other exhibitors com-
plain, however, that the Hearst
house is complaining because
of the display this picture is
getting in the "Examiner."
They are large advertisers and
say their publicity is virtually be-
ing crowded out by the heavy ex-
ploitation of Cosmopolitan pictures.

PEARL WHITE AND FOX SUEED

Pearl White and the Fox Film
Corp., are co-defendants in the
Brooklyn Supreme Court, in an ac-
tion brought by the City of Beach-
es to recover damages for in-
juries received on Aug. 19, 1923.
At that time Betty was riding an
"double" for Robert W. Fox, a pic-
ture in which Pearl White was
starring.
The city says in obeying in-
structions from the director he rode a
horse down an inclined runway
when a horse ridden by Miss White
suddenly bucked up and collied
with his mount and he was thrown,
receiving injuries which resulted
in a permanent disability of his right leg.
The case started Tuesday and
was continued yesterday.

ENGLISHMAN IN "DUTCH"

Los Angeles, Feb. 27.
Arrested and released on \$2,000
bond, Edward G. Robinson, a
actor, was charged with violation
of the Mann act in having brought
Fanchon Duncan, a dancer, from
New York to the city.
In addition to the criminal
charges, gay also faces a deporta-
tion hearing, which will be held
March 1.

Kent Thought Out "Manhanded"

S. K. Kent, general sales man-
ager for Paramount, is the creator
of the latest Gloria Swanson pic-
ture, "Manhanded." The cast has not
yet been selected, but Alan Dwan
will be the director.

PICTURES "DECAMERON NIGHTS" DIRECTED BY WILCOX

Brunel's "Christopher" Pic-
tures With New Idea

London, Feb. 18.
Graham Wilcox Productions have
bought the sale rights of the Deury
Lano production of "The Decamer-
on Nights" and the play will be
made into a picture. Herbert
Wilcox, who produced "Chu Chin
Chow" and "Southern Love"
Betty Byrnie, film producer, and the
leading part will be played by an
American star.

Adrien Brunel is leaving for Al-
geria shortly to start work
on a series of novel travel pictures
entitled "Christopher Sees the
World." The leading part will be
his little boy, Christopher, and the
scenes will be from a child's view-
point.

The producer's great regret is
that the youth of his handling may
will necessarily mean the loss of a
good deal of Eastern atmosphere.

PEEGL Hyland has completed
"The Painted Picture." She has
been her own producer and her
soul with the exception of her hair
appears to be known in the trade.

After making some of the best
pictures produced here, including
"The Great Orphan," "The Million-
aire" and more recently the
"The Great White Way," Mr.
Frank H. Crane left for New York
without friends in England know-
ing anything of his business calling
him home or of his going.

Sensue Hayakawa and the pro-
ducer of the Japanese star's first
English picture, "The Great Prince
Shan," has been retained by Nippon
to make the interiors in the Sto. stu-
dio. The producer is A. E. Colby,
and her own company supporting
includes Ivy Duke, Harry Agar-
and Ruyter, and "The Light-
ning" is P. C. Cooper.

PRESSURE EDITORIAL

"National Republican" Comments
on Christian Matter

Washington, Feb. 27.
The recent charges of "pressure"
having been brought to bear upon
the chairman of the Federal Trade
Commission by George B. Christian,
vice secretary of the National Repub-
lican, brought forth the following edi-
torial in "The National Republican,"
the official organ of the Republican
party here in Washington:

"A member of the Federal Trade
Commission going to Congress to
protest against the appointment of
a member of that body by the head
of the administration, complains
that the Federal Trade Commission
the commission was asked at
the White House to give a hearing
to the Famous players corporation
before filing a complaint against the
company.

"It would not seem out of place
to protest against the appointment
to give a hearing to an accused
company before issuing a complaint
that might involve serious and
irreparable injury to a concern at-
tacked by its trade rivals. Other-
wise the commission might be used
against a given company by its
competitors, to the financial ad-
vantage of the others and with re-
sulting suspicion of motive."

WANTS COURT'S DECISION

Pat Sullivan, the cartoonist and
creator of the "Felix, The Cat," an-
nounced a series, has agreed to
let the question of a distributing
contract to the New York Supreme
Court to decide the matter. The
feudings against Margaret J. Wink-
ler, film distributor, who formerly
released a series of 23 Sullivan sub-
jects, which she paid at the rate
of \$1750 each to the cartoonist.

Miss Winkler holds an option for
\$2 more, but Sullivan, through his
attorneys, Kopp and Reich, a New
York man, questions the validity of
this option and asks the court to ul-
timate.

Y. M. C. A. IN ACTION

Washington, Feb. 27.
The work and history of the
Y. M. C. A. is to be shown in
picture form by the Y. M. C. A.
branches of the organization
here commencing March 2.
The principal actor in the
film is Richard C. Meade,
the international committee,
who has been an association
secretary for 64 years.

INSIDE STUFF ON PICTURES

The domestic troubles of Cullen Landis and his wife Mignon Le Brun
Landis are being aired in the picture "The House of the Living Dead" during \$100 a
week temporary alimony. Her husband is now preparing to file a
complaint asking for a divorce on grounds of mental cruelty and desert-
tion. Mrs. Landis accused her husband of cruelty and having an affair
with another woman. She is ten years his senior.

Eight thousand Hollywood husbands and sweethearts attend the weekly
American Legion boxing bouts notwithstanding the stadium only accom-
modates 4,000.

The owners of the "Birth of a Nation" film had a difficult task in
getting the cinema into the Illinois, Chicago, where it opened Sunday.
They are said to have made all sorts of concessions to Harry Powers to
place the film in the theatre but he was obdurate at first, claiming that
it was Ku Klux Klan propaganda and that the Klan was back of the
project.

It was pointed out to Powers that the picture had played to big
business at the Auditorium during its four-week stay there and that
this business would keep up if it were transferred to the Illinois, which
has had a trying time this season with road attractions. It was also
suggested that the "Birth" might enable Powers to establish a new
policy for the house with the playing of the picture which would
establish the house as a first-class picture theatre and enable it to show
a lucrative profit which it is said it has been unable to do for several
years.

Powers was also reminded that with "The Birth of a Nation" in the
Illinois he might be able to retrieve some of the losses he had incurred in
the picture. The picture is a success which has not had a money making
attraction in it since "Lightning."

Powers made inquiries after these interviews and satisfied himself the
Klan was not applied with the picture and that the film and drama had
taken a chance to recoup his losses through playing the Griffith film.

Seemingly there is as much rivalry among the male screen stars as
there is among the women in the flickers. At least there was a display
of temperment at the Long Island plant of one of the big com-
panies one day last week, when a party of exhibitors visited the place.
The party was under the guidance of a state exhibitor leader and was
headed by the manager of Sidney Olcott, who is directing the Rudolph
Valentino production, "Monsieur Beaucaire."

They saw several shots taken and this was followed by a luncheon
party in a smoking room. The exhibitors were in the room. In the
afternoon the exhibitors went to the set where Thomas Meighan was
working and this star told the exhibitor leader that he thought he had
been sighted to a tremendous extent. In the first place, he was not at
all the picture. He was hoping to have some of his pictures made and
would conflict with his regular routine, and dragged out so that the
afternoon was nearly over before the exhibitors could get to his set.

A woman star of the screen, who had been appearing in a number
of commercially made program pictures, lately got a real opportunity
to play a part. She went abroad with a company that paid her her
regular salary and furnished a regular director who could develop the
natural talent she has. On her return to America she again snapped
up in a hurry for a contract with a state right organization that rushed
a picture through in three weeks.

The picture, the work of the two directors was so great, and the
star realized it so thoroughly, she has since gone to the first director and
informed him that if he can make an arrangement whereby he can
direct her in a series of four productions she will be willing to work
for one-half of the salary that the commercial boys are willing to pay
her.

Looks like somebody was trying to monkey with the stock market
during the last few days. The rumour was out loose by an unpre-
sented person Tuesday to the effect that the time had arrived to plunge in
Famous Players-Rasky securities, for Douglas Fairbanks and Mary Pick-
ford had both signed contracts with the organization. Late afternoon.
A checking up of the facts revealed that such was not the case, but
that instead neither of the chief executives was even present at the
screening of the latest Mary Pickford picture, "Dorothy Vernon of
England" and their own theatre on that morning and that the star
felt rather badly about it.

Talk this week hinged upon P. securing Miss Pickford to play the
title role of "Peter Pan" while again the picture was in danger of
Barrie, its author, demands a boy shall play the picture role. Meanwhile
the Dillingham offices appear to have it settled that Marilyn Miller will
take the lead in their stage version of the same piece.

A few side angles on Griffith's "America" revolve around the fact that
the picture should be a cinch for the grammar schools and the film would
rate as the first picture minus the historical incidents it depicts.

The pictureization of Lexington, Concord, Bunker Hill, the signing of
the Declaration of Independence, the surrender of Cornwallis, inaugura-
tion of Washington and Paul Revere's ride make them far overhauled
anyway a text book night contain.

LOW HOUSES SWITCH

Pittsburgh, Feb. 27.

The Low picture houses in Toledo
and Dayton, Ohio, will change their
policy to conform to that of the
Albee here, replacing the present
vaudeville programs in those the-
atres.

The Dayton house will have a 12-
piece orchestra, marking the only
picture establishment in that city
to have an orchestra.

The Albee will show all pro-
grams first, after which Dayton and
Toledo will get them in the order
named.

MRS. HARRY M. HARVEY'S SUIT

San Francisco, Feb. 27.
Suit for separate maintenance
was filed here last week by Mrs.
Charlotte Harvey, wife of Harry
M. Harvey, Los Angeles picture
director.

In her complaint she charges that
Harvey deserted her last April and
that he has an income of \$200 a
month. She is asking \$150 a month
for herself.

Goldwyn's "Mary the Third"

The screen rights to "Mary the
Third" have been secured by Gold-
wyn. King Vidor will direct.

OFFERMAN'S \$180,000 SUIT

Charges Illegal Dismissal by R. C.
and F. B. O.

Los Angeles, Feb. 27.

Robert Offerman has filed suit
against Robertson-Cole and the F.
B. O. for breach of contract and the
aggregate amount involved \$180,000.
The suit charges that Offerman
was to have been general manager of
the studios for three years at a
weekly salary of \$4,000 with the con-
dition that he receive \$200 a week
of a home and 10,000 shares of com-
pany stock.

According to Offerman he has
only received \$10,000 in cash with
\$34,000 still due him for salary and
\$13,000 on his contract, besides the
home and the 10,000 shares of stock.
Mr. Offerman was engaged, but on a
week-to-week contract it was said.

ED CONRAD IN FOX FILMS

Ed Conrad (Ed and Binnie Con-
rad) will start work May 1 on a
series of Fox film comedies in which
he is to star.

GRANADA AGAIN LED IN FRISCO LAST WEEK

"Heritage of Desert" Sends
Gross to Front—"Love Master,"
with Dog, Not So Good

San Francisco, Feb. 27. Practically all of the big downtown houses enjoyed big opening days last week. Then business dropped considerably all along, the line due to the Auto Show last week in the Ingle City Auditorium.

Again the Granada took the lead with "The Heritage of the Desert," seeming to bear out the evidence of the past few weeks that the picture going public is turning to high class Western features. The Granada because of the big opening days business has instituted a new policy of giving six complete shows on Saturdays instead of five as heretofore with an additional show on Sunday if warranted.

The Warfield suffered an off week with "The Love Master" starring Strongheart, the dog. The California offering "Cuscuting Eyes" also had a set back. The Imperial, holding over "The Humming Bird" started its second week a little bigger than the first. The Strand picked up slightly with an independent musical feature "The Isle of Vanishing Men." The film is better than most of its kind.

Estimates for last week: California—"Traveling Eyes" (Lionel Barrymore), (2,400; 55-90). Not so good as draw. New York started off light and stayed that way. "Two Wagons Both Covered" returned.

Wednesday as added feature. It did very big the week before. Drew \$15,000.

Granada—"The Heritage of the Desert" (Famous Players), (2,840; 55-90). Drew biggest two opening days at this house in many months. Slight drop during remainder of week. Added feature, big dance act. Showed \$15,000.

Warfield—"The Love Master," Imperial—"The Humming Bird" (Famous Players), (1,400; 55-90). Second week, started slight increase over first. But \$10,000.

Strand—"The Isle of Vanishing Men" (Imperial), (1,700; 20-30). Two opening days little better than usual. Musical picture of more than ordinary interest. \$5,000.

Cameo—"Jack O'Thumb," Herbert Hawthorn (Universal), (900; 35-50). Interesting melodrama started satisfactory clip and hit home normal stride, with \$3,100.

KIDS' CLUB ON COAST

Los Angeles, Feb. 27. Child picture stars are to have a club of their own, known as the Vampas Girls' Club. It is expected that the new organization will be under the wing of the older one.

The promoters and chartered members are Lucille Erickson, Elinor Fair, Clara Bow, Catherine McGuire, Alberta Vaughn and Marian Harlan.

Paramount Bill Entertainment

Among the entertainers at the Paramount ball, at the Hotel Astor March 7, will be Ann Pennington and Douglas Johns, Zen Confrey, Viry Ardes, Phil Olman and Max Kortlander and Vincent Lopez's orchestra.

COSTUME FILM, \$3,600; "ROSITA," \$7,500 IN K. C.

But Film Talk Centers on
Agreement Between 1st Nat'l
and Jr. Orpheum House

Kansas City, Feb. 27. The biggest news of the week in picture circles was the consummation of a deal between First National and the Majestic (Junior Orpheum) which gives the house the First National franchise.

This means that First National pictures, which for years have been going to the Newman houses, are now to be featured at the "Baby" Orpheum, in connection with the regular vaudeville bill. The first of the new pictures will be "Lilies of the Field," starting March 16. With the starting of the First National program, the house will inaugurate an elaborate advertising campaign, it being understood that \$15,000 a week will be the addition to the regular advertising bills.

Business last week was badly off and just as badly scattered. Goldwyn's "In the Palace of the King," at the Royal on a rental basis to the distributing company, was the worst flop for weeks. The reviewers liked it and played it up, but the customers failed to respond.

Last week's reports and estimates: Liberty—"The Eternal City" (First National); seats 1,950; prices, 40-55 matinee, 55-75 nights. Karl Kary, Raymond and Lyle, Bernard Ferguson and Helen Hewitt were added entertainers. The critics were not overly enthusiastic. Grossed around \$10,000.

Royal—"In the Palace of the King" (Goldwyn); seats 1,950; prices, 55-75. Blanche Sweet and Edmund Lowe. The words of praise failed to save it, however, and the reports were around \$3,600.

Liberty—"Rosita" (United Artists; 1,000). The picture started badly and looked like a true enough flop, but the tide turned the third day and the final was just a little over \$7,500.

\$2,200 Box Office Robbery

New Orleans, Feb. 27. Burglars got into the box office of the Trianon Monday and got away with the Saturday and Sunday receipts of that house and the Alamo, about \$2,200.

The two houses are operated by the Stenger Amusement Co. It carries burglar insurance.

Burt D. Sabin Not Indicted

Troy, N. Y., Feb. 27. The charge of criminally assaulting a little girl against Burt D. Sabin was dismissed last week, the Grand Jury failing to indict.

Sabin was manager of the Atwood, a neighborhood house here.

Harry Raff Without Plans

Los Angeles, Feb. 27. Having delivered his last production, "Broadway After Dark," Harry Raff leaves Warner Bros. His future plans have not been announced.

Landis' Counter Charge

Los Angeles, Feb. 27. Cullen Landis, sued by his wife for divorce, has started a counter suit on grounds of cruelty. He says his wife is infatuated with a screen player.

Theo. L. Hays Has Pneumonia

Minneapolis, Feb. 27. Theodore L. Hays, general manager of Pinksstein & Rubin, is critically ill with pneumonia at his home here.

Ohio Exhibitors' Third Convention

Columbus, Feb. 27. The third annual convention of the Motion Picture Owners of Ohio will be held March 6-7 at Hotel Chittenden in this city.

Pasadena's Newest

Los Angeles, Feb. 27. Hard, Kellow & Co. have completed plans for the erection of a new 2,500-seat house in Pasadena.

"Spring Cleaning" Rights Sold. Famous Players-Lasky has bought the screen rights to "Spring Cleaning" from the Selwyns.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"SYNCOPIATION WEEK" (30)

Jazz Program
60 Mins.; Full Stage; Special Chicago, Chicago.

Chicago, Feb. 27.

"Syncoption Week" has Marion Harris, Irving and Jack Kaufman, Rita Ovin, Tivoli Syncoptions, Joe Whitehead, Jimmy Dunn, Mack and Long, and a ballet of eight girls.

The program consists of individual specialties, followed by a review in the form of "Irish Justice," where each artist or act is sentenced to perform again.

One of the Kaufman Brothers is the judge (classified) and the other the Irish policeman.

The jazz show measures up to previous efforts on "Syncoption Week."

There are half a dozen special stage sets, and between these artists perform in one or the time is taken by Jimmy Dunn and Joe Whitehead bobbing in and out.

Marion Harris is the big hit. Irving and Jack Kaufman, Rita Ovin's dancing won liberal applause. Joe Whitehead is liked throughout, and his specialty (centric dancing) fits splendidly. Mack and Long dance creditably.

Eight girls make a pretty stage picture and drum surprisingly well. The Tivoli Syncoptions play nicely, running to the jazziest jazz.

An innovation in connection with such bills for picture houses was the making of Jesse Crawford's organ solo, with words of the song flung on the screen, a part of the syncoption.

Los Angeles, Feb. 27.

The arrival in Hollywood of William Frawley, who with wife and daughter is expected shortly.

He recently signed with Lasky and is starting work under the direction of Wallace Worley.

Wanda Hawley is remaining on the coast, a recent deal for her to go east having fallen through.

Allen McNeill was entrusted with the negative of Harold Lloyd's "Girl Shy" which he delivered to Pathe in New York last week.

Dorothy Phillips widow of Alan Houlbar has returned from the east where she has been living with her mother in Baltimore since the death of her director husband. She is expected to return to the screen shortly.

Memo Bensaul, leading man with Eleonora Duse, who appeared her last week, will in all probability return to appear before the camera upon completing his tour with the Italian tragedienne.

Edward Everett Horton will be Constantine Talmadge's leading man in "Heart Trouble" to be directed by Al Green.

Ann Luther arriving on the coast last week, will in all probability be a part of picture work prior to returning east.

Lillian Rich has been signed by Douglas McLean for "Never Say Die."

Adolph Menjou will play opposite Corinne Griffith in First National's "For Sale." Work will begin upon the return of Miss Griffith from her honeymoon she having recently married Hester Morocco. George Archainbaud will direct.

Ralph Lewis has purchased the

tion program proper, and there was no feature which seemed to please better.

"THE PHONOGRAPH GIRL"

Eileen Stanley, San Francisco

San Francisco, Feb. 27. Eileen Stanley, the Phonograph record star, opened a limited engagement at the Warfield here last week, making her appearance in a special stage setting featuring a huge Victor record and phonograph and George Lipschultz and his Music Masters.

Miss Stanley made her entrance at the climax of a specially written song, "The Phonograph Girl," composed by the Phonograph and sung by a youth. Miss Stanley stepped onto the stage from a big victrola and launched into a peppy jazz number. She followed this with a character dialect song enthusiastically received.

As a finale she put over a talking number, using a phonograph record made by herself.

She prefaced the song with a short announcement to the effect that talking to oneself is usually the cause of all our troubles. She can talk to herself and get an answer. She then turns on the phonograph and carries on a typical vaudeville conversation. The record closes with a "blue" jazz song. At the conclusion Miss Stanley picks up the air and also sings the number.

Miss Stanley possesses a quiet, easy style, considerable personality, and scored effectively. Rivers.

COAST FILM NOTES

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Ralph Lewis has purchased the

story "The Country Doctor" from Albert S. Keryon, who with Henry McCarty will direct the filming with Lewis in the title role.

Dorris Pawn has brought suit against the Gotham hotel, alleging the management refuses to produce her trunk which contains clothing valued at \$3,167.

Conrad Nagel has signed for Marshall Neilan's "Tess of the D'Urbervilles" to play opposite Blanche Sweet.

Monte Iliu and Martie Prevost are being featured in a Benny Zeidman production now being filmed at the Glendon studio. The picture is being made for Sol Lesser Principal Pictures release.

Elinor Fair leaves for New York next week to play the feminine lead in a William Brush production, "Water Babies."

ST. LOUIS' RECORDS

St. Louis, Feb. 27. "The Shadows of Paris" and Paul Whiteman's "Colleagues" at the Missouri last week, broke the house record. The gross was \$21,515, playing to 41,905 persons.

Sunday another record went by the board when "The Stranger" opened and drew \$6,700, the largest amount for a single day.

COSTUMES FOR HIRE

New York's Newest and Renowned Costume Rental Organization
BROOKS
1437 B'way, Tel. 5880 Pen.

The biggest hit of them all!

The Corinne Griffith Production, Inc.
PRESENTATION OF
William Hurlburt's Great New York
Success

"LILIES OF THE FIELD"

featuring CORINNE GRIFFITH
and CONWAY TEARLE

Directed by
JOHN FRANCIS DILLON

The man who made
"Flaming Youth"



—and it's one of the

FIRST NATIONAL
big 20 to be released between
February and June, 1924

Coming Soon~
LILIES
starring in a great
series of feature
productions
for **HODKINSON RELEASE**
Season 1924-1925 Thirty First-Run Pictures



The Event of the Season!

THIRD ANNUAL PARAMOUNT BALL

Hotel Astor March 7th

AMONG THE GREAT ATTRACTIONS:

- ★ ANN PENNINGTON and BROOKE JOHNS from the Ziegfeld Follies.
- ★ The Famous Pianist Composers, Makers of Q. R. S. Music Rolls: ZEZ CONFREY, VICTOR ARDEN, PHIL OHMAN, MAX KORTLANDER, at Two Wurlitzer Pianos.
- ★ VINCENT LOPEZ and his Orchestra.
- ★ 3 ALL-STAR ACTS by courtesy B. F. Keith offices.

JAY COX
and his Orchestra

MOVIES OF EVERYBODY
taken and shown at the Ball



TICKETS \$7.50 EACH



At all Agencies or Phone Murray Hill 8500

SCORE
CARD

PLAY THESE STRAIGHT—

WHERE THE LAZY DAISIES GROW

BALLAD FOX TROT
by CLIFF FRIEND

THE BEST POPULAR BALLAD SINCE "CAROLINA IN THE MORNING"



COUNTING

BALLAD
FOX TROT
by
EARL BURTINETT
HARRY D. KERR
& JESS KIRKPATRICK

YOU'LL HEAR
THIS TUNE
THE COUNTRY
OVER



HULA HULA DREAM GIRL

CHORUS



THE WINNING WALTZ HIT FOR 1924 -- by KAHN & FIORITO

CARL RUPP'S NEW SONG

ARIZONA STARS

A NEW WALTZ SENSATION—FEATURED EVERYWHERE

DENNIS & MAGIN

TWILIGHT

A WONDERFUL HIG.

CONRAD & HOWARD WROTE THIS ONE

STEPPIN' OUT

HERE'S A GREAT STEPPIN' SNAPPY TUNE

THREE N

IF YOU'LL C

BY EHRLICH
CAN'T BE BEAT FOR A

MOSE GUMBLE, Prof. Mgr.

228 TREMONT ST., BOSTON
31 SO. 9TH ST., PHILADELPHIA

JEROME H. I.

634 STATE LAKE BLDG. CHICAGO 219 W 46TH ST

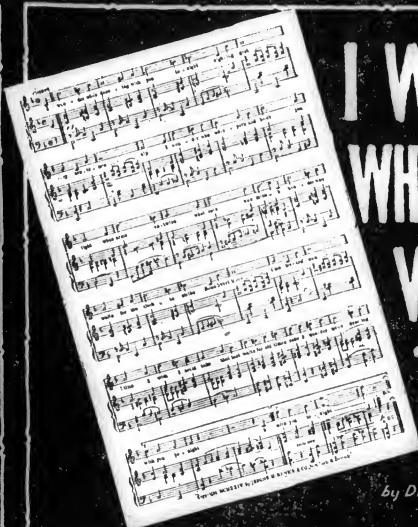
CK'S POPULAR HITS

ACROSS THE BOARD -- TO WIN

THE DAYS



STARTED
ON THE
PACIFIC
COAST AND
MADE A
CLEAN
SWEEP
FROM
FRISCO
TO
NEW YORK



I WONDER WHO'S DANCING WITH YOU TO NIGHT

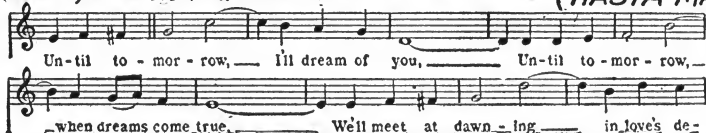
BALLAD FOX TROT
by DIXON, ROSE & HENDERSON

THE HEADLINERS FAVORITE -- FEATURED ON EVERY BILL

UNTIL TO MORROW

by HEBBOM, VANALSTYNE & GILLESPIE

(HASTA MAÑANA)



Un-til to - mor - row, I'll dream of you, Un-til to - mor - row,
when dreams come true. We'll meet at dawn - ing in love's de -

FOX TROT TANGO

THE GREAT MEXICAN LOVE SONG

A NEW HIT!

S LATEST

ROSE

CLASS BALLAD

VELTIES

OME BACK

LAYTON
"OW DOWN" BLUES

IN PREPARATION

THERE'S YES YES IN YOUR EYES

CLIFF FRIEND'S LATEST AND GREATEST MELODY FOX TROT

COOTS & COSLOW'S COMEDY HIT

NOT YET SUZETTE

GREAT NOVELTY DANCE TUNE -- GOING STRONG--

JOE SANTLY, Asst. Mgr.

REMICK & CO.

T., NEW YORK 457 W. FORT ST., DETROIT

215 PANTAGES BLDG. MINNEAPOLIS
906 MARKET ST. SAN FRANCISCO

The opening is unfunny and

All matter in
CORRESPONDENCE
column
refers to current
week unless
otherwise
indicated.

The Star, on Milwaukee avenue, plays vaudeville bills so that one show does not remain longer than two days. The Friday night shows are great, many of the agents as many acts as the other nights. The Saturday night shows are great, many of the agents as many acts as the other nights. The Saturday night shows are great, many of the agents as many acts as the other nights.

Campbell and McCann opened. It is man and a dog hauled as another style of selection, and introduces the dog, practically doing another act, in which there is a lot of talk, both in the form of story telling, and by the man who is working the dog. Very small time.

Ford and West have a comedy team which they follow after successful fun numbers in vaudeville. The act opens with the lady singing and being interrupted by the man, who is singing a song. The man then sings a song, and the lady sings a song. The man then sings a song, and the lady sings a song.

Loe Sisters displayed a new act in which they combine harmony singing, dancing by one girl, pianology by the other and a few other things. There are several costume changes. It is possible that the act will work into a regular feature for small or medium time.

Ray's Saxophone Six is another of the six men sax acts with a blackface comedian who scores as much as it is possible for an ordinary funmaker to do with no support except musically. The other five. The act was liked and the comedian was a real asset to the evening. The encore taken was "The Snake of Araby." Such a selection is in itself a good indication of the act; there is no effort to do anything worth anything.

Sachtle and Renworth is a new act, a combination of a blackface comedian and a comedian in tan. The comic sings a Bert Williams

M O A Rendezvous for the Recreation of the Performer

T Best Food in Town

M A POPULAR PRICES

M A Entertainment Supreme

M A JULIE BUFFALO & ORCHESTRA

M A FRANK LEBRON, RAY STRONG, DANCING HUMPHRIES, TED LEARY, and others.

C Come Over and Bring Your Friends to Broadway & Lawrence

A F CHICAGO

"ELL" The Jeweler

TO THE PROFESSION

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ROY HARTSON, Manager

FORSTER MUSIC PUBLISHER, Inc.

JOHNNY FINK, Manager

THOMAS MILLS, Inc.

sort of song and the girl sings a song. They sing a song and never reaches a stronger pace than is shown when the Rene Roberts act. The act is a comedy team, and the girl sings a song. The act is a comedy team, and the girl sings a song.

The Bennett Sisters offer excellent accomplishment on the Roman man plays concern in various styles of selection, and introduces the dog, practically doing another act, in which there is a lot of talk, both in the form of story telling, and by the man who is working the dog. Very small time.

The Majestic bill for this week is a little lacking in flash features as compared to previous weeks but Senator Murphy, Frazer and Bance and other acts maintain the standard and are offered in "one."

Rekola opened the first show with hand stands and other equilibristic feats presented with good showmanship. Peck and Harris followed

with black-face humor, fairly well presented, with a few flash features. Mack and Jess have a rather talky act but get many laughs and some applause. The Indian Minstrels, which was reviewed some time ago, is a very good act, and the girl sings a song. The act is a comedy team, and the girl sings a song.

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There will remain there indefinitely. It is likely that "The Woman Hunter" will tempt the big showmen, and during March, as Bryant has already indicated, engagement of "Patricia" which was scheduled to open at that house next Saturday.

By L. B. KEEFFINGTON

LACUM—Top Show at the act

YAYS—Four Times, Goss, Chas. and Brown, Fred Gray and Mac-

Arthur, Chas. Brown, Dr. Fred, "The Last Race" team.

EASTMAN—Hawthorn, Hawthorn orchestra and ball, Wednesday evening, Rochester, Pa. (republic)

Peterson, "The White Horse" (radio), "The White Horse" and "The Man Life Passed By," (radio)

A special matinee was staged at Keith's Temple at 2 o'clock on Washington's Birthday. It proved such a big drawing card that it was repeated on Saturday.

The Rochester Press Club has engaged the Lyceum for five days in April to present a show.

Sissle and Blake, stars of "Shuffle Along" will be seen in "In Family" a new colored show which will have its premiere here at the Lyceum during the week of March 10. It is to be presented by M. C. Whitney.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WETTING—Dark, Monday, "Up the River"

STRAND—First half, "Hunchback," held over last week, "Miles Standish" and "Home Sweet Home."

EMPIRE—All week, "Six Cylinder Love."

ROBINSON-ECKEL—All week, "Shadows of Paris."

CLARINET—"Children's Children."

After "Up the River" next week, the Wetting will probably be dark until March 27, when Lander is booked for a new act, "Cohan's Little Nellie Kelly" week before last at \$7500 at the Wetting, but the business of "Up the River" in spite of favorable notices, was far below that figure last week.

Cliff Lewis, of Phenomena, is the new attraction at the Strand. He replaces Arthur Kopp, who returned to return to the hotel field here.

The Star, Newark, has been paid by William Gregg to Maurice Osgood of Potsdam, possession to pass the show.

The theatre was recently visited.

MILWAUKEE

By JACK M. STEUBUCK

DAVIDSON—Ziegfeld "Follies"

GARRICK—(renewed) "Great Miller" (renewed) Edmore Society orchestra.

EMPIRE—(renewed) "The Empire"

It appears that the extra he of Davidson to handle the large crowds in connection with the showing of the Ziegfeld "Follies" last night was "Gloria" (renewed) "The Perfect Fool" and after "Kiki."

Wetling becomes a singing man at the Empires with the playing of "The Great Boy."

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MEYER GOLDEN

Presents

"THE NEW ORPHEUM"

A STUPENDOUS FANTASTIC NOVELTY

THIS WEEK (FEB. 25) CLOSING INTERMISSION B. F. KEITH'S PALACE, NEW YORK

STAGED BY
MEYER GOLDENREPRESENTATIVE
LEW GOLDBERMANAGING DIRECTOR
NATHAN GORDON

BURLESQUE ROUTES

(March 3-March 10)
COLUMBIA CIRCUIT

ALL ABOARD—Mar. 2, Olympic, Cincinnati; Mar. 10, Capitol, Indianapolis.
ALL IN FUN—Mar. 2, Empire, Toronto; Mar. 10, 11, 12, Buffalo.
DAVILINA BEAUTIES—Mar. 2, Gayety, Montreal; Mar. 10-12, VanCurler, Schenectady; Mar. 12-15, Harmonie Bleeker Hall, Albany.
DIXIE TON—Mar. 2, Empire, Providence; Mar. 10, Casino, Boston.
DOSTOYEVSKY—Mar. 2, Miner's, Bronx, New York; Mar. 10, Yorkville, New York.
DUPREZZY TIMES—Mar. 2, Casino, Boston; Mar. 10, Columbia, New York.
BREVITIES OF 1924—Mar. 2, Har-

ing & Seamon's, New York; Mar. 10, Empire, Brooklyn.
HUBBLE HUBBLE—Mar. 2, Columbia, New York; Mar. 10, Casino, Brooklyn.
CHICKLES OF 1924—Mar. 2, Star and Garber, Chicago; Mar. 10, Gayety, Detroit.
COUGHER JIMMY—Mar. 2, open; Mar. 10, Casino, Philadelphia.
DANCING AROUND—Mar. 2, Casino, Brooklyn; Mar. 10, open.
FOLLIES OF 1924—Mar. 2, Palace, Baltimore; Mar. 10, Gayety, Washington.
GIRLS—Mar. 2, Auburn; Mar. 4, Elmhurst; Mar. 6, Binghamton; Mar. 6-8, Columbia, Utica; Mar. 10, Gayety, Montreal.
HAPPY DAYS—Mar. 2, open; Mar. 10, Gayety, Omaha.
HAPPY GO LUCKY—Mar. 2, Capitol, Indianapolis; Mar. 10, Gayety, St. Louis.
HIPPITY HOP—Mar. 2, Empire, Brooklyn; Mar. 10, Capitol, Patterson.
HOLLYWOOD FOLLIES—Mar. 10, Gayety, Kansas City; Mar. 10, open.

THE TIME—Mar. 2-5, Grand O. H., London; Mar. 6-8, Grand O. H., Hamilton; Mar. 10, Empire, Toronto.
LET'S GO—Mar. 2, Hyperion, New Haven; Mar. 10-12, Polka, Waterbury; Mar. 12-15, Lyric, Bridgeport.
MADISON DAVE—Mar. 2, Gayety, Pittsburgh; Mar. 10-11, Court, Wheeling; Mar. 12, Metropolitan; Mar. 13-15, Grand O. H., Canton.
MONKEY SHINERS—Mar. 2, Gayety, Buffalo; Mar. 10, Gayety, Rochester.
NIGHTS OF 1924—Mar. 2, Olympic, Chicago; Mar. 10, Star and Garber, Chicago.
QUEEN OF PARIS—Mar. 2, Yorkville, New York; Mar. 10, Empire, Providence.
RED GIRLS—Mar. 2, New Gayety, Dayton; Mar. 10, Olympic, Cincinnati.
RECORD BREAKERS—Mar. 2, Empire, Newark; Mar. 10, Hurst & Brown, New York.
RIPKIN WILD—Mar. 2-5, Polka, Waterbury; Mar. 6-8, Lyric, Bridgeport; Mar. 10-12, Stevens, Bronx, New York.
SILK STOCKING PARTY—Mar. 2, Casino, Detroit; Mar. 10-12, Grand O. H., London; Mar. 12-15, Grand O. H., Hamilton.
STEP ON IT—Mar. 2, Gayety, St. Louis; Mar. 10, Gayety, Kansas City.
TALK OF TOWN—Mar. 2, Gayety, Buffalo; Mar. 10, Olympic, Chicago.
TEMPERATURES OF 1924—Mar. 2-4, Court, Worcester; Mar. 5, Star and Garber, Chicago.

ATLANTA
BY HUNTER BELL

ATLANTA—Blackstone, all week.
LYRIC—"The Mirrors" stock.
HOWARD—"Shadows of Paris," film.
METROPOLITAN—"21," film.
ITALTO—"St. Elmo."

"Shuffle Along" playing the last half at the 81 theatre, on Decatur street, in the negro theatrical district, twice daily.

Howard Kingsmore, manager of the Howard film house, held over the Quansins, Lumbards, for a second week in connection with the showing of Pola Negri's picture, "Shadows of Paris." Another feature attraction at local phonograph is the appearance of Patrocia this week as added attraction on Keith's Forsyth bill for the first three days.

KANSAS CITY
BY WILL R. HUGHES

SHUBERT—Southern, Marlboro.
SHUBERT—"MISSOURI"—"Whispering Wires."
GAYETY—"Happy Days."
HOLLYWOOD—"The Sap-Sucker," musical tab.
LIBERTY—"Roxie," picture (second week).
ROYAL—"The Virginian," picture, and Kenneth Harlan in person.
NEWMAN—"Heritage of the Deceit," picture, and "Long View of 1923."
ORPHEUM—Yandeville.
MAIN STREET—Yandeville.
PANTALONA—Yandeville.
GLOBE—Yandeville.

"Art in Kansas City is on the bum," according to some who witnessed "Change-of-Scene" at the Shubert this week. Others who were "also present" were not backward in declaring that the show may be art, but is not entertainment, and that just about explains it as far as this town is concerned. The Sunday opening was about the silliest the house has seen, and business did not build much for the following performances. The reviewers gave the show column notices and followed during the week with more "readers," but the customers failed to respond, and that's that.

At the Shubert-Missouri "The Rat" flew in for its fourth week in three sessions, and with a 42 top and a 41 midline played to more admissions than the other house. The ticket for the engagement being better than was expected. Another "mystery," "Whispering Wires," follows, and as it is here for the first time, will probably get the ticket for the show. The Shubert Southern-Marlboro for seven performances, commencing Monday evening. The advance and mail order sale has been heavy and the show for tonight get their usual \$15,000 or more.

Martha Morton, daughter of Bruce H. Morton, division passenger agent for the Missouri, Kansas & Texas, here, has joined the Lyric Alida, to play the character part in

the sketch now on the Orpheum time.

The Orpheum starts on its new price policy Monday with Non Payes and Henry Sawyer's Band the featured acts.

The Junior College Players will present "The Thirteenth Chair" March 7. The play will be given an elaborate scenic production.

Frank Newman and Mil. a Fell of the Newman forces are in New York this week.

Tony Sarg's marionettes in "The Chinese Willow Plate Story" will appear in two performances at Avenue Temple, March 7-8. The entertainment is under the auspices of the Kindergarten Teachers' Association.



**Break up
Head
Colds
With
Vapors**

The easiest, quickest way to stop a head cold is by using Vicks—bathing right into congested air passages the penetrating vapors of Camphor, Menthol, Eucalyptus, etc. Vicks comes as a salve and is preferred by artists because it avoids internal drying. Fine too for bruises, sprains, sore muscles, burns, etc.



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Rehearsal Halls for Rent

MARIE WINNIE CAPRICE STEELS

Featured Dancers with

"QUEENS OF SYNCOPATION"

Now at Loew's American, New York

Under Personal Management of AL SANDERS

WAY THINGS HAPPEN

(Continued From Page 14)

note how well the part of Shirley would have suited the style of Meggie Albanese. In her place, Hilda Dayley shows a sureness and consistency that are much to be admired, but the final scene of passion is not acted with the white heat it requires. Throughout it is a woman's play. Halide Wright as the dying mother is first, but Olga Lindo as the suburban "camp" Cicely Oatse as the charwoman and Ada King as an inconsequential gossip are more interesting individually than all the men put together. And why should Rembrandt condemn one of our most promising young actors—Leslie Banks—to play absurd villains perceptibly?

This play is reported on its last young legs in New York.

WAY OF THE WORLD

London, Feb. 13.

Comedy by William Congreve, revised by Nigel Playfair at the Lyric, Hammer-smith, London. Stage direction by Nigel Playfair. Starring Robert Lorraine, Mari-street Vardie and Edith Evans.

Certain critics who have declared that Congreve's comedies are dead are eating their words. Meredith, Swinburne, Lamb, Hazlitt and the other great men of English letters who have declared "The Way of the World" to be the greatest comedy in the language are shown to have known what they were talking about after all.

Goldsmith and Sheridan have, in London, become more and more unprofitable of recent years. While "She Stoops to Conquer" and "The Way of the World" was shelved.

For 160 years (apart from a silly adaptation in 1903) the delightful part of Millamant, which Per Wellington made famous in the 18th century, disappeared from the boards until Ethel Irving restored her to life in 1894. The only revival since that date was the irreposterous performances by the Maude Society at the National Sporting Club in 1918, when Gilbert Cannan, who had been a dramatic critic and should have known better, played Millamant as if the part were a scarecrow.

Possibly the case of "The Beggar's Opera" may be paralleled. Though "The Way of the World" has only two songs and three dances to offer to music lovers, it has many qualities that appeal to modern taste. Even with its most daring bits cut out it still is two-thirds of the original. In the dialogue those Somerset Maugham's "Our Bette" and Lorraine's "Spring Cleaning" (The plot is its weak point. Nobody can mind head or tail of it. But the situations, the characters of the women and the wit are irresistible. Another great attraction to London players is the chance to see Edith Evans in a leading part, unrivalled in comedy since Shakespeare appeared (and we have to remember that Shakespeare's comedies are not comedies in the exact sense of the term).

On the opening night her Millamant, great as her success was, pitted the note of gaiety a little too high in the opening act. For two or three nights she lowered the laughter, but by the time the best scene arrived—where Millamant explains to Mirabell by what means she may "divulge into a wife"—Miss Evans had made us believe the critic who declared her to be the greatest English actress of our time.

Robert Lorraine, however, is miscast as Mirabell. His success was pitched on the note of gaiety a little too high in the opening act. For two or three nights she lowered the laughter, but by the time the best scene arrived—where Millamant explains to Mirabell by what means she may "divulge into a wife"—Miss Evans had made us believe the critic who declared her to be the greatest English actress of our time.

MASK AND THE FACE

London, Feb. 7.

The Everyman theatre, in the intellectual hinterland of Hampstead, is a place where there are three or four try-outs. The rental is about a twelfth of a West End theatre, and



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expenses are proportionately less. There are always plenty of disengaged actors to take a chance and play for a nominal salary. If the piece is successful and taken to London they hope to be retained in the east at a more lucrative wage.

The latest production at this suburban playhouse is "The Mask and the Face," by C. B. Fernald, freely adapted from the Italian of "La Macheria e il Volto," by Luigi Chiarelli. It is a grotesque comedy, in which old material is used in a new way and embroidered with an enny wit.

Mario Grazia is the centre of a group of husbands, most of whom are being openly deceived by their wives. He declares that should Savina, his wife, be unfaithful he would take the law into his own hands. It appears, though wrongly, that he has succumbed to another, he feels he has to make good his threat or appear ridiculous before his set.

But he cannot do this, and to save his face, smokes his lady out of Italy and announces that he has thrown her into Lake Como. After a trial for murder he is acquitted and becomes the hero of the hour. The violent elementary justice of the wronged husband is applauded by all. Then he is necessary to arrange a funeral supposedly of his wife's body dragged up from the water. An imposing ceremony takes place attended by the entire community. Into the middle of this appears Savina, deeply veiled in black, to attend her own funeral. It is a ridiculous and laughable situation, extremely well played up by Athens Savina as Savina. Mario faces the dilemma for a while, but the real love for his wife lurches, under the influence of his neighbors, and returns to him at last.

Franklyn Dyal's performance of Mario is somewhat worthy. The humor would be better supplied by

an actor with a lighter touch. Dyal is always a sincere actor, though it is possible sometimes to be too sincere. Brenner Wain and Michael Sherbrooke are both good, but several of the women's parts are inadequately rendered.

"The Mask and the Face" should certainly be brought to London proper, where, with a few changes in the cast, the piece should have a successful run.

GREEN ROOM RAG
London, Feb. 4.

People at a dinner party, seated at the Green Room Club at the Ritz, are suddenly given the idea of a "Green Room Rag," in aid of the Red Cross. The chief attraction of the "Green Room Rag" is its professional atmosphere. When the actors are not deliberately working phrases on subjects connected with the routine of their careers, they are unconsciously giving themselves away. There it is amusing to hear Louis Dreyfus, actor of "Twinkle, Little Star," by George Eaton, complain that, having once made a success as an Eskimo, he cannot get another engagement as such as in a few Eskimo plays.

But there are other revelations of the inside of an actor which are of still more interest. "Twinkle, Little Star," by George Eaton, complains that, having once made a success as an Eskimo, he cannot get another engagement as such as in a few Eskimo plays.

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for in Westminster Abbey. The applause may be partly owing to the acting of Malcolm Kean as the parson and Austin Merford as the flower seller, but, by observing where the tapping is loudest, anyone can see how much the actor loves these highly emotional subjects, which are avoided by the normal man.

ALICE SIT BY THE FIRE
Comedy by J. M. Barrie revised by J. E. Valente at the Comedy Theatre, directed by Stanley Lee. First, March 26.

London, Jan. 26.

What does Sir James Barrie know about motherhood and children anyway? Are any of his ideas the result of observation or are they all imaginative sentimentalities? Sometimes imagination is enough, but "Alice Sit by the Fire" is just another nervous reality to make us realize how infinitely silly the whole business is.

Many of his young girls suffer

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ANTONY and **CO. PATRA**
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in **THE BOMB OF THE YEAR**

THE FAIRY TALE
London, Feb. 15.
By **EDWIN BURKE**
This Week (Feb. 25), B. F. Keith's Riverside, N. Y.

The New York "Times" says:
"Mr. Cherry without sacrificing any of his customary ease
of manner and general suaveness, managed to make the
most favorable impression of all the legitimate actors who
have come to the vaudeville stage in recent months."

in "THE BACHELOR"

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THE DARE-DEVIL

"A New Entertainment" in three acts by
John Meyer, produced at the Strand
Theatre by B. F. Meyer, under the stage
direction of the author, Max Kitchener.
A. W. Richman, London, Jan. 22

Quite recently Austin Melford re-
frains from calling his new piece
anything but an entertainment. Some
people may grudge it, even that
appellation. It is utterly irre-
sponsible in the hands of a man
badly named Jones and dances.
Then the pretty girls who walk on
and off in the most graceful manner
turned into a chorus to charm the
audience into an unrefined state of
the author's gift for short
pokes would do the rest.

But as there is no music one is
forced to regard this as a farce,
that has been carefully con-
structed. The whole of the first
act, with several unnecessary char-
acters, only serves to explain why
Bertram Bright wants to visit
lunatic asylums—he needs "local
color" for a book—and why his
cousin Gordon, who is a journalist
to Mrs. Hollington Todd's boarding
house, many whereas are naturally
of the status of the woman
journalist who tells the victor she
is "Madame Pompadour" gets a
good laugh. Likewise the group
of "listeners," the beautiful
traveller and the retired colonel, all
assume the appearance of lunatics
without any straining on the
author's part, after which the
audience may even accept the an-
archist who puts a bomb in Ber-
tram's pocket just before he jumps
out of the window, but the two pan-
tomime lions brought in at the same
moment by the traveler kill the
story told.

There are few laughs missed by
A. W. Richman. Just to hear him
comment, while looking for the tele-
phone number of the theatre, that
"Everybody's named Thompson,"
is to be moved to an outburst
of laughter. The air is in a mir-
aculously suited to the exploits of
Bertram, although the author seems
to doubt whether his character is
an utter, or only a partial, fool—
another reason of his popularity.
The love scenes between the
young man and woman, played by
Ivan Samson and Madge
Stone, are badly of course, but the
modern speculation and worship of
the almighty dollar.
Suddenly he finds in a desk in the
furnished apartment in which he
lives a purse in which are nine
£1,000 bills, which, of course, seemed
a fortune to him.
Suddenly he charges his whole at-
titude and becomes the greatest
hero of the hour. But the money
is stolen by a maid servant, and the
official is in a dilemma, not knowing
whether to admit that he has been
born or how they have come into
his possession.

The picture of the leading role by
Julius Falkenstein is an excellent
characterization throughout, while
Madge Stone, as the maid, Miss
Lambert, as the owner of the desk,
and K. K. K. as the thief, are all
of excellent type. The story is
one of comic misadventure and
is given to the elements of the
owner of the desk, who is to marry
an American.

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disappointment of love he has be-
come the relentless heavy of the
old time melodrama.
There are some effective situa-
tions, one in particular where the
young lieutenant attached to Dick's
detachment, and known as the
"Babe," makes his way over the
shut red ground to safe quarters,
there to confront Roddy with his
dastardly act. Dick too is guard-
ed by the Providence that watches
over stage heroes. He escapes death
and returns to England, turns down
the ventilating violet, and puts off
the convenient. Rod Cross
narrates.

The best scenes are those which
deal with Kitchener's army. There
humorous observations in the
writing.

Lord, Peter, is the incredible
Roddy Derrin, and Francis, the
almost as incredible Violet
Derrin. Henry Kendall is Dick
Chippell, with an impudent smile
about his work. An outstanding
performance is given by Richard
Bird as "Babe," and Forrester as
the faithful study of a disor-
derly officer.

If London audiences are prepared
to accept a stirring and at times
harrowing war play, then "Havoc"
should have a successful run. This
review, however, doesn't believe
the piece will be a success, despite
apparently violent first night ap-
proval.

DEVISEN
(FOREIGN EXCHANGE)

Berlin, Feb. 15.
This far from the theatre, the
one of the best known of modern
German farce writers, was received
with great favor at its Berlin
premieres at the theatre. And
justly so, for this is unquestionably
one of the best of this almost con-
tinuous success. The author has
written for several years. The pro-
longed German run was first rate, and
a long German run was first rate, and
a long German run was first rate.

Whether the play has American
appeal is a puzzle. It is open to the
fact that it is written about very typical
German conditions.
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Fairy Tale." Though she has writ-
ten a few successful plays in collab-
oration with Rudolf Besler, Miss
Lugton has yet to learn how to
write one by herself.

The hero is John Star, who likes
to tell everybody "I'm a soldier; I
understand actions, not words," as
the preliminary to long speeches.

He would be acceptable in comedy.
Curious enough, the author asks
us to take him seriously, even when
he comes home to find his wife is
still carrying his sword and plumed
hat after an investigation.

Miss Lugton evidently represents
a Jack the Giant-Killer in modern life.
In a series of wars he wins fame
and glory, but in the drawing room
is about to lose a baby by another
man.

You could pardon him for doing
almost anything in the circum-
stances, but not for making pre-
sidential, self-righteous speeches. And
then his unbroken bursts, and all the
gas escapes, because he wants his
house to stand he forgoes his ven-
geance on the lover.

Miss Lugton evidently failed to
see the silly side of her hero. To
save him from looking the fool he is
in the interview with the unadulter-
ated villain of the piece she brings
his mother into the play and lets
her try at us with the sure-fire humor
of response to maternal love.

Asking a lot of the question.
Tearie has some good moments, but
only the idol-worshippers in pit and
gallery can grow emotional at the
sight of him all unformed up and
no place to go. Crown William tries
valiantly to believe in his part of
the villain, but collapses at the end
of the act. In the last scene, he
laughs, but C. V. France as a
sentimental old gentleman and
Mary Jerome as a sentimental old
lady win through. Moyna MacGill
as the wife doesn't.

THE CAMEL'S BACK
London, Feb. 3.

At the Vaudeville, "The Camel's
Back" has without doubt been the
most successful play of the season.
It not only supports the players, but
from Madge Titherage downward are in-
cluded in the audience's estimate of
into a desert of dullness. W. Somerset
Maugham, the author, has done
no more than tie together a bundle
of matrimonial bickerings and at-
tached to the sled to say it is
a farce.

Madge Titherage is called Her-
mione. She is without doubt the best
band Valentine. He is surly and
says her dress is too youthful. She
is no more than he together a bundle
of matrimonial bickerings and at-
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Madge Titherage is called Her-
mione. She is without doubt the best
band Valentine. He is surly and
says her dress is too youthful. She
is no more than he together a bundle
of matrimonial bickerings and at-
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a farce.

HEARST SONGS in VAUDEVILLE

HEARST Songs score solidly immaterial where you are spotted on the bill. Below is a partial list of acts continually featuring HEARST MUSIC:-

FORGET-ME-NOT

FOX TROT
BEHOLD REMEMBER! YOU agree with the title since you hear the song! You can't forget it!
ACTS USING "FORGET-ME-NOT"

George MacFarlane Parsonage Four and Hughes Dancing Stars	Triplet Trio Melody Melody Ray Daniels Ladie Van	Brincher & Phantasmone Mark & Salts Musical Land Etc., Etc., Etc.
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ONLY A BUTTERFLY

THE MASTER "BUTTERFLY" SONG—With an appeal that brings a big band along!
ACTS USING "ONLY A BUTTERFLY"

Morris & Shaw Chas. Forsythe (With Jack Wilson) Chas. & Paul Fred Hughes Dancing Trio	Chas. & Parker Mark & Salts Musical Land Etc., Etc., Etc.	Long & Vank Chas. & Paul Musical Land Etc., Etc., Etc.
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YOU CAN TAKE ME AWAY FROM DIXIE

FOX TROT
(BUT YOU CAN'T TAKE DIXIE FROM ME) With a Melody and Rhythm of Irresistible Charm
ACTS USING "YOU CAN TAKE ME AWAY FROM DIXIE"

Henry & John Jack Harworth Lena Brothers Dolly Hughes Ladie Helen	Watts & Davis The McCarvers O'Malley & Marshall Jack and John Larry Camer	McPherson Bros Harry Bush Bros Watts & Ringold Watts & Harman Etc., Etc., Etc.
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WAITING FOR THE RAINBOW—Fox Trot
 I'M FALLING IN LOVE WITH A SHADOW—Waltz
 LOVER'S LANE IS A LONESOME TRAIL—Waltz
 IN THE LAND OF SWEET SIXTEEN—Fox Trot
 BEAUTIFUL ROSE—Waltz

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BOSTON

By LEN LIBBEY

The changes of attractions due within the next couple of weeks are three so far. "You and I" at the Plymouth next week to supplant "Whole Town's Talking" and the same night at the Wilbur "The Dancers." "Merton of the Movies" is booked for the Hollis for March 10 and the Tremont will pass out

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of the legitimate class when "The Ten Commandments" is due to open there.

Joe Cook whose show, "Vanities" finished at the Colonial last Saturday said here he intended to make the jump to Washington over the road in his machine. His friends were between two minds as to whether he meant this seriously but Joe claimed he did and intended to go through with the idea. He claimed he would arrive in Washington in time to furnish the comedy for the show Monday night.

Boston schoolboys and girls are invited to enter a contest for a prize essay on "David Copperfield" which opened at the Tremont Temple Monday. The picture is taken from Dickens' novel. The first prize is \$100 and four prizes of \$25.

The Orpheum did a whale of a business last week. This big Loew house which has a combination pop vaudeville and picture business did \$20,000. This business was not equaled at the house since last season when the house hit a similar gross with the amateur players which were formed into a revue.

BUFFALO

By SIDNEY BURTON

MAJESTIC—"Abie's Irish Rose," fourth week to sensational business. SHUBERT TRUCK—"Partners Again," first half: "Irene," second half. Second split week of season. Both Repeaters. "Chauve-Souris" next. HIPP—"Scaramouche." LOEWS—"Stepping Fast" and vaudeville. LAFAYETTE—"The Wonders." GAYETY—"Columbia" Watson's "Text Trust."

GARDEN—(Mutual), "Moulin Rouge Girls." ACADEMY—Burlesque and pictures.

Business last week was bolstered by capacity Washington Birthday performances. "Abie's" third week at Majestic went close to \$15,000. "The Wonders" at the Hippodrome with an advance sale of \$5,000 for current week. "Blossom Time," at the Teck, got off to a slow start, but drew heavily the latter part of the week, despite adverse comments caused by an indifferent company. Burlesque reported only moderate takings, with vaudeville strong.

The little Hippodrome property in lower Main street was sold recently on a foreclosure sale at a price said to be close to \$100,000. The theatre, formerly belonging to Rudolph Warner, who dropped dead in a Brooklyn station a year ago, was one of the first picture houses in Buffalo. Recently it has been given over to a 10-cent blood-and-thunder picture policy, and is reported a money-maker. The site will be remodeled for business purposes.

This week marks the second anniversary of the opening of the Lafayette Square. The vaudeville card includes Francis Renault, Brown Saxophone Six and André Revue, with "The Wonders" as the film feature. A special gala dinner will be served on the stage during the week for the stockholders. Lafayette stock has paid an 8 per cent. dividend during the past year, with a substantial amount reported held in reserve for mortgage amortization purposes.

Variety-Clipper Bureau
WASHINGTON, D. C.
 Evans, Bldg, New York Ave.
 By HARDIE MEAKIN

POLTS—Harry Lauder.
 NATIONAL—Earl Carroll's Vanities.
 BELASCO—"The Woman Hunter."
 GARHCK—"The Bat."

PRESIDENT—"Simon Called Peter." LOEWS PALACE—"The Next Corner" (film).

LOEWS COLUMBIA—"The Stranger." CRANDALL'S METROPOLITAN—"The Love Master" and Garber-Davis Orchestra. MOORE'S HIAUTO—"Daddies." GAYETY—Marion's Show. COSMOS—Vaudeville. STRAND—Pop vaudeville.

It must be recorded the return of the "radiating" Peggy Joyce to her old home town is the big event of the week, even if Sir Harry Lauder is at Pol's.

Harry Crandall is following up the box-office success with Warren's Pennsylvaniaans as an added feature at his downtown house, the Metropolitan, and has brought in another orchestra combination, Garber-Davis. Indications are that the other houses will have to fall into line with just such special features to maintain the Metropolitan pace.

"The Bat" is going to try for a four weeks' run at \$1.50 top at the ill-fated Garrick.

Orangio Ratto, assistant manager of the Palace, has had his waltz, "Give Me a Smile Like You Always Did" incorporated in the musical score of the house orchestra, over which Tom Gannon presides.


A fourth week was given the Warren's of Crandall at the neighborhood house, Ambassador.

Sours's band is at the National on the afternoon of the 7th.

"Three Weeks," stopped in Baltimore.

more, is to be shown at Moore's Hiauto next week.

Thomas McGlynn, son of Frank McGlynn of "Abraham Lincoln" fame, is in the cast of the Ham's Head Players, a local little theatre run by the grandson of Alexander Graham Bell, the inventor of the telephone. McGlynn plays a part in "Elizabeth Tudor" and is a student here at the Catholic University.



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EVIL AND SIN

LAST WEEK IN VAUDEVILLE AFTER COMPLETING 13 WEEKS OF KEITH VAUDEVILLE

COMPLETING FIRST VAUDEVILLE ENGAGEMENT IN EIGHT YEARS THIS WEEK

NEXT TO CLOSING ON ALL BILLS

Previous Engagements Included 78 Weeks in "IRENE" on Broadway

Season with Geo. M. Cohan's "MARY," Two Seasons "GREENWICH VILLAGE FOLLIES," Season Murray Anderson's "JACK AND JILL," Many Seasons at WINTER GARDEN, New York.

Now Rehearsing with LEW FIELDS' "JAZZ KING," Opening Chicago April 20

The Consensus of Opinion Among Keith Managers Was:

John Royal, Manager Keith's Palace, Cleveland: "You are one of the biggest hits that ever played my theatre and a real headline attraction."

Gene Connolly, Manager Davis Theatre, Pittsburgh: "Glad to have you on my bill; you're a treat to vaudeville."

Roland Robbins, Manager Keith's, Washington: "Great act. Every minute of it is real clean entertainment."

Mr. Sallon, Manager Colonial, Erie: "You're the kind of an act managers dream about, but very seldom get."

Jerry Shea and Abby Wright, Managers Shea's and Princess, Montreal and Toronto: "You're the talk of the town."

Con, "Variety": "One of the best comedy talking, singing and dancing turns in 'one' in the racket."

To Eddie Darling: "Thanks for Your Bookings and Offer of One More Week Before Returning to the Legitimate Stage."

TO THE MOTION PICTURE THEATRE OWNERS

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FRIDKIN & RHODA
Rogierette Family
Howard & Leah
Tosca

GODEN, UTAH
Pantage
(6-9)
Neil Herana
Louis Wines
Neil Kermans
Diane Mero & E
Harry Drew Co
Robinson's Band

DENVER
Pantage
(6-9)
Gibson & Price
Julia Curtis
Alix Astum

Jed Dooley Co
Hammond Family
Colo. Springs

Burne
(3-6)
(Same bill play)
Pueblo 7-9)
Joe Richien
John Burke
Harrison & Sunde
Diane Mero & E
Harry Drew Co
Robinson's Band

OMAHA, NEB.
World
Clifford & Gray
Paul Sydell
Baraban Groh Co

Milo
Nat Chick Haines
DES MOINES, IA.
Pantage
Julia Edwards
Lucille & Cookie
Bernard
Valston Sis
Van Horn & Ima

KANSAS CITY, MO
Pantage
Jewel & Rita
Valaska Sarat
Laport
Steve Green
Stanley Tripp & M

SEAFORTH
Pantage
Rafayette's Dogs
Valaska Sarat
Ross Wyle Co
Ritter & Knapp
A. Robbins
Pout Phillips

TOLEDO
Rhol
Lafayette's Dogs
McLewen & Knox
(Others to bill)

INDIANAPOLIS
Irye
Trilla Co
Harris & Holly
H. & J. Shilde
Taylor Howard & T
Sarafa

COLUMBUS, O.
James
The Crumwells
H. & H. Hill
Rully Swede Hail
Prosper & Marc
Pallier

San Antonio
Majestic
Harry Moore
Harry & Whitledge
Gibson & Price
Dene
Gould
Bent & Gout
W. Ho. Ho

WICHITA, KAN.
Orpheum
Harry Holman Co
Morris & Shaw
O'Steil & Plunkett
(Two to bill)

TULSA, OKLA.
Orpheum
(Okla. City Split)
1st half
Paul Kirkland Co
Minotvith

IN LONDON

Presiding at a meeting of the Actors' Association at the Kingway, Feb. 10, J. Fisher White said the amount of unpaid subscriptions from 1919 to 1922 was \$120,000. Members wondered why the organization was hampered for funds. Still they had been able to be of great service to members, and bogue managers had been prosecuted. The general secretary said the present membership was 4,464. A plan for the establishment of repertory theatres in the provinces was being considered and a meeting dealing with it would be held at the Empire, Cardiff, Feb. 20. During 1923, \$40,000 had been paid out in cash benefits.

The immediate future of Gladys Cooper is settled. She will appear in a revival of Sardou's "Diplomacy." It was in this play, 10 years ago, that she emerged from playing flapper parts in London and achieved extensive recognition as an actress. Ivor Novello is expected to have a leading role in the revival, which is to be done at the Playhouse.

There has been a plentiful crop of failures produced during the past two weeks. Business is none too good for "The Camel's Back" at the Playhouse, "Not In Our Stars" at Wyndham's, "The Way Things Happen" at the Ambassadors. The probability is that these houses will be holding new attractions shortly.

Avery Hopwood, the author of "Fair and Warmer."

Another Sardou revival is "Madame Sans-Gene" which Marie Lohr will stage at the Globe. The play has not been seen in London since 1904, a day of Sir Henry Irving.

Henry R. Stern, the music publisher, is spending the winter on the Riviera. He has been away from New York for over a year.

Following the success of the "Green Room Rag" in which all parts, from leading lady to chorus girl, were played by men, there is every possibility another show on the same lines will shortly be seen played entirely by women.

The entrance of Godfrey Tearle, in conjunction with Charlton Manners, into management has not been unduly marked by good luck. Their first production, "A Fairy Tale," did not receive a unanimous welcome from the critics, and almost immediately the leading lady, Moyra McGill, had to retire from the cast owing to illness. Her part was taken up by the understudy, Joyce Kennedy, who at the time she was called upon had not had a proper rehearsal.

All this talk about George Robey's new salary of £200 for the forthcoming Hippodrome show, "Leap Year," turns out to be somewhat exaggerated. Some one who is in a position to know says the actual figure is £150, and certainly this is not to be sneezed at. The new show which W. G. & T. will follow their present "Brighter London" at that house, is designed as the biggest ever contemplated, and the salary list will be enormous. In addition to Robey there is Ladislav Cliff, at

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