**ROOF AND FOUR WALLS** SCORES

Lowen, Jan. 29.—"A Roof and Four Walls" was presented at the Apollo Theatre and received a hearty reception. It is a story of a girl's struggle against a misguiding and vaud- ing father. They invite a musical publisher to their house to hear some music by a composer. The composer, among other things, is interested in making her famous. In two years she is one of the greatest prima donnas in the land. The composer insists on maintaining her personal independence, and she becomes a great success.

**GIDEON IN BANKRUPTCY**

London, Jan. 29.—Maurice Rostand's new romantic comedy, "A Flicante," is received with satisfaction. The idea is taken from the Russian legend of the "White Chessman," and its fascination appears to be continuous and undiminished.

**CHOCRAINE TO DO U. S. PLAYS**

Lowen, Feb. 5.—C. B. Cochran will present Chocraine in a meeting of his creation, which will open on February 22, with包括Boehr and the Bankruptcy Building, and there attributed his failure to extravagance, loss to betting, and heavy losses to money-lenders. His liabilities were given at £2,000, which included his obligations to Messrs. Meville and Bruner, the balance of $3,500, and to book-makers. Cochran stated that he was engaged by the Co-Optimists at a salary of £600, and that he signed a four-year contract with them to play in London. The meeting was adjourned to enable Cochran to submit a proposal for the payment of his debts in full.

**BRECHE AT THE HIPPODROME**

London, Jan. 29.—James Cory, the famous actor, has been transferred to the Hippodrome, in order to aid mothers, who have left their children at home, to come and see the performance. The performance was given to the benefit of Misses Doran, formerly of Ziegfeld's."The Fairy," and the audience was somewhat lacking in numbers, remaining in that condition for several hours. She is now recovering.

**JEFFREY FOR LONDON**

Lowen, Feb. 5.—Louis N. Parker's adaptation of "Jeffrey" will open on February 19, with包括Boehr and the Bankruptcy Building, and there attributed his failure to extravagance, loss to betting, and heavy losses to money-lenders. His liabilities were given at £2,000, which included his obligations to Messrs. Meville and Bruner, the balance of $3,500, and to book-makers. Cochran stated that he was engaged by the Co-Optimists at a salary of £600, and that he signed a four-year contract with them to play in London. The meeting was adjourned to enable Cochran to submit a proposal for the payment of his debts in full.

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**GREAT LOVER**

Lowen, Feb. 5.—"The Great Lover," which closed recently at the Shaftesbury Theatre, will reopen on the 19th of February. The cast includes include Misses Rossa, Misses Sennett, and Mr. Sennett, and the company is under the management of Mr. Barrett. The play is to be produced on Thursday, February 21st, at the London Pavilion Theatre.

**MERRY WIDOW**

Lowen, Feb. 5.—"The Merry Widow" will open a short tour at the Lyceum Theatre on March 1st, followed by a run in Dublin. The cast will include Misses Rossa, Misses Sennett, and Mr. Sennett. The production is under the management of Mr. Barrett. The play is to be produced on Thursday, February 21st, at the London Pavilion Theatre.

**PLIUS FOURS**

Lowen, Feb. 5.—It is due to the work of Peggy O'Neill mainly, and that of C. Aubrey Smith, that "Plius Fours," the new athletic comedy written by Harold Simpson, which is being presented at the Haymarket Theatre, will be a success. The opening scene of the play is in a cheap lodging house, and it is due to her that he is not seen by Nellie and her sister, Josephine (Peggy O'Neill), broken down, due to an accident to her little boy.

He applies for a position as a private secretary and general letter writer with Mr. Thomas, and he lands the job. Will's health prevents him from accepting, so he asks his sister to pressurize him to take the position. She arrives at the author's house, in male attire, and, although his employer is supposed to be an authority on women, he does not see through her disguise. However, two people do, they being the author's publisher and his nephew. They are both invited into the secret of what conditions caused her to become Will and do not betray her. There are several situations which arise, one being a part where she is told to share her room and they are in the only spare room. She tries to get the maid to do the work but she also passes away. Finally, everything is cleared up and the play ends cleverly and satisfactorily.

**OLD TIMERS ACT A HIT**

CUT RATE OFFICES KEEP SHOWS RUNNING IN B'WAY THEATRES

Twenty Shows Saved from Going Below the Stop Limit Last Week by Le Blang's Office Which Did Its Biggest Business of the Season

Joe Le Blang was the star of the theatre last week. His cut-rate theatre ticket office kept the list of twenty Broadway attractions from going below their stop limit and at the same time did the biggest week's business it has done in season. From indications it is quite apparent that his establishment will again this week, save from coming to the stepping point which would mean their vacating the houses they are occupying within two weeks. On Monday night business seemed to be going a hit below the preceding Monday, but were obtainable in the Emporium for twenty-six attractions, among them being the two that had their premieres that evening.

There was not one of the hit attractions which sold out solid every performance last week. Weather conditions on several days were against their doing so, but the majority of them held up well enough to almost equal the total which they had grossed the preceding week.

"Ziegfeld's Follies" at the New Amsterdam again led the musical contingent, coming in with a thousand dollars of its previous week's gross.

"Little Nellie Kelly" at the Liberty more than held its own, with "The Cl矿泉水ing Vine" at the Knickerbocker standing up well and making the most of its first week, the week. "Lady Butterfly" at the Globe seemed to have caught out some of the booking office of its gross of the first week, on the second week. This was probably secured second by virtue of its price, for the "Beauty and the Beast" play sold one at a time as usual chalked up for that period. "Glory" as the Vanderbilt got off to a rather sad start on the week but toward the middle of the week began to pick up and kept its "head above water." "Up the Go" receded a bit at the Playhouse. The lower floor not showing up as it had on preceding weeks. The "Greenwich Village Follies" at the Shubert theatre was still well on the lowest floor seems to have difficulty in filling the upper part of the house.

Le Blang was reported to help out, "The Music Revue", though protected by a broker, for it was his lowest floor, did not reach capacity at any performance but the Wednesday night show, "Sally, Irene and Mary" in its last week at the Casino hit the skids a bit and seats for the attractiveness were reported hard to sell. However, when the show moved Monday night to the 44th Street theatre, there were none on sale at Le Blang's. That was probably due to the fact that the scale had been adjusted to the lower floor, but the "Lady in Ermine" which moved from the 44th Street to the Century found the going very good at the latter house, which through the aid of the cut-rate business gets a good portion of its clientele.

The leader on the week of the legitimate attractions was "Rain" at the Maxine Elliott theatre. This show did it business within a few dollars of capacity all week long. "Secrets" at the "Tatters" and "Romance" at the "Mama" also did a remarkable business.

"This Is London" at the New Amsterdam, though it did not clean out at all performances, almost equalled the gross of the preceding week. "Kiki" at the Belasco, "The Telephone" at the Foote and "The Saffron" at the "Yellow" both did a healthy business, but none of them approached the business of the weekly running show, "Jane Cowl's business in "Romeo and Juliet" at the Henry Miller theatre came nowhere near the expectations of the Selwyns.

"The Humming Bird" with Maud Vulton at the Ritz theatre started off the week to a gross of around $200 on Monday night and played to a gross which Frank Evan, its producer, to stand a loss of around $5000 on the week, but the latter seems to be understated by this as he seems to have faith in his venture and will have the play complete run of ten weeks at this house, regardless what the business may show. A house at a rental of $4000 a week.

Some of the legitimate attractions which were nominal givers of the week were the cut-rate ticket office were: Mme. Ninami in "Dagmar" at the Selwyn, "Extra" with Elsie with Nora Bayes, Bertha Kallish in "Jill's Attawment" at the Comedy, "The American Grocer" in "Sophia Kamen" at the Apollo, "Listening In" at the Bijou, "The Love Child" at the George M. Cohan, "Mike Angeli" at the "Saffron," "Passions for Men" at the Belmont, "R. P. R." at the "Mama," "Whispering Wives" at the "Broadway," "Why Not" at the Equity Forty-Eighth Street theatre, and "Will Shakespeare" at the "National.

"Caroline," which opened on Wednesday night at the Ambassador, got off to wonderful notices from the daily press but on Monday of this week's seats for this attraction were obtained at the box office counters. "The Dancing Girl" did the only initial business of a Winter Garden attraction.

With the opening of three attractions Monday night at the Century, a few tickets at the cut-rate shows. However, when the show moved Monday night to the 44th Street theatre, there were some on sale at Le Blang's. That was probably due to the fact that the scale had been adjusted to the lower floor, but the "Lady in Ermine" which moved from the 44th Street to the Century found the going very good at the latter house, which through the aid of the cut-rate business gets a good portion of its clientele.

NEW YORK, FEBRUARY 7, 1923

NO SUNDAY FILMS—NO CHURCH

Rebellion against the announced intention of the Chief of Police, Charles Hanley, Eighty Avenue, to close two moving picture theatres on Sunday, in New York, N. J., 200 women, most of them mothers, called on the Chief last Saturday in a body and delivered this ultimatum, "No Sunday movies, no Sunday recess service." The picture houses were open Sunday.

Hanley had his closing orders after receiving a letter from the Rev. S. J. Braeckman, acting for the ministers, in which he urged him to enforce the Sunday closing law. This was on Friday. On Saturday three different delegations met with the chief; many of them prominent members in churches with whom minister had been the strongest movers in the Sunday closing order. They informed him that they would work against him to stop the Sunday closing of the church and holding the councils of the Mayor, Police Chief and town board was held and the closing order rescinded.

ACTRESS GETS ESTATE SHARE

Edith Stockett Rexes, a motion picture actress, was the will of Cornelius Finley, a lawyer who died Jan._19, 1932, leaving a minor of $50,000 was due her from the estate, received in lieu of her claim a piece of property at 238 Eighth Avenue, valued at $10,600, in cash and an automobile and certain household goods that belonged to the deceased. When Finley died he left four wills. In three of them he left the greater part of his estate to Miss Rexes. In his last will, he left his law partner, Harry J. Robinson, 10,000 to his brother. When the last will was filed Miss Rexes began the contest and Townsend Finley, the administrator, made the settlement with Miss Rexes.

COSTELLO RETURNING TO SCREEN

Maurice Costello, first of the recognized film stars of the week, was seen in a new picture entitled "The Glimpse of the Moon." Costello began playing for the movies in 1907, when two subjects were put on one reel. Many actresses who later became well-known stars supported him in the early days including Dolores Draper, Clara Kimball Young, Virginia Pearson, Constance Talmadge, Florence Turner and Enid Street in her first part. During his absence from the screen Costello was seen in vaudeville, and as a short time ago in "The Moll" for part of the film. The cast is made up of the most famous film makers, and his forthcoming picture will show him in a leading role.

DOC. COOK IN DAILIES AGAIN

Fort Worth, Texas, Feb. 5—Doctor Cook, of North Pole fame, who made a sensation in this street theatre when the supply of "Sun Showers," the new cantor-Doff show, sent its second company seats to the city, returned this week and was producing "The Gypsy," which produced a sensation last week. The show has been an immediate hit and the producer has announced that he will not use any of its houses, however. It seems as though the agencies were (Continued on page 6)

GERMAN OPERA CO. TROUBLES

Baltimore, Feb. 6—The promoters of the Gunnt's Wagner Grand Opera Company have had a turbulent time in manipulating the financing of the troupe, which panned here to a gross business of $50,000 last week. It was only through the offer of a loan of $10,000 from John J. Tark, a local hotel owner, that the company was able to depart, from here to begin a week engagement in Philadelphia tonight.

On Saturday night, after Tark had come to the aid of the company and advanced $2,000 to finance the scenery from New York, the musicians traveling with the show that were recruited in this country, made demands on the management for $12,000 due them. If the promise was not forthcoming they said there would be no more performances. Tark was again called on and paid up the indebtedness, saying the musicians.

The company appears to have had trouble since it arrived in America. The steamship fair for the round trip amounting to $1500 was not paid, So before the singer was allowed to leave the dock the shipping company required a sight of their tickets of the performances in the different cities where the company was to appear. Tark's share was $5000, and in demanding a bond for the scenery and wardrobe amounting to $3000 for six months ago. This bond was given by the Baltimore manager, as their agreement to his interests demanded it be lifted by Tark before he would let the company depart for Philadelphia.

Then some of the American singers who had been engaged to fill out the chorus and were excepted from the agreements was the amount of salary they wanted and to demand it. The principal of the company VS this company is being paid $60 a week, until the company can be played.

After playing in Philadelphia this week the company will go to New York for a month's engagement.

NO CHANGE IN P. M. A. CONTRACT

Harms Inc., is publishing the score of a new Schubert musical play "Carolines" which opened last week at the Ambassador Theatre. The book and lyrics are by William Delaney Dunn, and Harry B. Smith. Music by E. Kunade and Edward Rideaus, German composers.

Since the recent agitation regarding the work contracts is to be issued by the Producers Managers' Association, in which the managers were to share in additional profits of the music, this is the third musical show to open with contracts practically the same as in the past.

THANK YOU TOURING

"Thank You," the John Golden comedy which has just closed a twenty-three week engagement at the New Theatre, Chicago, is playing on the Middle West week-stands and will go into Philadelphia late March.

DUNCAN ON EQUITY EQUITY

Malcolm Duncan has been appointed to the Council of the Actors' Equity Association to fill an unexpired term of Marjorie Rembe, who resigned.

COSTUMES Foremost Makers of Stage Attire for Men and Women
We invite Comparison of Design, Price and Workmanship
BROOKS-MAHIEU B'WAY. N. Y. C.
FIVE NEW SHOWS ARRIVE ON BROADWAY THIS WEEK

Three Dramatic and Two Musical Productions Get Into New York's Much Sought-Theatres—Broadway's Boom 
Makes Competition for Houses Keen

The second week of the revival now being run by the Klaw and Erlanger organization in the New Amsterdam, where "Vendetta," the latest drama, is being presented, is attracting a lot of attention in the theater world. The long list of talent and the large audiences that have attended the new production, along with the numerous favorable reviews, have helped to make this a very successful venture.

"Vendetta," which is being produced by the Klaw and Erlanger organization, is a drama of the eighteenth century, set in France. The play is directed by John Gielgud and stars Pauline Lord as the heroine. The production has been praised for its strong acting and compelling story.

With "Vendetta" now running, three other new productions are set to open this week. The first of these is "The Sea Woman," a play by Margaret Anglin, which is directed by George Cohan and stars Bette Davis. "The Sea Woman" is a drama of the eighteenth century, set in the South Seas. The play is about a woman who falls in love with a pirate and becomes involved in a dangerous adventure.

The second new production is "Open All Night," a play by George S. Kaufman, which is directed by George Cohan and stars Bette Davis. "Open All Night" is a comedy about a group of people who are stranded in a hotel during a storm. The play is about the various members of the group who come together to survive the storm.

The third new production is "Cohan to Rebuild the Grand," a play by George Cohan, which is directed by George Cohan and stars Bette Davis. "Cohan to Rebuild the Grand" is a musical comedy about a man who decides to rebuild the famous Palace Hotel in New York City. The play is about the various obstacles he faces in the process and the eventual success he achieves.

The fourth new production is "Tyrer Brooke with "Peaches," a play by George Cohan, which is directed by George Cohan and stars Bette Davis. "Tyrer Brooke with "Peaches" is a musical comedy about a man who falls in love with a woman at a dance. The play is about the various adventures that the couple have as they try to make their relationship work.

The fifth new production is "Wife Files Small Will," a play by George Cohan, which is directed by George Cohan and stars Bette Davis. "Wife Files Small Will" is a comedy about a man who files a small claim against his wife for damages she has caused. The play is about the various obstacles he faces in the process and the eventual success he achieves.

With these five new productions, Broadway is expecting a very successful season. The combination of talented actors and directors, as well as the strong storylines and compelling performances, are expected to attract large audiences and keep Broadway booming.
ROAD SHOW SHORTAGE CHANGES POLICY OF FIFTY THEATRES

Vaudville and Pictures, Stock and Other Attractions Now in Theatres Which Formerly Played Traveling Shows—Entire Sections Closed to Touring Productions

Want of first-class road attractions has thrown more than fifty one- and three-night stand theatres into playing other than stock pictures, according to reports from two latest theatres which were compelled to change their programme. The Laramie, Wyoming, was the Orpheum Theatre, Reading, and the Orpheum Theatre, Harrisburg, Pa., which were operated by Frank Wolfe of Philadelphia. 

In other instances, however, there are not three theatres in the entire State of Oklahoma that are playing road pictures. The other attractions are either a combination of two or three of the theatres. In the case of Grand Rapid's there are only three other cities in Michigan that a road show can be seen. This show was with Wisconsin was a big factor for one-night stand attractions.

Among some of the places that have been affected by a change to a one-night stand policy is Buffalo following the example of the other theatres. It is now playing a strong stock policy, leaving that city of 90,000 without a real one-night house road show.

The Grand Theatre, Fairmont, W. Va., was the last of this type of road show in the Northern States. It is now played by a strong stock policy in the smaller cities at a profit. This man states that only one road show has been in town with the road show and that is the only one that is working, which is jumpping their attractions around in a "circle." They are compelled to do this because they have a guarantee and have already paid the box office for their show and do not want to lose what they have put up. The manager of the theatre is inclined to send attractions over the one-night stand due to terms that are confronted within the booking offices. He says the railroad rates of course are a big factor of expense, but that other extras which are added to show travelling such as the shipping and handling of the goods, which is added to the box office, is the thing that is really killing the road shows.

The Metropolitan, company, through its attorneys, Wise & Seldisburg, No. 15 William St., New York, which has been brought in the Supreme Court and has been served against the Metropolitan Company. Meeci alleges that after his ticket had been purchased and he had taken his seat in March, 1920, employees of the opera house "wiped out his coat, forcing or causing the presence of many persons and with great and unnecessary force and violence" entered his box.

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IRVING BERLIN DEFENDANT IN SONG INFRINGEMENT SUIT

Joe Mittenhal, Inc., in Suit Against Writer and Music Company Bearing His Name Alleges That "Music Box Revue" Song, "Pack Up Your Sins," Bearing Berlin Name, Infringes on "I Love Sweet Angeline"

Irving Berlin and Irving Berlin, Inc., are made defendants in an infringement and injunction action filed in the United States District Court by Joe Mittenhal, Inc., on the ground that "Pack Up Your Sins and Go to the Devil," of the "Music Box Revue," is similar to the composition, "I Love Sweet Angeline," written by Cremer and Layton and owned by Joe Mittenhal, Inc., sets forth, that prior to July 11, 1922, he took from Henry Cremer and Turner Layton, writers of the words and music respectively, of a song titled "I Love Sweet Angeline," and on July 26th, 1922, agreed to accept a certificate from Washington, signed by Thaddeus Colbert, certifying that the song had been duly registered, etc.

Subsequently the Mittenhal organization expended a considerable amount of money in exploiting the song and had it performed in public places and at places of amusement, including the show "Strutt Miss Lizits" as it is alleged.

The plaintiff according to its complaint had acquired popularity and was showing up well as a possible substitute for the complaint further states: "Since October 11th, 1922, the defendants have fallen in love with the expression "I Love Sweet Angeline," published the song "Pack Up Your Sins and Go to the Devil," which is taken and copied from the plaintiff's said musical composition "I Love Sweet Angeline." Large profits are said to have been realized from the same, according to the complaint, from the number of records reproducing the plaintiff's song and other mechanical, as well as sheet music sales, and the profits are being disposed of in a manner the plaintiff in question are exactly alike as to the chorus, the melody, the words, and the vocal arrangement of the same or much more closely if not exactly, the same as those of the original piece. More recently the song is said to have been made by the music company's printer and printing service of the papers.

DARRELL VERNON DALLY

A warrant based on statements made by Miss Ada Gladys Powell, of England, is responsible for the summons of James Dale, an English actor appearing in "Love & Anger," at the Gaiety Theatre, before the Commissioner of Immigration on Ellis Island on Friday morning, for a continued hearing in deportation proceedings.

Miss Powell arrived here in December and was held at Ellis Island at the request of her mother and later deported. A story was told the authorities that Miss Powell is a dangerous character.

Dale will be the second English actor to be deported according to reports received at the island in six months. The other was Pat Scannell, whose return was the cause of his being summoned.

SUES HENRY DIXIE, JR.

Henry E. Dixie, Jr., is being sued in the Third District Court of Appeals by Vivian Peterson, widow of John Martin Peterson, for the sum of $300 for breach of contract.

According to Edward Guthrie, of 1540 Broadway, attorney for Mr. Smith, a client advanced about $500 to Dixie with which money he was to produce a vaudeville, this was a year ago, but the terms of the agreement were not fulfilled, it is alleged.

"TAKE A CHANCE" CLOSES

"Take a Chance," the Phillips-Orolo musical comedy which opened out of town two weeks ago, closed in Springfield last Saturday. The company will be brought to New York and disbanded pending revision of the piece and several necessary changes. The cast are all being paid off and the characterizations are in the hands of the company. They are staying on at the Hotel Astor, 607 Park Avenue, in preparation for their opening.

KINGSTON GOING TO ENGLAND

Samuel Kingman, general manager for Florenz Ziegfeld, Jr., will sail for England on Monday. Kingman will remain abroad for four weeks and during that time will attend to Ziegfeld's affairs in Europe. Several of the Ziegfeld novelties are being used by Eng- lish producers and Kingman will take up arrangements for the appearance of Billy Burke in "Rose-Marie" at the St. James Theatre in May, when she goes after closing her season at the Empire Theatre in the play.

NEW NAME FOR "DESSERT SANDS"

Wilton Collinson has changed the title of his play, "Ice Cream," which he started his wife, Anzoinette Lloyd, at the Criterion Theatre. The play will be done briefly to "The Ship's Lady" and under its new title the play has been re- freshed and made a very successful play making a heavy call for it. The first of the companies in the New York territory it will be the Marlowe Theatre in the Gotham Theatre, Brooklyn, the week of February 12.

STOCK PLAYERS RETURN

MANCHESTER, N. H., Feb. 5.—Bell Cameron, leading lady, and Marion White, ingenu, who have been missing from the seeker's list of the last week, have been members of the company for two years, returned this week and appeared in "East Side, West Side" at the Park theatre. Both of the women were members of the original stock company when the Park Players made their debut here three years ago.

NEW P. M. A. MEMBERS

Frank Kintzing and Kerry Perry have been elected to membership in the Pro- fessional Musicians' Association of New York in the past week. Mr. Kintzing is located in New York and is a member of the building, while Miss Perry is located in Los Angeles and is interested in "Red Bulldog." The new Wednesday evening which brought out the Mason Opera House in Los Angeles.

VAN FOR ANDERSON SHOW

Billy Van, of the vaudeville act of Van and Mr. Ben, who did their thing on the Kein time, will head the cast of the new musical comedy which John Murry Anderson is to present next month at the Gotham Theatre.

James J. Corbett, who has been Van's partner, was a part of the act of Van into the show and splits the act which has played almost continually since it was formed.

CHECKS FOR CHORUS

The chorus branch of the actor's Equity Association is holding checks for Charles Smith, Thomas Charles Blackwood, Larry Lawrence, Joe Lomax, Missy Smith, Margaret, Ritty Collignon, Gertrude Mc- Gushion, Dutch McGeough, James T. Sar- renson, 319 7th Avenue, who are requested to go in touch with the office as soon as possible.

"DRIVEN" FOR CRITERION

"Driven," a new Atlantic super-feature play, by H. Lampert and C. B. Briscoe, will succeed "Poor Man's Wife" at the Criterion Theatre next Sunday. The University has taken over the Criterion for a four week period.

FOUR OPENINGS IN BOSTON

Boston, Feb. 5.—Four premières, comprising an opera, a musical comedy, a revue and a revue, will open on Wednesday, the first night of the season. Ed Wynn began a limited engagement in "The Perfect Fool" at the Colonial and at the Bijou Theatre a musical comedy, "Laffy Taffy," and a revue, "Buck's Folly," were given a limited engagement at the Tremont. "Blossom Time," which opened at the Opera House, was the other premiere of the evening.

The "Bat," which has already played for twenty-two weeks at the Wilbur, has entered upon the final fortnight of its run, the last of the season at the Wilbur, M. H. "Just Married" has entered upon its fourth week at the Shubert.

MARRIED ON STAGE

PHILADELPHIA, Feb. 5.—Horace Ruwe, tenor in "Bizzy Time," and Paul Jules, one of the dancers in the company, have been married. They met at the precision, and the Eastern Press, was the other premiere of the evening.

THE CLIPPER'S NEW VOLUME

With the Clipper issue of January 31, this newspaper completed its seventieth volume and February 7 marks the appearance of the first issue in 1843. The 70th anniversary of the first number which appeared in April, 1833, will be observed by a special issue in April of this year.

"OH HAROLD!" MUSICAL PARADE

"Oh, Harold," a three-act musical farce by Bernard Grossman, will be permanently played in rehearsal by Sanger and Jordan. The play was produced on its own, instead of turning it over to the Shuberts, who have done with plays in the past.

"HUMMING BIRD" BEND

Maud Fulton will give a special mid- night performance of "The Humming Bird" at the Ritz theatre on Thursday evening, February 15, the last of the season, which will go to the Herkesh Foundation and will be utilized to provide clothing for poor kids.

READING STOCK SCORES

Reading, Pa., Feb. 5.—Having elimi- nated road show, Glitter and Vine have installed the Orpheum Players at their Orpheum theatre here, and a company has been playing to big business since it started last month. This week they are presenting "Scandal."

CUT RATE OFFICES

(Continued from page 3)
$2.50 TOP FOR MUSICAL SHOWS PROFITABLE FOR PRODUCERS

Henry Savage Idea Resulting in $18,000 Weekly for "Clinging Vine" at Knickerbocker Prompts Hammerstein and Can- tor to Adopt Low Top--Public Welcomes Price

The back to normalcy campaign in the-atre prices which was successfully launched by Henry W. Savage when he brought his production of "The Clinging Vine" to the Knickerbocker Theatre several weeks ago, is being utilized by other producers of musical shows and bids fair to set a standard of $2.50 top production prices, other than expensive revues.

The Savage show, which has been operating at the Knickerbocker under a $2.50 top price for orchestra seats at all performances, has proven both a popular and profitable experiment in the theatre in the absence of the usual agency buy and has been distributing the surplus to the tune of $18,000 weekly. Moreover, it has revived an interest in the balcony section that has materially added to its weekly gross.

Low Cantor has followed suit with his production of "The Girl of the Golden West," a musical comedy, "Sun Showers," at the Astor, while Arthur Hammerstein has launched "The Little Gold Diggers" at the $2.50 top for "Flower Wild," which opened at the Casino Theatre under the management of the Tropicana.

The $2.50 top prices, however, do not incorporate a reduction in the balcony prices but nevertheless will operate of $1.50 $1 for the floor section, and $1.50 for the lower section of the house. Several other musical productions have also demonstrated an ability to operate on a $2.50 top at the reduced rates. Among the latter are "The Gingham Girl" and "Sally," now playing at the box office of the Casino, and playing at the Forty-fourth Street Theatre last Monday night. Both of these productions have shown how the public is continuing to attract popular priced entertainment.

The futility of a producer swamping himself with heavy prices can now be brought home to Florence Ziegfeld, Jr., producer of the "Ziegfeld Follies," who has already placed himself up to record that he will not produce another "Follies" carrying a top price of $2.50 or more even though they have been getting a good slice of money at the New Amsterdam, but whether it would have done equally well in other cities is a matter of conjecture. New York producers have found that $2.50 prices for both one or two attractions, but when $4 and $4.50 still at the same prices can be made common regardless of whether the production outlay the majority became popular, the dramatist fails to earn their money.

The titling of prices has killed practically all of the upper floor business in the local theatres. Theatregoers are none too interested in the productions of the Broadway musicals, and prefer to pay $1.50 and listen to them and view it from the orchestra at $1.50 or $2.

Managerial wisecracks were literally lauding up the salesmanship of the Savage plan for "The Clinging Vine" was first announced. Even the most ardent Broadway musical fanatics have attempted to convince Savage that he could not operate on a $2.50 top price, at which rate $10,000 dollars windward weekly by offering the fact that while prices at the theatre, the audience is promised a complete story of money-making class for weeks to come.

The $2.50 top for these productions has been on the part of the above mentioned producers. It will undoubtedly prompt many others to follow suit. It has demonstrated that there is a growing public for a really musical play at a reasonable scale of prices than for the elaborate revues which are presumably conceived for a middle-class middle-aged theatrical goer.

The successful shows have shown a tendency to bring theatre prices back to normal, inasmuch as reductions have not lowered their scale.

An authoritative reader of the public pulse believes that if dramatic shows were offered at $2.50 and musical plays offered at $2.50 the productions would be better received by the public even at the inflated scale now in vogue.

ARRESTED ON BIGAMY CHARGE

Howard Bruce Healy, a musician of the "Big Band" type, was charged with bigamy, as he was entering the Lyric Theatre, Hoboken, N. J., on January 27. Healy is a member of the "Radio Syncopators," and was visiting Catherine Rubega, who was playing in a vaudeville engagement at the Bridge, and who claims to be wife number two.

Made a false grand jury of Hudson County that she met Healy in Wash-ington, where she was playing in a show, and some time or two years ago married him at her home in parents in Washington in order to be performed by Mayor William G. Weller, who adduced the evidence of Miss Rubega subsequently learned of Healy's first wife, with whom he had been living for some time. On investiga-

MUSICAL SHOWS GET PHIL. MONEY

PHILADELPHIA, Feb. 5.—Laurette Tay-
lor, who won the street-car operator's role in "Hummorsauce," and the return of two light musical offerings of established standing, the "Maytime" and the "Hummorsauce" to the theatregoers here. To be sure, the main articles were newcomer to his Taylor's "Hummorsauce," which attracted a warm and favorable audience to the Broad Street Theatre. Those who have come with high expectations in adding her delineation of Sarah Kantoro, the beloved mother, to her list of previous performances, all agree she has totali
different from anything previously attempted by an American producer, and unusual opportunity for acting, which she measure
duly with considerable success.

The revival of "Maytime," which came to the Shubert, also attracted a capacity audience that was equally as enthusiastic as a premier amusement. Marion Greenhead, with his exceptionally well in the former John Charles Thomas role, with popular and the approval of the audience in the leading feminine role.

The surrounding company was equally enjoyable in their respective roles.

The melodies, heard as ever, brought numerous encores, all seem to indicate that "Maytime" will enjoy a long run.

"Molly Darling," another musical piece that gained considerable popularity at a previous engagement, was brought to the Forrest Theatre tonight and was the highlight of the evening. The Donahue's fun-making productions was the outstanding feature of the show, which was interpreted by practically the same cast that appeared in the recent "Garrick Theatre" on its previous showing here.

"Blossom Time," at the Lyric, has gathered all previous records on long stays in the city and is set to establish a new one. It has entered upon its sixth week, with its popularity increasing each succeeding week. In the early weeks of the run this piece had brought black, but after weathering the storm it came back with a vengeance and has been getting big money ever since. George Lederer's musical show "Carnival," which opened upon its final week at the Garrick and will be supplanting next week by a non-musical piece, "Six Cyl-
der Love," will also withdraw from the Walnut at the end of the week to make way for George Arts in "The Green Goddess."

THIEVES GET VOSBURG'S CLOTHES

OKLAHOMA CITY, Feb. 5.—Harold Vos-
burg, appearing here last week at the Lyric as the "Egyptian Chief" in "The Hindoo," was the victim of dressing room thieves, who cleaned him out of every bit of his clothing valued at several hundred dollars. The robbery took place while Vosburg was on the stage playing his part. Upon his return to the dressing room he found that even his street clothes, shirt, collar and tie had been made away with. Consequently he was mu-

Olive Rent, as a "前景."

AUTO USED TO LIGHT STAGE

COLUMBUS, O., Feb. 5.—When the lights at the Lyceum Theatre here went out at one twenty minutes of eight due to the fire at the Gay street plant, Manager Emerick drove his touring car around to the stage to assist in throwing lights and the show went on in the glare of the auto's headlights.

Candles were used in the orchestra pit and an extension to lights comply with the fire laws.

LLBLANG AT PALM BEACH

Joe Blang, head of the "out-runs" ticker agency, is at Palm Beach for a three-week vacation with his family. It is said he is meeting for an agreement of plans for the Central Ticket office will be held by the "out-runs" association until Blang returns to New York.
VAUDEVILLE

DARING TO BOOK THE PALACE

KEITH-ORPHEUM DEAL REPORTED

B. F. Keith’s Palace theatre will be booked by Eddie Darling, chief time-booker of the Keith Vaudeville Exchange, who is the successor to George A. Gottlieb of the Orpheum circuit, according to a notice sent from the Keith circuit, which is said to be preparing an announcement to this effect which will be sent out in the course of the next two weeks. The Palace building and theatre is owned by the Orpheum circuit, and is known as Keith’s Palace, through an arrangement made several years ago between the Keith and Orpheum circuits to respect each other’s territorial rights, and which also limited the amount the Keith exchanges would charge for booking.

The arrangement whereby Darling is to book the house, is said to be the result of a reported deal between B. F. Albee and Max Beck, made before the latter sailed for Europe, through which Mr. Albee, successor to Mr. Beck’s position, is to have the house.

According to this, the report of the Albee-Beck retirement is verified, and Gottlieb is to be elevated to executive position with the Orpheum circuit. Another factor in the whole of the shows booked into the Palace over to Darling is the fact that Gottlieb has been given exclusive co-operation possible from the Keith books, after all it is the only house in the East which he has been booking, and has thus been handicapped in cases of last minute disappointments or the need of an act to fill at the eleventh hour. Darling on the other hand, has several big theatre houses under his control, and can use them as a means to get acts to work the Palace for less money, and can also call on more of them at the last moment.

The change in the booking of the Palace will give a great many acts a chance to play the house, who have been unable to do so during the past. It is also expected that many repeat engagements at that house have long been past due, thus Gottlieb was handicapped as aforementioned.

K. K. WEEK FOR BROADWAY

The “K. K. Week,” otherwise known as the Keith Comedy Carnival, will again be celebrated at B. S. Moss, Broadway during the week of Feb. 12. These weeks were started at this house and are said to be sufficiently successful in drawing business that they are being continued in the other houses. The Franklin theatre is running its first “K. K. Week” during the current week.

FENTON HURT BY FALL

Joseph Fenton of the Fenton Trio, while on his blindfolded trick of turning a somersault and grabbing the Roman rings, caused these rings to be caught on a bra and the spurious was loosened and fell with him to the stage. Fenton was stunned but managed to take a bow before the curtain was finally rung down. He then fainted and was attended by a physician and taken home.

BARD SUES FOR SUIT

Ben Bard, of the team of Bard and Pearl, now appearing in the "Dancing Girls" at the Winter Garden, is suing the Hotel de France, Inc., for $110 damages, due for the loss of a suit of clothes which Bard alleges had been missed from his room at the hotel.

ORPHEUM MEETING FRIDAY

TO ELECT OFFICERS

All rumors and reports regarding any changes which are to be made in the policies and officials of the Orpheum circuit will be definitely settled on Friday, February 5. The meeting will be held in the Golden Highway Building, located at the corner of 5th and Broadway, and will be attended by the officers and representatives of the various houses.

FOX HOUSES NOT OPPOSITION

Despite reports to the contrary, the Auditorium, City and Crotona Theatres of the Fox Circuit have not been declared opposed to the Keith Circuit of theatres. A report recently was circulated that the three Fox houses were opposed to the Keith houses with the result that contracts for the Fox theatres attempted to evade them.

VAUDEVILLE AT TIVOLI

Chicago, Feb. 3.—A new theatre was added to the list of western houses this week—Tivoli, owned by Julius and Son, at 210 W. Madison St., Indianapolis, Ind., is to be booked on the Orpheum circuit. The present theatre is the Chingo Keith office. Universal Scenic Artist, Inc., installed all the scenery and stage of the new theatre. They also put in one of the most elaborate moving picture settings to be seen in their part of the country and furnished also the theatricals—both the auditorium and the velour front curtain and valance.

The ensemble of the scenery decorations are all new, and a majority of the houses in any of the latest million dollar houses is the Loop in Chicago. This is the first time in the history of the Chicago Theatre Corp. that personally conduct the management of the new theatre.

RODGER'S UNKOWN AMALGAMATED

Harley Rodger's unit show, "Heads Three," completed a tour of the Poli Circuit last week and opened last Monday on the Amalgamated Circuit, Philadelphia, where it will play the entire route of that circuit. The act is a tabloid musical comedy which runs an hour. It has eleven principals and twelve chaperons. Among the principals are Bobby Baker, the Dixie Quartette, Jack and Lucille Hughes, Harry Wall, Dick Keene and Billy Fox.

The show is also resuming several of his vaudeville acts for an early showing on the United States. His "Indian Revelers" and "Dancing Girls" will be taken over by N. J., next week, and "The Revue of 1923," opens in Boston the following week.

MOSS TAKING OVER CONCESSIONS

The Greater New York Theatres Corp., controlling the Keith-Moss houses, will take over the operation of the candy stands in the various Keith-Moss houses when they are now situated, beginning February 12. They have been operated during the past by the Auto-Sales Corporation, whose contract expires next week. The concession is to be affected any the Broadway, Coliseum, Regent, Jefferson, Franklin, Hamilton, and Washington Theatre.

Moss will install new showcases when he takes over the candy stands, the main points being that the stand will be in the same location, the hours of operation will be extended, and the candy and drinks will be sold only by that of the Schract candy house.
PALACE

One of the important bills presented here in some time. Not only does it mark the beginning of the vaudeville of the "Hamlet," but nine strong acts went on last night, a hit, in the "Keith" contribution to the Shakespearian revival.

The Four Readings offered a remarkable first half, with their sensational hand-balancing and gymnastic feats, done skilfully and with the dexterity of a man receiving another through the great birthday parade, and Merville, a tragic actor who also played a great part in the" Hamlet," and George W. Woods, a great character actor.

The "master banjoist," Joe Roberts, armed with a good banjo, held the patrons in strict attention for about fifteen minutes while he demonstrated his ability in picking the strings. Anyone able to do this is worth the combined effort of the rounds of applause received at the close of his offering.

Among the acts in the second hour could hardly be presented in a more pleasing style than C. R. Maddock's "Swifty" with Breton, a rube novelty combining singing, dancing and music as a "hobo." Along with the rest of the company were Harry B. Watson and Reg. B. Mervelle, who were seen until recently in the "Ruthervill," and the two carry most of the comedy, with Olgia Woods and Don McVell as the juvenile ingenue. One of the most mystic of things, the" flying of white strips bear drawn across and through the studio floor," is not only the whole outfit stunning the bad drummers of various sizes, for the finale, not a moment is lost, the effect often surprising with something while the crowd enjoys it. The trick is one of the best known, and the rest of the company did all that was expected of them.

Gilbert and Sullivan, the French tenor, with Carl Steinell at the piano, sang several operatic excerpts and high class ballads in full voice, although not so robust at times. Being French, the song's English ballads were not attended with clear dictation. Nevertheless, his style, poise and voice on the whole were well sustained by vaudeville and certainly admirable.

Among the best of the songs in the persons of Douglass Lasvitt and Ruth Mary Lockwood, assisted by Brother Ray, there was a" long" bit of quite laugh. The first part of the act is taken up with an illustration of" before and after." The latter is of the latest and the latter is a few bits of original comedy. The humorous bits at the act helped to gather some mirth also.

The first half was closed by Julia Arm- stong Coffield, at the piano, closed the Closer scene from "Hamlet," with her self in the role of "the melancholy Duse." Miss Arthus' portrayal was up to the standard expected of a star of the legitimate stage of her age and was scored accordingly. No end of bow, and a pretty certain speech in which she told how frightened she was at the daring undertaking and how it came about that she did "Hamlet" in the vaudeville, answering a question made by the Albee. For detailed review, see under "New Acts" on other page.

The second half was followed by Vincent Lopez and His Pennsylvania Hotel Orchestra in the third week of his present engagement, presented new songs and effects. Stopping the art is a difference of the story with this outfit. Lorenzo, the "tattling man," a bit of "Toot Toot Tootsie Goodbye," with a clever scene in the background. The Debutante, a prima donna, with Leo Feinich at the piano, in addition to her speciality, a" song and dance" and also a" baby" of the last year. The act was the primum and a minor key and "Love, Send a Little Gift of Roses," scoring a hit as usual.

Mr. Mark, in blackface, as levee type of lazy colored gent who couldn't care less, handling out heart laughs promiquously.

John Guiran and La Petite Marguerite, with Peter Holberg on the piano, were a show in a dance revue capable of holding most any spot on any bill. M. H. S.

VAUDEVILLE REVIEWS

COLONIAL

Monday's matinee attendance was the biggest yet. If there were any vacant seats on the orchestra stalls, they weren't any too easily found. The bill was also a very good one, two weak spots being the opener and closer. Charles Withers is tipping the bill with his acting, always being the next feature. Rone and Dunn, the original Memphis Five and a girl named Dorothyæ have been combined into one big act by Billy Grady, which closed the first half here, leaving a walloping which won to the second half to the show and kept the audience warmed up.

In Scandal there is one of the opening turn with their comedy juggling and lading-walking, and get the audience with them in the early stages of the act. One bit of standing with the orchestra almost in sync word literature and could be cut to the advantage of the act.

Miller and Bradford are likeable in themselves, as far as appearance and youth goes, but their act and the ability displayed in it, were not able to make one of the poorest scenes seen here in a long time. They may be able to do something really effective when they get past the drop early and then they may get the whole outfit slaming the bad drums of various sizes, for the finale, not a moment is lost, the effect often surprising with something while the crowd enjoys it. The trick is one of the best known, and the rest of the company did all that was expected of them.

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VAUDEVILLE REVIEWS

CENTRAL

Six acts of vaudeville and a reduced musical comedy comprise the show "Oh, Come, Ye Noblemen of Gotham!" There is a strong bill, despite the fact that the audience is only a few shows down.

The show is strength of the vaudeville, but of that more later.

Among the acts in the second half is the ball rolling with several songs done in close harmonies, and the trombones off the stage, and the next song, not so close, to which the Wilson Sisters dance. The girls are neat dancers, works as if she were thoroughly at home and to this singing-ford is due much of her success. Her "Sally" finish is pleasing.

The Klein Brothers present a few minutes of clouting, using as many objectionable words as they can. The act is effective, away with and employing some effective holism. The Jewish monologue is entitled "The Big Car," and is got out of a company of Jews in the Bronx. Outside of this the Kleins got lots of laughs and deserved them. Al Klein is a pleasant fellow, and the effect is the same for his latest and greatest hit. Mr. and Mrs. Wieland also closed the first half with their hat throwing act. The stuff of which these acts are made is about as over great and the act, after opening slow, finished with a bang.

The "Oh, What a Girl" part of the entertainment was pleasant. Allan Glas, as Jimmie O'Brien, with his uncle for his inheritance, sings well but knows less than nothing about acting. His work towards the end drew several laugh, especially when he tried to dance, but he was wearing a black face and carried a huge hat. Klein does a lot of ad lib clowing in this portion and tries so hard for his laughs that sometimes gets over the way, "Ethel Fuch," means absolutely nothing and is not at all funny, that probably why so many comedians say it, William Moran, as the hypocritical uncle, does well and with the effects of the new regiment as the character as the composer. Irma Bertrand sings well and Samantha Jose makes a fine soubrette. Milton Eldridge has provided some character work, especially in the "drunk" bit. Jeanne has provided the "crying little girl" with charming little ingenuities we have seen on this season. Graceful, pretty, with a warm smile, and charming, she always know how to put it over she certainly is a hit. Company is fairly good in a series of the vaudeville and comedy. The rest of the cast is adequate but has little chance to shine, outside of the couple above mentioned. Much at the act is rather inaudible, with so much pathos that the ushers have to use the mop when he's through. C. C.
EIGHTY-FIRST STREET

BROADWAY

The show at the Broadway Monday morning got better as it went along, although most of this was due to the atmosphere of the small bill all the way through with the honors going to Ernie Kenton for his part. Miss Harry and Maurice Diamond and Company.

The McCall group sail with a club jugging and hat throwing act the comedian getting many laughs and the audience in a fairly general cleaving. The main scene is funny to be with the horse animals.

Walton and Brace, following, found the going rough as their act opens too slow but there is a delightful comedy in their piece. They have to work hard at the finish and get them up and going.

L. A. January 24

PALACE

(Chicago)

Although the thermometer hovered around the zero mark, Sunday afternoon, the audience at the Palace, after watching the Charles K. Harris did bill, headed by Karyn Norman, returned with ringing applause.

The Four American Aces, a marvelous casting quartet, gave the show a great start, some of their work being nothing short of sensational. The honors went to C. A., in a fairly round of applause. In the second spot the Dixie Four, a coloratura singing act, trotted out their synchronized numbers and their strutting steps, which brought an extra round of applause.

Grace Huff offered her one-act comedy entitled "The Trimmer," with herself in the role of the manicurist, assisted by Miss Eddie. He is a girl of the band dressed in her boy clothes and has a mischievous streak, which brought the audience to a laugh. Miss Huff did splendid with her act. The clothes and with the aid of the rest of her comedy gathered many laughs.

Benney Davis, songwriter, who is known for his fine melodies and harmonies, has a second song that is even better. It is "The Ruth Brothers, as usual, started the patrons with their feats of strength, done in their easy-going and accomplished style. Ruth Brothers, a song that has sung a great success, was given with great aplomb, and the act went on to many other songs, with the same strength, worked up new and new, with the assistance of a girl plant in the audience. Harry Acock was called from his seat to play the music of the song which he wrote and scored with the act, which was big.

There was a short, sincere applause and the act went on to many other songs, with the same strength, worked up new and new, with the assistance of a girl plant in the audience. Harry Acock was called from his seat to play the music of the song which he wrote and scored with the act, which was big.

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The "Storm," Langdon MacCormack's condensed version of the play of the same name, in which the man's excellent voice was heard to fair advantage.

Eva J. Fay, who is playing a return engagement at this theatre, awakened the same interest that she aroused on her first appearance, and the audience was delighted with her dialogue and with her music. The act was one of the high lights of the bill.

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GARRICK

(Chicago)

The Four Marx Brothers in the "Twenty-century Revue," grace the boards of the Garrick Theatre. This Unit is unusual in that contrast to the general run of revues or vaudeville bills, it is better than the first part. The show opened with the usual few minutes of music, a bit which means little for the most part. Marie Rossi followed and sang several popular songs in a fairly pleasing voice. She was followed in turn by a team, one of whom was singing and the other assisting at the piano. These men took the place of Krantz and White, who for some reason did not appear.

The team in question proved a very poor substitute comparatively speaking. Olga and Minkha Company were next and the first on the bill to present any worthy entertainment. All of their dances were of the slow interpretive order and made the impression of slow dancing and some classical dancing some variety in the line of faster steps should be injected.

The Garrick was closed by the Marx Brothers in their act which they have been doing in vaudeville to their unit engagement. This proved to be the only comedy item.

The second half of the show consisted of the hotel stuff that the Marx Brothers forcing the orchestra to play through addition to enough addition to draw it out for the rest of the afternoon. They then carried off the entire show for their own good. The piano by Leo and the harp by Arthur rehearsed.

In Edward Metcalfe they have a splendid and easy and everything well, Mens Studamore proves a splendid choice. The part of the hostess, Miss George, was not given well. Miss Studamore proved a splendid choice.

MAJESTIC

(Chicago)

The Majestic palace for the first half of the week is a fine bit of entertainment throughout. Robert Grovinni opened with a combination of several styles of novelty offering, which made a hit with an unusual close of a Vaudeville.
REGENT

(Best Half)

Business was not as good at the Regent Thursday as it was for some weeks past but when the excellence of the bill gets praised about to the neighborhood residents are bound to pick up.

Valdo, Mears and Brunell returned with a few novelties in the way of wire walking, the feature of the act being the mechanical con- trivance operated by the talk of "us talkin' of ollin'." The offering was well received.

George and Lewis presented a dramatic dance, a fine exhibition of roping, and horsemanship.

C. J. H.

PROCTOR'S FIFTH AVE.

(Nat Half)

Nine acts, combining everything that makes for popular entertainment, are featured on the program. Prominent is the single act to those carrying productions, consisting of two numbers. It is an old favorite of this house last Thursday afternoon. A super- ior musical and acting combination and entertaining quality of each turn and few, if any, failed to win a verdict of approval.

A tune called "My Lament," which is composed of a show and a tune, and what gave as a better start than anything else, has won the approval of the audience. Eliam and his orchestra. It con- sisted of a special arrangement of "My Buddy," and would have done credit to Whit- er and Easley and entoments. This part of the show Miss Blandell is the way in which she made a great opening with the audience, not bad, nor bad, just conscientious directing, with his heart in the work, and a million times better than the major portion of their present act.

Mrs. Grace Hughes and company appeared in one of the most popular songs in a long time called, "Yea!" she was supported by three women and a man. Edgar Allen Poor remained for the play- let, which is the type which will go all day, and that is good, and the best of them. Excel lent in it, and the supporting cast couldn't do anything better than this. The rest of the numbers in her repertoire were well- selected. A new number, announced by Miss Miller as a successor to "Silver Among The Gold," called "You Will Always Be My Star," is a marvelous piece of work. Miss Cillia, which gives her an opportunity to act, and is a million times better than the number they were to find that the music was not as good as the song. As would talk to the audience, and the song being done by a villain not described, is not. The music was not very good, but was well. It was the real music built around it. C. C. 

HAMILTON

(Last Half)

For solid entertainment value, and a fast, amusing and entertaining show, no one of the week couldn't be matched. The only fault was the selling of the audience to the remembrance that it ran rather late, but with the type of audience you would think it was. It was that this was not of an asset than a liability. With the above improvements and some effort to prove one of the best productions in the company, it might have done run ninety minutes.

Firstly, a splendid opening of the show, and what gave as a better start than anything else, has won the approval of the audience. Eliam and his orchestra. It con- sisted of a special arrangement of "My Buddy," and would have done credit to Whit- er and Easley and entoments. This part of the show Miss Blandell is the way in which she made a great opening with the audience, not bad, nor bad, just conscientious directing, with his heart in the work, and a million times better than the major portion of their present act.

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COLISEUM

(Last Half)

A poorer show on the whole than this house has had in a good many a day, the audience was of small size throughout and even though this theater does operate under the strictest police regulations and has the police picketing at its doors, they more than eight years old provides most of the audience. The orchestra was not what has been, but was just fair, and the act really being built around it. C. C.

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RUDEVILLE

Deutsche Bamberger were obliged to cancel their engagement at Keir's Or- phan Theatre in Brooklyn for the current week in the-theater in the west end of the city, on Monday night, Feb. 5, where they will perform for the benefit of the German orphans, in the Palais Royal for an indefinite period.

GRACE EDDIS HAS REVIVE

The Edider Sisters have split their vaude- ville act in order to enable Grace Eddis to do more work on her own. Her new material is said to be as good as anything she has done before, and it is now being advertised as "Grace Eddis and Steppers Unique. The other Edider sister is retiring from professional activities.
MARIE CAVANAUGH AND CO.

MR. AND MRS. JIMMY BARRY

FLETCHER CLAYTON REVUE

ROLLY AND LAIRD

JEAN BARRIOS

JANE AYRE AND CO.

WALZER AND DWYER
THANKS ACTORS FOR AID
301 West 46th Street, New York.
JANUARY 31, 1923.

Editor, The New York Clipper
1658 Broadway, New York City.

DEAR Sir:
I kindly grant you the opportunity, through the medium of your esteemed paper, to express my heartfelt and sincere thanks to all you gentlemen who, during my recent illness, while playing the Grand in St. Louis, extended to me their thoughtful kindness and sympathy, although not finding myself in distress.

I wish to state what happened: Jumping from Chicago to St. Louis to F, Monday opening at the Grand, and after a time I found that the men had been back in the office. Mrs. Eva Fay’s lecturer, I was attacked by high fever and lost my voice completely. In a few days I was in remission for all he had done for me, and I am only sorry that I could not do the help to go out and spoil it by accepting money. After the Jesse James doctor had moved back, St. Louis going on with prepared need all you have—and believe me, he was right. Doctors down there think actors and actresses.

I also wish to mention Messrs. George Driscoll and Steve Hughes; the latter did not accept one cent during that week and did me more good than a nurse would have done. I am grateful for Mr. Ben Rubin for his kindness in offering me financial aid—also Mrs. Eva Fay.

An artist in the show that played the Grand in St. Louis, week of January 22, with no exception, the spirit of friendship and good-will. My heart goes out to them all, and hope to be enabled to show them gratitude by different circumstances.

At present, through the assistance of my triumph, I hope to resume my work with Mrs. Eva Fay.

JOSEPH P. MACK.

BITHING THE HAND

Much has been written and said about the unfair tactics a number of self-styled booking agents have been employing in dealing with performers. An expose of this practice some years ago “panicked” the offenders for the time being, but after it had cooled off, they are back as they old stands engaging in their unsavory practices more brazenly than ever before.

Recent stories circulating along Broadway have started things humming again. But at the same time the echo of the report has not only waked its way into the executive offices of the theater companies, but has also boomed in radio-like fashion from the precincts of Times Square into the slumbering rooms of the Commission of Licenses. The latter, who has waited several weeks for a formal complaint by one of the thousands of performers who have been viximized by the grafting gentry, has elected to “take the bull by the horns” and conduct a rigid investigation into the business methods of everyone holding an agent’s license so that he can weed out and proscribe the offenders and concentrate the booking industry to those whose business is to act with above question.

The victimized performer has traditions of the plans of an unscrupulous agent against him. These ‘hold-ups.’ With a season none too good, he has been satisfied to snatch at any chance of employment offered him. Should be sign for $100 and later learn that the agent’s box office and is welded in addition to the commission he pays for the engagement, he prefers to take it any way rather than hope to learn the who that signed against him and perhaps be banned by others of the “grunting fraternity.”

The victimized performer in these hazardous times is indeed despicable, however, created, however experimental in intentions and management, will sometimes or other have paid him, if not in hard cash, then in promises to have whatever productions it can get that will bring good reviews. That is its function. A theatre that is needed to put life into American acting and playwriting, but a stable company, or an enterprise, that will hang together long enough to learn the business. But a successful play must run all season to pay for itself it will continue impossible to find another one. It is impossible to develop a company of all-round actors, impossible to draw the best artists. Keenan’s was the advantage.

Just now the most successful producers in the country are getting away from the productions ready-made in Europe and entice them across the Atlantic. Mr. Gist, having found had found them, of a group of English actors and actresses who wants to create a New York Art Theatre of the same sort. But it takes many years to collect and train a good stock company and to accumulate a repertory of plays that will have a beginning.

A new building is not even a beginning.

H. M.—George Arliss is touring with his big success “The Green Goddess.” Last week he played Montreal.


Peter.—David Warfield dedicated the New Steysonet, New Theatre, New York, in his new role, Army of the Plank.

Maria Bates, Amy Stone, Jane Cowl and Louise Coleman were in the cast.

East.—Will M. Cressy was playing in “My Old Home” and appeared in it as a Squire in “Beloved Brother.”

Muse.—Le Feist published his “Home Ain’t Nothing Like This,” by Irving Jones.

E. N. G.—Wilton Barrett played at the Union Square Theatre, New York, from May 1 to May 13, 1893.

Drew and Campbell had charge of the school. They were the Buffalo Bill Show, succeeding Col. W. D. Hagar, who died at Waseo, Ohio.

I. Goodman.—Helen Keller has been blind from birth.

Daily.—“The Heart of Ruby” was produced at the Greenwich Theatre, New York, with Ada Beban as “The Voice of the Fort,” and Maxine Elliott as “The Heart of Ruby.”

29—Sybil Sanderson made her operatic debut in America at the Metropolitan Opera House as “ Manson.”

Midge.—Ike Rowe played boys’ roles at Bunnell’s Grand Theatre.

Stead.—“Apple Orchard Farm” was played at the Windsor Theatre, New York.

Drama.—“The Witch” was produced at the Garrick, New York, Dec. 19, 1895.


Ira.—Wm. J. Scanlen died from paralysis at the Bloomingdale Asylum, White Plains, N. Y., Feb. 18, 1898, where he had been since Jan. 7, 1892.

TWENTY-FIVE YEARS AGO

Mlle. Ani headed the Ani Monarch.

Fred Paudling was playing in “A Man’s Love,” at San Francisco.

H. C. Goodwin played “Nathan Hale” at the Hotel’s, Chicago.

W. H. Crane presented “A Virginia Reel” at the Knickerbocker Theatre, New York.

Fanny Davenport appeared in “Joan,” as the famous English actress.

Melbourne McDowell and Helen Collier appeared in “The Bohemian.”

Jennie Yemans appeared in the burlesque at the Bijou, New York.

The others were Jewish organizations. The only club lacking was the Bronx local of the Ku Klux

Theatres.

THE LIGHT THAT LIES

Lights at the 81st Street Theatre last week read: “The Flirt—Harry Stockard.”

TIMES HAVE CHANGED

George M. Cohan returned from Europe to make some new productions and the price of American Flags did not go up.

BROADWAY PROVERBS

Never put off till tomorrow a chance at a bedrock belief. Honesty is the best policy when the truth is available.

A dollar saved is an impossibility.

If at first you don’t succeed (as an actor), become one per cent better.

Two swallow’s, these days, are hotter than Summer.

FOREIGN PLAYS

With so many foreign plays on Broadway you can’t get a single ticket any more. You have to take an interpreter. They call the tickets “passports.”

BROADWAY PLAYS

“Lady Butterfly” is not an insect comedy.

“Have Head” does not feature Jack Johnson.

Will Shakespeare is not a question.

“Many a Man in New York” is not the name of a famous company of a well-known musical comedy.

“Nan” is not wet propaganda even if “The Old Soak” is filled with dry humor.

“Give and Take” has nothing to do with the automat.

ANYTHING CAN HAPPEN

A Boston theatre musician who reported in the morning was invited to play his morning performance discovered to his amazement that someone had stolen the bass drum.

THOUGHT IT WAS CANAL STREET

Sel Le Voy and Dan Cummings, of the Egyptian Theatre, returning to New York after visiting a Staten Island theatre recently, Le Voy stepped onto the ferry boat and absently-mindedly remarked to Cummings, asking, “Is this uptown or downtown?”

THE OTHER GUY HAS PINEAPPLES

The Strand Theatre, in Far Rockaway, New York, has been drawing business lately with a special night called “Fruit Night,” which he billed in electric lights on the marquis. It consists of giving away baskets of fruit to patrons, which causes Bill DeMare to remark: “Boy! How lucky it is that the house plays only motion pictures, and not vaudeville.”
THE CAROLINE.

"CAROLINE," a musical comedy in three acts adapted from the original by Herman Halper and Edward Reichenbrecher, and directed and produced by Mrs. Brenda Dunn, with music by E. Kusakove and Edward Reichenbrecher was presented at the Ambassador Theatre, Wednesday evening. January 31.

CAST
Caroline Lee. ..... Tessa Kosta
Helen Shipler
Gen. R. Calhoun

Leta Branick Brookbank
Mrs. Calhoun. ..... Viola Gillette
Capt. Robert Langdon. ..... Harold Murray
Book Gear. ..... James Cracknell
Amanda. ..... Mary Renne
Tessie. ..... Helen Shipler
Friends of Helen and Carolin
Flora. ..... Burroughs Wilson
Isabelle. ..... Edith Dewell
Eva. ..... Jane Rose
Grace. ..... Mabel Preston
Sam. ..... Josephine Healy

Tessa Kosta has the leading role in "Caroline," whose musical score is of German origin and unusually tuneful. To most lovers of musical plays this is a significant recommendation to see the show. The book has been well written and the score, though pretty, is relatively solid and well written. In the Globe by Oliver Morosco. Louis Mac Clay of the woman publicly found will continue to handle the routine publicity.

PUBLICITY FOR "BUTTERFLY" Louis Cline and Frank Pope were engaged last week to conduct a special publicity campaign for the hit play, "Butterfly," by Jack Allee. The writer of the work has mixed up on the hit list and which is not surprising. The story revolves around a rich and unscrupulous editor, who, embittered by the success of his own newspaper and its rival, becomes determined to ruin this newspaper. The best way to ruin it, he decides, is to get the new son of his competitor. Talbot has been a private secretary to the boy, in and as the final curtain is lowered the two old men look on and daughter fall into a spirited embrace. Chester Morris was seen to advantage as the boy editor, while Maricia Myron made a charming heroine.

"THE DANCING GIRL" AT WINTER GARDEN IS CLEVER REVUE

"The Dancing Girl," the new revue which opened the rebuilt and refurbished Winter Garden, is a much better type of show than has been seen at this theatre for some time past. It is not of the usual variety and mounted and moulded style familiar at this theatre, but is bright, faster and a far more entertaining piece of musical comedy. As the show opens, a newcomer from Spain, Triolo, is seen, who displays a voice that has been scored to the sound of a large proportion. She is quite the opposite of what one expects from the usual type of show. The number, "Harem," is sumptuous and pretentious and works with real desire to please. She succeeded admirably.

Another surprise, new to Broadway, was the appearance of Triolo, champion light-weight pugilist, who displayed real talent. Boxers usually do anything on the stage but box, but Leonard has personality, good looks and acting ability which will carry him far if he cares to continue this work. A clever bit was introduced by him in which he stood out strongly and a burlesque bit with Jack Pearl received a lot of laughs. Tom Burrows, who was brought over by William Morris as a concert rival to John McCormack, made his debut as a musical comedian, was funny and while displaying a pleasing tenor voice was noticeably ill at ease. The closing scene of the opening performance was the Three Doners, Kitty, Rose and Ted danced and sang all through the piece and they grew tiresome. This dance is second to none and a large portion of the audience is due to the trio. Leo Hollis, Blackface, sang, number and told a number of jokes, some of which could well have been left out. Hollis worked hard and amused but little. Following the hit blackface comedians are charming at the Garden and the place had a good turn.

Marie Drexler contributed no small portion of the comedy in the revue. With little to do in the first portion of the piece, it is not surprising that she did not get fairly started until the second half, when in the "Rainy" burlesque and two or three other bits he dropped lots of laughter. Lila Hoffman sang splendidly, Cyril Scott had a few bits in his act and his ability and Gilda Lacey opposite him was excellent. The music is pleasing; and one or two of the songs, "Love's Strongest" and "The Girl Will" will furnish entertainment to Winter Garden audiences for months to come.

"EISEL" BRIGHT MUSICAL SHOW

CHICAGO, Feb. 5.—The musical comedy "Eisel," which was presented at the Illinois Theatre by J. Harold Murray, is fair to continue for a long run. The book, though not handled in an engaging manner and many tuneless numbers have been written by Monte Carlo and Alma Sanders and by Elise and Blake, the colored writers of "Shuffle Along" fame.

The story concerns "Eisel," a young lady of musical comedy who leaves the stage and decides to wed a rich man and against objections by her parents. The boy's family take her into their home with the intention of training her up and sending her out of town by his father on a busi- ness trip, but the machinations of his family begin. They have an idea that she will become involved with other young men outside the family and that will affect the son cause for divorce. The scheme backfires, for the other man finds out about her and who she is and, the secret is revealed and the boy from the family for the proverbial happy ending.

The songs and dances are ingeniously introduced into this story so that they appear to be an integral part of the story and are at all times highly enjoyable. There are eight girls, all given small parts which are well handled by girl friends of "Eisel." The cast contains Ludal Gear, Stanley Ridges, Ada Mears, John Arthur, Maudie Turner Gordon, Charles Abbe, Walter Whitcomb, Pauline Whipple, Horace Dark, William Cameron, Irvina Marwick plays "Eisel" and gives it delightful touches that make the part stand out besides singing and dancing prettily. Ludal Gear has a very commendable voice. The show was given insufficient set but handled with such skill that the girls do not need. Stanley Ridges does admirable work with a light comedy role and the rest of the cast is correspondingly well done.

"ICE BOUND" OPENS SATURDAY

Owen Davis play, "Ice Bound," will be presented at the Arena Theatre and "Ice Bound," which was presented at the Garden Theatre on Saturday night.
ABOUT YOU! AND YOU!! AND YOU!!!

Blanche Hughes will be seen with a new company of players in "Abe's Irish Rose" in the Palace theatre.

Joseph Roso and Company are rehearsing a new dramatic playlet, "The Coward," which will shortly be revealed in local vaudeville houses.

Marjorie Nolan, who has been singing for the records, is planning to invade vaudeville with a production act. She is assisted by two male dancers and a jazz band.

Burns & Singer are rehearsing a new Dutch comedy act and will open with it on the Sable docs time next week.

Willie Hardy and Helen Beecher, the former a well-known dancer and still another at Roseland, are rehearsing a number of dances and will upon to feature one of the better known orchestra acts in vaudeville.

Harry Aket and Benny Davis opened at the Palace Theatre, Chicago, in a college program.

Ethel Sweet, diminutive prima donna, opened at the Palace Royal, Atlantic City, last Friday night, for a two week engagement.

Yvonne Georges, the French chanteuse appearing in "The Greenwich Village Follies," at the Shubert Theatre, is now scheduled to open in a new Broadway production first of next week.

Irene Rooden will wind up her season in "The French Doll" in Boston on a Sunday night and will begin an evening's work in a picture starring Francis X. Bushman and Beverley Sills in St. Joseph's Hospital, Yonkers.

Lillian Watson, formerly of Princeton and Watson, broke in a new single act last week, and will be seen in the New York Keith house shortly.

Bernice Speer and Company will open in a new act under the direction of Pat Casey this week.

Rae Siegel, secretary to Henry Chesterfield at the National Vaudeville Artists club, has recovered from a bad cold.

Harold Lloyd, the film star, and Mildred Davis, his former leading lady, are engaged to be married. According to her date, Eddy, her personal rep, the wedding will take place this week.

Pansy Adams, charistie with Frank Finney's Revue, left that company in Buffalo to join her husband, Ed. Dailey, who is a commercial business in Reading.

George Rennevant has been added to the cast of "The Crooked Square," the new play by Samuel Shipman, in which Clarence Binney is to be featured by Mrs. Henry B. Harris.

Raymond Shubert, who created the role of "Abe" in the original Pacific Coast production of "Abe's Irish Rose," will play the role next week in the stock presentation of the Ann Arbor company, now being offered at the Academy of Music, Baltimore.

Charles Angelo is playing a principal role in the Chicago company of "The Last Wagon," which opened in Rochester last week.

Blanche Latell, who scored an individual hit in the preliminary showing of "The Blackmailer," will be seen in the rewritten version of the piece which is scheduled for another try the latter part of this month.

Max Ree, representative for Max Rogers, the stage director, is now in New York, looking over the arrangements for the recital producer who is expected to come here shortly.

Gallagher and Shean have been signed by George W. Barnum, who will star them in a new production next season.

Montague Love, motion picture actor, is ill at the Leland Hospital, where he was removed last Thursday, suffering from a nervous breakdown.


Dolly Morrissey, formerly of the Morgan Sisters, who closed her production in Shubert vaudeville unit, opened as a single last week in Loew's, Providence, and the circuit has been routed over the Loew circuit.

Wilton and Ledo opened last week at Loew's American in a new band-balancing act, booked by Bert Jones.

Joe Lannigan, of Lannigan and Hayden, who is making a tour from the Broadway to the West Coast, is a brother who died in Philadelphia last week.

Cyril Bogany and His Comedians, a company of eight people, opened for a tour of the Keith circuit at Proctor's Mt. Vernon Theatre this week.

Henry Washington opened for a tour of the Delmar time this week.

William Le Maire and W. C. Hayes have opened with a new blackface comedy act in one.

Florence Norcross, singing comedienne, opened at the Red Mill cabaret, Brooklyn, last week.

The Daugherty Sisters have been added to the revue at Bongiovanni's, Pittsburgh. They opened there this week.

Jack Libasco, well known as a producer of girl acts, has sold out his interest in the Girl Fan cabaret in Greenwich Village, and will hereafter confine his activities to producing acts. He has several new tableaux under consideration for early production.

Pio Durand, formerly of the vaudeville team of Denning and Durand, is being featured in the new "Revue Intime" at the Jolly Priars Inn, Greenwich Village. Johnny Lona, wop comie, is also one of the features of the show.


Ruth Saville has rejoined the Colonial plays at the Thea, in Pittsfield, Mass. She opened with the company last week.

Frank McCoy, who had been managing the stage for Billie Burke in "Rose Red," has been engaged to cancel her engagement at the Colonial last week.

Fred Cady has replaced Eddie (Bozo) Fox in the "Beauty Review," a Columbia production, in the Roxy theatre.

Louie Kalisky, formerly connected with the Max Roso attractions, has been appointed assistant to Jack Welch, general manager for Selwyn and Co.

Mary Ann Denier and Arthur de Liver have been playing leading roles with a Lettinger's stock company, which opened at the Opera House, Lowell, Mass., last week.

The O'Connor Twins have replaced Francis Williams and Mike Varese in the new revue at the Palace Royal, Chicago.

Frankie Meadows and Katherine Adolph have been signed for sixteen weeks by Harry Walker, to appear in his new revue at the Monte Krome, Chicago.

Thomas Kane, head of the Century Play company, left Saturday for a two week's tour in Falmouth, N. C., James Thatcher will function in his stead during his absence.

Helen Carr, who is doing a single in vaudeville, has been featuring "Mother's Lullaby" at the State Theatre, Brooklyn.

Torcas, with his sixty trained roosters is appearing in the big Municipal Casino Theatre at Tunis, Algeria.

Gertrude Bernice, Viola Savoy, Vera Bradley and Leslie Riley sailed for Fanned the other week to appear in the Walker's new revue, which opens at Kelly's Gardens, in Colton, in two weeks.

Edward B. Lewis, manager of B. F. Keith's 81st Street Theatre, returned from a week's tour in the Adendorffs' vaudeville last week and is back in harness again. During his absence, his assistant manager staged the theatre.

Foxworth and Francis, now playing the Pantages time are not man and wife as published but are simply vaudeville partners.

Dolley Brothers have engaged Eddie Hayden O'Connor to write them new numbers for their act. They are playing the Low time.

Eddie Hayden O'Connor is writing a new monologue for Lew Rice for a tour of the B. F. Keith Theatres. He is also writing for Anna B. Haya who will tour the Orpheum Circuit.

Ben Merrif, assisted by his new orchestra will hold over for two weeks at the Nixon Grand Theatre, Philadelphia.

PRIZES FOR AMATEURS

A new angle on "neighborhood follies" shows will be introduced at Proctor's Fifty-eighth Street, the week of February 12, when the feature of the bill will be "Proctor's 55th Street Follies." Twenty-five local girls will compete with a like number from Queensboro and the four adjudging the talent of the five talent will receive handsomely.

The Linton Brothers, who are promoting this local Follies, are at the theatre this week overseeing the cast from neighborhood folk and rehearsing them.

The three local girls appearing in these "Follies" have been compensated and the winner was awarded a route in the small-time houses. This new system is an inexpensive one and the prizes are said to be greater, while the stage-struck guards of the promise of booking. From all accounts these "neighborhood shows" are good business builders.

FLORENCE SHIRLEY IN STOCK

Florence Shirley, last seen on Broadway in "Why Men Leave Home" at the Morroco theatre, is now playing leading roles in "Sadie Cooney," at the Roxy for a four-week engagement with the company of the same name.
AL JOLSON

THE WONDER SONG!
WHEN THE LEAVES COME TUMBLING DOWN

By RICHARD HOWARD
GREAT BALLAD WONDERFUL MELODY CHARMING LYRIC

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC
YOU'VE GOT TO SEE MAMMA EVERY NIGHT
(OR YOU CAN'T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD
A SMASHING SONG HIT.

GET IT NOW!

CRI YING

ANOTHER HIT BY THE WILISCO SINGERS
I CRY

By NED MILLER
A REAL BALLAD
IN A COUNTRY STYLE
ALL OUT

By JESSE CRAWFORD

London's Newest Waltz Hit!
LOVELY LUCERNE
The Swiss Waltz with a Yodel.

Leo Feist
711 Seventh Ave., New York
TOOT, TOOT, TOOTSIE GOO-BYE

NOVELTY!

FOR YOU

WRITERS OF "WHY SHOULD I EVER YOU?"

and CHESTER COHN

GREAT HARMONY SONG!

CORNER OF THE WORLD

OUR OWN

ORD and GUS KAHN

A SENSATION WHEREVER SUNG

AL JOLSON'S BIG SONG HIT

COAL BLACK MAMMY

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

AN INFECTIOUS MELODY A LYRIC OF CHARM

IST, Inc.

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KANSAS CITY

Carter Theatre Building

LOS ANGELES

421 West 3rd St.

London' Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.
COMPOSERS' SOCIETY SEEK TO AMEND THE WHITE RADIO BILL

Proposed Bill Which Has Passed Both Houses Proposes to Place Control of Broadcasting in Hands of Secretary of Commerce—Composers Want Copyright Protection

The White Radio Bill, placing control of one of the nation's most important sections in the hands of the Secretary of Commerce, having been passed by both houses of Congress, will be the subject of further legislation now. Any amendment of the bill will be made by the Secretary of Commerce and as such, will be vested in the power to protect the copyright owners and the rights given by them to Congress for their benefit, and hence the need for the amendment.

Originally the bill was introduced in Congress by Mr. Wood Halliday, a Democrat, on June 13, 1923. It was referred to a Committee on the Merchant Marine and Fisheries. In a week the Halliday bill amends an act to regulate radio communication, approved August 13, 1912. When the bill was introduced it was intended to the right of the society officials to go to Washington and have the bill amended or fixed so that copyright owners would not have an ample means to handle. However, the unusual pressure of many obligations has led the society officials to refer the bill to the House of Representatives. The House has already taken an action on the bill. The White bill has been taken up again and passed unexpectedly.

The House part:

"Section 1. That no person, company or corporation within the jurisdiction of the United States shall be entitled to an apparatus for radio communication by telegraph or telephony as a means of interagial communication, or upon any vessel of the United States engaged in interstate or foreign commerce, or for the transmission of messages, except under and in accordance with a license in that behalf granted by the Secretary of Commerce and except as authorized by Congress in the law,"

ADDs TO SALES FORCE

As part of a nation-wide campaign in the interest of the music company, A. H. Emery, Vice President, has added additional men to the sales staff, including Winthrop Brookhouse, who formerly went with Irving Berlin, Inc. Mr. Brookhouse left for the Pacific coast last week.

Ben Bernstein, general manager of the music house, left on a sales trip along the Atlantic seaboard and will be gone for about two weeks. Other salesmen are covering practically every part of the country.

FLETCHER MAKING TOUR

The Fletcher Record Company, Inc., of Long Island City, is now manufacturing four brands of records, including the "Black Swan" records made for the Pace Phonograph Company. The other three brands, "Melody," "La Belle" and "Olympic," are being handled by music retailers on them paid to the publishers by the Fletcher company.

ROBINSON AND TURK WRITING

J. Russell Robinson is again actively engaged in writing songs with Roy Turk for Witmark & Sons. Robinson is collaborating with Turk on several new numbers. The team has written three hits during the past few weeks, and "Just Because You're You," "To-morrow," and "Honeymoon," are being published by the company.

HARDING WITH ABRAHAMS

Bob Harding, formerly for several years in the band and orchestra department of Waterson, Berlin & Snyder, and more recently associated with J. S. Haines, is now in charge of the band and orchestra department of the Maurice Abrams Music Company.

HAROLD DIXON IN N. Y.

Harold Dixon, of the Dixon-Lane Music Publishing Company, of Chicago, was in New York last week on business. He arranged several of his host of numbers being used for the mechanicals, chief of which was his plug number, "Call Me Back, Pal of Mine."

DAVIS GOING West

Joe Davis of the Triangle Music Company is leaving next week on an extensive trip to the West and South, following up his hit, "My Mother's Love Baby," He will travel as far west as Nebraska and as far south as Louisville, Ky.

STOOL WITH REMICK

Chicago, Feb. 5—Joey Stool, for the past few years with Waterson, Berlin and Snyder in Chicago, is now associated with the Chicago office of Jerome H. Remick & Co.

MILLS INCREASES STAFF

Nat Bernstein, well known musician, and Frank Wheeler, formerly in vaudeville, have joined the band and orchestra department of Jack Mills, Inc.

STEVENS IS CHICAGO MANAGER

Mills Stevens is now in charge of the music company's Chicago end. He replaces Eddie Lewis, formerly local manager for the music house.

WELLING WITH HARRIS

Henry Welling, song writer and arranger, has been appointed manager of the distribution department of Chas. K. Harris Music Company.

POLLACK BACK FROM COAST

Bernie Pollack, of the Jack Mills, Inc. sales staff, returned last week from a six months' trip to the Pacific Coast.

BRADFORD IN ROLL DISAGREEMENT

Perry Bradford, stormy petrel of the music business, has been in the capital as a speaker, writer and publisher and has been in many legal disputes, some of which are still pending. Perry Bradford, the Q. R. S. company, and was issued before Bradford had completed the usual release form contract.

A blank contract forwarded by the Q. R. S. to Bradford arrived after the roll was out and the royalty figure in it does not meet with Bradford's approval.

Bradford declares that the matter must be adjusted to his satisfaction, or once more he will be in the courts.

SOCIETY TO CHECK RADIOS

Beginning today, February 1, the American Society of Composers, Authors & Publishers will check up and proceed to take legal action against all radio broadcasting stations which have not been licensed or made application for same, to broadcast copyrighted and noncopyrighted music owned by the Society, and then inflicts on such a vacation.

About one hundred licenses have already been mailed to radio stations the last part of last month. First call comes from 195 stations per year. Up to the time of going to press to photograph the bill has not been licked by the Society nor any money for same received. However, replies from the licenses mailed have not come in some time this week.

CAPITOL PROGRAMS POP. SONG

For the first time in history the Capitol Theatre programmed a vocal offering of a popular song when the Remick company's "Marmalade Tea" was sung by Betty Ayres, with a specially built set in the background.

Originally Robert Davis, tenor, was scheduled to sing the song, but was substituted at the last minute. The song was received with a rush of enthusiasm by the song writers to the offices of Samuel Rothafel who arranges the music program, etc.

E. C. MILLS IN CUBA

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, sailed for Cuba last Saturday, where he will spend a two weeks' vacation and recreation in connection with a series of minor operations recently undergone. Sol Bornstein, general manager of Irving Berlin, Inc., is calling for Cuba also, on the same vessel as that of Mr. Mills.

ANNUAL MEETING MARCH 1

The annual meeting of the members of the American Society of Composers, Authors & Publishers will be held on the evening of March 1st, at Keene's Chop House, in West Forty-fourth street.

NEW FIRMS IN M. P. P. A.

Three new music publishing houses were elected members of the Music Publishers' Protective Association, and are now in business, with the names of which are Agel, Yelten & Bornstein, Berlin, Horowitz & Maurice Abrahams, Inc.

BEN FRIEDMAN PROMOTED

Ben Friedman, formerly a New York representative of the London firm of M. A. Jones & Co., has been appointed to Walter Douglas, sales manager for Waterson, Berlin & Snyder Music Company.

WARD PERRY WITH REMICK

Chicago, Jan. 13—Ward Perry, late of the Remick company, has rejoined Jerome H. Remick, Chicago office.
BURLESQUE CLUB MEETS
A meeting of the Burlesque Club was held at the Club Boarding House, Saturday afternoon, February 4. Sam Lewis was selected as temporary chairman. Glowing tribute was paid the late President, James E. Cooper, by Messrs. Keel and Franklin. The chairman appointed additional members of the Entertainment Committee and a special meeting for all club members was called for next Tuesday, February 7.

Bobby Clark was nominated by the chair to fill the vacancy of the Board of Directors. A special drive for securing new members was unanimously decided upon to begin at the next meeting.

The usual Bohemian Night was dispatched with on Sunday, out of respect to Bluth Cooper's memory.

REGULATING THE CHORUS
Nat Morton, who has been appointed by Sam A. Scriver to work out the scheme of tabulating the chorus girls, is busy at work. He has found that there are more chorous girls who are averse to travel. His plan will make it difficult for a girl to secure engagements only with companies while playing in and around New York, and the same concern has decided to ready fill all the places of those who will quit, when the shows are about to go on tour. A steady roll in the dressing tabs on all the girls and keep on hand an odd amount of extra pay for the second booking fee, with a forfeiture clause, if the girl does not stay for four full weeks.

TRIBUTE TO COOPER
A boat of friends paid their last respects to James E. Cooper, at the services held in Masonic Hall, Wednesday, January 31. The large renaissance room was crowded at 3 p.m., when the cortege of the great master, J. Wiley, master of Pacific Lodge, assisted by Past Masters of several local lodges, and the Pacific Vocal Quartet sang. Many members of the Burlesque and other branches met the procession, among them, many who have been intimately associated with the general Business in a business and social way. Miss Morton accompanied the body to Woodlawn Cemetery.

"JINGLE BELLS" NEW TITLE
Peek and Koby have retitled their attraction "Jingle Bells" by Dorothea L. W. at the second lap over the Mutual Burlesque Circuit, starting at the Star Theatre, Brooklyn. This new attraction was made substantially by three scenes, the new production and cast for the leading roles Rocket, Bobette Fendell, Enrile Mack, Rose Allen and Irene Perry. John Rain has been appointed company manager.

TWO NIGHT SHOWS OF "FOLLIES"
Barney Gerard's "Follies of the Day" was compelled to give two performances at the Orpheum Theatre, Paterson, last Saturday night. Business for the attraction was so good all week that on Saturday night the theatre was sold out for the Saturday night performance with the result that an extra show was added for that evening beginning at 10:30 P.M. The show grossed over $10,000 on the week.

BURKHART TRIO SIGNS
The Burkhart Trio a musical act, has been signed as an added feature with Ed. M. Reid, and will appear at the Columbia Circuit. They will join the show on tour this week.

REED SIGNS FOR NEXT YEAR
Fred Reeb, with the J. Herbert Mack shows, "America on Parade," in the Columbia Circuit, has not left the show as published but remains with it and has signed as the principal comic for next season.
THE NEW YORK CLIPPER

February 7, 1923

NUMEROUS VAUDEVILLE ARTISTS AND ORCHESTRA LEADERS WRITE AND WIRE SAYING

MY MOTHER'S LULLABY

BY BETTY GULICK—THE TEN-YEAR-OLD CHILD WONDER

IS A POSITIVE HIT

THE PUBLIC HAS READ ABOUT IT IN NEWSPAPERS AND NOW WANTS TO HEAR YOU SING OR PLAY IT

ONLY JUST SUPPOSE

A WONDERFUL FOXTROT BALLET

FEATURED NIGHTLY BY MAL HALLETT AND SAM LANIN'S ORCHESTRAS AT ROSELAND—NEW YORK'S LARGEST DANCE PALACE

SUEZ

THE ONLY ORIENTAL FOXTROT HIT ON THE MARKET

EVERY UP-TO-DATE ORCHESTRA IS FEATURING IT

VAUDEVILLE ARTISTS ARE BEGINNING TO SEE ITS SONG POSSIBILITIES

PROFESSIONAL COPIES, VOCAL AND DANCE ORCHESTRATIONS READY

1658 BROADWAY

TRIANGLE MUSIC PUBL. CO., INC. NEW YORK

STOCK A HIT IN MIAMI

Jimmie Hodge's Musical Comedy Company is doing a record breaking business with their season of musical stock at the Park Theatre, Miami, Florida, according to reports emanating from the offices of Harry Walker, their New York booking representative. The company has been booked into the Park for an all winter season and are said to be attracting capacity audiences, due principally to the excellent bills they are offering. "Honey Girl," their attraction for this week, is said to have been a sell-out a week in advance. Next week they will revive George M. Cohan's musical comedy success, "Forty Five Minutes from Broadway." Among the other pieces lined up for an early showing by the company are "The Girl in the Lamplight," "Betty Be Good," "Little Johnny Jones," "The Little Millionaire," and a musical comedy version of "The Hunchback." The company includes Jimmie Hodge, Ollie Hodges, Rafe Poultice, J. E. Eviston, Mary Farrell, Thomas Findlay, Charley Freeland, Billy Ashby, Lew Hampton, Annette Ford, Edith Rose Scott, Pete Cameron, Fredric Reynolds, Howard Rosman, Gabrielle Miller, Dorothy Lyons, Sally Fields, "Bee" Craig, Muriel Rogers, Norah Keen, Helen Graves, Moe Taylor, Margie O'Neill, Elsie Keen, Bobby Gore, Marian Comfort, Edna Jacques, Martel Lange and Leona Hester.

LONG CHICAGO RUNS

Carmack, Feb. 3—"The Cat and the Canary" will reach its 200th Chicago performance Saturday night at the Princess. This mystery play opened last September and is destined to remain here throughout the balance of the season. Another production which is accorded good patronage and which will reach its 100th performance is "For All Of Us" with William Hodge, which started at the La Salle and then forced to move over to the Studebaker, where the "wise ones" predicted a "lop." Hodge has had unusual success in this play with a steady draw of good attendance at every performance.

GOULD DIVORCE RECOGNIZED

ALBANY, Feb. 2—New York State officially recognized the decree of divorce which the courts of France awarded to Frank J. Gould last week, when the Court of Appeals affirmed the decision of a lower tribunal sustaining a dismissal of the complaint in the action of Edith Kelley Gould for divorce in this State. Frank Jay Gould married Edith Kelley in October, 1910. They were separated for some years when Mr. Gould instituted an action for divorce in this State. Gould responded, setting up the defense that he had obtained a divorce in Paris. Edith Kelley appeared here last season with the English "Pins and Needles" show.

"GIRL LIKE MARY" GOING OUT

CHICAGO, Feb. 3—"A Girl Like Mary," is the title of the new play from the pen of Ralph Kettnering in which Madeline Armistead will star when that production takes to the road about Easter. Alexander Campbell has been engaged to play as her leading man and others in the cast will be Augustus Neville, Eleanor Rea, Reginald Know, Will D. Bacon, Wadsworth Harris, and Carter Arvin. Eugene McCollan will stage the play and it will be under the management of C. S. Primrose.

HAYS IS MAJESTIC MANAGER

CHICAGO, Feb. 3—Everett Hays, has been appointed manager of the Majestic Theatre, beginning tomorrow, by replacing Harry Williams who resigned to direct a syndicate department of the New York World. Everett Hays is formerly associated with the Elbert and Gethcell enterprises of Des Moines, Iowa and is well known here.

REID LEFT $50,000

LOS ANGELES, Cal., Feb. 2—Letters of administration on the estate of Wallace Reid, motion picture actor, who died here January 18, were asked today by Mrs. Dorothy Davenport Reid, the widow. Property listed with the application was estimated at approximately $50,000.

CUT IN MILEAGE RATES

A 20 per cent reduction on all mileage tickets in the denomination of $90 or over will be effective on March 15, as a result of a new order issued by the Interstate Commerce Commission. The tickets will be non-transferable and interchangeable, which makes the new reduction of special importance to the theatrical profession and will result in a great saving by actors in vaudeville who easily travel enough to make a $90 ticket seem but a small item. Such tickets have been looked forward to by the theatrical trade and other professions that do considerable traveling, including many commercial travelers who pet- tioned Congress to authorize the issuance of the new mileage rates. The tickets will be good for all or any part of the round trip, and extra fares when ticket holders will be subject to the additional fare. Rules and regulations for issuance of the tickets will be published by March 1. A $50 ticket will cost $72 and will be good on about 250 first-class railroads.

The mileage order is practically a reduction in rates, the first cut since the increases ordered by the Interstate Commerce Commission in August, 1920.

SOTHERN AND MARLOWE RETURN

E. H. Sothern and Julia Marlowe who returned from Europe last week are a bit "shy" regarding appearing on Broadway in Shakespearean repertoire. So they have decided that they will refrain from appearing in any of their repertoire in New York until next October. They will appear under the management of Ed Shubert and after a twelve week engagement will begin a road tour which is scheduled to consume the balance of the season.

WILKES TO DO "DEBRIS"

Thomas Wilkes will shortly produce a new drama by Wilson Collison, entitled "Debris," at his San Francisco theatre, with his stock company. Richard Bennett, who recently closed an engagement in Chicago in "He Who Gets Slapped," is slated to play the lead.

OPPORTUNITY CONTESTS IN STOCK

The opportunity contest idea, popular in vaudeville, has finally invaded the stock houses. The plan is being utilized by the Alhambra Players, the resident company at Loew's Alhambra theatre, Brooklyn, this week and is to be continued throughout the season. Brooklyn has been traditionally a mecca for amateur dramatic societies and the management of the Alhambra has evolved a plan that should prove a business getter. On Wednesday afternoons the contestants give a trial performance in a playlet. Those who are adjudged the winners are given a minor role in the following week's production. Since many of the contestants are members of social and dramatic organizations the feature attracts practically the entire membership of said organiza- tion, both at the trial showing and the subsequent performance.

"STRUTTIN' ALONG" OPENS

"Struttin' Along," a new musical comedy entitled the services of an all negro cast of forty, opened at the Century Theatre, Chicago, this week. The piece will make a tour of the Ackerman and Harris circuit and will work East with New York as its eventual destination. The piece is being rushed into Chicago as opposition to "Shuff- le Along," another negro piece which has been cleaning up in the western city. Ackerman and Harris are said to hold a financial interest in the production.

DRINKWATER TO LECTURE HERE

John Drinkwater, the English author and playwright who wrote "Abraham Lincoln," which William Harris produced, will arrive in America from England for a lecture tour on March 15. Mr. Drinkwater will appear in thirty cities on his tour and have for his subject a discourse on "America's History."

NEW SHOW FOR PETROVA

With the closing of "The White Peacock," the Selwyns are preparing to place in rehearsal "The Harlot's House," a sex drama in which Mme. Olga Petrova is to be starred.
LEAGUE CANDIDATES

SHRINE CIRCUS IN DETROIT

The Shrine Temple of Shrine in Detroit, Mich., will open its 22nd Circus, which has been very well advertised throughout the city. The Shrine Circus is one of the few circuses in the country that are run by the Shriner organization, which is a charitable and benevolent fraternity. The Shrines are known for their charitable work and their role in community service.

TANTILIZER CONNECTS

OAKLEY'S DAUGHTER ON STAGE

Verona Oakley, only daughter of the late (Silvers) Oakley, a famous clown, has made her debut in the profession this season. She is with the Arthur Hammerstein's musical show, "The Wild Flowers," in Chicago. Miss Oakley is a very beautiful girl, not yet out of her teens and last summer was one of the pickets in Haymarket in Chicago, and while the show was playing in Haymarket, Miss Oakley was included in the cast of the show in the pen and ink sketches of some of the company.

ROBINSON AT CALGARY

CIRCUS is a popular form of entertainment that has been enjoyed by people of all ages for many years. It involves a parade of animals and performers in a circus ring, with acts that include acrobatics, animal acts, clowns, and more. The circus ring is surrounded by a tall fence, and the performers use various props and costumes to create a spectacle for the audience.

ONE SIDE SHOW WITH RINGLINGS

From latest reports there will be only one side show with the Ringling Bros. and Barnum & Bailey Combined Shows this year and it will be under the direction of Mr. Louis. Last season the company carried an ann show directed by Clyde Ingalls.

HALL ACT WITH INDOOR SHOWS

The Hall Act with indoor shows is a popular form of entertainment that features a variety of performers, including acrobats, jugglers, and animal acts. The shows are typically held in large halls or arenas, and the performers use a variety of props and costumes to create a spectacle for the audience.

MYERS IN LIMA

To Hart, the circusworld clown, who will again this coming season be seen in Clown Alley with the Hagenbeck-Wallace Shows when it will play several indoor circuses this winter. He has performed in Lima for 10 years, and the show was well received by the audience.

Hick HICKS in N. Y.

TRACY TAXIER in N. Y.

WORLD SHOWS in PERU

WINTERING IN FLORIDA

EXPOSITION SHOWS ROUTE

$1,000.00 REWARD

"THE NEW YORK CLIPPER" February 7, 1923
SAVIDGE SHOW READY
WAYNE, Neb., Feb. 5.—The Walter Savidge Amusement Company will take to the road shortly for their 1923 season opening May 3 at Wayne, Nebraska, playing the Savidge Dramatic Players.

This season's show is larger than ever and 10 cars will be necessary to carry the amusement company which includes 5 paid Shows, 3 rides, 30 concessions, and 150 people. Four free acts are also included in the entertainment. The Flying De Armond and Wizardie Dus, are with the show as well as a concert band of 16 pieces and an orchestra of twelve pieces, for the big show.

The Walter Savidge Dramatic Players will hold forth under the big top seating 2,400 people. The dramatic tent is unusually well equipped and one of the most beautiful as well. The stage is 30 x 60 and all dressing rooms are well situated for the comfort and convenience of the players. The lighting effects and equipment is also one of the best carried by any tent organization, and a full crew is carried to handle it. The repertoire is changed nightly with the latest releases and the feature show has always been with the Savidge attractions.

The show travels in its own private train, composed of two pullmans, two baggage cars, and six flat cars, using 24 large wagons. The show has been playing the same territory for the past 17 seasons and has grown in its present proportions from 3 dray loads. This is accounted for by the Walter Savidge Amusement Company to the "good man, square, type of shows" which they have always presented.

NEW PLAY FOR MARY RYAN
Sam H. Harris will star Mary Ryan in a new play, "Snow," which will get under way within the next few weeks. Sam Forrest will stage the piece.

MACK TO HANDLE COOPER AFFAIR
J. Herbert Mack, president of the Columbia Amusement Company will continue the operations of the affairs of James E. Cooper, the burlesque producer who died on Jan. 20.

Of the three shows which Cooper operated on the Columbia Circuit, he was only the owner of one, "Foolitytown" and operated two — "The Big Jamboree," and "Keep Smiling." He operated on a salary for Samuel Scribner, his brother-in-law.

According to arrangements made with Cooper's widow, Mr. Mack will supervise the operation of all of the shows this season, and will give the weekly salary received by Cooper for the two Scribner shows to Mrs. Cooper as well as the entire profits of "Foolitytown." The Cooper office will be kept up for the balance of the present season with Billy Wells, who is the general manager of the Cooper enterprises, in charge. Wells will be in constant touch with Mr. Mack and operate the office according to the latter's directions.

The will Cooper left, as yet not been read.
Besides his widow, Cooper is survived by a daughter, 19 years old.

REVIVING "POLITICIANS"
Aaron Hoffman's musical comedy, "The Politicians" is to be revived for a tour of the one nighters in the middle west. The piece will open at Shubert Theatre, Chicago, the latter part of the month, after which it will proceed on a tour of the mid-western cities.

WEST IN NEW ORLEANS
Eugene West, song-writer, is spending the remainder of the Winter with relatives in New Orleans, where he is taking a vacation and also working on some new numbers.

"THE COMEDIAN" FOR LYCEUM
"The Comedian" in which Lionel Atwill is being starred by David Belasco will be presented at the Lyceum Theatre upon the closing of David Warfield in "The Merchant of Venice." "The Comedian" will begin its New York engagement on March 12.

MILTON AGER MARRIES
Milton Ager, member of the music publishing firm of Ager, Yellen & Bronstein was married on Thursday of last week to Miss Celia Rubenstein, an art student formerly of Los Angeles. Ager's marriage was quietly celebrated, practically no one knowing of it until he made the announcement on Friday.

NEW NAME FOR "MISS DAISY"
Billy Hawthorne has changed the title of his musical comedy from "Miss Daisy" to "Daisy Won't Tell." The piece was placed in rehearsal last week and will open the early part of next month in Springfield, Mass. The production will enlist the services of fifteen principals and a chorus of eighteen girls.

RELEASED FOR STOCK
Arthur C. Aiston released for stock companies last week, "Woman's Greatest Sin," a melodrama by C. A. De Lima, which recently closed its road tour in Canada. Aiston had the show on tour last season and up to the beginning of this year.

Fulfilling Expectations
Without regard to her standing on the ladder of fame and fortune, the actress is expected to be perfectly attired in every detail. In the matter of her slippers she has had recourse to the shops of I. Miller, where every slipper is stunning though prices may range from $10 to $18.50.

I. MILLER
Broadway at Forty-Sixth Street
Open until 9 p.m.
In Chicago — State Street at Monroe Street

Jas. M. Benson Shows
OPENS FAYETTEVILLE, N. C., MARCH 24
Can place shows and concessions. Useful carnival people in all departments.
WINTER QUARTERS: Fayetteville, N. C. Address General Delivery
JAMES M. BENSON, Johnstown, Pa.

JOHNNY AND MURIELL
KEEPING PACE with the VERY BEST ACTS in VAUDEVILLE and STILL IMPROVING. NOTE — ALL of OUR SURE-FIRE MATERIAL PROTECTED by COPYRIGHT!
STARS OF BURLESQUE

ERNEST MACK

LOUISE WRIGHT

PEACHES PONTON

MARKS, VITALE and MARKS

TOMMY BURNS

NAT "CHICK" HAINES

CALIFORNIA TRIO

BETTY WEBER

JOHNNY WALSH and TAYE CHARLIE

NATE BUSBY

GEORGE PUDET

FRANCES SMITH

WENN MILLER

AL BELASCO

CHAS. (Red) MARSHALL

CLAIRE GREY

OMIKSE

CIMOC

Soubrette, "Prima Donna?"

WHAT AM I TELLING YOU?

INGENUITY

DOING

SPECIALTY ALSO

SINGING AND AEROBATIC DANCING JUVENILE

DANCING JUVENILE

Open for Offers for Next Season

RUSSELL DE LUXE

Prima Donna

John G. Jermon

SOMETHING ELSE!

BECAUSE I'M YOUNG

PERMANENT ADDRESS,

187 W. Market St.

LIMA, OHIO

JAMES G. MOORE

FRANCES SMITH

Soubrette

BANJO KING

JUVENILE STRAIGHT

Soudrette

Banjo Box Revue

NORTHWEST "GOOD"

Singing and Dancing Juv. Also Doing Saxophone Specialty. With "Rocheta."

BURTON CARR

THE INTERNATIONAL TENOR

Composer of "You Will Come Back to Me" "Regarded from Jack Reeds

RECORD BREAKERS COLUMBIA CIRCUIT

BETTY ABBOTT

"Laughin' Thru' 1922"

Mae DIX

Featured with "Rube" Bernstein's "Broadway Flappers"

EMILY NICE

INGENUOUS-Soubrette "Town Follies"

HERE'S ONE "Girls at La Carte" Co.

"The best clean cut laughing show and the best wardrobe and chorus that has played here this season." - JAKE LIEBERMAN, Mgr. Duquesne Theatre, Pittsburgh, Pa.

READ THE CLIPPER LETTER LIST
Burglars Beat Watchman.

While George Parker, 55 years old, of 401 East 155th street, was watchman in Miner's Bronx Theatre, 149a street and Melrose avenue, the Bronx, was making his first round of the house after midnight on Monday morning he was attacked by three men who had evidently been concealing in a storage closet off the second balcony. The week-end receipts of several thousand dollars were stored in a safe in the office and the robbers were on their way down to break the safe open when they met Parker coming up. They blackmailed, then bound and gagged him.

William Crease, a cleaner, at work on the balcony floor, heard the struggle and ran upstairs. One of the robbers fired a shot at him and he ran to the street, summoning special policeman William Rose and Michael Sullivan of 558 Melrose avenue. As the special officer and the others started up to the balcony the robbers fired several shots then fled through an exit to 150th street, leaving behind them a set of burglary tools which were found in a closet. It is believed they entered the theatre during the last show on Sunday and intended to wait until all the employees had left the building.

"Knock Knacks" played the theatre last week, vaudeville is the Sunday attraction.

WATSON IN NEW YORK

Billy "Sliding" Watson and Mrs. Watson took advantage of the off Load between Cincinnati and St. Louis to attend to some business in New York last week. He reports highly satisfactory results with his show in the West.

TENTH MONTH FOR RAYMOND

Joe Raymond and the members of his Little Club Orchestra are now completing their tenth month at the Little Club and from present indications will continue on there indefinitely.

COLUMBIA CIRCUIT

American Girls—Gaity, Boston, 5-10; Grand, Worcester; 12-17.
Big Jammers—Gaity, New York, 5-10; Loew's, Brooklyn; 12-17.
Billy Watson—Gaity, New York, 5-10; Loew's, Brooklyn; 12-17.
Bud Fiske—Gaity, Omaha, 5-10; Loew's, Omaha; 12-17.
Cow-Calf—Empire, New York, 5-10; Loew's, Omaha; 12-17.
Empire, New York, 5-10; Loew's, Omaha; 12-17.
Knick—Loew's, New York, 5-10; Loew's, Omaha; 12-17.
Ray's Vaudeville—Gaity, New York, 5-10; Loew's, Omaha; 12-17.
Tipped—Gaity, New York, 5-10; Loew's, Omaha; 12-17.

MUTUAL CIRCUIT

Brad Box Review—Garden, 5-10; Union, 12-17.
Follies of 1923—Lyric, Baltimore, 5-10; Pena Circuit, 12-17.
Girls in the Game—Baltimore, 5-10; Bijou, Fall River; 8-10.
Hello Jane—Baltimore, 5-10; Pena Circuit, 12-17.
Jazz Time—B Yoncé.—Penna Circuit, 5-10; Empire, Ma-

The New York Clipper
IDEAS ARE WORTH MONEY

LOUIS KATZMAN

EXCLUSIVE ORCHESTRAL ARRANGER

M. WITMARK & SONS

Conceived and Originated a Travesty on The FLORADORA Sextette

Originally produced and played by his Ambassador Band in vaudeville. Can be played by any combination from full dance orchestras to Saxophone Sextette.

If you are interested in “ideas” and this particular number. Write—Phone—Wire.

LOUIS KATZMAN

c/o M. Witmark & Sons, New York

N. B. Hear VINCENT LOPEZ and his HOTEL PENNSYLVANIA ORCHESTRA play the “FLORADORA Sextette” at B. F. KEITH’S PALACE. A Katzman Idea—A Katzman arrangement.

N. Y. CLIPPER, Dec. 4, 1923, says:

“The Ambassador Orchestra made a re-appearance at this house using a new drop and some new lighting effects, but the same repertory. As usual they scored best with Comedians, and next with "Floradora," the excellent saxophone doing good work. He is also good at slap teasing. One of the trumpeters is excellent. At Thanksgiving matinee performance there were a new color added and he read his part which had been placed in a large grandfather box facing him. The band almost stopped the show.”

THEATRICAL SHOES


CHICAGO THEATRICAL SHOE CO.

339 South Wabash Avenue

CHICAGO

TO J. W. L. TONE—Dined with Mr. and Mrs. L. J. Toner, directors of the Chicago Commercial. Presenting the usual song and dance entertainment, including the popular chorus. The house was crowded and the audience gave them a rousing reception.

TO PAYNE—A dinner at the home of Mr. and Mrs. George Payne, who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO M. W. S.—A dinner at the home of Mr. and Mrs. M. W. S., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO J. W. T. N. H.—A dinner at the home of Mr. and Mrs. J. W. T. N. H., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO P. W. B.—A dinner at the home of Mr. and Mrs. P. W. B., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO J. W. L. T. N. H.—A dinner at the home of Mr. and Mrs. J. W. L. T. N. H., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO M. W. S. N. H.—A dinner at the home of Mr. and Mrs. M. W. S. N. H., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

TO J. W. T. N. H. N.—A dinner at the home of Mr. and Mrs. J. W. T. N. H. N., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.

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TO J. W. L. T. N. H. N.—A dinner at the home of Mr. and Mrs. J. W. L. T. N. H. N., who entertained a number of friends. The guests were enthusiastic over the performance and paid warm compliments to the performers.


STODDARD CLOSES AT SHANLY
Harry Stoddard and his orchestra closed at Shanly’s last Wednesday night as Stoddard found that his work at the café conflicted with his vaudeville engagements, on which he was concentrating at present. Stoddard and his organization is playing a split week this week, the first half at the Fordham and the last half at the Capitol in Jersey City.

When the orchestra closed at the Broadway Theatre a week ago Sunday, after enjoying a record run of eight weeks, they were accorded an ovation seldom heard, equalled in the annals of vaudeville. After asking his act to appear for a few weeks before the audience by the applause to play every number in their repertoire. At the close of the week, the orchestra, almost exhausted, members of the audience began to shout, “Good-by Harry,” “So long, Harry old tag,” “Come back,” in a similar manner. Leo J. LaBlanc, technical director of the orchestra, naming the attitude of the house and asked Stoddard to play, “Auld Lang Syne” which Stoddard did. At the final notes members of the audience got up and at the finish the entire audience was on their feet cheering and applauding.

RAMBLERS AT PALAIS ROYAL
The California Ramblers, under the direction of Arthur Hanbury, will be at the Palais Royal on Monday night, taking the place of Paul Whitman and his orchestra, the latter organization going on tour. The details of which are mentioned elsewhere in these columns. The Ramblers are well known in and around New York and, in order to open at the Palais Royal, the goal of most orchestra leaders in the city, they were forced to cancel several weeks’ booking on the Keith time. Hand and his men recent closed their successful engagement in Chicago and Montreal and cancelled their vaudeville bookings in order to open at the Palais Royal. Where they played one night, the place burning down the next day. They intend to resume their vaudeville engagements and overtures were then made to them concerning the Palais Royal opening, which, after some negotiating, they accepted.

SILVER ORCHESTRA FOR DANCE
Frank Silver has booked one of his orchestra to play for the dance to be given by the Knights of Pythias at the Hotel Astor on January 28. Frank Silver and his music masters, Silver’s own orchestra, will play a benefit for the West Side Hebrew Relief Association at the Astor Carrol Theatre on March 11. Harry Walker will be the featured attraction. On March 18 the same orchestra will play a benefit for the Great Heart League at the Astor Theatre.

ANNOUNCING THE ENGAGEMENT
of the California Ramblers Orchestra at the PALAIS ROYAL FOR TWO WEEKS COMMENCING Monday Evening, February 5th Nineteen hundred and twenty-three

ORCHESTRA NEWS

WHITEMAN TOUR STARTS
Paul Whitman and his orchestra closed at the Palais Royale on Saturday night in order to go on a tour through New England, which opened in Worcester, Mass., on Tuesday night. The orchestra will be away for two weeks, during which time they will play dance engagements through fourteen of the larger towns in the section. It is Whitman’s intention to conduct the present tour as an experiment. His organization has leased for the longest and most available dance places in the various towns and are conducting the dances without outside participation, sending their advance men out ahead and obtaining publicity similar to any large traveling attraction.

Whitman is guaranteeing his personal appearance in order to avoid confusion with the various bands that have gone out bearing his name. The orchestra originated in Worcester, Mass., last night and the advance sale indicated that the success of the venture is greater than anticipated. A reporter from the Telegram was present at the opening, an account of which will appear in next week’s issue.

SYMPHONY CONCERTS SCORE
Syracuse, Feb. 5.—The concerts at B. F. Keith’s Theatre of the Syracuse Symphony Orchestra, which are given at noon on Saturday, have proven very popular. The last concert at which Gerald Maas was soloist and an attendance of more than 3,000 persons.

CARR CANCELS TIME
Jimmy Carr and his Golden Gate Orchestra were forced to cancel six weeks out-of-town for the Keith circuit owing to the fact that several of Carr’s men were working for the recording companies and had dates ahead that prevented them from making the trip. These men could not be replaced at short notice, hence the cancellation. Carr is endeavoring to have his New York bookings pushed forward in order to shorten his lay-off time and in the meanwhile is polishing up the act and getting it ready for his return.

SIRENS LEAVE 66th STREET
The Sirens of Scranton, William Lustig, directing, closed last week at the 66th Street Dancing Carnival after a successful run of eight weeks. Lustig wished to devote most of his time to vaudeville and found that the dance hall engagements conflicted. The act will continue to play vaudeville in New York and out of town until the late spring when they will leave to fill a cafe engagement in Atlantic City.

JIMMY CARUSO LEADING
Jimmy Caruso of the Paul Whitman forces is conducting the seven piece orchestra at the Piccadilly Restaurant during the absence of Whitman’s Collegians on tour through upper New York state, during which the Collegians will play for the Junior Prom at Cornell University, their Alma Mater.

ANDERSON IN SEATTLE
One of the most popular dance orchestras in the West, commanding the attention of Warren Anderson’s orchestra.

Mr. Anderson has a nine-piece combination to use in his orchestra, the latter organization being almost a seated in the annals of vaudeville. After asking his act to appear for a few weeks before the audience by the applause to play every number in their repertoire. At the finish of the week, the orchestra, almost exhausted, members of the audience began to shout, “Good-by Harry,” “So long, Harry old tag,” “Come back,” in a similar manner. Leo J. LaBlanc, technical director of the orchestra, naming the attitude of the house and asked Stoddard to play, “Auld Lang Syne” which Stoddard did. At the final notes members of the audience got up and at the finish the entire audience was on their feet cheering and applauding.

ZIPS AT NONPAREIL CLUB
Zip’s Royal Orchestra, a Brooklyn organization, is playing for the Nonpareil Club, Inc., of Brooklyn at their Friday night entertainments and dances. There are seven men in the organization and they find that the dance-loving public of Brooklyn is growing more and more anxious to hear good music. The organization manages to get in several nights a week besides their engagement at the Nonpareil Club.

ILLNESS DELAYS TOUR
Harry Yeke’s S. F. Trotta Orchestra, which was forced to cancel their bookings in Minneapolls, has been forced to cancel other town bookings because of Mr. Trotta’s illness west owing to the illness of Bad Moore, trumpet player with the orchestra, with a cold and fever having had a vacation of a week and will open at the Missouri Theatre, St. Louis, for a return engagement on March 17. This will mark the fourth return engagement for the orchestra at this house.

YEARKE MAKES RECORD
Harry Yearke’s Happy Six set what is believed to be a record for phonograph recording at the Columbia laboratories recently when they made nine records between eleven o’clock in the morning and five in the afternoon, one of which was accepted. It was the last that no one was working to increase the number of record making possibilities.

JONES AT AUTO SHOW
Minneapolis, Feb. 5.—Isam Jones and his orchestra opened at the Twin Cities Automobile Show, Minneapolis, last Saturday. The engagement is for four weeks and Isam Jones will receive a sum in the neighborhood of $2,500 for the seven days. Jones replaced Yeke’s S. F. Trotta Orchestra which was forced to cancel owing to illness.

KEDEN ORCHESTRA SCORES
Joe Keden and his Music Masters, a nine-piece orchestra, are building up a reputation for themselves playing for dance and club work. The organization is under the direction of Joe Keden who is on the staff of the A. Publishing Company and naturally the orchestra is featuring “Sunny Jim,” that house’s big number.

ORCHESTRA MEN WRITE SONGS
Hal (Peach) Byers of the Whitman orchestra and Earnest Golden, musical director and arranger for Paul Speed, have written, in conjunction with B. G. DeSyrva, a new song entitled “Mary Ann” that has been accepted for early release, by T. B. Harms.
DEATHS

CLIFFORD L. CARNEY, well known minstrel, died in his sleep at his home, 509 16th St., Pitts- burg. He was 75 years old. Mr. Carney was born in South Carolina, and came to this country when he was 18 years old.

GRETA RILEY, grand light and opera singer, has been ill for many years, and died February 7 in her apartment at 107 Broadway. She was born in private life, and became famous as a leading lady of the opera in the United States. Her last appearance was in the New York operas in 1895.

To the Many Friends of the late Miss HENRIETTE COOPER,
We wish to acknowledge with sincere thanks the kind expression of your sympathy.

MISS HENRIETTE COOPER

DOROTHY THORNTON, formerly a well known actress, died in February 1st at the New York Hotel, New York. Her last appearance was in the old New York Theatre. She was 25 years old.

RILEY, LA BELLE, who was the last to die, died in Providence, R.I., on June 24, after a short illness of pneumonia.

RESSIE MOONEY, who was with the chorus of the elast year's Spring Frolic at the Empire Theatre, died last Saturday at his residence, 107 West 33rd St., New York. He was 40 years old.

WILLIAM H. THOMPSON, one of the best known of the old-time minstrels, died last Sunday at his residence, No. 17 West 34th St., New York. He was 52 years old.

Mr. Thompson was 27 years old when he came to this country, and has been in the minstrel business ever since.
TORCAT
AND
D'ALIZA

Greatest novelty act ever presented.
Suitable for any bill, any theatre, any
country.

A sensation at the Tunis, Casino Municipal, largest and best Music Hall in Northern Africa.

Coming to America.
PLAN END OF SINGERS’ ROYALTIES

Music publishers and professional singers are now in the midst of an argument with agents to the effect that pay for concerts and other engagements threatens to assume serious proportions. It is the paying of professional royalties on a royalty on the sale of the music which they introduce and feature. There is a movement on the part of one time assumed great proportions in the United States when publishers paid for introducing and featuring its properties on the stage. Singer agtngs were paid a royalty and a competition grew keen that obligates a singer as much from the music man as did he from the theatre.

England’s method was different, the singer was paid a royalty on the sale of the number and the income which many a singer has received has been very large. Music men have come to the decision that this is a foolish expense, that a singer should be glad indeed to get a royalty for his stage offerings rather than singing a number for which he receives no compensation.

Royalties are demanded by the singers because it has become a custom and the service that it performs has been known to the music publisher in his desire to get the same. In short, they are demanding the practice, but with business conditions as far as they are, they feel that the expenses in not calling a solo one but one which can not be carried on.

NEW LEHAR OPERA OPENS

VIENNA, Feb. 12—Theatre managers from all parts of the continent attended the première of Lehár’s new operetta, “The Yellow Jacket,” here last week. In the play has a simple story of a man falling in love with a Chinese diplomat. She marries him and goes to China, Home is for her and her husband set her free. In the end the couple are happily united.

In the melodies Lehár cleverly combines quaint Chinese tunes with his own native air.

UNION AFFILIATION PLANNED

London, Feb. 12—Definite steps toward the affiliation of the Actors’ Association with the National Association of Theatre Employees are being taken today, when a meeting of representatives of all three organizations will be held. This committee will draw up plans for the formation of a federal council, furthering associations’ aims and the object of bringing about complete unionization of the entire world of the amusement path.

"JUST A GIRL" OPENS

London, Feb. 12—"Just a Girl," a new three-act play by Charles Garvice which has been dramatized from the author’s novel by the same name, will have its out-of-town premiere today at the Royal Theatre. Bright and Julian Franks is producing the play, which will be seen in Portsmouth, Cardiff, Sheffield and Manchester before coming into London. Iria Hoey, Cyril Raymond and Martin Lewis are in the cast.

GERARD COMING TO U. S.

Melbourne, Australia, Feb. 12—Gene Gerard is now on his way to America, after completing a successful season on this continent. He will remain in Boston for a short time, and then go to England, where he will remain until the end of the new season. He will return to his home city, Kano’s "Mayfair and Montmartre." Harry Munro, the Australian theatre owner, is in travel with him and will probably go to England as well.

"CAT AND CANARY" TOURING

London, Feb. 12—"The Cat" and the "Canary" staff set out on a tour of the provinces at the Royal, Norwich. T. C. Wray is directing the tour.

CABARET FOR "DEAD HOURS"

London, Feb. 12—Sir Alfred Butt will install a cabaret at the Empire theatre in February, thus bringing to a close the "dead hours" of 5.30 P. M. to 8 P. M., before and after which the regular entertainment is given. His plan is to cater to a great many of the people in the Empire and Kaiser’s off hours. He has also signed the services of Mr. Albert de Courville for the cabaret, and the patrons will be allowed to dance at intervals.

MORE HOUSE BANDS AS ACTS

London, Feb. 12—The example of John Weaver and the Victoria-Palace orchestra, who played for one week on the stage of the theatre as part of the bill, has been followed by several other music halls here. The London company at the streamline, directed by Leon Bassett, has been featured, and John Burke and his Finsbury-Park Empire theatre orchestra have also been given a week on the stage.

"NIKNAK MILLIONAIRE" COMING IN

London, Feb. 12—"The Niknak Millionaire," which is now playing a preliminary week at the Palace, will come into a West End theatre shortly, under arrangements made by Frank Ainslie and Arnold Reynier. Florence Turner is traveling with the company, appearing in a curtailed version of the play as the Queen of the circus, which does impersonations of famous film-stars.

"YOUNG IDEA" AT THE SAVOY

London, Feb. 12—"The Young Idea," a new three-act play by Cyril Cochrane, has its premiere at Ambrose Applejohn’s adventure at the Savoy theatre, under the direction of Robert Courtice. The play is presented in the exact of which are Ann Trevor, Noel Coward, Kate Cutler, Muriel Pope, Leslie Bulter, Phyllis Black, Ronald Ward, Naomi Jacob, Clive Currie, Mollie Melba, Ambrose Marriage. Walter Thomson and Trenim Rathbone.

MUSIC DIRECTOR DIES

London, Feb. 12—Cayff Baxter, who was the musical director at the Hippodrome, was found dead this morning with a paralytic stroke which also left him blind. He had been out of the city for a week. Information as to any of his relatives is being sought by Donald Keir, manager at the Hippodrome.

O’FARRELL PUTS OVER BALLAD HIT

London, Feb. 12—With the flood of novelty and dancing number songs, it remained for Talbot O’Farrell to demonstrate that the song big audiences like best are of the ballad type. With a new number called "When the Leaves Come Tumbling Down," at the Alhambra last week, he scored a sensation.

NO. 2 CO. FOR "ROMANCE"

London, Feb. 12—Murray King and Alvin Brown have sent out word about a company of "Romance," in which they have been touring for the past six and a half years. The number has two previous productions in the United States, and has been a success.

MARIE TEMPEST OPENING

London, Feb. 12—Marie Tempest will bring her production of "Good Gracious," which was the hit role in "The Devil’s Ditch," by the Red company, Ernest A. Davul is the business manager and Arthur Knight the acting manager.

"CRYSTALS" AT PALLADIUM

London, Feb. 12—"Crystals," directed by Fred Reeves, was the latest of the Palladium revues of the season. However, many of Mr. Reeves’ engagements at the Palladium last week.

PLAN TO OPEN THEATRE AGENCY

PARIS, Feb. 12—A French Government agency, where actors, actresses and people of the theatre can go and arrange employment, was opened with great ceremony recently at 23 rue d’Argenson by St. Al- bert Deyronnet, Minister of Labor. Others present at the ceremony were M. Julliard, Prefect of the Seine, and M. Julliard, president of the General Council of the Seine, which latter body designed the officials to handle theatrical artists for production under a system similar to that employed by the majority of theatrical agencies.

According to articles and editorials in the Paris papers commenting on the opening, this event marks one of the most important happenings in the history of show business and marks an era when the performer, instead of being looked upon as a failure by the Church and shunned by society has assumed a position of importance as a worker.

The existing system of firing the performers to their parts has been full of evils. An artist, looking for work, has always been compelled to enlist the services of a theatrical agency, which, when it is successful, charges the artist, for the entire run of his contract, a sum varying from 5 to 10 per cent.

The new system has given birth to several flagrant abuses. It has been the custom of the performers, in order to get every cent, to make several applications in advance. This has been a fine source of easily acquired revenue for the agents. The managers, on the other hand, find that the agents, in order to foster affairs with the good clients, have given them actors that are not fitted for the parts they are to play, and have, in fact, done far more harm than good all around.

Alphonse Frantz, president of the Association of Managers, was behind the idea of the government theatrical agency and it is due to his efforts that it has come into being. The government agency plans to open in Paris within the next week. They have at their command the services of the salaried director of the new office.

Coincident with the opening of the government agency law is being shifted to force theatrical managers, both in the city and in the provinces, to come under the government’s control, and to the government bureau for talent to fill their troupes. The director did not wait for the official opening to start functioning. It had been long in the making, three months in the time and had met with general satisfaction.

LOIE FULLER AT COLISEUM

London, Feb. 12—Loie Fuller has sufficiently recovered from her recent opera- tion in Paris to be able to open at the Coliseum Theatre here today with her dancers. 
MONDAY MATINEE HARVEST FOR BDWY. THEATRES—NIGHT BAD

Thirty-Eight Attractions Practically Sell Out on Afternoon Performance But Holiday Prices Charged at Night Proved Boomerang—Last Week Box Office

Takings on a Par With Previous Week

Lincoln's Birthday matinee proved a harvest for the attractions along the "White Way" that gave performances, but the evening, on the other hand, was not nearly as lucrative. There was business, business a plenty for the hits, but the other attractions suffered at night, due to the fact that the holiday prevailed and the evening being fair, patrons usually preferring to promenade to avoid the added admission for admission.

There were thirty-eight matinee performances Monday afternoon, and of the attraction charge, only eight found it necessary to place their wares in the cut-rate ticket office. The others found the advance demand sound quite well, and these were but a few attractions which did not clean the rack entirely for the performance. Some of the attractions found business so good that they were even taxed to their standing room limit. The attractions which found the Le Blang Emporium a haven at the matinee were "It is The Law," at the Nora Bayes; "Jitta's Atoneement" at the Comedy; "Listening In," at the Bijou; "The Lady in Ermine," at the Century; "R. U. R." at the Plaza; "Glory," at the Vanderbilt; "Whispering Wires," at the Afternoon; and "Then the Day," and "Gardenia," two new attraction at the Astor, which disposed of both of the second balcony seats through this medium.


Though the cut-rates were the medium of grossing the business for these attractions there were but few of them that could boast of coming close to the sell-out mark, with the majority of them doing just a bit better than an average Monday night business.

Ethel Barrymore opened in her new play, "The Laughing Lady," at the Longacre, on Monday. A $5.50 was charged for orchestra seats, which were all sold, but the upper portion of the house had quite a few noticeable "bad spots."

Monday was calculated upon by the producers as being a "good thing" and an event to bolster up the receipts for the balance of the week, as, with the beginning of Lent, or Ash Wednesday, this week, they feel that quite a slump will occur in business for the balance of the week. Some of the attractions which gave matinees on Monday have called their Wednesday matinees, as it is figured that it would not be very profitable, while Sunday was sure of being. In this way the productions were enabled to save an extra eighth of a week's profit, while they left nights to pay the performers if they gave the regular matinees.


Last week in the theatres did show any improvement over the week before. A good many of the attractions managed to hold up to the gross of the previous week, but there were quite a number which could not come up to that average even. The Le Blang establishment had seats for twenty-five to thirty dollars in the "Saturday Matinee," but though they were overridden throughout the week, and it did the previous week, saved a good portion of its "money." It was largely due to the theatre management who were able to sell the second balcony seats through this medium.


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MUSICAL UNIONS STILL AT WAR
WITH NO CHANCE OF SETTLEMENT

American Federation Will Not Treat with Expelled Union and
Reports of Meetings Between Business Agent of M. M.
F. U. and A. F. of M. President Are Denied.

The Mutual Protective Union, formerly Local 310, of the American Federation of Musicians, which was expelled from the organization three years ago, has no chance of swallowling up or reuniting into itself the present local recognized by the Federation, according to executives of the latter organization.

The M. M. P. U. has been expelled, they say, and the A. F. of M. will in no way treat with them as an organization, if they have any offer to make which will enable Local 305 of the A. F. of M. to go out of the Federation on condition that the A. F. of M. be elevated to the rank of the Federation.

Reports that meetings have been held between Paul Varechek, business agent of M. M. P. U., and Hugh Frayne, of the American Federation of Labor and Music, and that the Federation is prepared to welcome the American Federation of Musicians are without credence. Weber has not been in the city for some time, and is not available for comment on the respect to the subject and says that no appointment has been made by him to discuss matters with Varechek. As far as he is concerned, it is said, the Federation is not at present disposed to accept the M. M. P. U. or the A. F. of M.

The A. F. of M. was expelled from the Federation because it is not recognized by the Federation as a trade union, and is not a local of the Federation. The Federation says that it is not at present disposed to consider either the A. F. of M., or any of its members.

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STEP LIVELY, HAZEL" GOING OUT

"Step Lively, Hazel," a new farce by Edgar D. McOwens, which was introduced by the Alhambra Players at the Strand Theatre on January 25, has been successfully produced for about $1,000,000, according to the American Federation of Musicians, which is not a local of the Federation. The Federation says that it is not at present disposed to consider either the A. F. of M., or any of its members.

MINISTREL MONARCHS ROUTED

The Minstrel Monarchs will again tour the country after the successful two weeks. They have obtained a route that will run from August until March, 1924.

"PARADISE ALLEY" HELD OVER

Carle Carlton has decided to hold over his play, "Paradise Alley," until the early autumn. The author of the show for a summer run at the Metropolitan Theatre, but has acquired a new operetta of the same title, having been written at an early date, "Paradise Alley" was tried in Philadelphia several months ago and was not accepted. Robert Warne and his cast have rehearsed for another try, but it has been decided to hold over the show until the fall.
TINNEY CONTRACT HOLDS STAR
TO SMALL TOWN ENGAGEMENTS

Hammerstein Who Claims Comedian Is Under Contract to Him
Says He Can Only Work Small Towns or Cities Where
Hammerstein Attractions Do Not Play

Frank Tinney, who was the star of "Daffy Dill" this season, and on account of whose conduct Arthur Hammerstein, pro-
ducing manager of the 47th Street Theatre, last Sunday, Nov. 1, last month, began an engagement in the Railroad Theatre at Rockaway, last Friday night, with his wife, Edna Davenport, as his partner.

There was much speculation along Broadway when the announcement that Tinney had gone to work was made, and everyone was conjuring what action Ham-
nerstein would take in the matter, as he announced that Tinney was still under con-
tract to him, and that under the terms of this contract he would not allow the company to appear in any city where Tinney was working.

Hammerstein when apprised of the fact that Tinney was still under contract stated that he was cognizant of the fact, but he could not prevent him from doing so, as there was no provision in the contract that enabled him to play certain places if the theatrical season employment given him by Hammerstein did not last five weeks.

Mr. Hammerstein outlined the terms of the contract, as well as to a one-week engagement, as follows: "When the contract was drawn up for Mr. Tinney, I at house, my attorneys and his attorneys, it was stipulated that I pay Mr. Tinney the sum of $300 a week, and that the privilege of playing in New York City, getting 10 percent of the gross in the event the song did not run that long Tinney would be privileged to appear in vaude-
ville theatres and any theatre or cities where his attraction would do as much "That meant that he could not appear in the Borough of Manhattan, New York City, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Kansas City, De-
troit, Chicago, and so on. There is no Hammerstein attraction that he was em-
ployed to appear in any of the small cities throughout the country in which he has not appeared. In some cases he did not appear in the small towns where the contract season with me did not amount to even five weeks. This clause, provided that he could appear at the Rock-
way or Brooklyn or at theatres on Long Island, as long as he does not play these theatres two weeks week by week. At this time the contract was made, it permits Tinney to clause to be inserted and considered equitable, and did not figure that he would have any trouble with. Now, of course, I can do nothing in providing the contract is lived up to. I sent a copy of this clause to Mr. E. F. Albee, of the Keith booking offices, and the latter assured me that as far as his theatres were concerned it would not be violated. Tinney has played several weeks around Brooklyn, tour some of the vaudeville houses on the line, and so far as I know, there is no show at presents it, I know that he will not get any $750 a week in these theatres, so that if anyone is being hurt it will be Tinney, and not me.

This action, however, will not deter my putting on claim against him with the produc-
ing Managers Association - Actors' Equity Association arbitration committee. I have filed my claim with them and had expected there would be a hearing on the last Friday. But as I yet have not received word to appear before the committee.

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HIGH CLASS CONCERTS, 40c

PROVIDENCE, R. I., Feb. 12.—High class artists are to give a series of three con-
certs for 40 cents, under an arrangement recently organized society formed for the purpose of stimulating a love of music among the people. The Boston Symphony Orchestra will be the attraction at the first concert next Sunday.

"WHY MEN LEAVE" IN STOCK

The F. F. Proctor Players appearing at Harmonic Bleeker Hall, Albany, N. Y., will be the play "Why Men Leave," by Wagenhalm and Remmen's "Why Men Leave.

The early release of this play was due to the courtesy extended John Giyilk Mac-
farlane, who played the part of "Tommy," the husband, in the New York production.

VIRGINIA PRODUCING CO. SUED

The Virginia Producing Company, Inc. of Virginia, which has been doing the West 47th Street, under the management of its vice-

crime on N. J., last month, began an engagement in the Railroad Theatre at Rockaway, last Friday night, with his wife, Edna Davenport, as his partner.

There was much speculation along Broadway when the announcement that Tinney had gone to work was made, and everyone was conjuring what action Ham-
nerstein would take in the matter, as he announced that Tinney was still under con-
tract to him, and that under the terms of this contract he would not allow the company to appear in any city where Tinney was working.

Hammerstein when apprised of the fact that Tinney was still under contract stated that he was cognizant of the fact, but he could not prevent him from doing so, as there was no provision in the contract that enabled him to play certain places if the theatrical season employment given him by Hammerstein did not last five weeks.

Mr. Hammerstein outlined the terms of the contract, as well as to a one-week engagement, as follows: "When the contract was drawn up for Mr. Tinney, I at house, my attorneys and his attorneys, it was stipulated that I pay Mr. Tinney the sum of $300 a week, and that the privilege of playing in New York City, getting 10 percent of the gross in the event the song did not run that long Tinney would be privileged to appear in vaude-
ville theatres and any theatre or cities where his attraction would do as much "That meant that he could not appear in the Borough of Manhattan, New York City, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Kansas City, De-
troit, Chicago, and so on. There is no Hammerstein attraction that he was em-
ployed to appear in any of the small cities throughout the country in which he has not appeared. In some cases he did not appear in the small towns where the contract season with me did not amount to even five weeks. This clause, provided that he could appear at the Rock-
way or Brooklyn or at theatres on Long Island, as long as he does not play these theatres two weeks week by week. At this time the contract was made, it permits Tinney to clause to be inserted and considered equitable, and did not figure that he would have any trouble with. Now, of course, I can do nothing in providing the contract is lived up to. I sent a copy of this clause to Mr. E. F. Albee, of the Keith booking offices, and the latter assured me that as far as his theatres were concerned it would not be violated. Tinney has played several weeks around Brooklyn, tour some of the vaudeville houses on the line, and so far as I know, there is no show at presents it, I know that he will not get any $750 a week in these theatres, so that if anyone is being hurt it will be Tinney, and not me.

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AMUSEMENT STOCKS SHOWING SIGNS OF RENEWED ACTIVITY

Orpheum Following Election of New President Hits New High For Year—Famous Players Active and Others Show Improvement

Famous Players last week, after a slow start, woke up and went better than it has for some time. It is highly probable that the amusement stocks were, generally, sweeping up toward a high in the market, with the big part of the movement due to the higher prices for the amusement securities that have come up to the high prices of last year. These prices are, nevertheless, encouraging, and are not far off from the year's top prices, and the rise of the second quarter made a new high for the year when it touched 20. This was in all probability due to the advance dote about the meeting held in Chicago on Friday, at which the difficulties existing in the Orpheum control were smoothed out and Marcus Hiehm, who had been acquiring stock ever since he entered the organization a year or two years ago, brought with him a number of houses that had withstood the control and the stock reacted promptly. Famous as predicted several weeks ago continued its steady climb, those who had acquired the stock around 82 and 83 holding it. Other investors trying to get in the rise, helping it along. Goldwyn, which has come to be regarded as normal around 90, reached 92 this week, but with a little change, the stock opened on Monday at 89 1/4, and Loew's showed a slight increase. During last week 17,700 shares of the Frankford Trust stock were sold, bidding off by about 6,000 the marks of the last few weeks, and this stock opened at 83 1/4 this week ago, at 83 1/4, and falling off but 1/2 of a point during the week, kept rising in fractions, at one time reaching 89 3/4. This point saw a slight selling fluff, and the price could not be sustained, the stock pulling off a little and closing on Saturday at 89 1/4. This is a point two gain and shows that the slump this security suffered early in the year was not based on any real knowledge of the situation, but was caused by the drop in the market, would vary somewhat of so-called panic movements.

Goldwyn, with but 5,600 shares traded, stuck around the 6 mark all week. At one time last Monday, the stock advanced, closing the week at 6%, where it held firm in spite of week-end profit taking. This was another stock to show improvement, although, in this case, as with the others, the improvement was slight. The stock opened on Monday at 18%, the low after that being 18%, and from this point on the improvement was gradual but steady. When the closing bell rang on Saturday the board showed Loew standing at 19 1/4, registering a gain of 1/4 of a point for the week, with 8,000 shares changing hands.

As mentioned above, the settling of the agreement between Goldwyn and the advantage of Orpheum. This security reached an all-time high for 1923 when it hit 20, while during last Monday, which was the first day of the settlement, the stock rose 2 3/4 points to a new high for the year. This was 20 3/4, which was above the 18 3/4 which bidding had started the previous Monday. During the week 3,400 shares of this stock were sold, bidding up, and registering a gain of 5 1/4 points in general strength on a stock which has been well handled.

The talk on the street about these amusement stocks is all of pool movement and the rising of the market, and from the fact is much easier to dispose of any of these securities than it is to buy them at the normal prices, which has been true, and there were some truth in the rumors.

“CLOAK OF SCIENCE” COMING

“The Cloak of Science,” an anti-vivisection play by James H. O’Brien, a playwright from San Francisco, will be shortly produced in New York. The play will be of especial interest to scientists and those who are favoring vivisection in its various forms, for the story is told of Marie Curie and the experiments she made in the true sense.

WILL “SHAKESPEARE” TO STAY

The play of Winthrop Ames’ production of “Shakespeare’s” has been indefinitely at the National Theatre. The show was to have closed this Saturday but a few changes made in the cast with Robert Campbell whereby the attraction will remain. Ames guarantees the national $3,500 a week for his share of the gross receipts.

“EXTRA” CLOSES

“Extra,” the comedy on novel story line which Jack Alicto wrote and he and Bush Talbot produced at the Orpheum, as a fill-in attraction during the absence of Ethel Barrymore from that theatre last Friday night and the company was disbanded.

ABE LEVY IN CALIFORNIA

Abe Levy, general manager for Sam H. Harris, left last week for Palm Springs, California, to enjoy a rest and recover from a recent illness. During his absence, Sam H. Harris is attending to Levy’s duties.

PHILA. SHOWS HOLD UP WELL

Philadelphia, Feb. 12.—The premier of a new comedy and the repeat engagement of George Arliss in "The Green Goddess" are the only changes in the theatrical map for the current week. With five additional "hold-overs," Quaker City playgoers have a selected list of attractions to draw from and in most instances are taking advantage of the situation. Musical shows, which have been enjoying a new era of prosperity here, continue to be greatly in demand, with "Molly Dolly" and "Blossom Time" running neck and neck for first honors.

Six Cylinder Love," the new comedy by William Anthony McGuire, had its premiere at the Garrick Theatre tonight. Ernest Truex, previously seen here in "Very Good Eddie," and divers other attractions, was again seen to advantage in the leading role of the comedy and was supported by practically the same cast which appeared with him in the original New York production. George Arliss began a return engagement in "The Green Goddess" at the Walnut. Both star and play proved as equally interesting as when previously offered here, and from all indications the return engagement will be a profitable one.

"Molly Darling," with Jack Donahue and Mary Milburn leading the army of fun-makers and singers, has settled down for an indefinite run at the Forrest.

"Blossom Time" continues to hold its own at the Lyric, while the revival of "My Little Girl" at the Shubert, also figured in the money class last week. "The Cat and the Canary," the only play presented, is a good thing, all its own way at the Adelphi, where it bids fair to remain indefinitely.

"Little Tarsy" has entered upon its final week in "Humoresque" at the Broad, where Otto Skinner will follow next Monday in "Mister Antonio."

SPECIAL SHOW OF "HAIRY APE"

Arthur Hopkins will give a special performance of the Easton version of "The Hairy Ape," at the Plymouth Theatre, in honor of the members of the Moscow Art Theatre, on Saturday night. Besides the members of the Gest organization, people with Broadway attractions who were unable to see the play when it ran in the Plymouth last season will also be invited.

"FIRST YEAR" LEAVING CHICAGO

Chicago, Feb. 10.—Frank Craven and his "First Year" will soon leave the Woods. The 4,000th performance of the show, which has run here Texas, is likely to play the lead in his new comedy, "Early to Bed," on completion of his present run.

NEW LEW FIELDS SHOW OUT AGAIN

Lew Fields began his second trip over the Shubert vaudeville circuit at the Sneezer, Newark, last Monday at the head of Lew's "Snap Shots" company, the combination of "Miss Girls" and the "Snap Shots" show which both played the Shubert Circuit this season. Following Newark the show will reach the Harlem Opera House next week and come to the Central Theatre the following week. After this successful tour, Fields may take the show off the circuit and play it a week or two at a time and he will be paid through the Shubert office at a $2 tip instead of a $1 tip as charged by the vaudeville companies.

Among some of the forty people appearing in "Snap Shots" are: Norwood's Melody Men, Shubert's Harlequin, the Leighton's and Baby Josephine, James Cagney, Alice James, Allen Lenson, Harold Thompson, Lew Hardy and Charles Chase. George Sofranki, who managed this show last season, will be company manager.

MONDAY MATINEE HARVEST

(Continued from page 3)

presented by the Theatre Guild, with Joseph Shildkraut in the leading role, at the Garrick, getting a fair reception from the audience, got off to a fairly certain failure and kept along at a moderate pace as a play, but it is more a play than a musical. It is described as the best of Rachel Crother's efforts, which also got off than same night at the Shubert, and gets the response anticipated from the public, with the result that tickets were available at the cut-rate shops from the very beginning. This attraction will probably remain in the house for a time.

"Sun Showers," a musical show, written by Harry Delf, with Delf in the leading role, and also starring with Lew Cantor, a vaudeville agent and producer, was the musical attraction that laced the bill at the Madison, where the critics, though they did not approve of the vehicles or the acting, were very much in favor of the chorus and the musical numbers. The show coming in cold had a poor reception with the theatre business being only fair, but Wednesday it began to show life and by Saturday it was able to gross a little short of $8,000. However, with its expense, the attraction cannot break even under less than $6,000. This week, it is understood, some changes will be made in the cast, exploitation and publicity will be better put to advantage. It is hoped that the show can pull its way out and become a paying proposition. On the Lincoln Runway, music matinee, "Miss Girls" is due to sell out, but on the evening business was fair, with the theatre business being on a par with the preceding Monday.

Wednesday night brought forth another music, Gladys James, Allen Lenson, Ham- merstein's production of "Wildflower," with Edith Davis at the Casino. Glowing tributes were paid the piece by the daily press, with the music and staging coming in for a good deal of commendation. Seats for the opening were listed at $3.50 top with a regular $2.50 scale, going into effect on Thursday. Business during the gala opening, with the indications being that Hammerstein will probably have a successful fire sale attraction within a short time, at the boxoffice standpoint.

Sam H. Harris had the field all to him self Saturday night for his opening of "Ice Bound," a play by Owen Davis. It was well received by the press, but the Harris office seemed to feel they should play safe so Monday night they had a good number of tickets on hand at the counter.

EDONA LEEDON

After five years in vaudeville with different partners, Edona Leedon finally has come into her own by teaming with Dave Stutler, who has enjoyed a great deal of success outside the Theatre Circuit and is now a prima-donna, comedian and beauty who does not have to be a back stage seat for any reason.

Mr. Starker claims he knows where he speaks, that in six months Edona Leedon will be the biggest woman in vaudeville or musical comedy.
TEST OF SUNDAY SHOW LAW IS POSTPONED UNTIL FEB. 27th

Done at Request of William A. Brady Who Was Up on Charges
For Presenting Sunday Performance of “La Flamme” —
He and Rev. Bowlby Have Heated Debate

There were fireworks in the West Fifty-fourth Street Court building, but not in the court room. Two of the five and three, appeared before Magistrate Max S. Levine to answer charges of having staged a Sunday performance of “La Flamme,” at the Playhouse last Sunday night and charging admissions.

Brady, surrounded by some 300 theatrical people, who filled the court room to its capacity and stepped out from their midst as the case was called and informed the magistrate that he had very pressing business to attend to in Atlantic City and therefore would like an adjournment of two weeks. As there was no opposition to this application by the Rev. H. C. Bowlby, who considered the case of eminence, were dismissed as far as court room procedure was concerned, but were called back after the adjournment before and after the hearings in the corridors of the building.

In the meantime, two met each other face to face in the small corridor outside of the court room and Brady at once started to vent his feelings as to Bowlby’s purpose in bringing the charges. He told him how it was a malicious deed and persecution on his part.

The latter started to reply when a court attendant tapped on the door and asked them to get inside of the court room.

While the court was in session, Brady had left the court room he turned to a number of reporters and remarked: "I would like to know if there is a law for Americans only and another for foreigners."

Why don’t they devote their efforts to start the indecent performances that are being advertised every Sunday, instead of interfering with decent, clean and respectable shows. Why, I can take you to the theatre on the East Side and show you where complete burlesque shows and legitimate attractions are given every day. It is a fact that the Lord’s Day Alliance do not come to the front for anything here. Why don’t they do this distance from this theatre a burlesque performance is given every Sunday night.

Continuing, Brady said: "Now, boys, I am not going to mention this thing. The Rev. Bowlby has been fighting this case for the past seven years, ever since I was the first producer on the stage of Motion Picture Industry, when I went to Albany in behalf of legislation for Sunday pictures. I beat him up there and he is trying to continue the battle now."

He pointed out and said, "Mr. Brady, the Rev. Bowlby refers to you as the ringleader of those who are putting on Sunday shows." "Is that so," he snapped back. "Let me tell you something. If he called me a ring leader, I would like to ring his neck. If he wants more, he is a profiteer in morality. And I will show him in the summer heat, and also if he has a live one, I have more to say in the future, when I come to bat before the court. I have kept out of the burlesque and any other theatricals made on him and replied, "I am not a profiteer in morality. All the shows that are put on by the law have obeyed and enforced it. It is not a Blue Law but it is a law on the statute books and I must be obeyed. Why should the court permits these Sunday shows, when there are no rest of the theatres at all, they will have to work seven days in the legitimate houses as well as in the burlesque houses."

He then stated that Sunday afternoon he sent two men to the Playhouse and purchased the tickets at $2.50 for their performance at the box-office and paid $1.30 for each. Two other men purchased two seats for the performance at the box-office and paid $1.30 each for them.

From the trend of Bowlby’s conversation, it is believed that he is prepared to go through with the case and attempt to obtain a conviction, as a test case, so that they can form a law which will be used upon the concerts or vaudeville performances also barred.

BIG TAX ON TENT SHOWS

AUSTIN, Tex. Feb. 12.—Much opposition from theatrical interests has appeared against a bill introduced in the legislature seeking to impose a tax of $50 a day upon all tent shows. Senator Tait, in the State Senate, introduced the bill, and the chairman of the committee is Dr. Mandel, of Memphis, an opponent of the bill, changed his vote to the prevailing side and en- ded the debate. This gives him possession of the bill for two legislative days and will prob- ably be indefinitely delayed. The bill has become a law until after next Sunday.

Theatre owners will confer with their attorneys, to discuss plans for carrying the law before Supreme Court. For a few years ago they believe the high courts will not look with favor upon the legislation that legalizes baseball while banning other amusements.

"LADIES FOR SALE" OPENS

BUFFALO, Feb. 13.—"Ladies for Sale," the new play by Porter Emerson Browne, which is author, is giving its première, at the Northeast Theatre. Preparations are already under way for a new act which the comedian will be starred under the management of A. L. Eralger. The piece will open out of this house come into a metropolitan theatre in the early spring.

CHICAGO SHOW RECEIPTS DROP

CHICAGO, Feb. 10.—Show business here has taken a big set-back. Changes in tax-col- lation has hit us. Beginning last Sunday with the thermometer below zero, patronage diminished overnight and the weather was but colder than usual. With this change, attendance at the houses in the loop was well down compared with the week before Lent and usual a good house will bring $500 a night. This is quite disappointing to all the managers. Only one new production is promised theatregoers next week. Another "Torch Bearers," which has been playing to small attend- ance in the Playhouse, is expected to move to the Playhouse to make room for "The Monster."

George George leaves the Playhouse to- night, her play, "To Be," being too talkative and getting little business.

There are several other shows that will be last for "Torch Bearers," which has had a very poor run at the Powers. Jna Claire will replace this comedy with "The Awful Truth."

Wallace Eddinger and Mary Nash, in "The Taming of the Shrew," which opens tomorrow night at the Corn Theatre, are quite a following in Chicago. Holmes will offer a new mystery play called "The Reversal of Man," star of Mollie Finley at the Coronet Theatre. On that same night "The Spoils of Poynton," another play by herself featured will replace "Shuffle Along," which is nearing the end of a most suc- cessful run.

"Elise," the musical comedy which opened a few weeks ago at the Illinois, will end its engagement next Sunday. "Springtime of Youth," a musical comedy, is about to replace it. It is just a "WARM- ing," with a Chicago cast, which opened at the Blackstone Monday night, received raves from the critics as one of the best mystery plays to reach Chicago. Just now mystery plays are in vogue, with "Mystery at the Great Northern to big houses and the night and Sunday papers" at the Princess, which has reached its 200th performance in Chicago and still doing well. "For All Of Us," will succeed the play. It is a mystery play of the same title, which played at the Apollo. "Partners Again" is still a big hit at the Sowel. The Auditorium will offer four weeks of opera with Rus- sian grand opera. Following this on March 17th "The World We Live In" will make its bow to Chicagoans.

WICHITA BUSINESS BIG

Nearly every attraction that has played the Crawford Theatre, at Wichita, Kan- sas, has been booked with a return engagement the next week. Business is very good every week. He needs some two or three nights during February and March, April and May.

RE-WRITING "PAPA JOE"

"Papa Joe," the new William Rieciard play in which the well-known Italian actor made his debut as an English-speaking actor, is opening on a short tour at the Opera House.

The play is being re-written and will reopen within the next few weeks. It was well received in the break-in towns.

HILLIARD CO. TO DO "THE HOUSE"

"The House," a new drama by Glen Mc- Donough, has been selected as the initial production of the Mack Hilliard Theatrical Corporation, a new producing firm.

"SPORITING THING" FOR RITZ

Thompson Buchanan, author of "The Sporting Thing Do," has had a box office all over the United States, and the play will be offered to New York playgoers, for six weeks at the Ritz Theatre beginning next Saturday night. Emily Stevens will be starred in the play and Oliver Morgan will produce it.

This play was to have opened at the Majestic Theatre on Feb. 5, but it was called off by Michael Angelo. Advance advi- lout and advertising announcing the play had already been issued a statement saying that, due to the outbreak of the Ritz Theatre, which was making the play, the company announced that a certain person remains in the cast that will not be able to perform, that the person was not the type for the part, he would not permit the play to open with that party in the play at the Majestic Theatre. This was after the play had been on for a week.

Morgan agreed with Buchanan at the time, and informed the author that he did not approve of the cast, and then the Board of Directors of the Ritz Theatre Holding Company that this person remain in the cast. The play was called off by Buchanan, he obtained the name of the person and interested the interest in the play by the holding company.

Just last Saturday, after a conference between Buchanan, Morgan and Miss Stevens, it was agreed to go ahead with the play, and with the change made, the Ritz Theatre was subscribed for the week, which shows how fast which Frank Eagan, of San Francisco, had on the house for his play, "The Hum- berts," $4,000 a week for the theatre.

Clara Joel has been added to the cast.

NO SHUBERT SHOWS FOR EMPORIA

Frank Beach, manager of the Auditor- iorium Theatre, has found a way to avoid a predication at the result of cancelling "Tangente," which was to have played his house this week. Beach even while the show was here wrote Jules Murry of the Shubert office in New York. The fact that a J. B. Hirsch was going to hold a Lenten revival in Emporia this week he did not feel that it would be right for him to play any musica- l shows and asked that the "Tan- gente," be cancelled. Murry on re- ceipt of the letter answered by saying that all Shubert booked attractions would be removed from the future and that no need apply for any more attractions from them.

Beach at once took the matter to heart and through the columns of the local paper stated that the Auditorium will not act as a substitute for the Lenten period. This attraction was booked through the Klaw and Erlanger office.

Whether or not the K. and E. booking office, of which Victor Leighton is the head, will act in concert with the Auditorium is unknown, but it is said that he will stand firm.

Because of the reversal of the Stuart Walker, however, will play the Auditorium in "The Book of Job," which is a biblical play and an opportunity offering for the Lenten period. This attraction was booked through the Klaw and Erlanger office.

SPRINGTIME FOR CHICAGO

"Spring Time of Youth" which is playing the River Theatre, opened tonight, the close of the engagement. At the Empire Saturday night, Jump to Chicago Theatre last week, will be made shortly. Two men and a woman are to be let go.

CAST CHANGES FOR "WILDFLOWER"

Three changes in the cast of Arthur Hammerstein's new musical comedy, "Wildflower," which opened at the Casino Theatre last week, will be made shortly. Two men and a woman are to be let go.
THE NEW YORK CLIPPER
February 14, 1923

VAUDEVILLE

ACTS MUST PLAY OR PAY

AGENTS CANNOT PENCIL IN

Artists' representatives, booking with the B. F. Keith Vaudeville Exchange, have been known to write in time for acts before the managers' meeting at which the act's salary is set shall have been held. This rule has been enforced by W. Dayton Wegefar, general booking manager of the circuit last week, and practice is the system of 'pencilling in' acts.

During the past several years, this has been the custom of an agent, in arranging time for his clients, to pencil in an act for a certain date and engage management for that time without consulting the act and without setting any salary for the engagement. The act would then be taken up for consideration at the weekly managers' meeting and its salary set. This rule has been enforced by W. Dayton Wegefar, general booking manager of the circuit last week, and practice is the system of pencilling in acts.

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BECK HEADS DIRECTORY BOARD

Marcus Beck was elected president of the board of directors of the Orpheum at the annual meeting of the board of directors held in Chicago last week. According to the Orpheum Circuit announcement, Martin Beck two-week contract was for the board of directors as president for a term of two weeks.

Two weeks ago he decided that he would again play vaudeville in the Orpheum and sent for M. R. Sheedy of the Sheedy Agency. Sheedy signed a contract for further six acts for the house each week. The theatre only played from the Pantages office. So the result was that the Orpheum is making a strong bid for trade and is giving six acts at a feature picture for less money than the Midgets is and offering for some time.

The election of Marcus Beck to the presidency does not come as a surprise to theatricals, as it has been rumored and published several times during the past few weeks. Beck had denied the rumors to a Clippie representative, but the exact position he has been occupying for some time.

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VALAUVILLE REVIEWS

PALACE

Many comedy acts on a bill replace with familiar turns. As an added attraction for Monday only, Frank McGlynn gave a bit of his routine at the Coloma opening intermission. This let the show out about 5:45. 

Although some Dogs gave a fair start to the first half, the dog being of the more common breeds, doing clever things with a touch of novelty.

In the second spot, Al Espe and Charles Dutton, in “Variety 1st,” get out in their stride at a start where most of such offerings leave off. After their opening, song and dance stuff, and the place where, for instance, that of the cannon being caught on one of the man’s shoulders, they work on one again in a hand-balancing and acrobatic affair that was good for several laughs also.

Valse courante, tenor, with Jimmie Jones at the piano, apparently did well with a good selection of songs. His voice is good, and the accompaniment, too.

The vehicle of Miled Harris (formerly Mrs. Charlie Chaplin) and company, with Millie Kent, entitled “Movie Mad,” by Editha Wash, making a distinction in an impression of her father, Bob Williams, who hàng held the famous “White Wings,” W. H. Thompson had a strong theme in “Waggle,” and with the practical, the audience made laugh with her Irish bits.

Hall and Dexter stopped the show cold with their comedy, and results of costuming and instrumental work, all rolled into one, with the result that without one hand in the air, both performers being together on stage from the start to the finish of the act. They have some very clever bits, and handle them well.

Probably the most skilfully staged act in the house is that being offered by Howard and Clark with their “Etchings From Life” sketch, presented, as a matter of fact, by James M. Morgan, Amelia, Tillie and La Rue, Marion Pratt, Betty Lawrence and the Adeline and the Avenue. Most beautiful, not being anything that is magnificient or gorgeous, but more because everything is done so skillfully, soothingly to the eye, and brought out wonderfully. Except for that, they have some other bits, but there is little done by those in the cast.

These three, however, do enough to carry it away with them. Their movements are full of laughs, and the singing of Joe Howard as good as ever. Miss Clark, with good voice, which every time she appears, and the quality of her voice is always more pleasing.

Yvette Ruelol could have remained in view and sung on indefinitely. Her repertoire, which consists of Irish Airs, has tone, power, control and a wonderful manner of carrying the song, and Mr. D. Arthur rendered capable assistance at the piano.

Laura Pierton is doing a new act, staged in two, in which she is supported by two men. In this offering, as in the last vehicle she did, she appears in several which are “Society” women, and “dopey-lots.” It isn’t quite as effective as the former vehicle, but will serve the purpose of bringing in talents fairly well.

Dave and Sollen, also and Company and also scored a rai with their musical offering, which ended with some real jazz rag that was listened to with great approval. Orison is now in the act, Elsie Bennett, who has been seen in vaudeville for some time, and seen in an original in “Things and Stuff” scored as usual with their well Alonso offering, officially opening the second half.

Pat Rooney, Marion Bennett and company in “Annie of the Isles,” featuring Lyn Andrews and the Kings of Harmony, had a run of about half an hour, but ran almost an hour, and registered their usual bit.

Davis and Pelle in an “Equilibrist Marathon” closed the show.

The hour was late but they held in the big audience well.

M. H. S.

BROADWAY

Noel Lester & Co., the “Co.” consisting of a pleasant little girl, whose duties in most acts consisted in putting the crimp in things, were on a bill and in better than on the past season. Their show was well opened to the show a fair start. Lester performs the usual magic feats, mystifying and doing his tricks too, and the act is an excellent one, being a great deal better in stage manner than the last. The act is an excellent one.

Barrett and Freeman gave a good exhibition of song and dance work. The act is really a dancing act, but the two put in a bit of fancy work in a big band passing space.

The old style barroom is a good piece of business, and their imitations of dancing favorites helps to make the act, the fast finishing the big band.

Robert Kelly & Co. present a few minutes of Irish romance, interspersed with some fine comedy. The act is clean and sweet, with the Irishote not too much over the top, the comedy honors going to the kid, who works hard and deserves the applause. The two’s credit is also a good one, and dancing is an affair of their own.

This act is so framed that the plot is a minor consideration, but in the good acts of the Irish type we have seen and lately improved since it broke in several months ago.

Dolly Kay, breaking in a new act, scored heavily, Miss Kay, looking charming and dainty in the act, coming through a repertoire of published numbers, most of them of the “blue” type, and cleaned up. She has a good voice, clean in quality, en face in the act being a tendency, at times, to falsetto, but they acted on it, and she had to alight in the pianissimo portions to make herself heard. She worked hard, and Huggins and Hurley got her a good light, with Seven or Eleven, “Lost—A Wonderful Man” and giving as an encore an act Italy, which she did in a gait, and carried her self throughout the show. She is a girl that every number and doesn’t miss a beat. Also good and Chapin’s fine act, ranking with the best of its kind.

Emil Golden and his orchestra, held off for boy, however, having an extra, singing and some of their routine. They now have a silk drop with curtains in the back part and a good stage, run this, in the three of the numbers, are displayed by the people intended to enhance the numbers. For “Tomorrow a portion of “Kentucky Home” is introduced, and a color to her voice that the audience, are being seen that they were being seen for the first time.

Following intermission Frank McGlynn, who claims the fair fame of Abraham Lincoln in Drinker’s play of that name, gave an interesting little performance as Lincoln delivering some of his most noted speeches, etc., concluding with the Gettysburg Address in the guise of Mr. Lincoln.

A few changes here and there, and improvement in Withers’ comedy acts, make the men as pleasing though it being seen for the first time.

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Frank and Sallee, an act that was a hit, and the act which carried away the audience in the act. This act was a hit, and the act which carried away the audience in the act.
VAUDEVILLE

If a vaudeville bill of this strength could but be seen every week, every year, as occupied the Central Monday afternoon there would be no talk of Shubert Vaude-
ville as the going concern. The first real vaudeville bill presented at this house this season and the patrons, filling every inch of space, overflowed the standing room, were not slow in showing their ap-
preciation.

The opening act was the Musical John-
sone, two men who did some fine things with their guitars. They have the reputation of being rather difficult to play, for reason for spelling that with a capital ex-
cept that no one who is a capital performer and went over great.

Leonard and Eddie, a pair of colored dancers who are original in composition and tied over great. This pair work hard and were as warm when they finished as they pretended to be when they started. The vaudeville is a continual one, the reason for spelling that with a capital ex-
cept that no one who is a capital performer and went over great.

Bert Baker and Company, seen at this midwinter enter is the season, had no trouble at all playing a return engagement. Baker and the rest of the cast romped through their act, a fine collection of "business" in the possibilities and had the house bowling. This act has been going the rounds for years, but Miss Connolly doesn't need a week's run because it is stronger now than the large majority of acts playing the big time that try to get laughs out of material not half as good as Baker, with his happy chuckle, is automatically safe and has the possibilities and the vaudeville is a continual one, the reason for spelling that with a capital ex-
cept that no one who is a capital performer and went over great.

Polly Connolly and Percy Wernich have a new act called "The Hi-Low Club" and singing voice and works easily while Wernich makes a good accompaniment. At one portion of the act a violinist does some assisting and Miss Connolly later plays the ukulele. The act is well constructed and Wernich, playing his own composition and getting over all right, is closing, in which Miss Connolly assures that she fell in love with Wernich's picture on the stage in the first act. The ten is, well written and scores heavily.

El Brendel and Flo Burt still have their same winning Swoode act and looked as just as big as ever it. Brendel's trick skates are just as well when it stands apart and he makes the most of every opportunity for comedy. Miss Burt is good-

Following the intermission came the Futu-
ristic Review. There is really no reason of the act were well received, except that the costumes are black and white and the scenery staid. The act consists of eight peo-
ples, four women and four men. Seven of the octet are possessed of fine voices, while the eighth is a woman violinist of no mean ability. They use a repertoire of operatic numbers closing with the sextet from "Hansel." The act went all right, Joe Towle, working in his usual care-
free manner, had no trouble at all in making them laugh at the right places. His finish was a trifle weak, but he probably knew that the house was wing back in a few minutes to assist De Haven and Nice, so that he could.

De Haven and Nice are doing their well-
known "Mulgillan and Mulgillan" act and it is as good as ever. Someone had the back of the house evidently wanted to slip the boys the raze early in the act, but no matter how many attempts were made to get them out of the house their crack in good fine performance they gave. Towle's help-

Jimmy Husay, closing the show, held their attention from the start. He was a large speaker, many of them not so young, no go over big, mostly because of his clever delivery, and there were some who were excellent for vocal relations that are funny, but not always so clean. They're the kind of a "Dan J'y-

Marcus Show Going West

A. B. Marcus reports excellent business through the East for his show, and is enlarging the company for the Western tour.
PROCTOR'S 23RD STREET
(Last Half)


Margot and Francisco opened the vaudeville section with a happy recollection of comedy and tumbling. The man handles the comedy and the woman the ungainly tumbling. Their act has been seen several times and was with his partner duplicating the scene on stilts.

Bob Mills, a one-armed piano player and songster, presented an excellent collection of songs and dances complete. It was a happy result for Bob's loyal friends to see him in the play that the music of his life.

"Daisy Little Brown" and wound up with "My Home Town." Mills' eleventh deuce was perfect. He's really good, and I hope he's still good at the close.

"Gold and Sunshine," a mixed team, have presented their song and dance offerings with a marked success. The girl is styled in the temple of Bilikin, a Chinese doll. She converses with the audience, and several of the scenes are already known. It appears that with a little more dress and an increase in the number of his partner, the act will be good some day.

Jack Walsh and Company were another company of the hill in a tableau musical comedy, "Little Miss Sunshine." Walsh is not the freshest of actors, but he has made a hit with his audience and has continued the work from the Dooley, and gets over his comedy stuff with punch and pep. A juvenile act as good for the day is "The Littlest Fan." A good number of girls are smiling in confidence with the success of the act at this date. The Alexander Girls, two young women of youthful beauty and menace, are taking the correspondence course of their acting and are doing well in all the business.

The audience has a delightful surprise every time they come out of the room. The girls show several new stunts in this dance and have a lively jazz dance that was equally well done.

Yeoman and Little were another comedy team who have been hitting the hill with a ditty. Little is supposed slumber at her typewriter, while Yeoman is a modern stenographer, or someone's wife, who is engaged in establishing an allay for his inconstancy. The play is to be continued, and it seems to be an amusing piece of work. Yeoman's acting is peculiar to his character, and his voice is heard in a song of the "Joke." The act was received with the right amount of applause.

Paul Decker and Company offered a tableau comedy, "I Heard," the moral of which is "Is it more advantageous to suffer than to be happy?" The dialogue is not too bad and the characters are clever. The act has been improved by the additions of a new song and dance which the company has been rehearsing.

The stars of the company are "The Littlest Fan," "The Dancing Machine," and "The Joke." The act is not bad but is a little too much for the audience, and the girls have shown that they have the ability to entertain a large audience. The female characters are well played and the male characters are well played. The act is well done and is deservedly popular.

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VAUDEVILLE

FOOLIES OF 1923

THE FEBRUARY DANCE.

SFM—Three—Three—(sftcial).

•

Audience, tire as scream sensical Eddie “cookie-sniffers” and has heard holds —

for and the “One” other Ed Souris,” On
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one.

Jean

Mme.

Emma

Miss

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The Grace Twins

Theater—Regent.

Style—Comedy.

Time—Twenty-two minutes.

Setting—“One” to full stage (special).

The February dance. It might just as well be billed “for lanishing purposes only”. Ed Conrad is responsible for the play which features Hoskins, himself, and Birches Conrad. Lew Hunting wrote the scenery, and Birches Conrad furnished the cast, which includes two freaks, one being a fat lady and the other a skeleton giant, a girl.

There is no plot to the “Foolies” and practically no sense to it. But measured in laughs, it is a tremendous success. It might be called a burlesque on the “Chauve Souris,” and then again it might be called a lot of other things. The Chauve Souris’ part comes in with Eddie Conrad, who does the business in the first act. He is Jerry before the scene in the revue, amusing them in minute and pronounced English which is good for a scream of laughter before the actual scene.

The first scene is “Taking Baby’s Picture,” in which Hugh Ed Souris, Birches Conrad, Lew Hunting and the fat girl as the baby is seen. The next scene is on the street, with the same people, and introduces the giant skeleton at the finish. “The Tin Type” serves as a song and dance parade for the entire cast except of Ed Conrad.

The finale is a holom Egyptian scene with all present again.

There is no use trying to describe the bits in each scene, for they are too nonsensical and hokumastic to be described.

All that need be said is that there are full of laughs from start to finish. The sort of laughs which can be drawn from any audience. Big or small, it’s a good time, for the offer is too funny to be wasted on the three-o'clockers.

G. H. J.

JEAN ADAIR AND CO.

Theater—Regent.

Time—Eleven minutes.

Setting—Three (special).

Jean is responsible for the new playlet which Jean Adair is using for a vehicle called “The Cake-Eaters.” Jean is responsible for the new playlet which Jean Adair is using for a vehicle called “The Cake-Eaters.”

The playlet is a tale of a young boy who is about to leave college in order to marry a flapper whom his mother has not met. The mother, anxious to see what sort of a girl her son has selected, goes to an affair with him and insists on not being introduced as his mother in order to get a glimpse of the girl’s character when acting naturally. She then asks a boy friend of her son’s who begins to make love to her. She sextette interest from start to finish, and loses none of the sweetness and charm which have always been her greatest assets.

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“THE GRACE TWINS”

Theater—Prospector’s 23rd St.

Style—Comedy.

Time—Fifteen minutes.

Setting—Special.

The Grace Twins have voice, animation, personality and a pleasing charm that is strong favorite on the bill. They are a combination of good evening dress, trimmed with jet spangles, sings a brief introductory, warming up her first number, “Abide With Me.” She follows with a ballad, “The Swallow in the Rain,” which she had learned the previous day. She then sings one of the popular songs, “turning it over” for a couple of numbers, “No Wonder You’re Lonesome.” Upon their return they again sing their encore, with slight evening gowns, offer “Harmony Baby” and wind up with “Down in March.”

The act did well in second spot at this house.

E. B. J.

NEW ACTS AND REAPPEARANCES

“VIOLIN BEAUTIES”

Theater—Prospector’s 23rd St.

Style—Comedy.

Time—Fifteen minutes.

Setting—Special.

Five charming violinists and a girl singer who can capture an Afghan beetle, “Sylo”, which he calls “the insect with a human mind.” A lecture explains that the professor has trained the beetle to a state of intelligence. The professor next gives a board containing the symbols of the various suits of an ordi

nary deck of playing cards and has members of the audience select a card. Upon selection the beetle points out the number as well the symbol for. A very nice number is called for, picked out the beetle, and then adds the symbol of course that the request.

The novelty of the act will get it by strong applause on any bill.

E. J. B.

PROF. EDWARD BAMBERG

Theater—Prospector’s 23rd St.

Style—NewVa.

Time—Twenty minutes.

Setting—Full.

This act is done by an entomologist who has captured an Afghan beetle, which he calls “the insect with a human mind.” A lecture explains that the professor has trained the beetle to a state of intelligence. The professor next gives a board containing the symbols of the various suits of an ordinary deck of playing cards and has members of the audience select a card. Upon selection the beetle points out the number as well as the symbol for the card. The layout reminds one of an enlarged ouija board. The professor then passes into the audience. Any article he touches is spelled upon the board by the beetle. The next act offers a board containing the symbols of the various suits of an ordinary deck of playing cards and has members of the audience select a card. Upon selection the beetle points out the number as well as the symbol for the card. The layout reminds one of an enlarged ouija board. The professor then passes into the audience. Any article he touches is spelled upon the board by the beetle. The next act offers a board containing the symbols of the various suits of an ordinary deck of playing cards and has members of the audience select a card. Upon selection the beetle points out the number as well as the symbol for the card. The layout reminds one of an enlarged ouija board. The professor then passes into the audience. Any article he touches is spelled upon the board by the beetle.

E. B. J.

ALICE & LUCILLE SHELDON

Theater—Jefferson.

Style—Singing.

Time—Twelve minutes.

Setting—Special.

Sister act doing the usual routine of published-song in an offering suitable for the three-a-day at present. Both have fair voices that blend well and with more work well undoubtedly have better stage presence.

The girls each follow, opening as a single, and as a chorus on harmonization of a song about the act being split, and is waiting for their new partner. The partners fail to put in an appearance, so the sisters meet and decide to do the act without.

Subsequently they sang a duet that was fair and followed it with a single, “Billy girls singing a ballad at the piano. The second chorus of the band brought out the other sister, as an up-to-the-minute rounder who smoked cigarettes and also took a swing out of a pocket flask. The girls had a good time of it and were doing well, as far as can be told, a very good tone—dancer and also does some fine ballet and some comedy work well. The song was a musical assistant. The musical setting of the act hasn’t been arranged with very careful attention and could be vastly improved upon.

“Nora,” for instance, is a very good number for an orchestra or piano solo, but hardly is effective for a tone—dance. The girls should be rehearsed more carefully.

E. J. B.

SHURA RULOWA AND CO.

Theater—Hamilton.

Style—Dancing.

Time—Twenty minutes.

Setting—Full stage (special).

Shura Rulowa, we are given to understand, is in at the forerunner combination of the Rolla-Rulowa ballet act. For her offering Miss Rulowa is supported by four ballet girls and a male dancer. The offering has been attractively staged, and the girls are well trained, but will sing at best for a flash in the better small time houses.

The four girls are probably students in some ballet school, while attractive of face and figure, are yet a few ways to go before acquiring that finish and polish which is necessary for a big time house. Miss Rulowa is a very good tone—dancer and also does some fine ballet and some comedy work with the aid of the musical assistant. The musical setting of the act has been arranged with very careful attention and could be vastly improved upon.

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E. J. B.

EMMA STEPHENS

Theater—Prospector’s Fifth Ave.

Style—Singing.

Time—Fifteen minutes.

Setting—Special.

Miss Stephens has voice, animation, personality and a pleasing charm that should make her a strong favorite on the bill. She is a very good evening gown, trimmed with jet spangles, sings a brief introductory, warming up her first number, “Abide With Me.” She follows with a ballad, “The Swallow in the Rain,” which she had learned the previous day. She then sings one of the popular songs, “turning it over” for a couple of numbers, “No Wonder You’re Lonesome.” Upon their return they again sing their encore, with slight evening gowns, offer “Harmony Baby” and wind up with “Down in March.”

The act did well in second spot at this house.

E. B. J.

LEEDUM AND STAMPER

Theater—Coliseum.

Style—Comedy.

Time—Twenty-four minutes.

Setting—One.

B. J. Brinote, Harry Tighe and John Gardner have been the partners of Edna Leedum during the past two or three seasons, but these three will suffice for a past summary. No, we are not of the impression that John Gardner lasted the longest. A summary of the past season, however, is necessary. There was a week and a half in vaudeville with Helen Groody, but that isn’t worth speaking about.

However, the combination of Edna Leedum and Dave Stamper certainly is worth talking about. It will soon be in the class of the best man and woman comedy acts on the circuit—if it lasts. Paul Gerard Smith is responsible for the act, which is billed as “The Encore.”

G. H. J.

MME. BRADNA

Theater—Jefferson.

Style—Circus act.

Time—Eleven minutes.

Setting—Full stage (cyc).

Assisting Mme. Bradna are two men in clown makeup and a group of the horses. Animals in the act include two ponies and several dogs. Many pigeons are in the act, also.

The usual stuff is done. Mme. Bradna opens with a big, back-end ride, putting one of the ponies through his paces, making the dogs jump through a hoop, and releasing the pigeons which fly around before alighting on a small branch. Then the big, back-end ride is done, and the big, back-end ride is done again, for a genuine hit. At any odds, she deserves better than number two spot.

E. B. J.

Mme. Bradna has for years been connected with the big circuses, last year with Ringling Bros.
THE NEW YORK CLIPPER

NEGRO FOLK SONGS
(From the Daily Times)

A church hymn dealing with war is sweeping into popularity in southern negro churches. Maybe it is an old one, born after the Civil War and now resurrected after a long absence. It is, anyway. And negro congregations are singing (or chanting) it with such vehemence and enthusiasm that it's obvious there's a whole world of the population's that "fed up" with war, regardless of what Europe may be thinking and doing.

The hymn sounds like this:

I'm gonna lay down mah war tools, down by de ribber side.
Down by de ribber side, down by de ribber side.

I'm gonna lay down mah war tools, down by de ribber side.

Ain't gonna study war no more.

Study war no mo', study war no mo',
Study war no mo';

Before it is too late, some one should collect and publish for posterity the best of the negro folk-songs.

And while we're on the subject, the psychological condition of a nation is always reflected in the tastes of its people and the kind of music it is listening to. Sobering up from the war, we are quite sure of coming into a period of individualism. Jazz is fading out of popularity.

While the future may be a sealed book, today we get an advance glimpse on the "national drift" by watching the kind of music that comes to replace jazz. We see an early sign of this revival. Watch the songs. They'll tell you.

LADY BUTTERFLY TIME EXTENDED

The engagement of "Lady Butterfly" at the Globe Theatre has been extended from six to eight weeks, and the musical comedy will remain at that house until March 17. On the following Monday J. M. Anderson's musical comedy, "The Cherry Chair," is scheduled to open. This new musical comedy in New York the new Anderson show will play two weeks out of town beginning March 17.

IRISH ROSE" TO RUN ALL SUMMER

"Aishe's Irish Rose," now playing at the Republic, which has had its ups and downs, found its way into the cut-rate department and out again, will remain at that Theatre over the Summer, according to notices just received from management. Unfortunately, the notices have been out of date. Nicholas play has been averaging a gross of $14,000 a week for the past two months.

YETTE RUGEL FOR GRAND OPERA

Yvette Rugel, prima donna, of the Keith circuit, is sailing for Italy in September of this year. Miss Rugel has been engaged to appear at the La Scala Opera at Milan, one of the greatest opera houses in the world. This probably is the first time in the La Scala's history that an American vaudeville singer has been so honored.

Answers to Queries

Bill—O. Krause was manager of the Pawnee Bill Wild West; W. E. Ferguson, Clerk of Chas. Metius, treasurer; Dr. W. H. Miller, surgeon; O. L. Ralston, equestrian director; H. C. Wilson, manager; F. F. Harmon, stage manager; P. J. O'Connel, Foreman; F. A. O'Donnell, stage hand.

SYMPHONY—Franz Kaltenborn conducted the orchestra of the New York Circle Auditorium, New York. It was performed at the American Theatre, New York.

Grand—Sam Bernard, Josie Sadler, Sallie Edwards, Cyril Scott, Edna Wallace. Dottie and Daisy were among the cast of "The Silver Slipper" when it was produced at the Broadway Theatre, New York.

Rap—The game was not finished on account of rain.

Bilby—Vesta Tilley made her American debut at Tony Pastor's Theatre, New York, April 12th. She appeared at Weber and Fields Music Hall on 29th street, New York.

Minnesota—Charles D. Wilson was treasurer of the Red Cloud's Post, St. Paul, Minn., former figure in the Minn. Minstrels, also for Primrose and West's Minstrels.

The King—"The Strubbornness of Geraldine" was played by Mary Munphy at the Garrick Theatre, New York.

Direct—Glen MacDonough wrote the play "Among Those Present," starring Vesta Tilley at the Garden Theatre, New York.

M. M.—Madame Rejane toured America under the direction of Lieber & Co.

Hall Caine's "Eternal City" was produced at the Victoria Theatre, New York, November 17, 1905, with Viola Allen, Edward Morgan and Frederic de Belleville among those in the cast.

Bill—The "Black Crook" opened at National Theatre, September 12, 1868, and ran until Jan. 4, 1868.

Band—Wm. N. Merrick was leader of the band with the Forepaugh-Sells Show in 1869.

TWENTY-FIVE YEARS AGO

Sime, Clark was manager of Miner's Bowery Theatre, New York.

At Reeves changed his show from a Variety Combination to Burlesque, carrying white and colored performers.

Wm. E. Ritchie, the original tramp cyclist, was in England.

Nellie and Izzy McCoy were with Hoyts "A Stranger in New York" Co.

James J. Corbett won his third fight, "The Adventurer," in Peoria, Ill., under direction of Wm. A. Brady. Millie James was in the cast.

Florence Miller died at Baltimore, Md. A great lady!

"Oh! Sullivan" toured with Charles Frohman at Hoyts' Theatre, New York, with William, Joseph and Malcolm Millie James was in the cast.

Eddie Gipper was with Kelly and Maley's "A New Year's Gift," produced at the Republic. "Way Down East" was produced for the first time in New York at the Manhattan Theatre. The cast included Odelia Williams, Sara Stevens, Howard Kyle, Minnie榴ee, George Turner, Feler Jones, Phobe Davies, Frank Lander, and others.

Jo's Grimms supervised the production. "The Last Leaf" was a first rate hit with the Philadelphia Ball Club.


Rialto Rattles

This is "STUMBLING"

The last time Yvette Rugel played the Palace, it was on a particularly fine special material she sang "The Rose of Summer," which was very much in style, and in point of execution, "The Rose of Summer," in a different tempo. This week she sings that number, and the "Morning Widow" score is in exchange for the royalty statement received by Zee Conrey for "Stumbling," we would be perfectly willing to let Yvette Rugel call as she likes, and accuse us of ordering music from ten years old Betty Guilec, the Triangle Music Company.

JOKE WAS ON HIM

Vaucluse actor who stole an automobile belonging to a friend, for a joke, was found in a ditch with the joke on him.

NEVER DID ANYTHING ELSE

A Tennessee mountaineer proudly announces that he has lived one hundred and ten years. He never did anything else.

EASY MONEY

While you read this line, Jackie Coogan makes a dime.

VAUDEVILLE STILL REMAINS

Jess Willard, heavy-weight pugilist, is still waiting around New York for a chance to Dempsey, but with little hope of ever meeting the champ. Willard says that if he can't meet Dempsey he don't know what he can do.

OPERATIC NOTE

"Mother's Frenzied" was not written by Jake or Lee.

WHO'S YOUR FOREMAN?

After reading an error in the eighth edition of the New York Evening Journal, issued on Saturday, February 16th, which caused a rush of men to the newstands to buy copies of that particular edition, some paying as high as one dollar for a copy, Bill Jerome commented, "The error was purposely made. The Journal wants to beat the Daily News in circulation."

AS A TAD CHARACTER

"Good heavens," said Richard Keenan, the district manager of the American Optical Company, speaking of the trade paper's criticism on his Shoflo character, which said that he did that character with a "touch of dignity that they want. Perhaps it should be done with a budge."

BILL JEROME'S WIRE TO EDDIE FOY

"This is the best stage of all your marriages. Always knew you were a great showman. You made only one mistake, should have had the marriage public and sold the motion picture rights.

ALSO WORRYING ABOUT PAYING IT

Now is the time to revive all gags about the income tax.

MOTTO FOR THE CHORUS

Teach us to outstep our yesterdays by our today.

MORE EXPENSIVE

According to our Webster "financie" is spelled with an "a," and "s" in the middle; thus: F.NANCE. This makes red neckies more expensive.

PLUGGER CASUALTY

Heavy casualties were reported among the orchestra leaders last week. A song pluggers admitted that he didn't have any song good in his catalogue. After several attempts to get a plugger in charge. Latest reports from Bloom- ingdale have the plugger writing a new "mammy" song.
“SUN SHOWERS,” FAST DANCING SHOW WITH PLEASING MELODIES


CAST

May Work... . Berta Dunn

Minnie Silver... Harriette Lee

Robby Brown... Douglas Stevenson

Alice Work... Alice King

Dag... Tony Dingle

Mike Rockwell... Tom O’Malley

Pier... Maloti d’Hotel... John Russell

Cathie... J... Leo Houston

“Members of the Board of Education.

For the first time in many months the Academy of Dramatic Arts, in a legitimate attraction for “Sun Showers,” a musical comedy sponsored by Lew Cantor, well known in vaudeville as well as the music of the cast, which has a certain freshness in its make-up and many original bits characteristic of the show. The book is not to worry about and the music tuneful. The chorus is a good number, and a fast dancing team is always on the alert to jump in with considerable speed when the audience begins to slow up; as for the singing, we can see the only thing lacking is a good voice or two and that can be dispensed with when a Cohen-like dance sequence is presented.

The acts take place in a boarding house, a room in a hotel and back to the boarding house, and all of these places are well kept. The play, however, there is a meeting of the board of education in the house and a meeting of the students at the hotel which are singing waltzes which makes a very good quartet, and the board of education shirked the responsibility. Sufficient excuse is found to bring the various characters along at each scene, and those who are singing Mimi Silvers and the funny, spunky voice, played with much success by Harriette Lee. At the boarding house, the romance of the three acts were woven through the show and shattered in parts are mixed again, and Dell as Jerry Jackson, a prizefighter, manages to get out of his stock-keeping scheme in which he became involved in an effort to help the struggling school teacher.

Harry Dell’s work is familiar to most thesurgers who patronize vaudeville and he has borrowed one or two bits from his former repertoire in doing his comedy. Most of it is new, however, and it is for many laughs, for the comedy is not the cut-and-dried, “laugh at one’s expense” style usually seen in many vaudevilles. Harriette Lee managed to get the applause also with little effort as the character in Snow’s “How Now, Brownie.”

A newcomer to musical comedy, Berta Dunn does a swell job throughout in vaudeville with Carl Randall a short time ago, proved a very good Miss Dunn, working opposite Dell most of the time, not only dances but sings well, and probably one of the best performers in the comedy over.

Sandra Dew and Lois Natalie must have the stage at the Astor rather small for presenting their type of classical dances. This excellent team also did a fast and crocky dance at heart-breaking. Tom Ford, a bell-boy and later himself, with his partner, Patsy Delancy, gathered a tremendous band at the Astor with their Alva King, of the “Follies” and Hopwood fame, was all extremely gowned and good to look upon, doing very well with the role entwined to her, which gives her several songs, though she never claims to be a prima donna.

The musical numbers in the show are as clever as they are tuneful. Several have hit possibilities, including the theme song, “Something in Your Eyes.” “Sun Showers,” “How Do You Doodle,” and “Worth While Waiting For.”

Although Lew Cantor presents the show, the piece was staged by Frederick Stanhope, which is not to the discredit of the cast. Dances and ensemble numbers were put on by Seymour Felix, and additional numbers by Lalo Schifrin and top, and with the advantage of the Astor’s location, “Sun Showers” ought to get along very well, for it offers an entertaining first rate treat.

WILDFLOWER,” NEW CASINO SHOW IS TUNEFUL AND GAY

“WILDFLOWER,” a musical comedy in three acts, book by Harbach and Oscar Hammerstein II, and music by Herbert Stempel. Presented at the Casino theatre, Wednesday night, February 5.

CAST

Lois J. —— Louise G. ——Ourland G. —— Evelyn B. —— Ray A. —— Peter B. —— Walls. —— J. —— Lee Houston

“Acast of Reviews.”

Spectacles and chorus.

The much heralded revival of Ibsen’s “Peer Gynt,” sponsored by the Theatre Guild, was revealed at the Garrick Theatre late in January, which theatrical history recounts as one of the last masterpieces of Ibsen’s genius. The title role is played by a man renowned for his physical and spiritual beauty, and is essayed in the Guild revival by Joseph Schildkraut. The main pantomimic effect of the play is a making comparison between the Peer of Ibsen and that of the department Mansfield. Opinions were divided, and the nearest semblance to a decision I had that Ibsen’s “Peer Gynt” performance of the original Peer easily surpassed that of Mansfield.

“Peer Gynt” is a dramatic poem that ravaged the literary world in its age. It is a hodge-podge of childlike folklore and profoundly veiled, in Ibsen’s lifetime, the settings were always detailed in the realistic manner of the nineteenth century. The result was that that was so long without scenes, followed always by disillusion in the harsh realities of life.

No more spirited scene of folklore has been staged in the last generation, than the one in which Fjords and mountains are portrayed. The Hall of the King of Trolls was a masterpiece of grim grotesque. The Cairo madhouse reeked with grim reality of Peer Gynt.

The Peer of Schildkraut touched his in the earlier scenes. Where Richard Mansfield could only play at the youth and jollity of this jovial scamp, he gave us the very thing itself. It is a creation worthy of standing beside his.”

Louise Closer, Hela, Selena, Bertha Broad, Helen Westley and Dudley Dunning, other who finished performances in their respective roles.

FRANK KEENAN PLAY OPENING

Frank Keenan will return to the legitimate stage in a new play, “Peter Westman,” which is being managed by Thomas Wilkes and Sam H. Harris, Keenan, who has been connected with the film industry for several years, has already appeared in the play, “The Lifeboat” and scored sufficiently to warrant its being of interest in this event here for a metropolitan showing. When the Keenan piece is all set Willis is playing to make another production, “Climbin’.”

BILLIE BURKE FOR LONDON

Negotiations were completed last week between Flo: Ziegfeld, Jr., and Gilbert Mil- ler, the Charles Grohman of London, for Billie Burke to appear under the latter’s manage- ment at the Astor Theatre, London, early in May. Miss Burke is to close her engagement at the Astor in April and will return to her home company to London with her to appear in the Booth Tarkington play.

WANTS SNEEZERS BARED

Chicago, Feb. 12.—Heath Commissio- ner Bundesen advocates the eviction of "persistent coughers and sneezers" from theatres and has advised managers of amusement places of Chicago that such would be a wise action considering the hold pneumonia has on the city.

MARY THE 3rd,” BEST OF RACHEL CROTHERS’ PAST OFFERINGS

“MARY THE 3rd.” A play in three acts by Rachel Crothers, produced with alcation in association with Mary Keith, directed by Thirty-Ninth Street theatre, Monday evening, February 5, 1923.
ABOUT YOU! AND YOU!! AND YOU!!

Aunt Dinah and her Georgia Band has been routed over the Keith time.

Carl Carleton, the producer, sailed for London on the Olympic on Saturday of last week.

The Bar Twins have been added to the floor show at the Knickerbocker Grill.

Winchell Smith has joined the theatrical colony at Palm Beach. He will find a new play between his holiday.

Florence Vernon, toe dancer, has signed with Gillette and Company, cycling act, now playing the Keith time.

Madeline Spangler and Alice Lynn opened at the Kennett, Albany, this week, where they will remain for five weeks.

Bobby La Salle is now on the Pan-thies circuit, where he is doing excellent. This is his first tour of that circuit.

Tommy Todd will have the role of the jockey in the forthcoming revival of "The Follies of 1923" in vaudeville.

The Dervesses Sisters, musicians and dancers, joined the Marcus Musical Comedy Company, now playing throughout the New England territory.

Mildred Hoyal, whose dancing created quite a sensation at the Richmond, successfully opened at Bon-giovanni's, Pittsburgh this week.

Caroline Irwin, of the cast of "Lady Butterfly," is at home recovering from injuries she received through a fall occurring in Providence with the company.

Regal and Moore, who have appeared with Shubert unit vaudeville since its inception opened an engagement on the Rockwell Terrace last week and will open soon with a new act.

George MacFarlane and Walter Frost of the "Springtime of Youth" company, sang at a luncheon given by the local Kiwanis Club Wednesday.

Jack Connors, producer, is confined to his home in New Haven with a severe case of grippe, Vincent Valentini handling the office details during his absence.

Arthur Behnia, manager of the pro-duction Department of Harma, Inc., returned Tuesday from an extensive trip through Canada and some cities in the Middle West.

Eddie Somers, appearing with Pat Rogers in the "Dancing Girls," was stricken with a nervous collapse, while the act was playing Brooklyn last week, and is confined in a sanitarium.

Georgia Price, Benson & Burt, Milo, Nonette, Edythe Baker, Fred Allen, Sally Fields and Winter Garden Girls, Lila Hoffman, Ben Lina, and the DeKoch Trio provided the entertainment at the Winter Garden Concert Sunday night.

Ann Mason, leading woman in "The Last Warning" at the Klav Theatre, was out of the cast early this week, due to being confined to her home with an attack of the grippe. Louise Whitney, general understudy appeared in Miss Mason's role.

Sol Levy has succeeded Dave Rob-inson as manager of "Proctor's 12th Street Theatre. Levy has been manager of the Harlem Opera House until this season, when the theatre was taken over by the Shuberts as a Har-mont stand for their unit shows.

Homes and La Vere, Moran & Mack, Steve Dryer, and Willard C. Smith and Jimmy Barry, Mrs. Kodolph Valentinio, Gus Van & Joe Schenck, six Hasenas, Alice Hamilton, the Dunbars and Julian Leemage's Harmonists provided the Sunday night concert at the New Amsterdam Theatre.

Mary Dawn opened in her new single on the Fox time last week.

Rouge and Rose opened at Producer's 5th Street on Monday for a run of the Keith time.

Gay Young and Ralph Wonders are heading the current bill at the Walton Roof, Philadelphia.

Jose Ruben is to be featured in "The Eagle," a new play by Henry Toler, who is appearing in "Kiki."

Jean Martin and the Dagne Slaters completed their tour of the West and arrived in New York last week.

Hazel Hickey and Allen Lee have been signed to appear in the revival of "The Night Boat," a vaudeville "flash act."

Paul Demarest visited William Demarest, of Demarest and Collette, last week in New York, coming here from the coast.

Neil Vernon and Ed Blomdell are re-hearsing a new vaudeville act which will shortly be shown in the local vaudeville houses.

Mae. Desmond is appearing as "Toppy" in a stock revival of "Uncle Sam's Camp." At the Desmond Theatre, Philadelphia, this week.

Earl Steward, manager of the Orpheum Theatre, New Orleans, was married on Feb. 8 to Mrs. Jere Sundine, a former motion picture actress.

Avery Hopwood is adapting a new play called "La Sonorita," by Maurice Hennequin and Romain Cabrol, which is to be produced by Gilbert Miller.

William C. DeMille has written a sketch entitled "1999," in which Miss Dorothy Sadler is starring, supported by Benton Vane and Anna Day, the act at present appearing on the F. F. Proctor time.

Joseph D. Driscoll was awarded the A. Paul Keith Trophy, established by the Boston Athletic Association in honor of the late A. Paul Keith, as a prize for winning the 660 yard dash at the Boston Athletic meet last week.

Emma Hig has been engaged for one week to the principal role of "Emma Cohans new musical comedy, "Rosie O'Grady," which will open in Boston in a few weeks. Miss Hig will play a few weeks in vaudeville.

Eileen Green, daughter of Green and La Fel, was hostess to Ada Haron, Kathleen Donovan and Natalie Norton, at a party given at the N. V. A, on Feb. 10, in honor of her fourteenth birthday. A theatre party followed the dinner at the club.

Al Dupree, of Victoria & Dupree, was injured at the Saturday afternoon engagement of the Radio Theatre, and Miss Victoria finished the act alone. He dislocated his leg, but the stage hands rendering him first aid put him in a position where he was able to go on for the night performance.

Frank Farfan, band, the Mos-quitoes, John Johnson and Campbell and Franklyn Demarest, Demarest and Collette, Allman and Harvey, Cooper and Brown, Joe Brown, Jake Lincoln, and a large panel of several other Keith artists appeared in a performance given for the benefit of the Manhattan State Hospital at Washington Island and the Kings Park State Hospital on Long Island, at the Lexington Opera House on Sunday night.
AL JOLSON

A GENUINE NOVELTY!

CRYING FOR YOU

JUST MAKES THE AUDIENCE
HOWL SINGING HIS NEW
NOVELTY SONG SENSATION

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU’VE GOT TO SEE
MAMMA EVERY NIGHT

OR YOU CAN’T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD

A REAL BALLAD

IN A C
OF THE
ALL OU

By JESSE CRAWFO

THE WON

WHEN THE
COME TUMB

By RICHAR

GREAT BALLAD

CHARMII

A SMASHING SONG HIT.

GET IT NOW!

London’ Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.
TOOT, TOOT, TOOTSIE GOO-BYE

DER SONG!

THE LEAVES BLING DOWN

D HOWARD

WONDERFUL MELODY

GREAT HARMONY SONG!

ORNER WORLD

OWN

RD and GUS KAHN

A SENSATION WHEREVER SUNG

AL JOLSON'S BIG SONG HIT

COAL BLACK MAMMY

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

AN INFECTIOUS MELODY A LYRIC OF CHARM

IST, Inc.

London's Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.
THE NEW YORK CLIPPER
February 14, 1923

MELODY LANE

MUSIC MEN LOSE MONEY THROUGH FAILURE TO COPYRIGHT ABROAD

England's Laws Often Misunderstood and Result is Loss of Sales and Mechanical Royalties—London Firm in Free Offer to Take Care of American Copyrights

Music publishers, newcomers in the field, and others who have not made a careful study of the foreign copyright situation, are losing a giant sized revenue from the sale of the published copies but mechanical reproduction records as well.

Failure to secure legal copyright protection. Through this failure, music men are not only losing royalties from the sale of the published copies but mechanical reproduction records as well.

"Many American music men," he said, "believe that by depositing copies of a composition in the Library of Congress in the United States, they have secured a legal situation in the British Museum within the meaning of copyright laws of the United States, England is secured. That is not true, for while it is necessary to deposit three copies, a deposit of three copies for sale in public must also be made at the time." He stated, absolutely necessary, that the matter is closely watched by a number of mechanical reproducing companies, and if complete protection is not received, they, after obtaining an American master "record, proceed to make and sell the record of that composition, which is secure," he said, "the big difference being that the London publisher, being a free country, may sell the same record without any legal patent or claim of copyright." They do not have to pay a penny of royalty to publisher or writer. The record business in England is an entirely different problem from that in the United States, for while there are many small publishers in the United States, the British Foreign country, according to the big one and the sale of the reproductions of success is large.

A number of American music publishers are under the impression that a copyright in Canada also protects in England and have neglected the English end entirely. This is incorrect, as while a Canadian copyright gives the American publisher the right to reproduce any of the printed copies it does not do anything in the way of providing for the mechanical rights as there is no clause of this nature in Canada's law and in consequence thereof, if an American publication is copyrighted it is up to the English rules being followed no mechanical royalties can be collected.

Franz, Day & Hunter, in connection with their London office have for years been taking care of the copyright matters for American publishers and will continue to do so. In connection with their publications in the British Museum in London, they have also filed copies in the professional papers weekly, they also issue notices of the numbers published and comply with all the legal formalities for the protection of American compositions.

This according to Mr. Abbot is done for the purpose of making or claiming some sort of registration so the copyright is made. The entire matter is handled by the big English house solely with the idea of keeping informed regarding the American music publishers, their various names of the numbers published and comply with all the legal formalities for the protection of American compositions.

The service is a very valuable one for American publishers, many of which will doubtless be pleased to learn of plan of the English house.

SOUNDRY WRITERS TRY FILM GAME

With the slump in the sales of the popularly lird songs, many writers of the verses have during the past year been put to their wits to find some way in which to keep up their income. More than a dozen have slipped out to the Pacific Coast to try their hand at writing comedy captions, and laugh provoking scenes for the movies.

The success of the new, former song and vaudeville material writer, with the Charley Harper lyrics and others has sent the lyric writers out to try to duplicate their success. Ballard MacDonald, ballad lyric writer, is doing well at the business, and others that have recently departed for Los Angeles are, Ben Ryn, Murray Roth, Eddie Moran, and Al Pantadosi.

The late Harry Williams, lyric writer, gave up the songwriting business for the films a number of years ago, and outside the films a lot of money from the pictures, Haver, whose last song hit "Everybody Works But Father," was a big success, gave up songwriting a long time ago and is now making lots of money writing comedy scenes. His income is said to be over $20,000 a year from the movies.

One of the big producing firms sent a hurry call up for William Jerome to come out West and try writing to a a picture. Jerome, who was recently departed for Los Angeles is a musician and with a piano which the prison officials have allowed him in his cell, has written the melodies and piano arrangements.

MORE A. S. C. A. & F. SUITS

The American Society of Composers, Authors & Publishers have been engaged in numerous suits for infringement of copyright last week against various motion picture houses in North Carolina.

The actions were instituted through the solicitudes of Aaron S. Cohen of Raleigh, N. C., in the Eastern and Western District United States Courts of North Carolina.

REMCICK CLOSING STORE

Jerome H. Remick & Co. are closing their Cleveland retail sheet music store. Edward A. Adams, who has general charge of the various Remick stores and music departments in the East, in charge of the Cleveland store, where he is shipping the stock to other stores, etc.

A Remick music department remains in Cleveland, however, at one of the large department stores.

A. J. STANBY BACK FROM ENGLAND

A. J. Stanny, who has been spending the past two months in England, is back in the States now, and has charge of his New York music business, has an important branch in London.

DONALDSON GOES TO PALM BEACH

Donaldson is leaving this week for Palm Beach, Florida, where he will further recuperate from the effects of a recent operation for appendix.

E. BILLS BACK FROM CUBA

E. Mills, chairman of the executive board of the Music Publishers Protective Association, returned from a short trip to Cuba, last Tuesday morning.

TICHNER BILL HELD UP

Supporters of the Tichener bill providing for the entrance of the United States into an international copyright alliance, and practically giving up all of the bill being made a law at the present session of Congress. The bill was introduced some months ago in the House of Representatives by Representative Tichenor of Kansas, at the request of the Authors' League of America, and subsequently referred to the Committee on Patents. The only doubt as to whether the bill was the opposition of a writers' union, which was recently overcome at a conference.

Up to the present time there remains about twelve working days for the lawmakers, who have a great press of international and other important matters, it is expected that less important matters will be shelved.

RAPEE SIGNS WITH PUBLISHER

Ernso Rapee, musical director of the Capitol and Varsity Axt, also at the Capitol, has signed three year contracts with Richmond-Robbins, Inc., giving it the exclusive right to publish their compositions.

The commercial possibilities are seen in the works of the musical directors by Mr. Robbins who believe that thousands of dollars worth of radio and phonograph sales of the parts of the country are interested in the current and foreign sheet music, motion picture, graphics, etc., which are scored by Rapee and Axt for Capitol pictures, etc.

Sonusations to be known as the "Capitol Photoplay Series," will be published by Richmond-Robbins and will be composed of various sorts of picture music.

EX-MUSIC MAN FACES COURT

Sol Bloom, former music publisher, who was tried and acquitted of charges that fraud and gross irregularities were committed in the district.

The cost of copyrighting a composition in Mexico will be $5 and will become invaluable to the increasing demand there for American jazz music.

POWERS BACK FROM TRIP

Richard J. Powers, Eastern representative of Sherman, Clay & Co., returned last week from a six weeks' selling trip through the Eastern States in the interest of the new music numbers in the Sherman-Clay catalogues.

NEW JAMES SONG RELEASED

"Carolina Mammy," a new song by Billy James, has just been released by Leo Feist, label owner, and being featured by a number of vaudeville singers, among them being Emanuel Lundy who is scoring a big hit with it.

HARMS GETS BROADWAY SONG

Harms Inc., have taken over from the Broadway Music Corporation a fox-trot box entitled "Don't Say Goodbye," by Anatol. Shur.

MILLS BACK FROM COAST

Jack Mills, of Jack Mills, Inc., returned Monday, after his six weeks' sales trip to the Pacific Coast cities and other important centers en-route.
THE NEW YORK CLIPPER

BURLESQUE TO LEAVE THE PARK

NEW CORP. TO SHOW PICTURES

The Park Music Hall, at Columbus Circle, will end at the weekend its policy of burlesque. The lease of the theater, now held by the Cossent from William Minsky by a new corporation known as the Columbus Circle Producing Company, and begun in late August has ended a varied career, and the closing on Saturday night marks a continuous run of twenty-five weeks at the house.

When the Minsky's, best known producers of burlesque on the lower east side, took over the house a number of alterations were made, the house refitted and dressed, and considerable and heavy type entertainment announced. It was burlesque, however, and with a change of show weekly and a Thursday midnight performance ran along the lines of stock burlesque.

COOPER WILL FILE

The will of James E. Cooper, who died Wednesday, is before the probate court for probate in the Surrogate's Court last week, and directs his estate after all debts are paid, to be divided as follows:

Leah De Bahul, sister, $25 a month for life.
Lila Cooper, widow, $400, to live, Drive, the remainder of his property, she, without bonds being named as executrix.
Mr. Cooper's week also named as executrix.

Mr. Cooper was also known as E. Cooper, and generally as a producer burlesque as a producing managing and owner of many shows on the Columbia wheel.

BILLY WATSON ILL

KANSAS CITY, Mo., Feb. 9—Billy "Beef Trust" Watson was taken ill during his appearance in the Beef Trust affair. He was brought to the hospital and diagnosed as suffering from pneumonia.

Marie Hilbert ILL

Marie Hilbert, who retired from the burlesque stage several years ago, is convalescing in a Lakeview, N. J. house. He was taken ill in the middle of December and has been in the hospital ever since.

BECKER GIFT NIGHT AT MINER'S

Irving Becker has announced an "Irving Becker Gift Night" for Feb. 14 at Miner's Golden Theatre, during the engagement of the "Broadway Flappers." Many valuable presents will be distributed.

HELEN GOULD WITH RED SHOW

Helen Gould was engaged by Harry Rudder to appear with Jack Ried's "Record Breakers," as soubrette. She opened with the Union Square Theatre, Washington, last Monday.

DISMISSAL MOTION DENIED

Justice Leonard A. Giedeicke in the Supreme Court, last week, denied the motion of attorneys for the Columbia Amusement Company to dismiss the complaint of the American Amusement Association which sought $50,000 damages, through the alleglations, that the defense company had been a part of the American Circuit and was violating the league's by-laws, brought about the establishment of the Burlesque Booking Office, and proceeded to show that the firm was actually in violation of contract.

The complaint further charged that the contracts between the American Association and various other parties were to run until September 1921, and that it had lost heavily through disruption of plans due to the activities of the alleged rival agency.

The denial of the motion will compel Louis L. Kluken, attorney for the Columbia Amusement Co., and the officers and directors of the organization, who are also named as defendants, to serve answer to the complaint on Charles L. Hoffman, and pay the sum in twenty days.

The date of the first suspended operations was the end of last season, when the managing president, became head of the Affiliated Theatres Corp., which produced shows on the Columbia circuit. The president has withdrawn all his attraction from the circuit, with some of them filing petitions in bankruptcy.

BOHEMIAN NIGHTS RESUMED

The Bohemian Night held by the Burlesque Club on Sunday, Feb. 11, was well attended and the entertainment provided by Long John, of the Columbia, was one of the best up to date. It included Frank Hard, at the banjo; Prince Stone at the piano; Hal Sherman, dancer; Doris Leon, prima donna; Charles West, dancer; Misses Herman and Deering; Misses Schmidt, and a sister act; Sid Gold, who sang "My Gall"; Lew Kelly and Chas. Wessman in Bedtime Folies; Miss Cooper, character singer; and a one act drama, entitled "The Little Old Lady," which was done by the Columbia players, and which will be reissued on the circuit. Miss Cooper is said to have been overjoyed at the news that the show will continue this season.

CLARK IS CLUB PRESIDENT

A special meeting was held by the Burlesque Club, at the Union Theatre, February 11. Bobby Clark was appointed President for the meeting and it was subsequently voted that he act in that capacity for the remainder of the term, which will end next June 11. The plan passed, that a fitting memorial be prepared to be presented to the family of the late Mr. Cooper and a committee was appointed for that purpose. The Committee on The Great Night, as well as the Club House Committee reported good progress. Another special meeting will be held next Sunday afternoon.

TWO THEATRES OFF MUTUAL CIRCUIT

With the elimination of two theatres last week and the dropping of two shows on Saturday night, the Mutual Burlesque Circuit has lost nine theatres, two with a similar number of shows playing them and in that way eliminating two layers or "wildcatting" for the attractions.

The theatres which closed last Saturday are the Palais Royal Theatre, Springfield, Mass., which are operated by Goldstein Brothers. These houses of late have not been doing enough business to warrant the owners guaranteeing the shows a specified amount for appearing in them, so the owners notified the circuit that they would close them, as far as their representatives were concerned for the season.

At the time the Goldstein Brothetns informed the Mutual officials they were withdrawing their houses, the heads of the other circuit theatres, including Fred Samuel and Pace Makers, and Mike Kelly's Runaway Girls, were not up to the standard the chain is entitled to be served. The endeavor having been made to bring them up to the standard the circuit demands that those shows will close their season on the circuit next Saturday night. The Danse Fare Theatres, under the management of the Danse Fare Chain, Brooklyn, while Kelly's attraction will continue its tour at the Garden Theatre, New York.

MALHERBE HAS A BOY

SAN FRANCISCO, Calif., Feb. 9—A seven pound, three ounce boy, the son of Mr. and Mrs. Ed. P. Malherbe in this city, Mr. and Mrs. Malherbe but recently returned from Honolulu, and home. I showed he was for formerly Alberta, a member of the Bon Ton Circuit, during the Columbia Circuit a few years ago. Both mother and baby are doing fine.

NEW NAMES FOR MUTUAL SHOWS

The "Monte Carlo Girls" will change their title to The Rosy Pussy Girls after this week. The Playmate show will be billed as the "Girls From the Folies."
MINNIE ALLEN, ANNIE KENT & CO.

Theatre—Proctor’s Fifty-eighth Street.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Special.

This is a comedy of reminiscences called “Why Cry,” the authorship of which is credited to Miss Kent. Both have been veterans of the comedy world, and here they present their charm to divers “turkey shows.” Miss Kent, who is the comic of the act, drops in on her pal to find that an extra fortune has been exceedingly kind. While it has not given Miss Kent a rise, their subsequent talk of old times is punctuated with an abundance of wit and some clever clowning by Miss Kent. As a joke the telephone is kept buzzing with a call from Miss Kent to her pal, who is also a veteran. This gives both Annie the audience an idea that Minnie has turned “gold,” but at the climax she lets every- body in on the secret. The little patch of land Annie persuades her to buy out of her scant savings has developed into valuable oil properties. She is going to share it all with her pal. Just before the curtain she yells “I’m the Oil Queen,” with Miss Kent retailing with “Then I must be the oil can.”

The act is put over a lively gait with both working like trojans to plant their story firmly in the audience’s mind. Early in the proceedings, Miss Kent puts over a comedy song that was a “vogue.” The act should be a great feature for the small time.

E. J. B.

MARTIN AND GREENWALD

Theatre—Proctor’s Fifth Ave.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—Special.

These two men have woven a side-walk conversation act into a production, thus making their talk stuff sell for additional value. One works as a “hebe” comic and the other as a race-track tout. They come together in front of the “hebe’s” tenement on the East Side. The act makes his pocket and immediately sets out to separate him from the roll by influencing him to bet on a sure-fire tip on a horse. The scene changes to the race-track. Both indulge in some bright cross-fire. The trot manages to steer his prey onto a bad horse. He makes a deal with the “bookie” to take the horse and they’ll split the profits. The horse runs second, but the winner is later disqualified and the “bookie” gives the money. When the wise guy gets to “smooch” a cut in the winnings, he is ejected to the air, which again changes the scene and finds the “bookie” and the Trotter in their boat. The act is put over in a speedy tempo and has much to recommend it for novelty and genuine comedy value. It is a strong feature for small time and could also hold its own in an early spot on the big time bill.

E. J. B.

NEW ACTS

PARAMOUNT FOUR

Style—Songs.
Time—Fifteen minutes.
Setting—In one.

A male quartette, working in tux, offering a pleasing variety of songs, dances and instrumental numbers. The boys are all neat appearing and have fairly good voices. They have a good repertoire for the boys, which consists of “Keep Away From Old Broadway,” a clever “busi- ness” dance, and a solo on their cornet handles. They return to harmonize. A Picture Without a Frame is also a very clever little number. One of the Russells and Martonoff offering is also a violin and accordion duo, and are also two very neat-appearing boys. As far as comedy goes, these two chants omit that entirely, and perhaps it is just as well that they do. Their work on the instruments is very good, most of their numbers being of the popular published repertory, and effectively arranged. At this house they almost stopped the show in the second spot when reviewed. They’ll do more than nicely on a big time bill in an early spot.

G. J. H.

RUSSELL AND MARTONI

Theatre—Colonial.
Style—Instrumental.
Time—Twelve minutes.
Setting—One.

There are times, during the Russell and Martonoff offering, that one can’t help but think of the Phil Baker and Bernice combination of several years ago. Russell and Martonoff offering is also a violin and accordion duo, and are also two very neat-appearing boys. As far as comedy goes, these two chants omit that entirely, and perhaps it’s just as well that they do. Their work on the instruments is very good, most of their numbers being of the popular published repertory, and effectively arranged. At this house they almost stopped the show in the second spot when reviewed. They’ll do more than nicely on a big time bill in an early spot.

G. J. H.

GREY AND YOUNG

Theatre—Regent.
Style—Comedy.
Time—Fifteen minutes.
Setting—In one.

Roger Grey of musical comedy fame, and his partner, Miss Marion, two actresses out of chorus girls, has hit last taken a partner who is a fast little comedienne and the results speak for themselves. Grey, as a traffic cop, enters into conversation with a young lady from the boudoir regions who has come to the city to get married, having sent a picture to her fiancé. She manages to convince her that she is a pretty girl. There is a good deal of familiar comedy handled in a novel manner and several bits that are really clever. “I Love Flowers” is funny but not in the vaudeville mood, the business putting it over. Grey has a good line when, as the girl exits showing her leg, he says, “You can’t tempt me, my weakness is lipos.” His “Reincarnation” song is good, but again it is not the best thing for a vaudeville audience. The double dance finish is great and puts the act over for a fine hand. The act should have very little trouble in finding work and should prove a good attraction.

THOMPSON AND COVAN

Theatre—Jefferson.
Style—Dancing.
Time—Ten minutes.
Setting—In one.

A colored team with an excellent assortment of soft shoe buck and wing, and eccentric steps, that will be suitable for big time presentation with a little more work. They open as a double, with buck and wing dancing, and follow it with another on the same order. These steps included a little bit of everything done by the dancers of the past and present, plus a few steps of their own. Doing their material with the very best, with each other until each bit got across, and the act at the finish was a decided hit.

S.

RUSSELL AND HAYES

Theatre—Hamilton.
Style—Acrobatics.
Time—Eight minutes.
Setting—In one.

These two men were spotted second at this house, although they do an acrobatic routine and followed an acrobatic offering. The act consists of gymnastic and tumbling stunts, all of which are very well done and some exceptionally good stunts are offered in the combination. They keep up a running line of chatter all the way through. The act at times tends to become bore-some. They could easily omit some of the talk for general number, utilizing the acrobatic work is good enough to place them for a small time act, preferably, in any big time house.

G. J. H.

Wichita, Kan., Crawford Theatre

WANT ATTRACTIONS

FOR FEBRUARY, MARCH AND APRIL

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in Greater In Wichita.

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CRAWFORD & MARION

"STILL ARGUING!"

Direction E. K. NADEN, PAT CASEY AGENCY
CIRCUS

SHIRNE CIRCOK BROKlK RECORDS

The Detroit Shrine Circus broke all records last week. In
Febt. 6, according to the state at the Armory were
more people, there were reported to be 18,475, or 3,000
more than those who were present at the previous one.

ting lone of the splendid Silvoi Lumber which
tened the Circus at the Armory were more than
papered. The main feature of the show was a
merful and complete one of the grandest in the history
of the American circus, there being a crowd of 18,475.

SSELLS-FILO TIRCUS

Contrary to all reports the Sells-Floto will
not come out on forty cars and not as a sixty
five. The Sells-Floto pictures are now
heralded as a big buyer. The Sells-Floto will
feature the Big Opening Spectacle "A Night In Per-
sonal life, with many novelties, and new wardrobe and will
surprise anything ever attempted in the line.
The Circus will open the season at the Coliseum, Chicago, Ill., April 7 to 22, in-
clusive.

ACTOR HELD AS "BOOKEUGGER"

Ceecl Cloveley, an actor appearing with John Barrymore in "Hamlet," was arrested
last Tuesday, with two others, on a charge of "bootlegging." The trio were arrested
by Federal Agent John McGivney, who alleges that the actor sold him a flask of
liquor and took him to an upstairs pharmacy and introduced him to the clerk. Mc-
Givney further said he later put these two cases of bonded liquor and immediately
placed Cloveley and his companions under arrest.

BIG BANNER ORDER

One of the largest orders for Show Banner
Paintings has been placed by Evans and
Gordon for their season which is under
the United States Tent and Avenue Co.
Chicago. The order calls for five hundred
banners of different design and the same
suit as previous seasons. Previous to this order the above firm
have placed orders with the same firm for
eighteen hundred banners.

ROBINSON AND GOLLMAR COMBINE

The John Robinson and the Goll-
mar Bros. Circus will be combined this
circus season, said under the title of the John
Robinson and Gollmar Bros. Circus, with
three others only being the Sells-Floto and
Barnes. The Sells-Floto is now interested in extensive oil
operations in California, making his home in
Los Angeles.

CUMMINGS IN OIL BUSINESS

Col. Fred T. Cummings, who formerly
conducted his own Wild West Show and was
known as "Doc" Tufts, is now interested in extensive oil
operations in California, making his home in
Los Angeles.

INDOOR CIRCUS AT NEW LONDON

The Polack Indoor Circus opened an
engagement last Saturday at New London.
Conn. with Geo. W. Moroney, Geo. W. Johnson,
management of the Polack Indoor Cireus;

BROOKLYN寬 WALLACE OPENING

The Hagenbeck-Wallace Circus will
open its engagement at the Brooklyn Colos-
Saturday, April 28. This circus features
both elephants, horses and clowns, and com-
and will introduce in both depart-
ments many novel acts.
DALE UP ON DEPORTATION CASE

Jame Dale, English actor in "Loyalties," now playing at the Galaxy Theatre, is the second stage Englishman to face deportation proceedings this season, and on Saturday morning, with his attorney, Nathaniel Burka, was at the immigration station on Ellis Island, where an hour later he was questioned by Special Inspector McInerney. Dale's trouble due to the fact that Ada Gladys Powell, an English girl, some two months ago arrived in this country, and after a letter warned her as to deportation proceedings, she arrived. The girl admitted that she came here intending to stay, and her mother said she was not going to return to England.

At the examination he denied everything which Miss Powell had said, the paying of her passage to this country, and the conclusion of a love affair. The testimony will be forwarded to Washington where officials will finally rule on the case.

Pat Somersett, who appeared with Edith May in the produc, has also has a deportation case pending against him. The matter is up before officials for decision.

KELLARD TO DO "JEKYL AND HYDE"

John E. Kellard, who for a number of years has been appearing with repertory companies he headed, returned last Friday from England. He announced that within three weeks he would present in a Broad- way theatre "The Strange Case of Dr. Jekyll and Mr. Hyde," which had been rearranged and written by Cyril Maude, the English actor-playwright, and himself. Kellard says this will be the first rearrangement of the play in twenty-five years. Mrs. Kellard, originally known as Freda Brindley, is to be his leading woman in the play.

VERNA FELTON MARRIES

Verna Felton, leading woman for the past two years with the Allen Players, of Edmonton, Canada, was married on Febru- ary 9 to Lee C. Miller, stage director for the Ditrichstein. Gustave Bowhan, a member of the Ditrichstein Co., and Sylvia Bowhan, his sister, lately featured with Harold Lorpke's "A Chorus Girl" company, was maid of honor.

Miller and Miss Felton are returning for Ditrichstein's trans-continental tour with "The Purple Mark."

REAL COPS IN "WARNING"

Six real policemen were used for the last act of the Chicago company's presentation of "The Last Warning" at the Powers Theatre, Grand Rapids, last week. Fred Mindlin, manager of the company, nego- tiated a tie-up with the Chief of Police and had the local police on hand for five performances. The company was held over for a Sunday night performance.

STANDARD AMUSEMENT EXPOSITION

wants legitimate concessions of all kinds.

Few wheels open. Will buy rides or book them on reasonable percentage. Wants singing orchestra, circus acts, and first class electrician.

Executive Office:
Room 46 Cellery Theatre Bldg., Chicago, Ill.
Telephone Brynma 1188

Mention CLIPPER

FIFTH ANNUAL SEASON

GERARD'S GREATER SHOWS

EARLY SPRING WANTED-Five real live horses, two each at 1000; one each at 750. Will buy any of the above or any other animals. 

THIRD YEAR

CHANGES IN "PEACHES" CAST

George W. Lederer's musical comedy, "Peaches," will close at Ford's Theatre, Baltimore, on Saturday night, prior to being reaped for a New York engagement on March 5. Several changes of principals will be made in the east before it is brought into New York. The title of the play will be changed for New York engagement on March 5. Several changes of prin- cipals will be made in the east before it is brought into New York. The title of the play will be changed for New York premiere to "I'm a Good Girl." It is also announced that Miss Neville and her company, which will be switched from another part, which was eliminated; William Kirkbride was re- leased by Tyler Whitehouse, who will be replaced by Adolph Linc who Linc played was also eliminated. The other characters, both of Lederer are arc two women and one man.

WHITE TO DO NEW "SCANDALS"

George White, producer of "George's Scandals," was in New York last week signing for two new stars for the new edition of the "Scandals" which will get under way early in May. White is planning to get the edge on all older summer shows and open the new version of "Scandals" earlier than ever this year. Last month he beat the "Follies" in and is said to have benefited financially through having stolen a march on Ziegfeld. The other summer songs shows are to be added to the list this season, White is determined to beat all of them in.

OZA MACGREGOR SUES SHEA

As assignee of a claim for $1,053.50 held by Edgar J. MacGregor, Oza N. MacGregor filed suit last week in the Third District Court, asking $1,000. The suit is a result of an agreement between Joseph Shea and the Consolidated Amuse- ment Company, Inc., for $1,000. In the complaint, through his attorney, Samuel C. Goldberg, of 299 Broadway, Oza N. MacGregor sets forth that the agreement was for services rendered by Edgar J. MacGregor, in directing the staging of the production "On the Stairs," also for royalties.

SCHENCK TO PRODUCE ON COAST

Joseph M. Schenck has completed arrangements whereby his executive offices and production department will be moved from New York to Los Angeles. Schenck has obtained control of the United Studios in Los Angeles at an expense of $1,500, and in the future all the Norma and Constance Talmadge and other productions will be made in the Coast studios.

BACHELDER IS "DAGMAR" MGR.

E. A. Bachelder succeeded Eoghan Egan as kay company manager and press agent of "Dagmar" at the Selwyn Theatre last week. He was formerly manager of the "Dagmar," and it was as manager of the "Dagmar" that he was appointed.

NEWSPAPER MISTAKES

Newspaper as well as individuals make mistakes, which, when they get into print, surprise and amaze the readers, but they continue to happen just the same. The latest in connection with the show business was made by the Times, which in the review of the Hammerstein show, "Wildflower," at the Casino, printed that the score was by Rudolph Friml, who in it had the most tuneful score that he has written in years. Herbert Stethart and Vincent Youmans wrote the tunes in the piece.

FISHER AT FRISCO GARDEN

Bert Fisher is still conducting the or- chestra at the Winter Garden Caf, San Francisco. The orchestra is of seven pieces.

AMY LESLIE ILL

Amy Leslie, dramatic critic of the Da- News, Chicago, for the past decade, seriously ill in her suite at the Park- way Hotel, Chicago. Due to her age, it is sa her recovery is doubtful.

REMODELING THE GRAND

Trenton, N. J., Feb. 12.—The Oza Theatre is being entirely remodelled, extending interior and exterior improve- ments will cost $150,000 and will work started immediately. The owners let the contract last week and work started immediately. All the posts in the theatre will be moved and boxes will be placed in line. High class road attractions will be booked in the house whenever such is available.
BULLESQUE ROUTES

COLUMBIA CIRCUIT

Big Jim—Casino, Brooklyn, 12-17; Empire, Newark, 12-24.
Billy Watson Beef Team—Gayety, Minneapolis, 12-17; Gayety, Milwaukee, 12-24.
Bow Time—Gayety, Omaha, Neb., 10-18; Gayety, Minneapolis, 12-24.
Barry Benecke—Empire, Providence, 12-17; Gayety, Boston, 12-24.
Broadway Brevities—Empire, Providence, 12-17; Gayety, Boston, 12-24.
Broadway Players—Messrs. Benecke, New York, 12-17; Casino, New York, 12-21; Radio, Poughkeepsie, 22-24.

Burton Bergman—Lyric, Dayton, O., 13-17; Olympic, Cincinnati, 19-24.
Bobble Babbie—Star & Garden, Chicago, 12-17; Empress, Chicago, 12-24.

Chuckles of 1922—Olympic, Cincinnati, 12-17; open, 12-24; Gayety, St. Louis, 26-Mar. 3.
Dave Marion's Own Show—Casino, Boston, 12-17; Grand, Worcester, 12-24.

Fashlights of 1923—Stowe, Bloomington, 14; Colonial, Ulia, 15-17; Gayety, Montreal, Can., 19-24.
Fallin' of the Day—Harig & Scammon's, New York, 12-17; Empire, Providence, 12-24.
Frank Fingey Revue—Gayety, Boston, 12-17; Casino, New York, 12-24; Folly Town—Gayety, Washington, 12-17; Gayety, Pittsburgh, 12-24; Giggles—Gayety, Milwaukee, 12-17; Columbia, Chicago, 12-17; Overseas Village Revue—Gayety, Buffalo, 12-17; Gayety, Rochester, 12-24; Hello Good Time—Palace, Baltimore, 12-17; Gayety, Washington, D. C., 12-17; Hickey—Gayety, Rochester, 12-17; Lyceum, Ithaca, 16, 19; Lyceum, Elmira, 20; Stone, Binghamton, 21; Colonial, Ulia, 22-24; Jack Reid's Show—Gayety, Pittsburgh, 12-17; Colonial, Cleveland, 12-24; Jimmy Cooper's Revue—Columbia, New York, 12-17; Empire, Brooklyn, 12-24; Keep Smiling—Open 12-16; Gayety, Omaha, Neb., 12-23; Katz Knaack—Empire, Brooklyn, 12-17; Yorkville, New York, 12-24; Let's Go in the Clouds—Peerless, N. J.; Majestic, Jersey City, 12-17; Maid of America—Casino, Philadelphia, 12-17; Palace, Baltimore, 12-24; Music World—Majestic, Jersey City, 12-17; Miner's Bronx, New York, 12-24; Mischke Williams' Show—Yorkville, New York, 12-17; Casino, Philadelphia, 12-24; Radio Girls—Empire, Chicago, 12-17; Gayety, Detroit, 12-24; Roca's Show—Colonial, Chicago, 12-17; Star & Garden, Chicago, 12-24; Rockette—Casino, New York, 12-14; Radio, Poughkeepsie, 12-17; Casino, Brooklyn, 12-24.

Step On It—Gayety, Montreal, Can., 12-17; Canadian, Montreal, 12-17; “Strolling” Billy Watson, Fun Show—Gayety, Kansas City, 12-17; open 12-30; Gayety, Omaha, 12-Mar. 2.

Social Maid—Open 12-17; Gayety, St. Louis, 12-17; Step Lively Girls—Empire, Newark, 12-17; Orpheum, Paterson, 12-17; Talk of the Town—Empire, Toledo, 12-17; Lyric, Dayton, O., 12-17; Temptations of 1922—Colonial, Cleveland, 12-17; Empire, Toledo, O., 12-17; Town Scandals—Gayety, St. Louis, 12-17; Gayety, St. Louis, 12-17; Gayety, Kansas City, 12-24; Wine, Women and Song—Gayety, Detroit, 12-17; Empire, Toronto, Ont., Can., 12-17; Youthful Follies—Gayety, Buffalo, N. Y., 12-17; Gayety, Rochester, 12-17.

MUTUAL CIRCUIT

Band Box Review—Utica, 12-17; Majestic, Albany, 12-17; Flappers of 1923—Lyceum, Columbus, 12-17; Band Box, Cleveland, 12-17; French Models—Pine Circuit, 12-17; Empire, Cleveland, 12-17; Girls at the Office—Bijou, Fall River, 12-17; Olympic, New York, 12-17; Girls from Reno—Lincoln, Newark, N. J., 12-17; Girls from Folli--Bijou, Fall River, 12-17.

Hula Jake Girls—Broadway, Indianapolis, 12-17; Lyceum, Columbus, 12-17; Jingle Bells—Empire, Hoboken, 12-17; Gayety, Brooklyn, 12-17; Jazz Time Revue—Empire, Cleveland, 12-17; People, Cincinnati, 12-17; Jersey Lillites—Star, Brooklyn, 12-17; Empire, Hoboken, 12-24; Kuddin' Kittens—Majestic, Wilkes-Barr, 12-17; Majestic, Scranton, 12-17; Lea's Thru 1921—Band Box, Cleveland, 12-17; Garden, Buffalo, 12-17; London Gayety Girls—Pine Circuit, 12-24; Merry Gayety—Gayety, Brooklyn, 12-17; Midnite Maidens—Polly, Baltimore, 12-17; Muskie Makers—People's, Cincinnati, 12-17; Gayety, Louisville, 12-17; Monte Carlo Girls—Gayety, Louisville, 12-17; Miss N. Y. Jr.—Bijou, Philadelphia, 12-17; Polly, Baltimore, 12-17; Pat White and His New Big Shows—Majestic, Albany, 12-17; Howard, Boston, 12-17; Playmates—Howard, Boston, 12-17; Round the Town—Lyric, Newark, 12-17; Majestic, Wilkes-Barre, 12-17; Runaway Girls—Garden, Buffalo, 12-17; Royal Follies—Broadway, Indianapolis, 12-17; Sweet Bay Boys—Olympic, New York, 12-17; Star, Brooklyn, 12-24; Step Along—Majestic, Scranton, 12-17; open, 12-24; Town Follies—Open, 12-17; Bijou, Philadelphia, 12-24.

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STARS OF BURLESQUE

OMIKSE CIMOC

ERNEST MACK

Erich P. working with single bells

OMIKSE CIMOC

ERNIE MACK

STARGAZING AND ACROMATIC DANCING JUVENTILE DANCING SPECIALTY

Open for offers; next season

STARGAZING AND ACROMATIC DANCING JUVENTILE DANCING SPECIALTY

Jack and Dashing Handwreeters

STARS OF BURLESQUE

ERNEST MACK

OMIKSE CIMOC

ERNEST MACK

WINDOWS WITH SINGLE BELLS

TOMMY BURNS

OMIKSE CIMOC

NAT "CHICK" HAINES

TOMMY BURNS

STARS OF BURLESQUE

OMIKSE CIMOC

California Trio

JOE JOHS, HARRY BART, JIM HALL, MANAGERS

TOMMY BURNS

NAT "CHICK" HAINES

With Jack Reeds Record Breakers

BETTY WEBER

With Jack Reeds Record Breakers

BURTON CARR

THE INTERNATIONAL TENOR

BETTY ABBOTT

"LAUGHIN' THRU 1923"

Mae Dix

Featuring with "Rube" Bernstein's "Broadway Flappers"

EMILY NICE

Ingenue-Soubrette—"Town Follies"

CHAS. (Red) MARSHALL

INSTRUMENTALIST—"GOOD"

CLAIRE GREY

CHARRED Ingenue WITH "LONDON GAYETY GIRLS"

READ THE CLIPPER LETTER LIST
WANDA HAWLEY ASKS DIVORCE

Los Angeles, Feb. 12.—Suit for divorce, charging desertion and cruelty, has been filed in the Superior Court by Wanda Hawley, motion picture star, against Albert Burton Hawley. The couple were married Sept. 13, 1916, and separated Oct. 13, 1922, according to the complaint. The papers were filed by an attorney. Miss Hawley is reported living in Europe and her husband in New York City.

**Attractions at City Theatres**

BELASCO W. 46th St., Pippin, 4-56
DAVID BELASCO Presents

Lenore Ulric

A Character Study by Audre Fleur

B. F. Keith's Broadway and 4th St. Mat. Daily at 3 P.M., 7 P.M., 2 P.M. and 7 P.M.

ALL STAR PROGRAMME

OLYMPIC 16th St. Monadnock Ave.

MUTUAL CIRCUIT SHOWS

SWEET BAY BEES

Next Week—GIRLS-A LA-CARTE

BROOKLYN THEATRES

Casino Theatre BIG JAMBOREE

Next Week—ROCKETS

Empire Theatre Ralph Avenue and Broadway

KNICK KNACKS

Next Wk.—Jimmy Cooper's Beauty Rev.

STAR JERSEY LILIES

Next Week—SWEET BAY-BEES

Gayety Theatre Throop Ave. & Broadway

MERRY MAIDENS

Next Week—JINGLE BELLS

**ILL PERFORMERS NOT PAID**

Scranton, Pa., Feb. 10.—Almost a riot occurred last night at the Majestic Theatre, Scranton, as a result of the performance by the members of the "Town Follies" company that Manager Lew Epstein had sent word in to his representative, the theatre to pay the people who had been ill for several days, during the engagement of that company at the theatre. Several members of the company had been ill with the grippe for a few days during the latter part of the week, due, they say, to neglect.

Tuesday night is fight night at the Majestic. Last Tuesday Epstein booked eleven amateur fights. It seems that Epstein was called out of town on Saturday to visit the Al Jolson Show and left the management of the theatre to a boy in the office, Joe Lewis.

On the fight night, Lewis found that he had invited two fighters, each having a second and some a manager on his hands about the time the curtain rang up. In his excitement he rushed them all back stage long before the first part of the show was over, crowding all but the fighters on one side of a not over-large sized stage. These men were wet from the big snow storm and it was not very long before the floor and the runway from the dressing rooms were so wet from the water passing to Lewis, although his attention had been called to the manner in which things were being handled. Lewis explained that he had claimed that it was the way they did things in the office.

The next day one girl was out of the show sick and the rest of the company were through the show. The following day two more members also Emily, the soprano, and Bruce, and Milly Murphy, the carpenter, were out, with heavy colds, finally Saturday another chorus girl had to give in.

Everyone who was taken sick was attended by a doctor and looked after by the members of the company who were able to get around.

When the company manager settled up the box office representative Saturday, the money was deducted from the salaries for the time the sick members of the company were away. Again the company manager protested, but of no avail, the box office boy, Lewis, claimed that he had had Epstein on the phone and that Epstein had given him positive orders not to give up to those who were ill.

The indignant members of the company wanted to get in touch with the District Attorney but it was too late when they were dismissed from the theatre, and the company leaves the first thing in the morning for Philadelphia, but two members, a chorus girl and the carpenter, are too ill to move and will have to return here until they are well enough to travel.

It is said that not one member of the company escaped without a cold and several were just about as able to get to the theatre as the house was.

Some persons are under the impression that Epstein did not know anything about this trouble, as they claim that he had always paid anyone taken ill a full week’s salary, but think that the box office boy stepped his authority and that when Epstein returned in the morning of the next day, he, the city, with the grippe, will have to answer.

The show, although crippled as it was, played to one of the biggest week’s business of the management getting a little over $5,000 on the week.

**JACK JOYCE HELD IN $2,500 BAIL**

Harry Hall, vaudeville performer who is billed as "Jack Joyce, the Man with the Smear," held in $2,500 last Saturday for the Grand Jury on complaint of Miss Reynolds, a 22-year-old vaudeville dancer. The examination of Hall took place before Magistrate Stanley H. Reynolds, in the West Side Court, and Miss Reynolds, her mother, and other witnesses appeared in the girl’s behalf.

According to the story told by Miss Reynolds she had been appearing in song and dance acts with another girl, and they were known as the Leslie Twins. She was engaged to Hall, and had to marry him in March, the betrothal having been announced about a year ago, at Hall’s address, 355 Central Park West. A social gathering was in progress at the time, and it was understood that the apartment was to be the home of Hall and Miss Reynolds when they were married. Last week, Mrs. Reynolds and her husband went with their daughter to a theatre and to a restaurant; they were leaving the restaurant, according to Mrs. Reynolds, they saw Hall enter a small and a young woman and drive away to his Central Park West apartment. The Reynolds family followed in another cab and allege they found Hall and the unidentified woman in the actor’s rooms. Hall called a man friend on the telephone, and when he arrived he said that the woman with Hall was his fiancée, and that he had an appointment to meet her there.

After they reached home, Mrs. Reynolds said, her daughter confessed relations with Hall on December 5th, 1922, Hall’s promise to marry her in St. Edward’s the Martyr Protestant Episcopal Church, 100th street and Fifth Avenue. Subsequently, on discovering that of having found another woman in the apartment of Hall, Miss Reynolds and her father reported the situation to the police of the West 100th street station.

Joyce’s trial is booked in Cleveland.

**MAY YOHE COMING BACK**

May Yohe, one time footlight favorite of New York and London, and once Lady Francis B. B., owner of the famous Hope diamond, is preparing to stage another come-back to theatrical fame in a small theatre on Madison Ave., Mass.

The name of her new vehicle is "Simply Mary Yohe," which will be well received at the opening performance last week. Miss Yohe said that it was not exactly a come-back, as she had never really been away.

**"SALOME" WITH COLORED CAST**

Chicago, Feb. 12.—The Avenue theatre here known as the Negro Folk theatre had a most auspicious opening of a presentation of the spoken version of Oscar Wilde’s "Salome." This being the first time that the spoken version of the Wilde play has been presented here since June, 1914, when Miss Agnes, actress in the "Salome," he Italian, the premiere was a social event both from the standpoints of the negroes as well as the white populace of the city. There was a heavy attendance of the North Shore’s elite on hand.

The performance of Wilde’s not altogether dramatic but very thrilling act of over-talkative mingling eroticism and biblical history, of realism and sarcasm, of words reposed and silent activity, heightened its climaxes lawfully and well.

Evelyn Freer described the dancing and deconsecrating princess of Judea; and Sidney Kirkpatrick, who made a very vehement Herod, kept up the chief interplay of excitement. Laura Bowman at Herodias and Solomon Bruce the prophet abetting them.

Prior to the presentation of "Salome," a racial comedy with Willis Richardson was staged.

**REVUE TO BURLESQUE RAIDS**

The recent raiding expediencies that have been unveiling the night life of the Greenwich Village cabarets will be satirized in the forthcoming production of "Greenwich Village Scandals," the new revue by Frank Williams, which is sponsored by the Vagabonds. Inc. Mr. Williams, who is writing the libretto, has become a model "village" and is making the tours of the night places in "Go" with a spy and at the same time getting local color for the new revue. The piece will go into rehearsal in two weeks and after an out-of-town opening will come to the Greenwich Village theatre for a run.

The cast is now being engaged.
VAUDEVILLE BILLS

THE WESTERN VAUDEVILLE Week of February 19, 1923

CHICAGO, I1L


JOSEPH, I1O


THE NEW YORK CLIPPER

UNIT ACT FILES SUITE

L. Laurence Weber and William B. Friedlander are named defendants in a suit filed last week in the Supreme Court of New York by Nicholas Bolla and Edna Twinette, who are seeking to recover from them alleged breach of contract. Lyman Hess, of the Loew State building, is attorney for the plaintiffs.

In the complaint, filed through their attorney, Bolla and Twinette, who are a dancing team, claim that the defendants, Michael Weber and Friedlander which included the services of 1922 of the Shubert Vaudeville Units owned by the defendants. During the run of the West and Friedlander Unit (not mentioned in Figure), Bolla and Twinette were one of the features in the show, and they claim that when the unit closed suddenly Weber and Friedlander paid little attention to their play or payment.

During the Thursday is the hands of men who have no right to lay hands on them. It is said they play the way only Alh Woods and Joel Shubert can play a benefit. They are so sure of the price is so high that you almost choose before going to the theatre and taking a trip.

He said that the society, which is only one year old, wants to find plays drawn from America, although the art has no nationality. He announced that the society would call for last three plays during the coming season.

THEATRE SHOES


The finest in the field catalogue live or call Chicago Theatre Shoe Co.

FO. PROCTOR

Week of February 12, 1923

Fifth Ave. (Second Half)—Sax—Bert—A. C. Stew—Bob Pender Troupe;—Edith Wurlitzer;—Lea & Mann.

Red St. (Second Half)—Earl & Milt—To Payoff—Frankie & Reddy;—Tomlin & Sampson;—Dougall.

Lipman & Whites—Langston—Campbell & Co. ;—Morgan—Ford & Wurlitzer;—Dougall.

21st St. (Second Half)—Earl Horder—Sue;—Dougall.

Fourth Ave.—Sam's Camerons—Ada Grey & Emmons Co.—Emmy Belle—Oakes & Dyes.

Fourth Ave.—Sam's Camerons—Ada Grey & Emmons Co.—Emmy Belle—Oakes & Dyes.

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THE NEW YORK CLIPPER
February 14, 1923

"EVERY DAY IN EVERY WAY, IT IS GETTING BIGGER AND BIGGER."

ARIOT FOR THE DUNCAN SISTERS
OF 1925
—IT WILL BE FOR YOU TOO!

COMEDY, VERSIONS-PATTERNS-ETC., ORCHESTRATIONS
READY IN ALL KEYS—SEND IT TODAY

B.A. MUSIC CO. 145 West 45th St. N. Y.

PAUL WHITMAN TOURING

Paul Whiteman and his Palace Royal Orchestra opened their two weeks tour of New England in Mechanics Hall, Worcester, Mass., on Tuesday of last week before a crowd of approximately 2,000. The capacity of 1,600 but after the concert several people went home so that more could be admitted for the dancing. This tour is being conducted by the Whiteman organization entirely on its own initiative, the halls in the various towns being hired for the night in question and all expenses for advertising, lighting and similar expenditures being borne by Whiteman and his associates. Thursday evening of the week was not the best so that the record crowd, at an admission price of $2.00 a head, is considered remarkable business.

The engagements are being run, with two exceptions, according to schedule. One hour, usually from 8:15 to 9:15, is devoted to a concert comprising several of the more popular of the present-day dance selections interspersed, with several numbers of a heavier calibre, the most notable, and by far the most successful, being the Wagnerian Fantasie, a special arrangement that Whiteman has made into play all the possible power of the Whiteman brass section as well as the delicate handling by the reed section. The whole number was directed by Whiteman with excellent taste and a fine sense of shading and balance. After the concert there is a short intermission and the rest of the time, up until about midnight, is devoted to dancing, the dancing being of twenty minutes duration with rests of six or seven minutes.

Signs are displayed during the concert and for each dance informing the audience when the next number is to be played. A feature that is being remarked by a reporter from the Courier who was present at the Philadelphia performance is that in several instances the entire catalogue of several publishers was played, in the case of the larger publishers, and in the case of the smaller ones their hit numbers received the attention of the orchestra.

The Whiteman tour is expected to bring $1,000 each night against rain, the usual policy of charging for that amount is being followed, though if there is one-tenth of an inch precipitation the hours of 5:30 and P. M. On the tour two concerts will be played without dancing, one at Lawrence, Mass., on the 11th and one in Bridgeport on the 18th, both Sundays, when dancing is not allowed through New England.

SIRENS IN HOME TOWNS

The Sirens of Scarsdale, after spending a week playing for dance bands in Pennsylvania and making a special appearance in Scarsdale, their home town, returned to the New York stage Monday to continue their vaudeville engagements. While in Scarsdale the orchestra received something of an ovation, playing to one of the largest crowds ever assembled on a local dance floor.

ERIE GOLDEN IN ACT

Erie Golden and his orchestra, formerly at the Strand Roof, opened in vaudeville last week and scored a hit. The act, which needed considerable straightening out, is now fast rounding into shape. Golden having changed several of his men.

ORCHESTRA NEWS

GOLDENCOMBANDFORPARK.

The Goldman Band Concerts, held with such members of one of his orchestras playing at Columbia University, will this summer be held in Central Park under the auspices of a Citizens’ Committee which has been considerably enlarged. The committee, which is headed by Mr. Arthur B. Schurman, chairman, contained the names of people prominent in all walks of life and those who succeed the committee was held. Mrs. Guggenheim has been personally and actively interested in the free concerts since their inception five years ago.

Franko Goldman, who is the organizer of this series of concerts, will again be in charge as conductor and manager, and plans to give sixty concerts, beginning June 5th and ending August 29th. Concerts will be given on Mondays, Wednesdays, Fridays, Saturdays and Sundays. The concert season will be in the open part of the week.

ORCHESTRAS IN MIX-UP

Harry Yerkes, manager of the Fleotilla, Happy Six, Bellhops and several other orchestras of prominence spent several days last week in Montreal straightening out a difficulty that arose in regard to the management of the Fleotilla, which was present at the Fleotilla. The matter was straightened out satisfactorily and Yerkes returned to this city the end of the week.

FRANKLIN PLANNING TOUR

Joseph B. Franklin, who represents Harry Stooddard, and who, in the past, has under his management known leaders as Victor, Miss and Ray Miller, the latter for a period of four years, will leave shortly to complete arrangements for an orchestral tour of one of the well-known concert organizations from New York out as far as Chicago.

FRANKLIN knows this end of the game thoroughly. Besides he is the interested performer and managing agent of the orchestras under his management appear in cafes both in the city and in the summer resorts for the summer season.

RIZZI IN CUBA

Louis Rizzo and his orchestra, booked by Paul Whiteman, Inc., in the Jockey Club, Havana, Cuba, for the month of May, has been transferred to the Casino, Havana, the latter being one of the most important places in Cuba. The orchestra will play out the remainder of the season at the Casino till returning to New York late in the summer.

KATZMAN LEAVES LOPEZ

Louis Katzman, orchestra manager, has, he announces, severed his connection with Vincent Lopez. Katzman says that the "Thoradora" arrangement is his idea.

The Palace Theatre programme of this week says that it was conceived by Mr. Lopez.
VAUDEVILLE BILLS

(Continued from page 27)

WILBUR HOLTON
Sensational Dancer with Kelso Bros. & Co.

BERT MATTHEWS BETH

WIA "ONE, TWO, THREE."

Dr. LEW CANTOR

COLUMBIA PHONOGRAPH ARTIST
PLAYING KEITH VAUDEVILLE

EDITH WILSON
AND BAND

Save the Last Waltz for Me
A New and Delightful Waltz Melody

YOUNGSTOWN, O.
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

ATLANTA AND BIRMINGHAM
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

BIRMINGHAM AND ATLANTA
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

NEW ORLEANS AND MOBILE
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

MOBILE AND NEW ORLEANS
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

LOUISVILLE AND CHARLOTTE
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

LOUISVILLE AND CINCINNATI
(Second Half) - Laster Bros. - Harry, Harry & Miller, Toms & Co. - Denny, Denny & Risch Trio

VON TILZER SETTLEMENT TERMS

The Harry Von Tilzer Music Publishing Co., against which a petition in bankruptcy was filed recently has made the following terms to its creditors.

Twenty-five per cent in notes payable as follows: five (5%) per cent August 2, 1923; five (5%) per cent December 2, 1923; five (5%) per cent April 2, 1924; five (5%) per cent August 2, 1924; five (5%) per cent December 2, 1924. A special meeting will be held pursuant to Section 128 of the Bankruptcy Act at the office of Steamer Miller, Referee, 2 Rector street, New York City, on the 21st day of February, 1923, at 11 a.m., at which time the creditors may attend, prove their claims, examine the alleged bankrupt, act upon the proposed offer of composition, and transact such other business as may properly come before said meeting.

Notice is further given that upon the filing of the requisite consents and the deposit of the consideration to be paid to the creditors and moneys for priority debts and the costs of the proceedings as provided in Section 128, and the filing of the petition to confirm said offer of composition, application will be made to confirm said composition at a hearing to be held upon the same before the Judge of the U. S. District Court, in the U. S. Court House and Post Office Building, in the Borough of Manhattan, City and County of New York, on the 20th day of February, 1923, at 11 a.m., at which time and place the creditors and other interested persons may appear and show cause, if any, why the said composition should not be confirmed and also attend the examination of the alleged bankrupt thereon.

WON'T SELL AMERICAN RIGHTS

Sir James Barrie has declined to dispose of the American rights to a one act playlet "Shall We Join Again," which has been proving a sensation in the London Music Halls. William Morris made Sir James an offer to produce the playlet in its present form or to have him rewrite it for a three act play, both of which offers the English author has refused.
DEATHS

FRANCES MICHAEL BURKE, actor, died last week at the Players' Club of a brain hemorrhage while entertaining friends after his Monday evening performance in "Pardon Me" at the Theatre Club. It was his 93rd birthday in which he was leading man.

Michael Burke was born at Newport, R. I., which place he left to attend a dramatic school in spite of his parents' opposition to his acting. He first appeared on the stage with Modjeska twenty-eight years ago and played the part of the farmer's son in "Way Down East." He joined the stock company of the Poor Players and later played in stock in Montreal for two years with his partner, Willis. He then went on tour taking the leading man in Rose's Hall of "The Christian," in which he played the part of the farmer's boy in "Down East." He joined the Players' Club in 1922 and appeared in "Arms and the Girl." On October 25, 1927, he was married to the daughter of a Watertown, Mass., newspaperman.

Three years ago he wanted to celebrate his 90th birthday but was prevented by an operation he had to have for the removal of a gall bladder. At this point he thought he never fully recovered from the effects.

At the Players' Club, where he was a member for many years, Michael Burke was discovered unconscious lying on the floor. He was rushed to a hospital and his body was to be shipped to Newport to the home of his brother where he lived.

MOONEY HOWARD, of the Harry M. Stevens "Talked the Town" company, Columbus Ohio, well known as a traveling salesman, was killed on February 2nd in Pittsburgh, where he was employed by the company. Mr. Howard was a traveling salesman of the Stevens company for several years and was on his way from New York to New Orleans when he was killed. He was married and his wife, who was with him at the time of the accident, was taken to the hospital and is expected to recover.

HENRY ROYBURN, veteran showman, pioneer theatre manager in the development of the early Chicago theatre, died in his
town. His body was
to be shipped to
the home of his
brother where he
lived.

"Why Not" for National

"Why Not," the Jesse Lynch Williams romance which is being presented by the Equity Players at the Equity-Forty-Eighth Street Theatre, is scheduled to move to the National Theatre Monday, February 26, under a non-equity management, replacing Winthrop Ames "Will Shakespeare," the current attraction there, which ends its run on February 24.

Walter Ziegfeld, one of the major personalities about the arrangements that were made with the Equity Players, has announced that he's.gray and the other members of the cast under the auspices of an outside manage-
ment, consisting of Harry Brown, manager of the Equity-Forty-Eighth Street Theatre, and Jules Mooney, the New York manager of the Producers, have been given the contract to manage this enter- tainment. It is said that the Equity Players will be managed by a national circuit, which will include the New York, Chicago, Philadelphia, and other large cities.

The Court then continued and said, "He is qualified for the patient practice of breathing or living, and so you are not en-
titled to stop this production. You may not crush the people's temperamental desires and may not be stopped. He may have earned, but there can be no in-
justices. The Court thus orders.

Strobil players to Do Three

The Strobin Players will produce three one-act plays for the benefit of the Strobin Foundation for Children at the Corinthian Room, 104th and 105th streets, on the evenings of Monday and Tuesday, February 20 and 21.

Professional players who are lending their services to the production are Terence Alexander, Frances Mollor, Edward Bower, and others. The sets and costumes have been designed by Christopher Rule.

Katz going abroad

Mme. Freda Katz, the theatrical co-
moker, will sail for Europe about the mid-
week. She will be away for she will also buy merchandise, which will be shipped to this country. Mme. Katz will be away about eight weeks.

DICKIE APPLICATION DENIED

Supreme Court Justice Charles C. Gay last week denied an application for an in-
junction against Dickie, that most
estrain Maidin, Goldreyer & Mingold, and ordered Lee "Presenting The Last Warning" at the Klaw and Erlanger.

DICKIE, Wittenberg and Fleisher rep-
er, for he had argued the motion for the permanent in-
junction, indicated that Dickie was called to account to the courts for having held an out of town and could not attract an audi-
cence. He contended that Dickie had certain suggestions for changes and alter-
ations was the play a success. He claimed that the producers for having changed Dickie's terms, but that they utilized his material, the New York was entitled to have the play stopped.

David L. Podell, who appeared on behalf of the producers, contended in evidence that slips from newspapers in Watertey, Hartford and other New England cities, which said that the play was a "pronounced and sensational success" before Dickie had even inquired of the attorneys in the pro-
ter, that it was not Dickie's genius that made the play.

Justice Gay interrupted by saying, "New England criticism in literary circles," and that the criticisms from Watertey and Hartford were nothing to be sneered at.

Podell then continued by saying that Dickie and his associates have been opening performance of the play at the Klaw Theatre and contributed both the producers and others on the play on its success, and that at that time he made no claim to authorship or genius, but that Dickie had come forward and announced success and then thought he might do something to enhance his royalties for his al-
leged ideas.

In rendering his decision, Justice Gay said:

"A man who cuts a window in his house does not have a right to go into the house, and the doctor who heals a broken leg does not become the owner of the patient, and merely because he is keep-
ing back a tarantula does not entitle him to the authorship of a dramatic produc-
tion where the producers are under con-
tract with the author of a book or play."

Mr. Wittenberg then argued that the de-
fects of a bond and the court refused the application on the ground that Dickie did not claim to have been interested in this part of the pro-
ter, even according to his own claims, was of such minor character that he saw no reason to hold a hearing.

STROLLING PLAYERS TO DO THREE

The Strolling Player will produce three one-act plays for the benefit of the Heek-
scher Foundation for Children at the Children's Art Center, 104th and 105th streets, on the evenings of Monday and Tuesday, February 20 and 21.

Professional players who are lending their services to the production are Terence Alexander, Frances Mollor, Edward Bower, and others. The sets and costumes have been designed by Christopher Rule.

LEE SHUBERT IN PALM BEACH

Lee Shubert, accompanied by his secre-
tary, Jack Morris, left last week for a winter's stay in Palm Beach, Florida. Lee Shubert took over the duties of his brother, Abe, during the winter until Tuesday night, when he was stricken with an at-
tack of the grippe and ordered by his physician to go to bed.

SMARER SET" MANAGER SUES

Eustace C. Brown, Salem Tut Whitney, J. Homer Tut and the production, "The Smarter Set," are named in a suit filed in the Third District Munici-
pal Court by Henry D. Collier, seeking to recover the sum of $532.26 which he alleges is due him for salary and expenses when he was manager of "The Smarter Set."

In the complaint, Collins sets forth that he was engaged as company manager of "The Smarter Set," from March 12th to July 2, 1923, which he received $500 per week and was authorized to make certain expenses. A total of $1,208 was due him from the producers, which $1,278.26, and the balance which he expended. He was paid $1,044, he claims, and the balance is what he is suing for.

KINGSTON TRIP CANCELLED

The receipt of a message from Florence Ziegfeld, director of the Ziegfeld interprets, dying for Eng-
land last Saturday, Kingston was to have gone abroad for a four week's stay to attend some Ziegfeld business, and was due to arrange for the appearance of Billie Burke in "The Girl from Chicago" at the St. James Theatre, London, in May.

The message from Ziegfeld asked King-
ston to defer the trip for two weeks until he returned to New York from the South and had completed the cast for "Laughing Lena," the new musical comedy in which Fanny Brice is to be starred.

PASSION PLAY GIVEN

The ninth season of the Passion Play ("Veronicsa's Veil") was begun this week in the yard of the Mitchell College, with Josephine's Roman Catholic Church in West Hoboken, N. J., under the direction of the Rev. George Vasey, who is well known people were present at the opening night, including Senator Edward J. Ed-
dward W. G. Griswold, President of Brown University, who introduced the former Gov-

The play will be given twice on Sun-

days and on every Tuesday and Thursday, making forty-five performances in all.

IMogene TAYLOR WED

Washington, Feb. 12.—Cards are out

announcing the marriage of H. Seymour
Waltcott, prominent business man of this
cy, to Miss Imogene Taylor, actress and
dughter of L. Stoddard Taylor, manager of the Empire Theatre here.

The bride has a wide circle of friends in the stage, having played with George Grace, Marie Dressler, and other of her of-

The last summer she played in stock at the Shubert-Garrett here.

"SHUFFLE ALONG" LEAVING

Chicago, Feb. 10.—"Shuffle Along" will end its run at the Imperial Theatre. The show will close two weeks from next Sat-

day, going to Milwaukee, after which it will play several weeks in New York. The London engagement will, as per arrangement stated some time ago, be made during the Summer, and the attraction to follow at the Olympic will be Herbert Kershell in "The Biplik."
George N. Brown and Company

in
“Pedestrianism”

Vaudeville’s Funniest and Most Entertaining Act

Now on the Delmar Time

A Hit at Every Show

Coming Back North Soon

Watch for Us
THE NEW YORK CLIPPER

February 21, 1923

LONDON

SYRIL THORDYKYE REAPPEARS

Loxnoy, Feb. 19.—Syril Thordykye made her reappearance as the Criterion Princess at the Criterion Theatre, London, on Saturday, and was received with enthusiasm by the audience. This is the first time she has appeared in the West End since her departure for America, and she is expected to return to the United States shortly.

Brian Robey

DON'T LIKE "ANNABELLE"

Losnoy, Feb. 19.—The reappearance of Marie Tempest on the London stage, after her long absence abroad, was not without incident. The theatre was packed to the doors, and Miss Tempest was greeted with a thunderous ovation. However, the audience was not entirely satisfied, for during the course of the performance, the lights were dimmed, and a singer was heard singing "We Like You, But Not the Rest." The audience was seen to be restless, and some members left the theatre. Miss Tempest, however, continued her performance, and the audience soon became quiet.

Brian Robey

WANTS BAN ON JAZZING CLASSICS

Paus, Feb. 12.—In a circular letter sent out by the Society of Authors, Arrangers and Publishers of Music, the society expresses its opposition to the jazzing of classical music. The letter is signed by Sir Edward B. S. Adair and Harry T. Burleigh, and is addressed to all members of the society.

William J. Haggerty

PLAIN CHAIN OF JEWISH THEATERS

Loxnoy, Feb. 19.—A chain of Jewish theaters throughout the provinces are being established by the Jewish National Theater, which is supported by the Jewish National Fund. The first theater is being built in Glasgow, and the second in Leeds.

William J. Haggerty

PAVILION CHANGES POLICY

Loxnoy, Feb. 19.—The Pavilion Theatre in Whitechapel, known for its productions of Yiddish plays, is changing its policy of Yiddish productions. Councillor J. Rosenthal, owner of the house, has made an agreement with J. T. Zeis, the dramatic critic, whereby the latter will produce plays at the house with a repertory company, according to the agreement, to be known as "The Old Vic." The house has a seating capacity of 1,200, and is planned to charge 2/6 for the best seats.

William J. Haggerty

NEW DER BIGGERS SHOW

Loxnoy, Feb. 19.—Bromley Challenger has been engaged by the famous Der Biggers, the American author, at the Court Theatre, and is expected to succeed his "When Knights Were Bold." Loxnoy, Feb. 19.—Frank Fay, formerly of the Fay, Coley, and Fay, is now working on a two-act piece known as "Fay and the Little Lady." Loxnoy, Feb. 19.—"How to Succeed in Business Without Really Trying" has been produced three times at the Coliseum in the course of a few months, and is expected to gain some altitude, being expected to create much popularity.

William J. Haggerty

DON'T LIKE "ANNABELLE"

Loxnoy, Feb. 19.—M. Tempest on the London stage, after her long absence abroad, was not without incident. The theatre was packed to the doors, and Miss Tempest was greeted with a thunderous ovation. However, the audience was not entirely satisfied, for during the course of the performance, the lights were dimmed, and a singer was heard singing "We Like You, But Not the Rest." The audience was seen to be restless, and some members left the theatre. Miss Tempest, however, continued her performance, and the audience soon became quiet.

William J. Haggerty

WANTS BAN ON JAZZING CLASSICS

Paus, Feb. 12.—In a circular letter sent out by the Society of Authors, Arrangers and Publishers of Music, the society expresses its opposition to the jazzing of classical music. The letter is signed by Sir Edward B. S. Adair and Harry T. Burleigh, and is addressed to all members of the society.

William J. Haggerty

PLAIN CHAIN OF JEWISH THEATERS

Loxnoy, Feb. 19.—A chain of Jewish theaters throughout the provinces are being established by the Jewish National Theater, which is supported by the Jewish National Fund. The first theater is being built in Glasgow, and the second in Leeds.

William J. Haggerty

PAVILION CHANGES POLICY

Loxnoy, Feb. 19.—The Pavilion Theatre in Whitechapel, known for its productions of Yiddish plays, is changing its policy of Yiddish productions. Councillor J. Rosenthal, owner of the house, has made an agreement with J. T. Zeis, the dramatic critic, whereby the latter will produce plays at the house with a repertory company, according to the agreement, to be known as "The Old Vic." The house has a seating capacity of 1,200, and is planned to charge 2/6 for the best seats.

William J. Haggerty

NEW DER BIGGERS SHOW

Loxnoy, Feb. 19.—Bromley Challenger has been engaged by the famous Der Biggers, the American author, at the Court Theatre, and is expected to succeed his "When Knights Were Bold." Loxnoy, Feb. 19.—Frank Fay, formerly of the Fay, Coley, and Fay, is now working on a two-act piece known as "Fay and the Little Lady." Loxnoy, Feb. 19.—"How to Succeed in Business Without Really Trying" has been produced three times at the Coliseum in the course of a few months, and is expected to gain some altitude, being expected to create much popularity.

William J. Haggerty

DOUGHERTIE STREET
MUSICAL UNION Prepares Demand for Big Salary Increase

$10 to $25 a Week Increase for Members Playing in Broadway Houses—M. M. P. U., Formerly 310, Ousted from A. F. M. to Demand Chicago Scale.

The legitimate, vaudeville and motion picture unions of Greater New York will shortly be confronted by a general strike of its members unless they secure the Mutual Musical Protective Union, formerly Local 10, of the American Federation of Musicians, as a voice representing the organization of that craft and accede to demands, by which it is come to be realized that the M. M. P. U. will adopt the same methods as all the other unions. The clashing of the scales of wages, which was drafted at a previous meeting, was unanimously adopted by the 2,500 members present. Paul A. Vaccurcelli, who has been appointed the new business agent of the organization, has been outlined by the American Federation of Musicians, as authorized at the meeting to take the entire matter of the recognition of the union and the increase in wages in hand with the various managers' associations, and in case these demands were not met, to adopt a general strike of the members of the organization who are working in the legitimate theatres, until such time as demands were met.

Last Thursday night a meeting of the M. M. P. U. was called to order and resolutions were adopted for a general strike of the members of the organization who are working in the legitimate theatres, until such time as demands were met.

Russian Opera Company Starts

Chicago, Ill., Feb. 20.—The Russian Grand Opera Company opened a four week engagement at the Auditorium last night in Tchaikowsky's "Fique Dame," success of last season, with Malay Bourskoff, Lefkowitz, Osipova, and Steffen, Pantelet and Radeff, with conductor Fuerst, and Chapiak makes his first appearance in Chicago's "Rube Gehrig." The company came here from Milwaukee, where it had a successful week and the opening indicates a successful engagement.

This is the second engagement of the company this season at the Auditorium. The first, opening last season, was successful. Mr. Pantelet and Radeff, with conductor Fuerst, and Chapiak makes his first appearance in Chicago's "Rube Gehrig." The company came here from Milwaukee, where it had a successful week and the opening indicates a successful engagement.

The engagement at the Auditorium this season is in the interest of George Hook, who is connected with the Chicago Civic opera, was the first manager of the Russian Opera Company in the United States, taking charge of their affairs when they reached Seattic from roving from departure with their company, having opened at the Olympic was for four weeks, but the demand for a second week was not made and the company returned to its established organization with Chicago music lovers.

S. Haron, manager of the Russian Opera Company, arrived in Chicago early last week to superintend the opening. Leo Feodropol, who organized the company, arrived in Chicago on Tuesday of last week. The Auditorium was dark last week and was a busy place for preparations were made for the opening, including orchestra rehearsals.

Lincoln J. Carter Back on Bway

Lincoln J. Carter, famed as the author and popular "Wild West" melodrama, now retired from the theatrical business, is making a five weeks tour in the Carter's show, and returned to the stage. Carter's show has been running out of plays and novels. During his stay in the Twin Cities, he is rehearsing for the disposal of the production rights of a Western melodrama, "Kid of the Alley," which he says is the most spectacular melodrama ever written.

Two Shows in Six Weeks

Decatur, Ill., Feb. 19.—Some idea of the shortage of road shows can be formed by the appearance at the bookings of plays here for the next six weeks. This city has a population of over 22,000 and will see but two road productions during the next six weeks. "The Circle" with Amelia Bingham, Charlotte Walker, William H. Healy and H. D. Dickson opens to-night, and the next will be Leo Dieckman in "The Purple Mask" for March 29.

Film on Train

A new scheme for whiling away the time of railroad passengers was tried out this week by a railroad running out of St. Louis, when it attached to one of its trains a complete outfit for giving motion pictures in one of the cars.

The company was able to travel to one of the vaudeville circuits that vaudeville pictures were given to the traveling public pictures of the circus in one of the cars.

Costumes for the actors were made by Miss Kate K. Martin, of the Auditorium. The outfits were designed to harmonize with the atmosphere of the circus shows.

(Continued on page 5)
LEGALITY OF SUNDAY SHOWS 
TO BE A FIGHT TO THE FINISH

William A. Brady, Whose Sunday Performance of "La Flamme" is Seen as a Test Case—Represents Equity's Attitude on Subject and Invites Bowbyly and Gillmore to Debate Question

From all indications a fight to a finish is contemplated on any future Sunday performances—or "legit" performances, to be technical.

William A. Brady started the rumpus by giving a subscription performance of the "Playhouse" on Sunday evening, February 11. So far as ordid can be ascertained only by a clairvoyant.

Nevertheless it has taken the course of a legal test case, and the royalty of Sunday performances seems to want to get into it.

Brady, who notes as the best self-starter in capacity, has thrown his bat into the ring with a vengeance and will carry the fight for the sustenance of his opinion that Sunday legitimate performances are legal to the highest courts before he lets that go. On the other hand, the Lord's Day Alliance and Sabbath Societies will fight the battle just as hard in an effort to influence a decision from the courts that will settle for once and all the legal status of the Sunday performances.

Other managers are interested in the outcome of the case, and on this subject agree that the extent to which it will be the first test case of the Sunday law that will have traveled the entire chain of courts in the country, is far more evident in the history of the metropolitan theater.

The reform element, however, are determined upon a conviction lest there be a precedent established which Sunday shows of all descriptions would become legal in this state. They are more interested in obtaining a decision on this particular case that will sustain their contention that Sunday legitimate performances are illegal. Their anxiety over the particular case is that if Brady wins other managers may follow suit.

The Actors' Equity Association has not hesitated in declaring their views upon the subject, also that Brady had been arraigned in court to answer a summons for having given the performance, Frank Gillmore, as its executive secretary, who is the acting organization, issued the following statement:

"We believe in the age-old principle, 'Six days shalt thou labor,' particularly as it affects a leisure art like that of acting.

"The council instructs all members of the association to do their best to help to save Sunday performances of a dramatic and musical character on the part of their organization, whether for so-called subscription performances or otherwise, except when they are for bona fide benefits.

"Equity has carefully investigated Mr. Brady's production of 'La Flamme' at the Playhouse and is convinced that it was a public show and that the word 'subscription' was used in connection with a purpose of another nature, and is not taking part in the law suit in any capacity."

Bill to Repeal Censorship Up

ALBANY, Feb. 19.—Senator James Walling, chairman of the New York Assembly Democrat leaders, introduced the bill last week for the repeal of the State motion picture censorship law.

Much opposition is expected from the Republican ranks whose party at present are in control of the various jobs attached to the(Statehood of the country) of which the Republican is being led by Assemblman Clayton, father of the original law. On the other hand, it seems confident that the censorship repeal will be enacted.

SUES STAGING "DOORMAT"

Edgar J. MacGregor filed suit last week against the producer and manager of "Doormat," and claims $600 which he is said to be due him for his work in staging "The Doormat," which was produced recently at the Packet and Judy Theatre.

MacDermott Suit Transferred

The suit of Miriam Nesbit MacDermott, actress who appeared in the production of many of the big stars, and who is the wife of Charles MacDermott, the Wyndham theatre director and performer, against Stella Helen Gilmore, vaudeville actress, has been transferred from Westchester county to New York, according to papers filed last week in court against Mrs. Bette Davis, at the out of court civil suit. The $5,000 owed by MacDermott asks for damages amounting to $30,000 for the alleged alienation of her husband.

Mrs. MacDermott is also suing her husband for a separation and has him arrested because she was left in the state to avoid the payment of alimony. She filed an affidavit in the suit.

Act to Be Made Into Show

"Performer," the vaudeville sketch by Raymond Bond, is to be elongated into a three-act comedy and will be given an exclusive production by Beaux Arts Productions, Inc.

Chicago Shows Doing Poorly

Chicago, Feb. 19.—Although last week was cold and clear, business in the loop theatres was not up to expectations. There has been a noticeable slump for the last few weeks and now that Lent is here, the theatres are remaining to feel the effects of it.

Two new shows are promised for next week. Ina Claire comes to the Powers with "A Christmas Tale" and "In the Limelight of Youth" follows "Elise" at the Illinois. Both openings are scheduled for Monday. With the opening of the "Playhouse," at the LaSalle last Sunday, this town is more than its share of its merry plays, "The Monster" hasn't anything special to recommend it, aside from the fact that it is very funny. Of the other plays which are enjoying good attendance are "The Great Divide" at the "Last Warning" at the Blackstone; "The Twist" which is now playing at the Playhouse, and the "Cuckoo in the Nest," which is enjoying the longest run of any play this season at the Princess.


Edie Cantor is enjoying unusual good fortune at the "Apollo," and although she is holding its own at the Colonial, but it is probable that it will be next week when it will last out the predicted long engagement on such a high rate of admission. "So This Is England," following the "Apollo" next week will be the final week for "Shuffle Along" at the Olympic. The "Blimy" will replace this all-colored show.

Protest Auditors Razing

Chicago, Feb. 19.—Plans filed in the Circuit Court here for the erection of an Auditorium Hotel and theatre, Chicago's leading hotel during the world's fair of 1893 and the local home of Grand Opera for over a third of a century, and the erection of a modern twenty-two-story building on the site will not be halted, says affidavid Peck, prominent in the theatre structure, has sworn to say. Intimation that plans had been made for a new hotel on the site or building, was contained in suit filed in the court to prevent a job. The suit stated that the structure was obsolete and had never paid dividends.

Mr. Peck said, "since 1897 the Auditorium has been my child. As long as I live I will not permit the demolition of the Auditorium is not obsolete. It says it has paid. The prestige that has come to Chicago because of the building and the opera house it contains not only added to the value of real estate and other interests, but has promoted entertainment for the people."

At the opening of the building on March 17, 1897, Benjamin Harrison, then President of the United States, delivered the principal address.

The "Wasp" Looks Like Hit

"The Wasp," the second play of the season written by Thomas F. Fallon, author of "The Last Warning" looks like another hit, of the type of "The Christmas Tale" and the "The Last Warning" which have witnessed the new production. Miss Kaplan is presenting the new mystery thriller in the cast, with Helen Ware, Emily Ann Wellman, Frederick, Willard, Barnaby, Sussman, and the "Very Witty" which is expected to have a try-out in the Spring and if successful, presented in New York in the fall.
WEBER AND FIELDS AFTER SOCIETY BACKING FOR MUSIC HALL

Prospectus Mailed To Smart Set Invites Them To Buy Stock in Newly Formed $3,500,000 Corporation Which Is To Sponsor Venture—Roof Cabaret To Be Additional Feature of Enterprise

That Weber and Fields are angling for society backing, both from a patronage and financial standpoint, is indicated by the recently-mailed prospectus for their Fields Music Hall venture because known that the couple, when reviewing the varied stages of fashionable, many of whom have never even displayed the slightest interest in the theatre, were the recipients of a well-written prospectus, mounted on expensive stock, which graphically outlined the policy of the new venture and even went as far as to illustrate its architecture with wood cuts. A. H. Woods was a veiled investor in the recently incorporated $3,500,000 corporation which has now been formed to finance the venture.

According to the prospectus it is the plan of Louis Lewin, behind the scheme of rehabilitating the Weber and Fields Music Hall for Broadway, to build their own theatre. As planned it is to be a mammoth structure representing the outlay of $1,000,000. In addition to the theatre proper and a large garden cabaret patterned after the Ziegfeld Midnight Frolic, which will be utilized as at present for dining and entertainment in the summer and will have a glass inclosure to permit it from the stage of music and plays.

If the plans go through, and there is every reason to expect that they will, the enterprise will provide the New York with its only roof theatre. Prohibition, similarly the destruction of the Ziegfeld, 'Midnight Frolic, and since that place has now been removed into a regulation theatre and retired from the Broadway, the presumption is that the Ziegfeld midnight entertainment will ever be revived in New York. The fact that such an enterprise would prove successful is graphically illustrated in the phenomenal business of The Boardwalk, the cabaret patterned after a roof cabaret which is staging the only midnight theatre in the heart of the city, and for its forth coming season is attracting a patronage that includes many of the former Ziegfeld regulars.

The prospectus states that the promoters have obtained a tentative site in a desirable location and are offering their stock via this method to find if such an enterprise is desirable by fashionable New Yorkers. Lewin has anything else at least got its idea into the smart set.

Whoever conceived the idea hit upon the unique angle of using the Social Register people to form a corporation which to reach the society folk. The names and addresses are said to have been publicized at large volumes. All many of the society folk were flocked by the invitation to see the project. The theatre there were others who were quite amenable to it.

According to the prospectus, the Music Hall, which is to be the theatre proper of the enterprise, will have a seating capacity of 2,000. The plan is to build the theatre with a degree after those which rode Weber and Fields into popularity at their old music hall on Lower Broadway. The Ziegfeld Music Box and its annual revues has proved those of their large patrons and hence it is expected that there is room for another music hall in New York and arguably the most successful cabaret managers will attract a business success there. The Ziegfeld will be an American form of the Ziegfeld Music Hall, a roof cabaret.

Delicate action will be taken as soon as funds are raised.

TED LEWIS REVUE OFF

Ted Lewis, the jazzologist, has abandoned this Spring and has renewed his contract with Bohemians, Inc., for two more years. Lewin is on tour with production of "Greenwich Village Folies" and cannot possibly hold up the play without Lewis' original contract with the producers of the "Greenwich Village Folies" was to have been closed very soon, and a new contract for a season had been negotiated, but it was canceled, was not the fault of the Folies, but is the fault of L. B. Lewis, who was unable to maintain his appearance elsewhere than in the Folies. In previous seasons he had been a great success, coming up with a leading hotel or cabaret in practically every city he played and, with his band, rolled up an additional income which was said to exceed his weekly stipend in the revue. This season the Bohemians refused to give him permission to engage in any outside jobs unless they were to receive a good portion of the profits.

Lewis couldn't see it from this angle and immediately set plans in motion to produce his own revue. Lewis claims that he has not entirely abandoned the idea of heading a show of his own, for he had merely delayed it until he has fulfilled his new contract with Bohemians, Inc.

JEWISH PLAYERS IN MINER'S BOWERY

A number of actors and actresses in the Yiddish theatre of New York have obtained a lease on Miner's Bowery theatre, 165 Rivington St., and will shortly re-open it under the name of the Royal Union Art Theatre, with a Jewish art company conducted entirely on the cooperative opera. Those whose names are mentioned in the agreement are: Simon Malvinia Lobel, William Nardorfs, Issac Janover and David Baratz. All of these have appeared on the Bowery. The theatre will open September 5th.

According to Jerman J. Robinson, who will handle the business affairs of the theatre, the company will present in Yiddish theatre and in entertainment, all the plays that have been done by the Moscow Art Theatre in Russia. The first production will be Gorky's, "A Night's Lodging," which will be followed by several of the Ilsen plays and "The Cherry Orchard," which will be produced later in the season.

Endavors will be made by the company to develop among young authors new talents in Yiddish and in entertainment, all the plays that have been done by an unannounced author, entitled "For God's Sake!" which will be presented earlier in the season.

There will be twelve members of the company, and all will share equally in the profits of the venture.

"SUE DEAR" IN COURT

"Sue Dear" was no cheap girl at that, according to a suit filed last week in the Supreme Court against Bide Dudley, dramatic editor of the "Eve-ning Post," who does an occasional show on the side. Earl Van Ackerman and George W. Leibig, owners of the Art Studio, Art Scene Studio, filed the suit against Dudley for violation of an agreement of $3,650, which was signed July 8, 1922. In the complaint the plaintiffs allege that scenery worth $1,628 was sold to Dudley, on which he paid $990, leaving a balance which they seek to recover.

WOODS-LEBOWICH SUIT SETTLED

Due to an amicable settlement being reached out of court, A. H. Woods has withdrawn the suit recently instigated by his two partners, Lewis & Fields, against whom he was suing for $3,500, representing in part a sum paid to Lebowich under a contract whereby he was to render his services to Woods.

The matter involves certain property owned by A. J. Woods in Boston on Tremont and Warren streets. In 1921, the theatrical producer claimed, he paid Lebowich, who at that time resided in Boston, the sum of $1,637.68 under an agreement, whereby he was to have mined for Woods an asset on the property mortgaged to him by Lebowich. Woods alleged that Lebowich failed to have the assessment removed, according to Woods' complaint, whereby he was to have paid the full amount of taxes as per assessment. Lebowich failed to return the money as per agreement, if he failed to have the assessment cancelled, which Woods thought expected, and which Woods thought

"FOOL" AFTER LENTEN BUSINESS

The Selwyns are making a strong play for Lenten patronage with Channing Pollock's "The Fool's, at the Beacon Square Theatre. They are exploiting it as "The Lenten Fool," their own advertising matter shall in the lights on the theatre marquee. They have also sent out several thousand pamphlets playing up the moral lesson of the play, rather than its entertainment value, having that its moral forces will not be weakened by arguments endorsed by the clergy of all denominations.

PARK THEATRE DARK

The endeavor of the Minskys to give literary entertainment at the Park Music Hall resulted in the promoters taking by loss in the neighborhood of $50,000 and closing the theatre last Saturday night. The Minskys have given the ten weeks to a successful Broadway to their type of show but the gross business could not pass the average of $5,000 which resulted in a large loss.

TIERNY IS GENERAL MANAGER

Joseph V. Tierney, manager of the Harris Theatre, is acting general manager of the Minskys' new enterprise, Manosky, in the absence of Abe Levy, who is in California for the next three months. Levy was to have returned, but the Minskys have given him a leave of absence each week. No future policy has been set for the house.

WAYBURN INCORPORATES

Two organizations in which Ned Wayburn is interested were incorporated last week under the laws of the State of New York, each for $1,000. Dittenhofer & Fishel are the attorneys.

One of the projects is the Ned Wayburn Office, Inc., to produce and present theatrical enterprises of varied character, and maintain a booking office of stage attractions. The other project in Ned Wayburn Studio of Stage Dancing, Inc. and is for the purpose of conducting a dance studio and give instructions in all kinds of dancing.

"SLAVEMAKER" OPENS ON MAR. 5

Mary Ryan will make her debut in "The Slavemaker," a sensational drama based on the drug evil at Ford's theatre, Baltimore, on March 5th. If the play shapes up properly, Sam H. Harris, its producer intends bringing it to New York, and if the play is a success, the first play on Broadway this season, dealing with the drug evil.

"LIGHT WINES" FOR CHICAGO

"Light Wines and Beer," which has gone into Chicago as a side show under the direction of A. H. Woods, will not open in New York as was once planned, and will be shipped out to Chicago, opening there on March 11. This is the Aaron Hoffman company, which is now appearing in on the Pacific Coast under the title of "Now and Then."
BIG ACTIVITY IN LOEW'S STARTS

STORY OF COMING DIVIDEND

Biggest Trading in the Year on Amusement Stock Which Has Long Moved Slowly—Reaches 21¼ New High for the Year.

The big feature of last week's market was the sudden activity in Loew, giving color to the oft-repeated rumor of pool operation. There was practically no price change in the issue, which had been, practically dormant for several months with the exception of a few active days in February, when the shares were bid up, the turnover being greater by several thousand shares than at any other security on the board reaching 21¼. Famous Players, which had ranged around 88½ in mid-November, last settled about the same point last week, vacillating between that point and 90¼. Strange as it may seem, the fact that a dividend, declared on February 13 was announced on Monday of this week, March 15, 1923, did not cause a rise in the price of the stock. The dividend is payable on the common stock for the quarter, equivalent to nine per cent, with the stock at the present level. It is possible that the slight depression suffered on Monday is due to a bear movement seeking to buy in at a lower level in order to take advantage of the sharp rise anticipated during the first week of March, although it is more like likely, on the other hand, that the decline was in line with the general market trend for the day, as profit-taking through the entire list caused a slight falling off in prices and the amusement stocks were no exception to the rule. There was little activity to be seen in the stock throughout the week. The stock opened on Tuesday at 89¾, moving up the line and going to 90½ by Monday afternoon, closing at 90¼. At one time the stock went down to 89¼, but this was not sustained. The stock showed a gain of ¾ of a point with 16,400 shares exchanged. Monday of this week showed only three hundred shares changing hands, the price dropping to 88½ and never going higher than 88¾, closing the day at 89½ or ¾ of a point lower than Saturday, March 14.

Goldwyn also played dormant last week, the stock closing Friday at 211¼, and fluctuating between 21½ and 21¼ closing the stock at 6 Monday of this week; however, the stock did make a slight price for these shares and shows the wisdom of those who bought them as they could around the 17 mark. On Monday of this week the shares declined along with most of the other securities on the market moving from 20¼ to 20¼, which at point it closed. During the day, 3,000 shares were sold, showing the volume of activity in this issue is not yet over.

"CLOAK OF SCIENCE" FOR ARLIS

"The Cloak of Science," a new play by James J. O'Brien, who has taken a drastic slap at vivisectors, will probably be the next starring vehicle for George Arliss. James J. O'Brien played last week and was sufficiently impressed by its possibilities that he has recommissioned Winthrop Ames as the most promising vehicle to succeed "The Green Goddess." Arliss is an anti-vivisector artist.

The play is said to have been inspired by the heated controversy now in session between the vivisectors and the anti-vivisectors. The vivisectors are attempting to introduce a bill whereby condemned convicts would be turned over to the medical research society for scientific experiments instead of being put to death by electrocution. Senator Salvatore Cortillo, of New York, has sponsored an anti-vivisector bill that would be a step in the right direction. The bill would prohibit the sacrifice of animals for scientific experiments.

While the O'Brien play is an expose along these lines, it has been emphatically denied that it has anything other than a strong moral support for the anti-vivisectorists and is not being rushed to the stage as a matter of propaganda.

"THE EXILE" OPENS ON MARCH 9

The initial performance of "The Exile," a play by Sidney Toler, which is being financed by half of the box-office men in the theatre business, will open this week at the Stamford Theatre, Stamford, Conn., on March 9th. The label of "the most promising script of the year" is already on the resume. The Exile" will be brought to the Shubert-Teller Theatre, Brooklyn, where it will be readied for a New York engagement. The play is by Robert and Josie Rubin, will be produced by the.

PRICE DIDN'T APPEAR

George Price, although prominently billed to appear in the new play, failed to take his place on the program, which was stated to be a refusal to participate in the剧目 price. Price was in the nature of a last minute addition to the bill and had not been announced in the newspaper.

RHEBA CRAWFORD TO STAR

Rheba Crawford, the Salvation Army's Miss America, who had been looking for a good vehicle to star in, has been added to the cast of the new drama, "My Gal Sal," which is said to be a propaganda for the Salvation Army. Of her own experience as "Angel of Broad-

DOROTHY JARDON

Dorothy Jardens, who is following in the footsteps of her brother, singer, will sing, "Love Sends A Little Gift of Roses."
NEW KEITH SUPER-CIRCUIT OF THEATRES NOW BEING FORMED

Keigh Vaudeville Exchange Gets Moore-Wiggins Houses in Rochester, Detroit, Buffalo, Toronto and Montreal—Five Super Theatres to Be Built, One for Broadway

Plans for the formation of a Keith Super-Circuit of theatres were started last week, when the Keith Vaudeville Exchange secured option to the theatres formerly owned by Moore-Wiggins Company, Ltd., of which Mr. Moore has been the general manager and controlling factor since the retirement of the late E. W. Wiggins. The deal will bring the Temple Theatres, Rochester, the George Theatre, Detroit, and the Moore-Wiggins houses in Buffalo, Toronto, and Montreal under direct Keith supervision and will be operated with the Keith name over them.

Rochester and Detroit are the most important of these additions, and in Detroit, a new super-theatre on the style of the Keith, is planned to cost $50,000 and will be erected.

Replicas of the Keith "Perfect Pleasure House," which is being reconstructed in Boston, Brooklyn, and New York, are being planned for these cities, which will be used for the purpose of the "Keith Super-Circuit," to be the finest type of theatres in the world and play only the highest type of vaudeville entertainment.

NEW COHAN SHOW OPENS MARCH 8

"Private Property," a three act comedy by Vincent Lawrence, with a cast of five people, will be the opening, with George M. Cohan and will open on March 8, at the Lyceum Theatre. The entire cast, under the direction of George M. Cohan, will be made up of characters from the show, which will be produced on the strength of the principal roles.

After the premiere of "Private Property" Cohan will commence work for the staging of his new musical comedy "The Rise of Rose O'Bille," which will go into the Tremont Theatre, Boston, for a summer engagement.

"PETER WESTON" STARTS

Toledo, Ohio, Feb. 19—Frank Keenan returned to the stage last week at the Auditorium, where he opened in the title role in "Peter Weston," by J. L. Carlin, with Sam H. Harris and written by Frank Dazey and Leigh Lonsdale. Prior to the present engagement of three days in Dayton, the play will open at the Sam H. Harris Theatre, Chicago.

Others in the cast with Keenan include James Morris, John Martin, Samuel Hanna, Clyde North, Thomas Irwin, Robert Konyen, Paul Everton, George W. Barnum, A. O. Hurne and Bert Wein.

CORTLEYOU PLAYERS OPENING

The Will J, Hicks Cortleyou Players, a new organization, will open at the Cortelyou, Brooklyn, early in March, promptly Broadway successes. The company will include: J. V. Martineau, leading man; Lillian de Vinne, leading woman; Roger Kahn, second business; Bertrand Harris, chorus; William D. Brown, ingénue; Dolores Creighton, character, and Lincoln Cunningham, comic. Arthur T. Bond will direct all the plays and the opening bill will be "Nothing But the Truth" and "Kidn 'in" on the next schedule.

WYNN SHOW TO RUN

Ed Wynne in "The Perfect Fool," will continue his run until June 16, when the show will close at Atlantic City, until August 27, when it will re-open at the Niven Theatre, Detroit.

A new vehicle in preparation for Wynne and he expects to open in the same time early next year, probably the middle of March, 1924.

"NEW YORKER CLIPPER"

February 21, 1923

THE AMPHION THEATRE-SOLD

The Amphion Theatre, Bedford avenue, and South Street, has been sold to a syndicate which will use it for vaudeville. The new management, in addition to being the Amphion is known as the Earle Amusements Corporation, and its directors are G. Schacht, C. J. and A. Adler, Levitt, recently incorporated the new company.

The Amphion Theatre, now managed by Harold J. King, is located in the lower Williamsburgh section of Brooklyn, and is situated a short distance from the lower East Side of Manhattan, as well as from other theaters in the immediate vicinity.

In the days before the Williamsburgh Bridge was built a few blocks south of the theatre, the Amphion could be reached by ferry boat, the Brooklyn Bridge was still under construction and it was necessary to go across the East River, passing through the city, in order to reach the theatre from the Lower East Side.

In its halcyon days the stage of the Amphion Theatre was the scene of some of the most famous of the musical comedies and legitimate plays. It was the Eastern District stand for first class shows. The development of the borough and the subsequent erection of other theatres, coupled with the degeneration of the neighborhood set in, and in the early 90's it comprised a link in the chain of popular amusement houses of the twig and circle circuit. Under this policy it prospered until early last year, when the Amphion Theatre closed. Since then it has been used for a few production plays, including vaudeville shows, pictures and vaudeville, and has been closed for several years ago when Payton was forced to buy the theatre because of a stock policy that threw up the spigot after a few weeks. Lately it has been used as a warehouse for fruits and vegetables.

The erection of the Republic and Community Theatres, which are now being constructed, also cut deep into the patronage of the Amphion.

During the last decade the neighborhood has changed from a showy resort to a dull and grimy place, and the same fate has befallen the Amphion. It was decided to make an attempt to keep the theatre in operation.

The theatre will be managed by Alphonse Sutet, who has been a vaudeville man for years and has been connected with the Shubert Theatre for many years.

SUNDAY SHOWS UNDISTURBED

New Jersey local authorities did not interfere with performances on Sunday of the Passion Play, presented twice a week in the parish school of the Holy Family Church, Union Hill, N. J., under the direction of Father Joseph Griffo, who was last week found guilty of violating the vice and immorality act in staging the play on the Sabbath. Two performances were also given of "Vespica's Veil," in St. Joseph's Catholic Church, West Hoboken, which were not interfered with on Sunday.

The director of the play, Mr. E. C. Smith, has been permitted to continue the performances under the condition that he would not interfere with any of the performances of the play.

THE AMPHION THEATRE has been sold to a syndicate which will use it for vaudeville. The new management, in addition to being the Amphion is known as the Earle Amusements Corporation, and its directors are G. Schacht, C. J. and A. Adler, Levitt, recently incorporated the new company.

DRAEMAS GET PHILADELPHIA

Philadelphia, Feb. 19—Musical shows, which have been having their own way for several months here last week, with the straight legit shows coming in for the lion's share of the patrons. "The Great God" and "The Cat and the Canary" ran a close second to "The Golden Circle" while "Six Cylinder Love" also came under the wire in a good going with a string of shows through the week has been good.

"The Golden Circle" ran for the week, both. Both have been here before, but are calculated to possess a sufficient degree of magnetism, to say nothing of entertainment qualities, to warrant their return for brief engagements.

McIntyre and Heath have come into the show that has been most noted for its musical comedy, "The Red Pepper," which Otis Skinner is reviving Booth Tarkington's "Master Anthony" at the Broad. Mr. McIntyre and Heath melange will give way next Monday to another musical play, "Glory," which will be brought over from New York.

"Blossom Time" has entered upon its eighteenth week here last week, and plays. "The Golden Circle" will play for lovers of musical comedy and "Blossom Time" will continue with the same vitality and enthusiasm as before.

"The Golden Circle" will run for two more weeks at the Forrest. "The Golden Circle" will vacate the West End at the end of the week. "The Golden Circle" has been popular and the show "Six Cylinder Love" continues to draw in great numbers. "Six Cylinder Love" has been a hit and the show "Casanova" has seemed to have some deep popular note at the Adelphi.
KEITH - STANLEY MERGER IS FORMED

E. F. Albee, acting for the B. F. Keith circuit of theatres, and Jules Mansbaur, president of the Stanley Company of America, have signed an agreement last week, whereby all the popular-priced vaudeville theatres in Philadelphia controlled by these organizations were brought into one corporation, which is called the Greater Philadelphia Amusement Corporation, with E. F. Albee as president. The only vaudeville theatre not involved in the deal is the big time theatre in Chestnut street, which will be conducted by the Keith firm as heretofore.

The deal brings the Cross Keys, Alle- gan, Falls, Prospect, Globe, and the Towle Theatre of Camden, from the Stanley group, and the Grand Opera House and the Keith group, into the control of the new holding corporation. A big feature of the deal is the building of a new mammoth Keith Theatre in Philadelphia, at a cost of $2,000,000 on the site of the Benjamin Hotel, at Market and Eleventh streets. The plot has been purchased at a cost of $2,000,000 and when completed the theatre will have a seating capacity of 4,000.

The Keiths and McGurk, who have directed the vaudeville end of the Stanley Theatres, and Harry Jordan of Keith's Philadelphia, are the executive and general managers of the new organization. The Sablosky and McGurk amal- gamaed booking offices, with which the B. F. Keith circuit was affiliated before Moss and the Keith circuit came together three years ago.

E. F. Albee is president of one of the largest motion picture circuits in the country, which is associated with the Keith circuit, and the players-actress picture theatres are not included in the merger.

WILLIAM MURDOCK'S FATHER-IN-LAW DIES

J. Murdoch, general manager of the Keith Vaudeville Exchange, here for over a year, died on Wednesday, Feb. 14th. Mr. Alask was seventy-four years old.

Mr. Murdoch and his wife and Pat Casey left for Florida on Monday of last week, and returned to New York on Thursday. It is said that Mrs. Murdoch's father, Mr. F. Casey, died recently.

MURDOCK'S FATHER-IN-LAW DIES

J. Murdoch, general manager of the Keith Vaudeville Exchange, returned from Florida last week, after a brief stay, owing to the death of his father-in-law, A. D. Casey, who died on Wednesday, Feb. 14th. Mr. Alask was seventy-four years old.

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VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

The booking policy of the Palace now seems to be to give an occasional beauty and a dash of excitement, a fresh hit in each of its programs. This week they have the two above-mentioned with the arrival of Martha and Mabel from the C. C. Fdmiaiy, who are well known to the vaudeville world, and have already been booked for other engagements. They are both tall, slender, and have beautiful voices and magnetic personalities. Their numbers are full of sunshine and color, and they are sure to please the audience.

RIVERSIDE

The Monday matinee played to a small audience, but it was a good one. Fanny Brice, the headliner, had appeared with great success in several engagements, and the audience was eager to see her. She did not disappoint them, and her performance was a complete success. She showed her usual wit and humor, and the audience was thoroughly entertained.

Central

Except for the non-appearance of one of the principal acts, the opening show at the Central ran smoothly this week. Jack and W. D. had opened the show, presented a novelty act entitled, "At The Garden Party" which developed into a complete evening's entertainment.

Herman and Biscone, on second, were rendering, according to the program, "Tropical Tunes." We admit that they were not particularly noteworthy, but their novelty act should have been "Topical." This pair might, and I hope they will, develop into one of the most promising novelties of the season. They have the makings of a first-class act, and should have been given more attention.

"On The Platform" by Lawrence Rice, originally presented in Chicago under different circumstances but finished in New York, is another. Geraldine, a tall, graceful dancer, is the star. She is a complete success, and her dancing is perfect. The audience was completely charmed by her performance, and she received a standing ovation. She is a real star, and it is a pleasure to watch her.

Harry and Grace Ellsworth have their singing and dancing act, "Miss Ellsworth and Miss Biddle." They are both excellent dancers, and their singing is quite unusual. Their act is a real novelty, and they are sure to be a hit. George Price, billed to close the first half, is a good comedian, and his act is a real hit. C. Cecil lead and Cleo Mayfield present the latest vaudeville novelty, "The Blushing Bride." Miss Mayfield was evidently suffering from a cold, but she is able to give an excellent performance, and her act is a complete success. The audience was thoroughly charmed by her performance, and she received a standing ovation. She is a real star, and it is a pleasure to watch her.

Bob Anderson and his educated poodle posy closed the show.

G. H. J.
THE NEW YORK CLIPPER
February 21, 1923

VAUDEVILLE

BROADWAY
The bill at the Broadway this week had no "solo" artists, but the players, the features being Ernie Golden and his band, held over from last week. The "Phenomenal Players," an old-timers act. Joe Browning was the other big act of the evening. The others, in the opinion of the audience, are the best act on the bill. Browning having a slight edge, if anything. 

THEIR ASTONISHING START
In spite of the fact that the players were the well-known Longfields and their snappy and pleasing offerings, the audience kept them in their seats. The players are experienced, they know how to handle their riders, and they know how to make a good start. Every member of the audience was on his feet in a moment and the players were given a hearty welcome. 

A WOMAN'S SUCCESS
Their next offering was "A Woman's Success." This is a story of a young girl who, after many years of failure, finally succeeds in her career. The story is told in a humorous and light manner, and the actors are well-versed in their parts. The audience was completely taken in by the story and the actors were given a hearty welcome. 

THEIR BEST NUMBER
Their best number was the final offering, "The Love Match." This is a story of a young girl who falls in love with a young man, but is forced to leave him because of her family's disapproval. The story is told in a humorous and light manner, and the actors are well-versed in their parts. The audience was completely taken in by the story and the actors were given a hearty welcome. 

THEIR BEST ACT
The players are known for their humorous and light offerings, and they have a great deal of experience in their field. They are well-versed in their parts, and they know how to make their audience laugh. The players are a great success, and the audience was completely taken in by their offerings. 

EIGHTY-FIRST STREET
Six unusually good acts of vaudeville and Norma Talmadge are entertaining Manager Lewis at this house last Monday. It is incorporated practically every evening to make a very well-balanced entertainment. 

PAUL AND PAULINE
Paul and Pauline, mixed team, opened the show with a dance scene, and then joined the others in a dance of a different kind. They were the best act of the evening, and the audience was completely taken in by their offerings. The players are known for their humorous and light offerings, and they have a great deal of experience in their field. They are well-versed in their parts, and they know how to make their audience laugh. The players are a great success, and the audience was completely taken in by their offerings. 

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PALACE
(Chicago)
If ever there was a hundred per cent bill of vaudeville, the Palace has it this week. Van and Schenck, who are known to every vaudeville fan, have selected the very best acts for this week. Many of the acts have been seen before, but they have been brought back because of the demand for them. The audience was completely taken in by the offerings and gave a hearty welcome to the players. 

THEY PAID THEIR DUES
The Three Melvin Brothers start their proceedings with a routine of sensational gymnastic work, going over to a tremendous hit, Gertrude Moody and Mary Dun- can found the second spot easy to hold, and with their new routine, "The Two English Boys from America" put over their refined nonsense to a riot of laughter. 

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The Three Melvin Brothers' next offering was "The English Boys from America." This is a story of two English boys who come to America to make their fortune. The story is told in a humorous and light manner, and the actors are well-versed in their parts. The audience was completely taken in by the story and the actors were given a hearty welcome. 

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ENGLEWOOD
(Chicago)
The house started its second week of Orpheum vaudeville Sunday, with Rae Samuels headlining a bill that is composed of acts that have been tried at the Palace and State-Lake theatres earlier in the season. Business was very good, and the total receipts of the first eight days apparently indicates success for the Englewood in its new policy.

A COMEDY HIGHLIGHT
Frances Parks and company opened the show with an electrical display which is making a sensation all over the country. The display is done with comedy provided by the players in the audience. The plants come forward as a committee and subsequently have a number of off-fering comedy value.

A MUSICAL HIGHLIGHT
The Alumni, a combination of talent of four veteran minstrel artists, entertained with songs and old-time minstrel-type music, while the orchestra, which were normally well plus the touch of sentiment. This act of old-timers went over with an ovation as it is a very rare experience to acrobate some time ago.

J R E.

STATE-LAKE
(Chicago)
A very good show is being played here this week, Jimmy Carr and his orchestra being off the stage and hit honors when reviewed, and Al. K. Hall and Company running a close second. Mascot, a trained program, is a show with a wonderful exhibition of intelligence, doing bits of arithmetic and spelling, in addition to his mental feats. Miss Fulmer, being one of Chicago's own, is one of the few girls of real class, and a simple, solid, good of the best value. 

SACHA PIASTOV AND NATALIE CLOE
Sacha Piatov and Natalie Clossed with a routine of original dances, making a great finish to a dazzling bill. 

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FAMOUS HEARINGS APRIL 8
WASHINGTON, Feb. 19.—The Federal Trade Commission will hold hearings to determine whether the Famous-Players Laboratory, Inc., has violated the Sherman antitrust act by having entered into a conspiracy to monopolize the motion picture industry. The hearings will be held simultaneously with the issuance of an amended complaint against the organization.

The original complaint against the Famous-Players Laboratory, Inc., was issued in the Circuit Court of Appeals on July 31, 1921. Further investigations of the commission revealed additional evidence, which was described to the court in an amended complaint. The commission believes that the new evidence has strengthened its case.
HAMILTON

(.Last Half)

Considering the handfuls of extremely cold weather and the beginning of the year, the business here on Thursday could really be called very good.

The show moved along nicely and contained a number of excellent numbers in the opening act, offered by Ralph Travers and Company, who did an illusion and magic show. Travers worked astoundingly and gave away some good ideas, and for the duration the show by the lack of showmanship and smoothness with which he did his act. We suggest his future will be in the art into a comedy bolom vehicle and get laugh with him, rather than as he.

Alice Hamilton is still doing her "old lady" character in "Lavender and Old Lace," with a lot of new lines written by Paul Gerard Smith. She talks about her visit to the city in the big city, and her understudy's understanding of the role seems to come alive.

Shelley and Boursen scored with one of their dance numbers by "The Yearning Heart." The boys are doing a great deal of talk in the music hall these days, and this one really got over, because it has merit, and not because people talk about the show as much as the music hall. This is the case in the supposed "Impresario" show.

The best feature of the long time was offered by Jack Adair and Company, or "The Cake Eaters" with their act called "The Fox and Barry." It is one of the few plays with the longest and most interesting story so far this season, and the story is really getting over, because it has merit, and not because people talk about the show as much as the music hall. This is the case in the supposed "Impresario" show.

George Rockwell, of Rockwell and Scott, started that particular offering by talking to the people in the theatre and asking for the seats for the showing of the role. He is about the only person we know who is able to make a selling of shows away consistently for fifteen minutes without talking or showing the show. An asset, at any show doesn't sell much, and for that matter doesn't sell much for him. There is a lot to the story when it is told.

Sahlie and Alberts scored in a fairyland fan.

A girl, a violin, played for Forty

Two.

Sahlie is a small, thin girl with a sweet face, and Alberts is a boy with a bright face.

The melody is somewhere between the two, and the show is a slight one.

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Regent (Last Half)

At the Regent Theatre, on Thursday night, one of the first graduations of the Keith College of Minstrel was tried out as a test. The program of the show was very satisfactory, and the management of the show was very satisfactory.

The show was a great success and the audience thoroughly enjoyed the performance. The management of the show was very satisfactory.

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WORK ON N. V. A. PROGRAM

The show was started on the souvenir program for the benefit performances of the National Vaudeville Artists' club to be held at the Hippodrome and the Manhattan Opera House, on May 13th.

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THE NEW YORK CLIPPER

VAUXHALL

ALYNN MANN & CO.

THEATRE- Jefferson.

Style- Dance novelty- impersonations.

Time- Thirty-two minutes.

Setting- Full.

A real dance novelty, fantastic at times, with the principal figure a female impersonator. The dancing ability is not as good as her impersonation. The cast comprises four men and the idea was not to be too much a realistic, the impersonated sex being the work of the impersonator for the dancing is more desirable than the surprise at the end when the wig is taken off. There is at least one man who does an unusual assortment of half-backs, spits and back-bows which does much toward making the offering appear to be a poor dancer in costume.

The "theme" of the act does the peculiar in the person of a man in black suit and wearing a very futuristic painted. While denying that he was the prologue, he gave a long talk on the eternal triangle which was to be the theme of the act, etc., and symbolized the theme, being that he had several costumes here and there in his costume.

The first scene was "Broadway," romancing Ricardo being up by a man in a piercing costume and a triangle or two in a very regular, angular stage door and the stuff that followed had an original touch if anything. The setting was not sung all but mostly danced in jazz tempo. The husband arrived from the door of the door with a shirt full for the baby and consisting of his wife not missing anything and her kid in the back. She brought her from the alley and up to the more fashionable picture of the drive. Now that she is about to take another matrimonial plunge with "a man," she feels the old man would be out of the picture and attempts to call him into entering the old man's home. But the old man, who is a very quick thinking, orders a cake-eater who is the girl said all to give the impression that he has been leading a wild life unknown to her. This makes the kid decide that the old gent needs watching more than she needs a second mate. Consequently she calls off her engagement to keep her dad out of the clutches of the brasen vanguard. She does this to be on her trail, and everybody is happy. The kid contains some real wit and living in a city this part is carried by Ryan. During its evolution the kid also has become important, the role he brought with him five years ago at Tony Pastor's. The act ac well-prepared assets, being a part of its parade with pats and packs a heart wall that will get over it for a on any bill.

E. J. B.

THOMAS J. RYAN & CO.

THEATRE- Proctor's 5th Ave.

Style- Variety show.

Time- Eighteen minutes.

Setting- Full.

Ryan is a survivor of the old school of Irish comics, who is now being propelled in a new comic set by Edgar Allan Wood called "Away Ahead of the Times." Ryan's stage career covers a period of fifty years, during which time he has appeared with several partners. At one time he appeared with the late John T. Kelly in a comic act that about comic act and more recently he appeared with Emma Richfield. The theme of his new skit revolves around the old joke of the rising generation. Ryan essay's the role of the retired bricklayer. Unlike most of his friends he spits freely of his pipe to give the impression that he has been leading a very hard, hard and a lot of hay, with no help in the hour. His mother frowns on smoking for this effect, and therefore he has already blamed. The other member of the cast is his lawyer.

We next regret rewriting the entire affair. Make the mother a caracter with the audience will sympathize with, leave out the part of the house and strengthen the part where they tell him the reason he is not to work. Remove parts with a hundred per cent more fun than is being done at present.

G. J. H.

MRS. RODOLPH VALENTINO

THEATRE- Hamilton.

Style- "A Regular Girl!"

Time- Fifteen minutes.

Setting- Full stage (special).

The old gag of men running around with every girl in the world and trying to sell their story to them, is the problem to allow their own sisters to have anything to do with "men of the world" has been solved by Edgar Allan Wood, made into a fairly effective vehicle for Miss Rodeph Valentino, the former Fanny Acker.

The scene is laid in the apartment of a well-known rounder, for the many hearts he has broken, and for being sought by many beautiful women. He has arranged this situation to the extent that he is to keep a friend, with his latest conquest, who is to take a trip in the "regular" type of story. The night comes, and when he learns that the name of the latest conquest is Miss Aristide, he is not so sure the story wasn't that she was the sister of a girl who had committed suicide over the "rounder," and that was the reason.

Doris arrived, and the trio engaged in conversation, also imbibing of some liquor until the girl frisk. The act opens. When she does, she proves to be the kid sister of the rounder, out to take her father from the apartment, but Doris faces him, and tells him that this is his house, and the wrong for the man who had done her sister.

She has made a "regular" of her own, and she sends to this effect, "She is a regular, the type you men want all women to be, except your own sisters. The others, I leave for the little broken up over the calamity which has struck their home.

Miss Sheldon then tells his boy friend that it was all lies, and that she and the roundsman's sister had to go away, and she knew the plot in order to make him suffer, and prevent him from doing wrong to other girls and that her sister had been blamed. The other member of the cast is his lawyer.

We next regret rewriting the entire affair. Make the mother a character with the audience will sympathize with, leave out the part of the house and strengthen the part where they tell him the reason he is not to work. Remove parts with a hundred per cent more fun than is being done at present.

G. J. H.

DOTTIE CLAIRNE MISTRELS

THEATRE- Proctor's 33rd Street.

Style- Revue.

Time- Twenty minutes.

Setting- Special.

This is a seven-revue piece, all girls, with the featured member confining her activities to that of interlocutor in the minstrel part.

The act opens with an ensemble number, and Miss Claire coming on and reciting an introductory about her all-girl revue. The act comes on, with two in "working" the part.

Miss Corbett starts the minstrel section with "Long's " Sam." The Dwyer girls follow with a wooden-shoe dance that is "as good as Miss Fortune," a vivacious blonde, comes on next for a comic number and eccentric dance, with Corbett and this section ragtime, minstrel and other dance divertissement.

The songs are interspersed with the use of a minstrel set, all of which have been heard before, and the act is brought to a good finish by a snappy finale. The best that can be said for the act is that it is a fairly well-cut get to a minstrel frame. It contains nothing that is new and may have a chance in the small houses, if this is the sort of stuff they want.

E. J. B.

ANNE FRANCIS AND CO.

THEATRE- Regent.

Style- "Singin" dancing revue.

Time- Fourteen minutes.

Setting- Special.

When this act was reviewed one of the boys in the cast had been injured so that the act had to be adapted to three men, nevertheless it is not a fine attraction and worthy of a "spot" on the show. Miss Francis is a clever performer, both as a singer and dancer, her enunciation, Glory be, being unusually distinct, something that is a rarity in vaudeville. The boys are all accomplished dancers doing exceptionally well together. They are to open at the stage door with the Johnnies diving up to the other side, this refuses all of them as prospective husbands but compromises by consenting to dance with them. Their section dance done here the act makes to full stage, tastefully set before an orange cyclorama. The boys do some more dancing, Miss Francis sings a "Vampire" song and does a dance with British soldier jackets, finish with a fast dance, during the course of which the young lady does a bit of 'roaring." The line is good and the act is well constructed and staged. It should find it easy to score in all houses.
Certainties, if anything is to be said.

The sooner the Sunday show situation in New York, in fact in all big cities with their floating populations, lack of good homes and comforts, is cleared up, the better for the BARRYMORES IN PARIS

Paris, Feb. 17.—Mrs. John Barrymore met her husband half way, coming to Berlin from a tour in the United States to meet her. At the Olympic docked. They came to Paris together.

At the Hotel Crillon no information was obtainable from the Barrymores direct. But Manager instructed her maid over the telephone in a voice that rufus constantly. The idea that she is not Mrs. Barrymore has not yet made any plans and are much too busy preparing for dinner to talk to anyone.

HAGGIN TABLEAUX WITH FILMS

A series of tableaux, conceived by Ren All Haggins, known for his wonderful pictures which for many years were an integral part of the scenery at the Stanley Theatre, Philadelphia, last month, these tableaux will play at the Stanely, coming to the Strand, New York, this coming Monday, and will go on a tour of the leading moving picture theatres throughout the country.

The series of pictures, formed with living models, is not in any way to be confused with the tableaux, as they are, independent of the film that is being shown. However, the tableaux are connected, and, with the musical accompaniment, tell a story. One of the features of these tableaux is that seven of them come to life and perform several picturesque dances. The entire series of tableaux, all of which comprise one entertainment, have been signed by the personal secon of Ned Yarrow, who, with Haggins, makes the presentation. The scenes have their own scenes, built by the Robert Law Studios, and are beautiful in color and form.

Catch—Richard Golden was a partner of Al Gold, S. N. to 1923. He died on board of the houseboat Sorel in Gravesen' day, Brooklyn, Aug. 10, 1909, fifty-

FUM.—"Fiddles of the Day" was playing with the New Haven Circuit for a time.

Sim—George Whiting, Tod Snyder and Irving Berlin were with the Ted Snyder Co.

Moffat—Will Deming appeared as Buck in "A Gentleman from Mississippi." He was with Thatcher, Primrose and West in "Ambrose.

Korte—Harry Rogers produced the "Doll" at the New York Theatre.

Drama—"The Dollar Mark" was a four act play by George M. Armitage. It was first shown in New York by William A. Brady at Wallach's Theatre.

"The Woman" was produced at the Fifth Avenue Theatre, that week.

Tort—Andy Lewis produced the sketch "The Winner" with the March Grand Ballroom, and was very successful.

H. K.—The New grumie, Louisville, was opened August 19, 1909, with "The Golden Child" at the Grand Opera House.

Cleve—J, Hart died in New York City, August 19, 1909.

TWENTY-FIVE YEARS AGO

Black Patt's Troubadour played at the California theatre, San Francisco.

Andr Wallis and Floyd Ewell were at the Orpheum theater, San Francisco.

The Orpheum, Kansas City, Mo, was opened the Hollywood, and was an immeasurable success.

Belle Stewart at the Golden Gate, appeared at the Pantages, theatre, New York.

John Drew appeared in "One Summer's Day" at Wallack's theatre, New York.

Maggie Cube was featured in "A Baggage Check" at the Star theatre, New York.

"Nathan Hale" was produced at Ca, C. S. S., with Helen Hudson, Virginia Fielding, Sophie Fuller and Ben Hays in the production.
**THE NEW YORK CLIPPER**  
February 21, 1923

### DRAMATIC AND MUSICAL

**THE LAUGHING LADY.** SPARKLING COMEDY AT THE LONGACRE

**THE LAUGHING LADY,** a play in five acts by Willard Mack, is now in full rehearsal at the Longacre theatre, Monday evening, February 15.

*CAST*


Edith Wyman, one of the most successful actresses of the current stage, is to appear in the title rôle in the new smash hit. Her previous successes have been artistically and financially, which factor she carries with her to the new play. She has a wonderful voice, but she never used it better than in this new production, where she is a success from beginning to end. Her performance is a triumph of acting, and she is the only one who can do it justice.

The play is written by Willard Mack, a talented author, who has written several successful plays. He is well known for his ability to create situations that are realistic and interesting. The play is produced by Charles Frohman, a successful producer, who has a good eye for talent. The production is directed by Edward A. Berwind, a brilliant director, who has won many awards for his work. The play is set in a beautiful park, and the scenery is designed by John G. Burt, a well-known set designer.

Edith Wyman, who is well known for her work in the theatre, is in fine form in her rôle of Edith. Her performance is a credit to her art and to the play. She is able to convey the emotions of the rôle with precision and understanding, and her work is a pleasure to watch. She is supported by a cast of talented actors, who are able to bring the play to life and make it a success.

The play is a comedy, and it is a success. The audience is on the edge of their seats, laughing and enjoying the play. The play is a success, and it is a credit to the theatre and to the art of acting. It is a success that will be remembered for a long time, and it is a success that will be enjoyed by many people. The play is a success, and it is a credit to the theatre and to the art of acting. It is a success that will be remembered for a long time, and it is a success that will be enjoyed by many people.
February 21, 1923

**THE NEW YORK CLIPPER**

### ABOUT YOU! AND YOU!! AND YOU!!

Ruby Miller, the English playwright, and Major W. M. U. C., a vaudeville act, have arrived in San Francisco last week from Australia.

Margaret Edwards has been signed for a starring role in the Harry Walker Revue at the Hotel Richmond, Richmond, Va.

Jack Maslon and Harry Wells will shortly be seen in a revival of their former vaudeville act, "Uncle Jerry at the Opera.

Denton Dane and Anna Day are appearing in support of Dorothy Sadler and Sonny in "In 1999," now playing the Proctor time.

Lucille Daly and Belle Irwin are rehearsing a new vaudeville act. Both formerly appeared in vaudeville with other partners.

Lawrence Marston will direct the rehearsals of the new comedy, "A Marriage of Convenience," which will get under way next week.

Carroll Pearce has recovered from his illness and is back in the Keith offices, aiding Walter J. Kingsley in directing Keith publicity.

Gertrude Arden and Company, featuring William Elliott will open with a musical comedy act, called "The Land of Tango." In their opening week, the act will be under the management of Miss Arden.

Bernice Speer and Joe Morton, of the Four Mortons, will be seen in the act which Miss Speer formerly did with Richard Keene.

Frances Hart, dancer, opens at the Hotel Kenmore, Albany, this week, where she will be featured in the current floor show.

Betty Dulan has recovered from her illness and is back in the office of A. G. White, booker of motion pictures for the Keith circuit.

Chung and White, dancers, have been added to the cast of the revue at the Palace Royal, Newark.

Frank Fay is "pinch hitting" as a feature of one of the Shubert vaudeville hills now touring.

Clinton and Rooney have been routed over the Pullman in time for their comedy sketch, "Top O' The Morning."

Grace Anthony, formerly at the Regent theatre, is now in the box office at Keith's Hamilton theatre.

Johnny Dooley will go into the cast of "Lady Butterfly" on February 26th succeeding Flores Ames.


John Cope is to be featured in "The Desert Rat," a new production to be made by Wilmer and Vincent.

Elizabeth Brown and Paul Yocan, society dancers, are appearing nightly after the show at the Monte Carlo.

The Fairbanks Twins are preparing an offering for vaudeville in which they will be assisted by Richard Keene.

Dave Schooller and Company, in "Muset Harms," will be seen in the Keith New York houses shortly.

Felix Kremha will appear with Mary Ryan in "The Skiteaker," in which she will be starred by Sam H. Harris.

Rome and Dunn and the Memphis Five, with Dorothy Collins and Charles Zuber, have dissolved their combined vaudeville offering.

John J. Jones, general booking manager for Jones, Halpin and Gardner is seriously ill at the Sisson Hotel, Chicago.

Earl Stewart, manager of the Orpheum Theatre, Austin, Texas, has been married to Genevieve Suddin, of Kansas City.

Benny Leonard will leave the cast of "The Manhattan Girl" at the Winter Garden at the expiration of his ten week contract in order to return to the ring.

Phil Baker opened at the Aldine Theatre, Pittsburgh, on Monday for four weeks, with a picture shortly, while Miss Palmer will be seen in a production.

Raymond Perez, who has staged a number of burlesque shows, has been appointed general stage director for C. B. Mclndoo's production.

He is now staging a "flash set" for Keith vaudeville.

Lynn Overman, who is appearing on tour in "Just Married," has been placed under contract to George Cohan to be featured in a new Cohan comedy, "The Song and Dance Man," which is to be produced in the early autumn.

Lois Josephine was awarded an interminable degree of divorce from Wellington Cross last week. Cross had previously married in Chicago but Mrs. Cross questioned the legality of that decree in bringing her suit here.

Albert Szech, managing director of the Moulin Rouge, Chicago, was in town last week conferring with Harry Walker. Walker is representative, for a new revue open at the Moulin Rouge the latter part of next month.

Joe Smith and Charles Dale (The Hungarian Rhapsody) Phil Baker, Jane Greene, Forrest, Frank Gabby, Al Siegel and Band, Ted Franklin, Jimi Breson and others gave the concert Sunday night at the Winter Garden.

Irene Heming now playing a minor role in "The Last Warning," will be cast in a more important role next Monday when she replaces Dorothy Manners, who recently succeeded Ann Winslow in the role of "Barbara."

The Sunday concert at the Columbia Theatre, New York, Feb. 18th included Bill Greenman and the gang, Mabel Ford and Co.; Geo. Noyman and Lizzie; Comedian Nevin; Phenomenal Players; Jack Wilson and Co., and Burns Brothers.

Fanny Brice, Jack Wilson & Co., Gordon Dooley and Martha Morton, Rosina Stell,组团, Mrs. Gene Hughes & Co., and Julius Leskovich's Haymakers were the bill for the Sunday night concert at the New Amsterdam.

Margaret Anglin is said to be doing so well on the road in her new starring vehicle, "The Sea Woman," that she has no desire to speed up her metropolitan run. She seems content to stay out of the metropolis just so long as she can attract the dollar in the six districts.

Dave Wallace, who retired from the ranks of producers after the failure of his play, "The Evergreen Lady," has been engaged by Arthur Hopkins to assist Dr. Edwin J. Mayer in the handling of the publicity for Ethel Barrymore in "The Evergreen Lady," at the Longacre Theatre.

Harold Carson has been signed for the chief comedy role in the forthcoming production of "The Village Scandal," destined for the Greenwich Village Theatre, during the month of April. The piece will not open until it has been reprinted and will be set on the stage for several weeks before opening here.

Violet Palmer and Richard Travers have returned to New York after playing several weeks in stock out of town. Travers will be starred in a motion picture shortly, while Miss Palmer will be seen in a production.
AL JOLSON

A GENUINE NOVELTY!

CRYING FOR YOU

ANOTHER HIT BY THE WRITERS OF "WHY SHOULD I CRY OVER YOU?"

By NED MILLER and CHESTER COHN

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU’VE GOT TO SEE MAMMA EVERY NIGHT

(OR YOU CAN’T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD

A SMASHING SONG HIT.

GET IT NOW!

London’ Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.

LEO FEI

711 Seventh Ave

San Francisco

Postage Theatre Building

Boston

121 Tremont Street

Detroit

144 West Grand Blvd

Cincinnati

115 East 8th Street

Toronto

122 Yonge Street

London, W. C. 1, England—33 Charter Court Rd.
TOOT, TOOT, TOOTSIE
GOO-BYE

DER SONG!

HE LEAVES
BLING DOWN

WONDERFUL MELODY
BIG LYRIC

GREAT HARMONY SONG!

ORNER WORK OR OWN

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

AN INFECTIOUS MELODY A LYRIC OF CHARM

London' Newest Waltz Hit!

LOVELY LUCERNE
The Swiss Waltz with a Yodel.

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO
MELODY LANE
MUSIC MEN PLAN AFFILIATION WITH ENGLISH RIGHTS SOCIETY

Despite the fact that a Big Percentage of Compositions Played in England Are of American Origin Members of American Composers' Society receive No Royalties.

Due to the fact that the 70 per cent of the country, theaters, which own the copyright in England comes from the catalogue of American publishers of popular music who derive no such benefits from its use such as they do in this country through the American Society of Composers, Authors and Publishers, E. C. Mills, chairman of the executive board of the Music Publishers Protective Association, will bring the matter up before the next meeting of the board in order to decide whether a more practical affiliation with the Performing Rights Society, Ltd., of England, is to be brought about for the benefit of the American publishers.

Several large American music publishers have suggested to E. C. Mills, that he make a trip to England in effort to bring about an amicable adjustment of the situation, should the board of directors of the P. R. S. Ltd., and the American publishers receive considerable revenue from the move. At present American publishers receive nothing at all from the P. R. S. Ltd., in England. Added to this is the general misunderstanding of the American copyright law by the French composers and publishers which further adds to their losses.

Negotiations are pending with the Society of Authors, Composers and Publishers in France. The Society plans to put the music of France, the French organization similar to the American Society of Composers, Authors and Publishers, on a basis similar to the American Society of Composers, Authors and Publishers.

The Special Master was appointed several weeks ago by Federal Judge Thompson, to adjudicate an $8,000,000 suit against several music publishers in Philadelphia and evidence was recently taken by Douglas from publishers and writers a month ago at the society's rooms.

Several new songs are now under way and the new office staff will be announced shortly. Mr. Brockman has retired temporarily and will in the near future go into the music publishing business.

KENDIS & BROCKMAN SPLIT

James Kendis has acquired the interests formerly held by James Brockman in the music publishing company of Kendis & Brockman Music Co., Inc., and will head the new firm.

Kendis and Brockman have been together since 1917, and during the past six years have turned out some big selling song hits. Among them are "Blowing Bubbles," "Feather Your Nest," "Golden Gates" and others. The majority of their big sellers were disposed of by them to other publishers for exploitation and sale.

NEW REMICK NUMBER

"When Will I Know," a fox-trot novelty, will be the next plug number for the Remick Club in New York, according to H. Remick, the head of the music publishing firm. The song, which will be full length in orchestration, is being made for an elaborate campaign in the song's behalf.

CLUBS END AN ADVANTAGE

The abolition of its orchestra club is working out satisfactorily according to officials of the Remick Club & Company, who declare that other large publishers are taking up the affair. Viewed from a time viewpoint, the club has been disarmed, and the club members are being devolved to other matters.

BRADFORD ASKS FOR RULING

Perry Bradford, through his attorney, lawyer of the Reproduction Building, made a motion before Federal Judge Learned Hand in the United States Northern District on Monday, to determine exactly what evidence and exhibits should be incorporated in the transcript of a trial conducted by Bradford from the decree of infringement granted to the Ted Brown Company.

Bradford's motion asked that the song "He May Be Your Man But He Comes to See Me Once Awhile" be used as an example of the grounds for Bradford's appeal being used according to Attorney General Wohlman, who declared that the Brown Company had enough evidence to win.

Several grounds for Bradford's appeal are being used according to Attorney General Wohlman.

ABRAHAMS & WOHLMAN IN ACT

Maurice Abrahams will start his Chicago campaign in the interest of his catalogue by re-uniting with Al Wohlman, his former vendege partner, in a campaign in which they will open the week of February 25, at the State-Lake Theatre, Chicago. The Abrahams-Wohlman partnership will be a private life for Mrs. Maurice Abrahams, who is known on Broadway as a musical producer and director, singing "When the Gold Turns to Gray" and "You Said Something When You Said Nothing".

Although Abrahams' appearance with Wohlman in vaudeville is a temporary arrangement at present, it is possible that the act will play additional time offered them, including an engagement at the Palace Theatre, New York City.

NAT VINCENT TO PUBLISH

Nat Vincent, new music publishing organization will be known as Nat Vincent, Inc., and he has taken offices in the Hilton Building on Broadway, in which they will be occupied in about ten days, as soon as the quarters are altered and patched up.

Billy Hueston, songwriter, is one of the music men associated with Nat Vincent in the capacity of staff writer and manager of the sales department. Other well-known music men will also be associated with Vincent when he opens his offices.

Three songs are now being written with Nat Vincent's name on the labels, the titles include "Make Your Own Sunshine" and "I Cried When I Had You".

TED SNYDER WRITING AGAIN

For the first time in many months, Ted Snyder has written a new fox-trot ballad, entitled "Who's Sorry Now," which is being released as the plug song by Waterson, Berlin & Snyder.

RICHMOND ON TRIP

Maurice Richmond, head of the Richmond Supply Corporation, music and record department, returned last week for a six-weeks' sales trip through Canada and some of the Middle West territory of the United States.
FALL RIVER OFF THE MUTUAL CIRCUIT

BIO-LU BUSINESS UNPROFITABLE

The Bijou Theatre, Fall River closed as a Mutual Circuit house last Saturday night, with "The Girl At A Window." When this house opened about four weeks ago, it started off as a week stand, but the business did not warrant the continuance of a full week at the house.

Manager Russell Jernon decided to play the shows for three days and notified the circuit to this effect, as he plans to go with Bridgeport, playing the first three days in Fall River and the last three days in Bridgeport. But when Bridgeport was closed several weeks ago, the shows had but three days of the week to play and they closed in Fall River.

The reason given for the dropping of Fall River is that the stage hands have demanded a full week's pay for the three days' work. At a meeting last week, Manager Jernon placed the matter before the officials of the union and showed them where it would be impossible to pay the stage crew a week's salary and the business they were doing. It was agreed then that the stage hands would work by the day and receive a certain amount of pay for each performance. The shows were held at the Bijou, but when it was figured out it amounted, it is claimed, to more than the full week's salary, so Jernon decided that the only thing to do was to take out the burlesque shows.

The shows for the present will lay off between Boston and the Olympic New York.

This open week between Buffalo and Albany is being filled with one-nighters by the Mutual Circuit. "Lafin Thru 1929" will play three nights next week at Buffalo. Pat White will play a split week next month at Seymour, Conn., and the show was scheduled for a week in Bridgeport, Conn., but it could not be given out last Saturday by the circuit as it was too heavy a week.

Pat White will play a split week next month at Suffern, N.Y., and the show was scheduled for a week in Bridgeport, Conn., but it could not be given out last Saturday by the circuit as it was too heavy a week.

The "Step Show," which has been playing a week between Scarsdale and Albany, they however play today (Wednesdays) in Scarsdale, will be called "Midnight Maiden's" commencing next week and the "Misschief Makers" will be known as the "Chicken Girls." "Town Follies" while playing the Penn State at Scranton will be called "Follies and Scandals.

ROSEBUDS AT LAFAYETTE

Mark Len's "Rosebuds" opened this Monday at the Lafayette, New York. The show broke in at Tarrytown last Saturday.

The following acts were in the cast last week: Mr. and Mrs. William Burns, Harold Moro, Mae Reade, Mable Leake, Bob Martin, Katherine Breen, and eight girls. W. Martin is the manager and Jack Martin the director.

GILBERT IS STRAND MANAGER

Lou Gilbert, former burlesque house and company manager is now managing the Strand Theatre, Hartford, a large moving picture house. Gilbert earlier in the season managed one of the Unit shows on the Affiliated Circuit.

SEARS IS EMPIRE MANAGER

Fred Sears is now managing the Empire Theatre in Cleveland for Billy Vail. Sears earlier in the season managed one of the Unit shows on the Affiliated Circuit.

ADVANCE ADS FOR SHOWS BARRED

FRANK FINNEY REVUE, CLEVER, FAST RUNNING SHOW, PLEASE ALL

Real Burlesque is provided this week at the Columbia Theatre, during the first New York visit of the Frank Finney Review. Miss Finney appears in a routine of characters, all of which he is at his best, and his presence on the stage was as essential for good laughter as a candle sticking in a darkness.

The girls, by the way, were generally good. They included Helen McCall, a close soprano, had the room singing its head; La Caine, a recent arrival, in a lively number of that title, then Dennis, Eric, Peter, Willy, Frank Finney, Bartlett, Missusman and Vane as the harmonies. Frank Finney brought a little terrier of forlorn color, auxiliary band, which was playing bad music.

"Hello, Everybody," is the opening chorus, and the girls sing it in time to a rapid metronome, and recite a stanza to a double drum, while the actor acknowledges the applause. They also provide a song and dance number to a Christmas carol, and a dash comedy.

On the Creve Grundy, which was the second show of the day, the leader was Albee, and partners of Willy and Polka. They opened with a French number to a French song and a comedy dance with a fantastic amount of the "Kerdumb," which was a special feature. The acts also furnished the music for an accompaniment of "Jingle Bells," which the girls are known to the public.

The Finney Revue was a great success at the first performance, and the boys at the second. The girls were all in a happy mood, and the audience was as interested in the "Kerdumb" as in the burlesque numbers.

The second act had the "Radio Girls," a hit attraction. The "Burlesque in Chicago," II, Feb., 16.—Many ex-Colum- bia and American Circuit performers are now working at various places in this city.

The "London Girls" will be called "Midnight Maiden's" commencing next week and the "Misschief Makers" will be known as the "Chicken Girls." "Town Follies" while playing the Penn State at Scranton will be called "Follies and Scandals.

LAUREL GRACE P. IN "ROSEBUDS" AT LAFAYETTE

Irene Garcia, well known in burlesque and musical comedy circles, as in the St. Elizabeth Hospital, Chicago, where her services were highly appreciated. Her physicans expect that it will be several weeks before she will be able to return to the hospital for some time.

Harry Jacobs in Honolulul

Harry Jacobs, of the theatrical firm of Jacobs & Jernon, is now in Honolulu on a trip to the islands around the world. His next stop is Yokohama.

UNIQUE POINT IN COHEN'S SUIT

Whether an actor who has signed a contract with a manager can be turned out without losing a part of his salary is a point in a suit brought by Will H. Cohen, a burlesque comedian, against Batkey Gerard, the producer.

Cohen is suing Gerard for twenty weeks' salary, guaranteed at $175 a week for the season of 1928-29. The contract stipulated that the salary was to begin last September. Gerard maintains there was a clause in the contract of transfer that it could be given up without prejudice. On the other hand, Hossman and Babcock, representing Gerard, claim the producer acted within his rights and therefore is not responsible for the alleged due amount on the contract.

The matter will be threshed out in court at an unknown date.

BOHEMIAN NIGHT GOOD

The Bohemian Night held by the Burlesque Club on Sunday was well attended and a gathering of the efforts of Wash Martin and Nat Martin. The booths included James Jim Jams Burlesque, Nicky Alford, Billie Moore, Nat Morton and Sammy Collins Jazz Band, which created a riot. The big show was given by Mark Len's "Rosebuds," under the direction of Wash Martin. It included Victory, Bashly, Martin, primas donna, and Bob Leslie, leader at the piano; Miss Breslauer, vocalist; Harold Martin, based on a song; Hicks, Ayer Shalkey, Mickey and Babe Kelly, Miltster and Son, who closed the night with the funniest of the evening, and Hone Acrome. Although the act appeared to be a hit, it was saved for the first time. It was very enjoyable and had a successful run in New York, this week.

The vision on Sunday night was Mrs. T. W. Dinkins.

BECKER SCORES AT MINER'S

Irving Becker and his Broadway Flingers are the way they billed in the anniversary annual at the Bronx last week. Becker is a Bronx boy.

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B. F. Keith's —

**ORPHEUM, BROOKLYN**


**CLAUDE & MARION**

"STILL ARGUING!"

Direction E. K. NADEL, PAT CASEY AGENCY

**NEW ACTS**

**BILLY GOULD**

Theatre—Proctor's 23rd St.
Style—Songs and talk.
Time—Fifteen minutes.
Setting—In "one" special.

Billy Gould, who has in past years been teamed up with Valerie Surratt and numerous other famous female personas, is now traveling in single harness and is offering a happy combination of songs and recitations. Most of his songs are familiar to the habitual theatregoers, but nevertheless have lost none of their magnetism so far as packing a comedy punch goes. Enhanced further by Gould's inimitable way of handling the veteran numbers and edging up to new value.

**REIFF BROTHERS**

Theatre—Proctor's 125th St.
Style—Comedy and dancing.
Time—Twelve minutes.
Setting—In "one" special.

The Reiff Brothers are likable chaps, who go better as their act goes along. Their anxiety to do comedy is at present their main liability, for at times they force it in order to get laughs. This is mostly true of the first portion of their act. The major part of the offering consists of very neat tap-dancing, eccentric bits being their running number to their dance routines in order to pull gags, and working up these dance bits, they'll find that even Mabel more effective than it is.

They also offer several minutes of singing, one doing a comedy number for a solo bit. With the improvements made, they should do an early number and better bills nicely.

**LA GRACIOSA**

Theatre—American, Chicago
Style—Transformation and Posing.
Time—Sixteen minutes.
Setting—Full Stage (Special).

This is a revamping of the former act of the same name which played most of the big houses successfully and was withdrawn recently owing to the death of Mrs. Clyde Rinaldo, who was known as "La Graciosa."

The act is now offered with Miss Delta Summertale as the central figure and it has been elaborated by some wonderful improvements and additions to the numbers formerly presented.

The act opens with transformation effects that lead into a pogo novelty in which method of slides the girl in the blood red suit is made to fit into various pictures thrown to view. The beauty of the offering is in the nicety with which clever movement is obtained. The girl's hand takes a graceful motion but falls right into place for the next picture. Sometimes she appears alone and at other times as one of a group of which the other members are "nudges." Miss Summertale is beautifully turned out and after the final number she goes off and bow and recognize the applause. Clyde Rinaldo is the wizard who is responsible for this act. There are three people in all. There have been several big paying acts at the American this season but none have met with applause appreciation rivaling this one.

**DRISCOLL AND PERRY**

Theatre—Proctor's 23rd St.
Style—Songs.
Time—Twelve minutes.
Setting—Piano, in one.

This is the usual piano act, done by a mixed team, with the man also doing the accompanying on the piano. They open off stage singing a chorus of "You Made Me Forget How to Cry," coming on at the last time. They duet "Carolina," with the girl going off for a change, while the man bridges the wait with "I Certainly Am in Love." The girl comes back for a ballad, "Somebody's Mother," which she dragged for a fare-thee-well and chopped her lyrics on the high notes with irritating frequency. She has evidently attempted to inject heavy drama in the rendition of this song. Perhaps if she'd forget her histrionic gymnastics she would get better results with the song.

For a closer, both harmonized in a medley of old fashioned airs and countered with several more popular selections.

When the girl tones down her ballad and pays a little more attention to lyrics in general, the act ought to make good on the pop circuits.

**HILTON SISTERS**

Theatre—Proctor's 125th St.
Style—Singing.
Time—Fourteen minutes.
Setting—In "one" special.

The regulation sister act appearance is made by the Hilton Sisters, being a thin line on their still a thought. They use a pretty drop, with an awning effect over the piano used in the act. Their offering seems to have been framed for the small time, but with a little re-viving in places, especially in the early portion of the act, will go nicely in the better houses. Later numbers in this part of the act would aid materially.

The girls' specialty is "blues," and the more of this type of songs they do, the easier they will find the girls' specialty not so strong from a musical standpoint. The girls are two and the effect is made up for the lack of quality of tone. They'll find the going easy along the three strong acts that this one is more so with the improvements made.

G. J. H.

**HALLEN AND DAY**

Theatre—Proctor's 23rd St.
Style—Talk and songs.
Time—Twenty minutes.
Setting—In "one" special.

The personality of the man and girl doing this act are sufficiently magnetic to overshadow the "hoke" contained in their vehicle, "Renaissance." The man comes on interrupting the high cost of living and vowing he is off the female of the species for good and all. The girl enters and resolutions go windward.

In the ending cross-fire it develops that both are from the same town and former sweethearts, a condition that continually happens in vaudeville.

The girl renders "Summer Reminds Me of You," which reveals a pleasant singing voice, and is joined by the man on the song "Ah! Marianne." They continue with "Some Street Days," follow along with "Cats and Canaries," and wind up with "Cats of Home." It was the songs rather than their feeble comedy which got them the cross. With a little more work the act would be big time possibilities. As it stands, it can hold its own on the family time.

**STANLEY AND MCNABB**

Theatre—Proctor's Fifth Ave.
Style—Songs and talk.
Time—Fifteen minutes.
Setting—In "one" special.

The act of this offering is set for a drop, with piano on stage. The straight comes on and sings an introductory bit landing the big houses. These are talents of Mabel, his supposed partner. At the finish the other chop, doing the well Irish comic, comes on and announces himself as Mabel's father. He tells him Mabel is indisposed and then he sent him over to take her place. They go into some more or less clever cross-fire and a fairly humorous satire on acting for the movie. The density of the comic in the vaudeville does not appeal for the other man is dependent upon the comedy of this offering.

E. J. B.

**M. E. G. LIME**

**THE GOLLYWOG**

In their latest novelty

ORPHEUM, FEB. 19.

BUSHWICK, FEB. 26

DR. MARINELLI
Beyond Compare!

If you glance, try to include the windows of various shoes and the shoes themselves—then come into the Showford Coliseum on Saturday, May 5, 1923, to see how well the showroom at Showford Shoeshop in Center is already doing business.

I. MILLER

Broadway at Forty-Sixth Street

Open until 9 p.m.

In Chicago—State Street at Monroe

Silver Ribbon Clerk with Communicating Tongue

10-00
WIFE SUES FOR $100,000

Los Angeles, Feb. 19—Sarah Jane Hartigan Stonehouse, wife of A. G. Barstow, the owner of the C. A. Barnes, circus man, values her husband’s affection at $100,000; for while she allows him to hold court against ten defendants whom she accuses of alienating his husband’s love.

She alleges that the defendants did everything in their power to induce his husband to divorce her and that they opposed the marriage in the first place.

Stonehouse filed suit for divorce in Nevada about two months ago, charging her husband with running around the circus lot, tried to run over him with an automobile and taught his children to swear. She is his second wife.

The seven defendants named in Mrs. Stonehouse’s suit are: Albert T. one of his go-between, his husband’s brother; Richard Busted, his husband’s attorney; Harley S. a member of the circus, also Mrs. Cecilia, circus attaché, and W. V. Hill, her husband’s friend.

INDOOR CIRCUS FOR BENEFIT

The Million-Dollar Marine Circus to be put on at the 104th Field, 68th and Broadway, New York, March 17-24, inclusive, will be without a doubt one of the largest indoor circuses ever put on. The entire program will be furnished by Wirth, Bloomfield and Company, New York. The circus will be put on by the leading society women of New York in collaborating with naval officers, and at the initial meeting held February 17, several boxes were sold, and among the subscribers being Emilio Caruso, Miss Edel Barrymore, Mrs. Oliver Hartman, Miss Frances Alden, Miss Kate Gillen, brother of Mrs. Caruso, will be manager of the affair.

CIRCUS MEN BACK FROM ENGLAND

Clyde Ingalls, with Merle Evans side show, manager and band leader with the Ringling Bros. and Barnum and Bailey Circus left to visit England last week, where they were putting on the big circus at the Olympic, London, that the side show manager Ingalls directed, and again reports that show was a large success. Mr. Ingalls has directed Engage to join his wife, Miss Lute, and Mr. Evans has gone to his home in Chicago, Ill., for a short rest before the opening of the Big Show.

WILD ANIMAL SHIPMENT ARRIVES

Louis Bube, animal dealer of New York, received last week a large shipment of wild animals, which included Small Indians, Elephants, Camels, Polar Bears, Wapiti Bears, Zebras, Anteloups, Llamas, and a large number of monkeys. This is the first shipment of animals to arrive this year, and it will be followed by another large one, due here next month.

ACTOR FAILS—ASSETS $25

Douglas J. Wood, actor, of 129 West Forty-eighth street, has filed a petition in bankruptcy by his creditors, with liabilities amounting to $25. The principal creditors are Charles V. Gordon, as administrator of the estate of Harriet V. Finch, $75, and the Algonquin Hotel Company, $72.

FREE LOT FOR MAIN SHOW

Walter L. Main Circus, if the Walter L. Main Circuit, (Andrew Downie, Manager) plays his home town, Geneva, Ohio, Mr. Miller will issue free license and the owner of the circus lot will own that free. The town will also promote a big "Walter L. Main Day."

MOORE SHOW FOR DES MOINES

John W. Moore Indoor Circus (Western) after finishing its engagement at Dallas, Texas, this week, will make a jump to Des Moines, Iowa, their next stand. The (Eastern) Circuit is now in Roanoke, Va., with Baltimore, Md., to follow.

MAIN AGENT IN CHICAGO

F. J. Fink, agent of the Walter L. Main Circuit, was in New York for a few days before leaving for winter quarters at Havre de Grace, Md. With Governor Bridges he will leave the city where they will attend the Showmen’s Ball.

WEIR BUYS ELPHANTS

Charles O. Weir, manager of Charles Weir Trained Wild Animals, which includes Tigers, Leopards and Bears, has just purchased a pair of Female Indian Elephants and will have them broke to do an act this coming season, and will add them to his above show.

CIRCUS AT GARDEN ON MARCH 24

The Ringling Bros. and Barnum and Bailey Combined Shows, winter quarters at Bridgeport, Conn., for Madison Square Garden, will arrive in the city this circus will commence its New York engagement March 24.

CAMPBELL BUYS LION ACT

William Campbell, late of the Campbell-Bailey-Hutchison Circus, has purchased from Capt. William Purchase of Petersburg, Va., a Four Lion Act and has had them shipped to his winter quarters at Tarboro, N. C.

PATTERSON SHOW FOR EAST

James Patterson, manager of the Patterson Trained Wild Animal Show and Gentry Bros. Circus combined, will play the eastern territory this coming season.

MECKLENBURGH WITH SELLS-FLOTO

William (Pop) McFarland, who has had the side show management of the National Circuit for several seasons, will have his show with the Sells-Floto Circus this year.

AZTEC FREAK BOOKED

Steve Mills has again booked his Aztec freak (Skitol) for the coming season. The Aztec Shows now play the mainland Side Show, Coney Island, N. Y.

THE DUTTONS ON KEITH TIME

The Duttons, Society Riding act, which has played vaudeville and fair dates for the past several years, are now playing the Keith time in and around New York City.

MEYERHOFF IN WEST

Harry Meyerhoff of Meyerhoff & Taxler Enterprises, New York, has started west on a business trip and will be at the Showmen’s Ball, Chicago, this week.

MARCUS IN WEST

W. C. (Bill) Marcus, general agent of the Brown and Dyer Shows, was in New York last week and left to look over some western territory.

FILM ACTRESS ADOPTS BABY

Dallas, Tex., Feb. 19—Barbara La Mar of Motion pictures, has adopted an infant from Hope’s Cottage, a baby hospital, in this city.

SEA LIONS IN VAUDEVILLE

Fred’s Trained Sea Lions, last season with the Walter L. Main Circus, are playing vaudeville dates around New York.

CROSBY WITH GERRARD SHOW

R. C. Crosby, general agent, signed to handle the advance of the Gerard’s Greater Show, in New York last week on his business trip in connection with Gerard’s Novelty Circus and Exposition.

Mr. Crosby will have a special billing crew and four promoters, including two young lads. The contest work will be entirely new methods used in the exposition and will be handled in a different manner. There will also be carried a spacious white tent where in to free admission will be displayed the varied exhibits of merchants and manufacturers. This comes under the listing of "Special Events," and is expected to have a virile appeal to local business concerns.

The show this season will carry Five Rides—Four Shows—Including a High Wire Act. The big act, called the White Horse, will be featured. Marvelous Melville—the sensational aeronautical stuntman—will be one of the feature acts.

The show’s new offices are located at No. 1568 Broadway.

NO. CAROLINA FAIR MGRS. MEET

A meeting of the North Carolina Fair Managers was held at Greenville, N. C., Friday, Feb. 19. The meeting was well attended: George Kline of Zeidman & Polihe Shows, T. W. Hamid of Wirth, Bloomfield & Co., John F. Flinkman of Austin Wilson’s Auto Polo and Racers, G. Rienzo of Schenectady Fireworks Co., Robert A. J. P. Kiker of the Greater Shreys Shows, Mr. Dale, president of the Greer (S.C.) Fair, and Mr. F. E. Leach of the Rotary Club.

The next meeting will be held at Raleigh, N. C. All Fair Act Contracts were given out, but no Exposition Shows were contracted.

FAIR MANAGERS MEET

At a meeting of Fair Managers held at Greensboro, N. C., Feb. 9, the following speaker were present: J. A. Wirth Bloomfield & Co., Robert A. (Whitey) Joseph of the Greater Shreys Shows, John P. Finkman of Austin Wilson’s Auto Polo and Racing. L. T. Green of the Dyer Shows and W. A. Goodwin, manager of L. Small of Smithers Greater Shows.

Some contracts were awarded for free acts, but no any as yet to Exposition Shows.

HICKS AT WEST ALLIS

W. R. (Red) Hicks, John Sheesley’s assistant on the Greater Shreys Shows, has left his winter home at Pine Ridge, N. J., for winter quarters at the Fair Grounds, Baton Rouge, La. Mr. Hicks attended several fair meetings in the east with their general agent Robert A. (Whitey) Joseph and will start getting the Shows lined up for the coming seasons.

WOLF TO PLAY STATE FAIR

T. A. Wolf, manager of the T. A. Wolf Shows, passed through New York last week on his business trip. He will now winter quarters at Augusta, Ga. Mr. Wolf has been awarded the contract to play the South Carolina State Fair, at Columbia, next fall.

LINDERMAN BACK FROM RICHMOND

Max Linderman, of the World of Mirths Shows has just returned to New York from a trip to western Virginia and North Carolina, Md. Mr. Linderman reports that work at the Shows was about finished and with various improvements made to the wagons, etc., newly painted. The Shows will make a very favorable appearance when up.

FISHER IN NEW YORK

Zibbie Fisher, of the Zibbie Fisher Co., Chicago, exposition supplies, was in New York last week on business, and returned to Chicago to get ready for the big round-up of showmen who will attend the current session of the Showmen’s League, Chicago, Feb. 21.

TO DO "DREAMLAND" SHOWS

Johnny Wallace and wife, will return to New York this week, after spending most of the Winter in Miami, Fla. They surprised the showpeople on their way north to look over the John W. Moore Shows now playing. They are putting out his own show this season with Irvin Udewitz, under title of "The Dreamland Shows."

STANDARD EXPO. ORGANIZING

The Standard Amusement Exposition of New York, with Phil, Hamburg, general manager, James H. Lent, treasurer, and Peter T. Slaine, secretary, are now organizing the spring season which will have several new and novel features. Besides several attractive shows they will carry several rides and a nice line up of concessions and will feature several free acts.

SMITH EQUIPMENT RENEWED

Ralph Smith, who has had the rides on the Bernard Show, formerly the Francis Ferris Shows for a number of years, is in New York on business and reports that all his equipments are overhauled, painted, and ready to start the coming season.

WILSON HAS "TEN IN ONE"

Harry G. Wilson, who has had his trained Wild Animal Show on the "World of Mirths Shows" for the past two seasons, will have the "Ten in One" with this show the coming season. Mr. Wilson, having sold his Trained Animals Show this winter.

INDOOR BAZAAR AT NEW LONDON

Sam Glickstein left New York last week with a small party of concessionaires to start the winter season at New London, Conn., for I. J. Polakch. Included in the party were Barry, Louis Stern, Mike Herman and Ben Smith.

KROUSE SHOWS AT PORTO RICO

The latest reports from the Krouse Greater Shows playing at the Christie Shows of Porto Rico, shows, rides and concessions are all doing nicely and the show will arrive back in the States on about April 1.

SEAMAN WITH WOLF SHOWS

Adolph Seaman, one of the oldest showmen in the Exposition field and who has been supervising part of the Union and Cherry Shows for the past several seasons will be with the T. A. Wolf Shows this coming season in the same capacity.

LEE BROS. TO CHANGE SHOW

Lee Shafier, of Lee Bros. Shows, wintering in Harburb, Pa., it in New York on business and is considering making quite a change in his style of entertainment this coming season.

EXPOSITION SHOWS


$1,000.00 REWARD

To Conceal Operators, Wheelmen, Slack and Slackers. For particulars address P. O. Box 37, Mattoon, Ill.
LENT HITS BROADWAY SHOWS

The first half of the first week of Lent tore well into the columns of the Broadway producers and managers, with the result that business with most attractions was considerably less than it had been in the previous week. The shows got off to a better start on Lincoln's Birthday night, as business was all off around town that evening, with only a dozen attractions registering a solid sell-out. Tuesday night business was better than that of Monday with none of the shows registering a solid sell-out. Wednesday was Ash Wednesday, with the consequence being that business was again affected. Many attractions which gave special holiday matinees on Monday carried off, while the other attractions that gave a performance on the first afternoon of Lent finding the going hard. There was, however, one notable surprise that afternoon when "The Laughing Lady," Ethel Barrymore's new play at the Longacre, managed to clear its box-office receipts and garnered $1,200. This was the biggest non-musical intake that afternoon. Business that evening was again off, with only a few of the hit attractions approaching the "S. O. S." mark. Thursday business began to pick up a bit, with the matinee attendance being fair and the night attendance surpassing that of the previous evening.

Friday edged a bit above Thursday, with the Saturday matinee and night business proving a salvation to all concerned, even though the cut-rate offices dispensed of a good portion of the wares of twenty-five theatres.

Six attractions which had been limping along at a ragged pace for the past week found that the beginning of Lent was not a too unhappy period for them, with the result that on Saturday night, after all of them had experienced a drastic week, "Johanna Krieger," which stood the week's more than $150,000, wended its way out of the Longacre; "The Hymning Ship" with Maude Fulton in the stellar role, after a loss of $7,000 to its backers; Frank Egan, left the Ritz; Bertha Kalish in "Jutta's Anniversary" vacated the Comedy; Leo Carrillo, after a tempestuous engagement in the "Moorosco" in "Jolly Angel," completed his season and "Listening In," a mystery play at the Bijou, stole out in the dark night and migrated to the Ethel, Boston.

These were not the only attractions, however, which felt the beginning of the pre-Easter holidays, as many other musicals were non-musical and fell over and began their guaranty and stop limits on the week; while some of them posted the "S. O. S." by announcing their final week of engagement for this week. Those which will leave the tall timber of the storefronts on Saturday night are: Winthrop Ames' costly production of "Wil Shakespeare," which quite the National; "Seven Characters in Search of an Author," which features the Princess, and "Glory" which did not prove a big seller to "Irren" which vacated the Vanderbilt and goes on tour.

The vacancies of last Monday brought five new plays to Broadway, with four opening Monday and one opening Tuesday.

As usual the "Ziegfeld Follies" at the New Amsterdam led the musical comedies, the field in spate with "The Music Box Revue," "Little Nellie Kelly," at the Liberty; "The Clinging Vine" at the Knickerbocker; "The Dancing Girl" at the Waverly; and "The Gingham Girl," at the Earl Carroll and "The Greenwich Village Follies," at the Shuberal. Holding their own. All of these shows played to practical capacity on the lower floor, the entire week, but at times the balconies showed a few very evident bald spots. "Sun Showers," at the Astor, which was in line to close this week, was only a bit of a sport towards the end of the week and with the aid of the cut-rates for the upper portion of the house managed to make a creditable showing, even though it fell below the breaking even point, Lew Conlin, its producer, is making numerous changes in the show and the indications are that it will hover for a considerable period at the Astor. "Up She Goes," at the Playhouse, though it did not play to capacity, did sufficient on the week to show its producers a fair margin of profit.

Of the non-musicals, "Rain" and "Merton of the Movies" held the field, while Barrymore, who opened at the Longacre in "The Laughing Lady," the third play of this season for the Hopkins star, had a deluge of advance publicity and exploitation with the result that the opening performance was close to capacity and the subsequent performances of the week were profitable.

Lees, "Polly Preferred," "Loyalties," "The Fool," "The Seventh Heaven," and "Abe's Irish Rose" stood up well with the leaders in business on the week. The other attractions listed did not fare so well with most of them sending a good portion of their tickets to be handled through the cut-rate outlet.

Business Monday night this week was on a par with the average Monday nights of the season, with the four attractions that opened that evening getting almost capacity audiences. Two new attractions found their way into the cut-rate shop on Monday. They were "Wildflower" at the Casino and "The God of Vengeance" which moved into the Apollo that evening.

"PEACHES" CLOSES

(Continued from page 3)

get in touch with Podell. The latter was hard to locate at his offices and when he was reached gave the Equity man no encouragement. Then Perlman was called, and at his office the Equity men were informed to get in touch with the attorney who was handling the matter.

In the meantime the show played to a gross of $5,000 on the week in Baltimore, had to meet previous obligations that were contracted, with the result that Clarence Willett, the company manager, did not have sufficient funds on hand from his share of the gross to pay the transportation of the entire company to New York. He had enough, however, according to Equity, to pay the fares of the chorus back, with the principals providing their own transportation.

It was also stated at Equity that some of the chorus girls were allowed to leave Baltimore because of the small salary left for their living expenses.

Lederer announced that after the backers had met their obligation that he would recognize the company, with the aid of several showmen, and prepare it to open in New York in two weeks under the title of "The Good Girl.""Lady Billy" CLOSING

Mitzi will wind up her road tour in "Lady Billy," at Allentown, Pa., next Tuesday night. She will then go directly to New York and after a brief holiday will begin rehearsals for the new Zida Sears-Harold Levey musical piece, which is to be her next starring vehicle under the Henry W. Savage banner.

Although a company and chorus have already been initiated for the new play, none of the names would be made public by the Savage office until Mitzi had given them her final OK.

"Lady Billy," which is considered to be the best professed musical since the original "Merry Widow" show played, is doing phenomenally well all along the line. Despite the length of its road tour it has not threatened the sale of all available territory. Mitzi, however, insisted upon a new vehicle and this is said to have closed the show sooner than had been anticipated.

"OH HAROLD" NEW MUSICAL SHOW

"Oh, Harold," a new musical comedy by Bernard Grossman, has been accepted for production by Sanger and Jordan. According to present plans, it will open at the Broadway playhouse the latter part of April.

IN APRIL

will be Seventy years old and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an Anniversary Number filled with interesting facts and stories of its long career in the show business.

Advertising space in this issue will be particularly valuable, and the rates will be the same.

Send in your copy now. Everybody in the world of theatricals will read it.
THE NEW YORK CLIPPER

February 21, 1923

BURLESQUE CIRCUIT

American 'Girls—Hunting & Season's, New York, 19-24; Empire, Newmarket, 26-33; Rialto, Brighton, March 1-3.

Big Jumble—Empire, Newark, 19-24; Orpheum, Paterson, 26-2 March 3.

Billy Watson Bert Trout—Gavert, Milwaukee, 19-24; Columbia, Chicago, 26-23 March 3.

Bon Ton—Gavert, Minneapolis, 19-24; Gavert, Milwaukee, 26-3 March 3.


Broadway Flappers—Coburn's Newburgh, 26-31; Bijou, Philadelphia, 26-24; Empire, Brooklyn, 26-3 March 3.

Brewery Burlesques—Olympic, Cincinnati, 19-24; open, 26-2 March 3; Gavert, St. Louis, 5-10.

Bubble Bobble—Empress, Chicago, 19-24; Gavert, Detroit, 26-3 March 3.

Chandles of 1923—Open, 19-24; Gavert, St. Louis, 26-3 March 3.

Dave Marion's Own Show—Grand, Worcester, 19-24; Miner's, Bronx, New York, 26-3 March 3.

Flashlights of 1923—Gavert, Montreal, Can., 19-24; Gavert, Boston, 26-3 March 3.

Follies of the Day—Empire, Providence, 19-24; Casino, Boston, 26-3 March 3.


Folly Town—Gavert, Pittsburgh, 19-24; Colonial, Cleveland, 26-3 March 3.

Gigles—Coburn's, Chicago, 19-24; Star & Gavert, Chicago, 26-3 March 3.


Hippie Hop—Stone, Hamilton, 21; Colonial, Utica, 22-24; Gavert, Montreal, Canada, 26-3 March 3.

Jack Reid's Show—Colonial, Cleveland, O., 19-24; Empire, Toledo, O., 26-3 March 3.

JimMY Cooper's Beauty Review—Empire, Brooklyn, 19-24; Empire, Newark, 26-3 March 3.

Keep Singing—Gavert, Omaha, Neb., 17-23; Gavert, Minneapolis, 26-3 March 3.

Knight Kaana—Yorkville, New York, 19-24; Chicago, Philadelphia, 26-3 March 3.


Marie Winter—Miner's, Bronx, New York, 19-24; Empire, Providence, 26-3 March 3.

Mollie Williams' Show—Coburn's, Philadelphia, 19-24; Flanner, Baltimore, 26-3 March 3.

Radio Girls—Gavert, Detroit, 19-24; Empire, Toronto, Ont., 26-3 March 3.

Reeve's Show—Star & Gavert, Chicago, 19-24; Empire, Chicago, 26-3 March 3.

Rocks—Coburn's, Brooklyn, 19-24; Yorkville, New York, 26-3 March 3.

"Singing" Billy Watson, Fun Show—Open 19-24; Gavert, Omaha, 26-3 March 3.

Social Maid—Gavert, St. Louis, 19-24; Gayety, Kansas City, 26-3 March 3.

Step Lively Girls—Orpheum, Patterson, 19-24; Majestic, Jersey City, 26-3 March 3.

Talk of the Town—Lyric, Dayton, O., 19-24; Olympic, Cincinnati, 26-3 March 3.

Temptations of 1923—Empire, Toledo, O., 19-24; Lyric, Dayton, O., 26-3 March 3.

Twin Somnolents—Gavert, Kansas City, 19-24; open 26-3 March 2; Gavert, Omaha, Neb., 5-9; White, Woman and Song—Empire, Toronto, Ont., Can., 19-24; Gavert, Buffalo, 26-3 March 3.

Youthful Poli—Gavert, Rochester, 19-24; Lyceum, Denver, 26-3; Lyceum, El Paso, 27; Stone, Hamilton, 28; Colonial, Utica, March 3.

MUTUAL CIRCUT

Band Box Review—Albany, 19-24; Howard, Boston, 26-3 March 3.

Flappers of 1923—Band Box, Cleveland, 19-24; Gordon, Buffalo, 26-3 March 3.

GIRLS-Ia-Carte—Colonial, Cleveland, 19-24; Cooper's Empire, New York, 26-3 March 3.

HEDGEHOGS—SOUBRETTE with Jack Reid's—Broadway, Indianapolis, 19-24; Open, 26-3 March 3.


Jinx—Colonial, Cleveland, 19-24; New York, 26-3 March 3.

JIMMY COOPER'S BEAUTY REVIEW

EMPIRE, BROOKLYN, THIS WEEK

MINER'S EMPIRE, NEWARK, NEXT WEEK

OMIKSE

CLIPPER

STAR'S OF BURLESQUE

OMIKSE

CIMOC

ERNE MACK

INGRID AND ACROBATIC DANCERS DOING SPECIALTY

Working Yes Single Bills

Open for Offers for Next Season

STARS OF BURLESQUE

ETHEL STAI NON STAI BAR-LETT

CALIFORNIA TRIO

BEN JOSS, HARRY BART, JIM HALL, Managers

BETTY WEBER

WITH JIMMY COOPER'S BEAUTY REVIEW

WITH BARNEY GERAR'S FOLLIES OF THE DAY

BUFFON DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN

NATE BUSBY PERMANENT ADDRESS, 1 ST W. MARKET ST. LIMA, OHIO

GEORGE PUGET STRAIGHT AND PRODUCER WITH "MONTA CARLO GIRLS"

CHAS. (Red) MARSHALL ECCENTRIC BOOOS—"GOO"

CLAIRE GREY STYLISTED INGENUE WITH "LONDON GAYETY GIRLS"

BETTY ABBOTT "LAUGHING THRU"

BETTY WEBER

WITH JIMMY COOPER'S BEAUTY REVIEW

BURTON CARR THE INTERNATIONAL TENOR

"REUDED" FROM JACK REED'S SHUBERT UNIT TO JACK REED'S RECORD BREAKERS CIRC.

RUFUS LE MAIRE

EMILY NICE INGENUE-SOUBRETTE—TOWN FOLLIES

READ THE CLIPPER LETTER LIST
The New York Clipper

February 21, 1923

Everybody's "Raninin" With "Loose Feet"

The Two New Hits For The New Year

BELASCO
W. 44th St. Eey., 2nd Fl. Vetr. Bldg. & 3rd Fl. DAVID BELASCO PRESENTS
Lenore Ulric as KIKI A Character Study by Andre Picard

PALACE PRE-EMINENT INTERNATIONAL ENTERTAINMENT

OLYMPIC 1st Street and 14th Ave. NORTH STAR

MUTUAL CIRCUIT SHOWS
Girls a-la-carte

Girls from the Follies

BROOKLYN THEATRES

Casino Theatre ROCKETS
Next Week—FRANK FINNEY REVUE

Empire Theatre Ralph Avenue and Broadway

Jimmie Cooper's Beauty Revue
Next Week—BROADWAY FLAPPERS

ST. SWEET BAYBEEs

Next Week—GIRLS A LA CARTE

Gayety Theatre Throop Ave. & Broadway

JINGLE BELLS
Next Week—JERSEY LILIES

Morton Books Girls

Nat Morton has booked Marie Williams and June Dudley for the "Jingle Bells"; the Vernell Sisters for the "Broadway Brevities"; Mimi Stewart and Kramer for an "Africa Brevities"; Virginia Hassard and Louise Rose for "Hollywood History"; and the Kase Sisters for "Jas. Madison's Show." LEADERS MEET ON FEB. 23 The Tempo Club of Greater New York Bynow's new headquarters. The next meeting will be Feb. 23. Dave Bruna is the president, Hughy Schubert the vice-president and William Brede, secretary.

Evans Testimonial on March 19 The annual Testimonial of Leon Evans will be held this season on Monday evening March 19, at Miners' Empire. It will be given with an additional vaudeville in conjunction with "Flashlights of 1923.

Col. Shows Out of Lyceum The Lyceum, Ithaca, will discontinue playing the Columbia Circuit shows this month. The "Youthful Pollies" will be the last show to play the house, on February 26. Ithaca is a one-night stand produced before.

Billy K. Wells, Jr., Arrives Billy K. Wells, Jr., a fine seven-pound baby arrived February 10. The baby was born at the Hill Sanitarium in New York. Both mother and baby are doing fine.

Johnson Replaces Carlson Harry Johnson assumed the juvenile role with the "Sweet Bay Bees" at the Star, Brooklyn, this week, replacing Jack Carlson.

Dolly Rayfield I'll Dolly Rayfield has closed with "Folly Town" as prima donna, due to illness. Helen Tarr has taken her place.

Raynor Replaces Rose Sam Raynor has replaced Herman Rosen with the "Broadway Brevities." He was booked by Harry Ruddler.

Howard & Lyons in ACT Tom Howard and Joe Lyons opened at the Greenpoint this week in Brooklyn in a new act.

Cosmopolitan Studios Burn The studio and plant of the Cosmopolitan Productions, Inc., producer of Marion Davies films, was completely destroyed by fire last Sunday morning. The loss being estimated at over $1,000,000. The studio occupied the block of Second avenue from 126th to 127th and also housed the news reel issued by the International Film Studios.

Most of the damage resulted from the loss of several weeks of work on Miss Davies' newest picture, "Little Old New York," and the many costly paintings, scenery and real antiques that had been used in the film. The picture was about two-thirds finished and the negatives were lost as well as the script, stage directions, models, sets and blue prints, representing many months of work.

Miss Davies lost many of her gowns and other personal property used in the new film and the last ones taken "When Knighthood Was in Flower" and "Adam and Eva.

The studio occupied three-story building and grounds which had formerly been Selzer's Harlem River Casino, a favorite picnic spot of a decade ago and more, of New Yorkers, especially the resort used for outings by many politicians. The fire was discovered by a watchman, Richard Glend, who saw section on fire and turned in the first of the three alarms received by the police.

Two fireboats assisted in putting the fire out. Another Cosmopolitan studio is situated in the Bronx. It was used as an auxiliary plant and has little equipment in comparison to the one burned.

Can't Give Scenery Away Though George C. Tyler has been giving scenery away free for the past 9 months from his store house in West 10th street, he has as yet not been able to get rid of it all. There are some 60 loads of stuff to be gotten rid of yet, after which Waltons Bradford, his general manager announces, a quantity of drops and furniture will also be disposed of in a like manner.

Reynolds With Wells Show Abe Reynolds will open with Billy K. Wells' "Bubbles Bubbles" at the Gayety, Deauville. He takes Joe Kees' place as principal comedian and is featured.

Auburn Replaces Ithaca The Auditorium, Auburn, N. Y., will take the place of Ithaca, N. Y., as one night after Rochester, opening March 5.

"Lola" Looking for Theatre Negotiations as yet have not been closed for the premier of "Lola" in the new Dresden Theatre, on the roof of the New Amsterdam Theatre. A.P. Wixman, producer of the show, intended opening there on Washington's Birthday. A rental or guarantee of $4,000 a week is asked for this theatre, which seats 850 persons.

Jack Redd's Mother Dead Jack Redd deeply mourns the loss of his mother, who passed away February 15 at her home in St. Louis, Mo. She was 78 years of age. Mr. and Mrs. Redd left the show in Pittsburgh to attend the funeral in St. Louis on February 17.

Price Boost for "Deearie" When Charles B. Dillingham's production of "Good Morning, Dazzle," plays the Broad street theatre, next week, the house scale which has been $2.50 top for the lower floor, this season, will be raised to $3.00.

"It Is the Law" for Chicago "It Is the Law," the mystery melodrama by Elmer Rice, which is now playing at the Nova Bayes theatre, will leave late in March and go to Chicago.

Betty Weber Married Betty Weber was married recently to Mr. Campbell, a theatrical. She is now living retired in Newark, N. J.
THE NEW YORK CLIPPER
February 21, 1923

AT
B. F. KEITH'S
PALACE
THIS WEEK
FEB. 19
NOW

THE
MOST TALKED OF
ACT
IN NEW YORK
Direction—PETE MACK

THE CHICAGO KEITH OFFICE
Week of February 25, 1923

CHICAGO, OHIO

Palace—Harry Brian, Bob Kelso—Will-

hams & Clark—Clute & Ceremony—Route

Robert & Co.

CLEVELAND, OHIO
Hippodrome—Tyler & Bill—Uneeda—

North & Halliday—Fred Lindsay—Stanley

Daly & Co.—Wheat—Telescope.

DANVILLE, IND.

Keith’s—Jerry Stone—Elmer & Co.-—

Harry Moore—Anchore—Jassett & Scott—

Loeser & Scott.

DETROIT, MICH.

La Salle Gama—Harry Moore—Russer

& Dalt—Roy & Dew—Boose & Co.

DENVER, CO.

Palace—Humberto Bro.—Weber &

Boege—Drake—Brown—Ed—Lee—Peter &

Boy—Co.—Sing—Time—Wasson.

FT. WAYNE, IN.

Palace—Humberto Bro.—Weber &

Boege—Drake—Brown—Ed—Lee—Peter &

Boy—Co.—Sing—Time—Wasson.

HOUSTON, TX.


INDIANAPOLIS, IN.

Palace—Rutten & Rutten—The Com-

bines—Howard Carroll—Newport—

Covington & Flanders.

LONDON, ON.

Keir—Hackett—Taylor & Co.—Peter &

Wyatt.

KOKOMO, IND.

Ireland—Brown & Brad—Jacobs & Co.

LIMA, OHIO

Strand—Tyler & Bill—Brown—Denny—

Smith—Windsor—Cassett & Avery—Roe &

Brown.

LEXINGTON, KY.

Bunn—Payne—Tyler & Bill—Brown—

Denny—Smith—Windsor—Cassett & Avery—

Roe & Brown.

BUFFALO, N. Y.

ooled—Brown & Brad—Jacobs & Co.

MONTREAL, CAN.

Crescendo—Brown & Brad—Jacobs & Co.

OTTAWA, ON.

PACIFIC, CAN.

Davidson—Brown & Brad—Jacobs & Co.

SPRINGFIELD, MICH.

Broadway—Brown & Brad—Jacobs & Co.

TORONTO, CAN.

Yonge St.—Three Walters—Steele &

Wills—Palace.

WASHINGTON, D. C.

Davidson—Brown & Brad—Jacobs & Co.

HARRISON WELLS

763 8th Av.

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MORPHINE

BY MRS. J. H. FRANKS

For the Cures of:

Addictions—Stomach Sucre—Sweating—

Nervousness—Insomnia—Loss of

Appetite—Headache.

MADISON'S

18 DOLLAR

SUPERB 25 CENT

WASENTERON, N. Y.

W. T. WAREHOUSE

46 A.

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ACT
IN NEW YORK
Direction—PETE MACK

THE NEW YORK CLIPPER
February 21, 1923

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February 21, 1923

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New York

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WHITMAN GOING TO LONDON
Paul Whitman and his Palais Royal Orchestra, concluding their New England tour of one nighters last Sunday, coincidently announced signing of contracts which called for the appearance of the orchestra at the London Hippodrome, for the Empire Circuit, to be featured in the W. & M. Murray Headliner, "Brighton London," opening on March 19. Contrary to statements made in some of the other trade papers, the booking was made by Sam Salvin through R. H. Gillespie, managing director of the New Empire, and calls for an engagement of ten weeks. The amount of the contract was not divulged, but is intended to be the largest sum ever paid for an organization of this kind in England.

Regarding the New England tour, Whitman's earnings on tour is said to be well over $60,000. The direct result of this has not now, or at any other time, been made public, or in any statement, and it is mere conjecture. Whitman has the complete and final say of all business pertaining to his band or to Paul Whitman, Inc., and as far as income from the records is concerned all revenue goes to Whitman and his band, neither the Salvin interests nor the offices of Paul Whitman, Inc., being in any way involved. The stock of Paul Whitman, Inc., is held by Paul Whitman, the Salvin, James Thompson, Gil Robb, H. H. Ernst and others, but the majority of the stock is held by Whitman himself.

CUTTING CONDUCTS RAMBLERS
Before going on tour Paul Whitman engaged the California Ramblers Orchestra for the show at the Palais Royal. The intricate orchestrations used by Miss Vanda Hoff, classical dancer—called for full instrumentation and necessitated augmenting the orchestra with six symphony men. Mr. Cutting handled the enlarged orchestra and the several difficult interpretations admirably.

TERMINI AT RIVIERA
Joe Termini, in his orchestra, formerly at the Cafe des Beaux Arts, Philadelphia, opened last Monday at the Riviera Theatre, Brooklyn, breaking in the band for a valuable engagement over a long Keith term. Termini has ten men in the combination and presents a unique and straight musical routine with most of the effects being more orchestral than mechanical.

LOEW SIGNS HARRIS AND BAND
Dave Harris and Band, a nine-piece orchestra combination, which showed at Proctor's Fifth Avenue Theatre last week, has been routed over the Loew Circuit opened last week at the State. Prior to entering vaudeville the band had been playing for one of the record companies.

FEINBERG IN FRISCO
Sammy Feinberg, in charge of a five piece orchestra, opened recently at Wilson's, San Francisco, a branch of Wilson's Dancing Academy of New York.

THEATRICAL BALL ON MARCH 9
A monster theatrical ball, under the auspices of Pat Rooney and Vincent Lopes, will be held at Prospector Hall, Brooklyn, Monday evening, March 9. Two bands will supply the dance music, one of which will be Lopes and his Hotel Pennsylvania Orchestra. Lopes and Rooney are big favorites in Brooklyn, and it was the suggestion of several prominent clubs that prompted their holding the above affair.

The first step in augmenting his Hotel Pennsylvania Orchestra was taken by Lopes this week when he added another pianist to the personnel of his band. The handstand in the grill of the Hotel Pennsylvania was charged for the purpose of accommodating an extra piano, it being understood regarding the new player that he will be added to the Lopes act now appearing around New York as soon as he becomes familiar with the rhythms of the band. The act will conduct the orchestra, using the piano only for solos.

LEADERS HELP WIDOW
Leo Friedman, a pit musician who had played in the various Keith houses during a period of four months, died recently. After leaving the last house over from Europe, without leaving any estate. The widow was in difficult straight when the matter was brought to the attention of Stanley S. Lawton, General Musical Director of the Keith and Moss houses, who sent an agent to Europe. There was a sum between five and six hundred dollars was collected by this means.

VERSATILE SEXTETTE IN PHILADELPHIA
The Versatile Sextette, after closing a run of more than thirty weeks at the Show, in New York are now in the fourth week of what was intended to be a six weeks' engagement at the Cafe des Beaux Arts, Philadelphia. It is possible, however, that when the six weeks have expired the management will exercise their option and hold the orchestra over for an additional period.

STEVENS ORCHESTRA ENLARGED
Les Stevens' orchestra, which opened at Clover Gardens last week, following Van Shillaghy's orchestra, it being enlarged from fourteen to twenty-two men. Clover Gardens has one of the biggest dance floors in the country and it takes a good deal of volume to fill it because of the peculiar acoustics. It is for this reason that the orchestra is being enlarged.

CARUSO LEADS CYCLE SHOWS
Jimmy Caruso, of the Paul Whitman offices, conducted a ten-piece Whitman orchestra at the Motor Cycle and Bicycle Show held in the Municipal Garden Armory last week. The orchestra played during the evening and then at a later hour playing for dancing in the armory, a public dance being held each evening.

PALAIS ROYAL OPENS
The Palais Royal, under the direction of Nate Fenton, opened in Buffalo, on Main Street, to the accompaniment of cheers from the audience. Mr. Fenton is the new artistic director for the orchestra, which is the same as that of the Palais Royal in New York. It is a big success with Murray's Roman Gardens, New York.

Silver is rapidly coming to the fore as an orchestra leader, in addition to which he is in charge of the orchestra department added by Harry Walker a few months ago. Through Silver's efforts John W. Johnson and orchestra have been booked, and are touring with success at Murray's, Philadelphia, and Phil Romano, with his orchestra, remains the feature at the Kemmore Hotel, Albany. Both orchestras are doing considerable radio broadcasting.

HALLETT OPENS OFFICE
Mal Hallett, who, with his orchestra, is playing at "Rosebud" has opened an office for the booking of orchestras. Associated with him in the venture are Lew Gold, formerly music director of the Knickerbocker, the Ambassador and the Adelphia in Philadelphia, and Arthur De Rob. Hallett has booked Joe Carelli and his society orchestra at the new Club de Ville, Harry Bexty handling the revue at this cafe. Hallett has also booked Michael Garry and his Merry Melodists, a Pennsylvania combination, with Vi Quinn, the act opening in vaudeville shortly.

FLOTTILLA IN ST. LOUIS
Yerkes' S. S. Floittia Orchestra, which closed three weeks ago owing to the serious illness of one of the members, and which was thereby forced to cancel several successive weeks' booking will open Saturday at the Missouri Theatre, St. Louis, playing its last engagement for three weeks, and will then leave for Los Angeles where they will play a four-weeks engagement for the Grauman Theatre there.

RAMBLERS FOR VAUDEVILLE
The California Ramblers terminated their successful two weeks' engagement at the Palais Royal on Sunday but continued their vaudeville engagement. The organization which was thereby forced to cancel several successive weeks' booking will open Saturday at the Missouri Theatre, St. Louis, and will then leave for Los Angeles where they will play a four-weeks engagement for the Grauman Theatre there.

CLOSE WITH "STOLEN SWEETS"
The Five Kings of Syncopation, formerly under the management of Thomposition, closed last week in Philadelphia with "Stolen Sweets" in Shubert Vaudeville last Saturday in St. Louis, and are now on their way back to New York.

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Merry Makers of Melodious Melodies
New Musical Numbers for the Season
Open Bookings for Present Dates
Address All Communications to
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DEATHS

JOSEPH HERBERT, for thirty years active in the fashionable theatrical and social circles of New York City, last Saturday night, at the ripe old age of seventy, at his residence in Englewood, N. J., as the result of an intestinal ailment. He was for many years a prominent figure in the theatrical and social life of the city, his wit and humor being well known among the best society circles.

MRS. WALTER T. HART, for thirty years a prominent figure in the world of the theater, last Saturday night, at her residence in Englewood, N. J., as the result of an intestinal ailment. She was a member of the theatrical world for more than thirty years, and her beauty and charm were well known to all who knew her.

THE "CABARET CIRCUIT" FORMED

A "cabaret circuit" that will cover a dozen of the principal metropolitan cities, and will take in the famous cabaret clubs, for a season of twenty-seven weeks and give employment to several hundred persons.

The circuit was organized last week by Harry Walker, head of the Walker Club and the Acme Club, and the first cabaret will begin operations on March 1. During the winter the Walker club is supplying straight vaudeville, but with the arrival of various cabarets that have signed with the circuit and this mode of entertainment will be continued until the arrival of the news. The elaborate decorations and extravagant gaieties have been rushed to pro-

SIOUX CITY, IOWA

Ophrahm A. Slaggel, manager of the Iowa Club, has been traveling here, and several of his friends have been seen about the city. He was here to see the play, "The Man from Utah," which has been highly successful.

SIOUX FALLS, S. D.

Ophrahm A. Slaggel, manager of the Iowa Club, has been traveling here, and several of his friends have been seen about the city. He was here to see the play, "The Man from Utah," which has been highly successful.

SOUTH KEND, NEB.

Malcolm (First Half) — James — Heavy Edith Clif-


SPRINGFIELD, III.


TEXAS HAVEN, IOWA


BOOK FUND

Mrs. E. M. Cook, wife of the late Mr. E. M. Cook, has been here for the past few weeks. She is seen about the city, and will return to her home in Chicago next week.

WICHITA, KAN.

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PANTAGES WEEKLY CIRCUS

WORCESTER, MASS.


ST. PAUL


WINNIEPA, IOWA

Tops — Davis — McCoy — Twenty Minutes in Chinatown — Flay — Flay — Willis.

REINA AND BASILTON


WENATCHEE, WA.

Lloyd (Trombone) — Green — Barnett. (Second Half) — Moore — Healy — Withers.

TRAVEL

Shoeller (Circus) — Green — Barnett. (Second Half) — Moore — Healy — Withers.

TACOMA, WASH.

Cox — tags — La Jolee — Green — Barnett. (Second Half) — Moore — Healy — Withers.

ORLANDO, FL.


TRAVEL


SAN FRANCISCO, CAL.


OAKLAND, CAL.

Rotham — Fred — Co. — Parke — Ret — Reater.

AM. SOCIETY GIVES MATINEE

The American Society of Dramatic Arts gave a matinee on Sunday afternoon, and Thomas, a member of the Lyceron Theatre on Tuesday, February 29, and presented Mark O'Dea's one- 

STAGE NAME — JULIA HOYT

A statement has been issued by the Ziegfeld office that in the future Mrs. Julia Lyding Hoyt desires to be known as Julia Hoyt, as she does not care to have her social connections mixed with her dramatic connections, and that all her plays in the past have been under that name. In the same time that Miss Hoyt was out of the cast of "Rose Briar" at the Empire Thea-

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LETTER LIST

DAVID—Dunn—Winkle—Ray & Edna Tutyn—Man-

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LADY—Isabella—Lillian—Dorothy—Cynthia—Com-

LADY—Isabella—Lillian—Dorothy—Cynthia—Com-

FRANK—Frank—Dorothy—Cynthia—Com-

FRANK—Frank—Dorothy—Cynthia—Com-

JOHN—John—Dorothy—Cynthia—Com-

JOHN—John—Dorothy—Cynthia—Com-

LUCY—Dorothy—Cynthia—Com-

LUCY—Dorothy—Cynthia—Com-

ARMS—Arms—Dorothy—Cynthia—Com-

ARMS—Arms—Dorothy—Cynthia—Com-

SILAS—Silas—Dorothy—Cynthia—Com-

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This is the house that JACK built.

These are the bricks that fashioned the house that JACK built.

These are the things that made the bricks that fashioned the house that JACK built.

Here are the Lads who thank those things that made the bricks that fashioned the house that JACK built.

Here are the Stars that brighten the faces of the Lads who thank those things that made the bricks that fashioned the house that JACK built.

Here are the batteries that light up the stars that brighten the faces of the Lads who thank those things that made the bricks that fashioned the house that JACK built.

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