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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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HELEN McCLAIN

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P. M. A. AND EQUITY APPOINT SIX TO CONSIDER WORKING AGREEMENT

Three Members of Actors' Equity and Three of Managers' Association to Confer on Extension of Present Agreement Which Expires on Sept. 1, 1924—Theatre Men Declare Strike Fear Is Ended

With the appointment of a committee of six to represent the Producing Managers' Association and the Actors' Equity Association in a series of conferences in connection with the Managers' and Actors' agreement of 1919 will be extended another five years after the present agreement expires September 1, 1924. Three of the members will be chosen by the Equity Association and the other three from the ranks of the Managers' organization. According to the understanding agreed upon at the meeting where John Gilmore, president, and Frank Gilmore, executive secretary of the Equity, represent the Actors' organization, this body will have full power to conduct negotiations, which it is anticipated will prevent a breach between the two organizations, such as the strike of 1919. The men chosen to represent both organizations were scheduled by the Managers' organization and by Gilmore for the Actors' Association. Both these gentlemen are maintaining intense secrecy as to the identity of the men chosen for the conference and as to the date of the initial meeting of the body.

These plans were decided upon after the fourth of a series of meetings between the Managers' and Actors' representatives, which was held last Wednesday in the P. M. A. executive offices.

Gilmore and Emerson were the only representatives of the Equity at the meeting, while Thomas and a score of managers were present in the behalf of the P. M. A. Though word had been passed along the Rialto that the Equity men would not even listen to any discussion that would extend the 1919 agreement, the relations between the two agencies at the meeting were most cordial. Each side paid high tribute to the other. Both admitted that there were some minor matters that should be adjusted and declared that they would do their utmost to see that the other side got a "square deal."

The Managers in their contention that the agreement be continued stated that to the best of their knowledge both actors and managers were benefiting as a result of the 1919 peace compact. They contended that Equity had been allowed every privilege that had been incorporated into the articles of agreement made at that time and that the P. M. A. had seen that its members did not discriminate against Equity members as the result of their activities during the strike of 1919. It was noted, however, the managers were strategic in this manner of expressing the negotiations; they as well as the Equity men jockeyed for position in the hope of avoiding the deadlock that has prevailed ever since March 22, 1921, when Equity de-

clined to enforce its policy for the "Equity show."

This decision at the time was greeted with the greatest apprehension by the managers who foresaw, as they thought, what appeared to be a virtual dictatorial assumption on the part of Equity.

Shortly afterward a meeting was held by both sides at the St. Regis Hotel and an extension of the existing status was agreed upon in the hope that the intervening time might bring forth a solution of the difficulties. Since that time a number of discussions have been held without arriving at any definite answer to the controversy.

On February 20, Augustus Thomas, as representative of the Managers, appeared before the Equity council and stated the position of the P. M. A. in the matter. His arguments proved so interesting that Emerson and Gilmore felt that it would be their duty to pay a similar visit to the managers and set forth their side of the matter. It was felt by both camps that speedy arbitration would be advisable, if it could be accomplished, as the present agreement has only one year to run, and a failure to settle what differences exist before that time would result in a repetition of the strike of 1919.

The result of the arbitration conference is being kept so secret that the Producing Managers. Several of the members of the organization feel that it will be the turning point in the affairs of the legitimate theatre. These men are keenly awaiting the result of the conference for the purpose of making their plans for the future.

A few of them declare that in case no agreement is reached and the industry points toward a strike in 1924, they will refrain from making any new productions during the season of 1923-24. They hold that should any productions they make during the next season prove box office successes, they will expect to clear a big profit by taking the attraction on tour, which would be prevented if there were any possibility of success for the subsequent season would be impossible due to the stand that the actors would take for the "closed" circuit. They assert that the first season would, in case the actors should win the fight, pay the cost of production and probably net them a fair profit. When during the following season they were expected to clear a big profit by taking the attraction on tour, which would be prevented if there were any possibility of success for the subsequent season would be impossible due to the stand that the actors would take for the "closed" circuit.

One manager, who has options on the theatre properties in Boston and New York, while he will exercise in the event that an amiable agreement is arrived at, will, if the conference cannot agree, probably devote his time to the management of his plays. (Continued on page 23)

"MUSIC BOX REVUE" FOR LONDON

The original "Music Box Revue," which is now playing in Philadelphia, will close its tour the latter part of April and on May 5 will be transported intact, with the exception of Willie Collier, to England, where it will be presented at the Theatre Cochran at the Palace Music Hall, London.

Hazard Short, who produced the show for Sam H. Harris and Irving Berlin, sailed for London last Saturday to make preliminary arrangements for the presentation of the show there. The entire company, including the show, will be taken abroad and a new comedian will be hired to replace Collier. The entire set of scenic and electrical fixtures will be taken to England, including the crew of master mechanics who operate the stage.

Arrangements that Cochrane made with Harris give him the privilege of keeping the company in Europe for an indefinite period, and should the theatre public manifest an interest in the American production, it will be presented also in a tour of the English provinces and also take it to Paris for a limited engagement.

MOSCOW PLAYERS BALK

CHICAGO, March 12.—Notification has been given to Morris Gest, to the effect that the Moscow Art Theatre, which is scheduled to open April 17th, at the Auditorium, will not play in a house as large as the Auditorium. This news was given to Morris Gest over the long distance telephone by his brother Simeon who is now in New York.

Mr. Gest planned to return immediately to New York and talk to Dr. Leonid D. Leonidoff, business manager for the Moscow Art players. Mr. Gest said that the two reasons for selecting the Auditorium were to attract the largest number of people as possible to see the players during the short stay and also to obtain the largest receipts possible.

BURLESQUE AND STOCK DOUBLE

ALLENWOOD, Pa., March 12.—A novel booking arrangement goes into effect at the Allenwood theatre, where the Mutual Burlesque shows play the house on Mondays and for the balance of the week, commencing Tuesday, March 20. Barry McCormack and his stock company will play an engagement. The arrangement will continue until the end of the burlesque season, some time in April. Until then burlesque patrons can see their type of show on Monday nights, while the stock lovers have the balance of the week.

THEATRES DROP TO \$2.00 TOP

CHICAGO, Mar. 12.—Following the announcement of Al J. Woods, New York producer, that in the future the top seat price will be his theatre, "The Woods, here are \$2.00, the Playhouse makes a similar set of prices to show on Monday nights. The new play, "Up the Ladder," produced by William A. Brady, will open at the Playhouse at the new rate.

Other theatres, most of which have been badly hit this year by poor business, are expected to be considering a drop to the old pre-war figure.

NEW COHAN SHOW IS A HIT

ROCHESTER, March 12.—George M. Cohan's new comedy, "Two Fellows and a Girl," a play in three acts, by Vincent Lawrence, scored a hit when presented Thursday evening at the Lyceum Theatre, with an excellent cast that included Ruth Shepley, John Halliday, Altan Diehnert, and others.

Although as Mr. Cohan announced between acts that the piece was still in process of being completed, the audience was held every moment the play was on. His first act was unusually interesting and clever, the comedy being of a high order. In this act two lovers are endeavoring to win the hand of the same girl. Considerable comedy arises from the situations coming fast on the heels of each other, as each lover bids the girl a last "good night" only to return again in effort to outwit his rival. The characterizations are true to life, and the love-making equally so. After each admirer returns again and again she makes a choice by tossing a coin.

The choice stands with the girl, but she has some good reasons for it, and the rejected suitor might be suffering. Five years later the action shows the couple in their married life. They are always interesting come up, when the rejected suitor, who is now a successful business man, visiting his old friends. The former suitor, after creating considerable speculation, takes an inconsistent step and at the end of the play the couple are still happily married as shown earlier in the play.

As the show now stands, the last two acts are not quite up to standard set by the first one, and contention may help solve this defect, for the show ran until almost twelve o'clock. Needless to say the cast was perfect, and worked smoothly all the time. Miss Shepley was charming as the heroine, John Halliday was a very successful suitor. Altan Diehnert, the wealthy lumberman who lost at the game of chance, was played by George West flapper and Jack Bennett and George Smithfield completed the cast as of principle.

Despite the imperfections that are bound to show in the first regular performance, the play here playing Wednesday and Thursday evening, with all of the action typical of the George M. Cohan style.

THREE BOOSTS IN SIX MONTHS

SAF FRANCISCO, March 12.—The Casino theatre here playing modern pictures has boosted its admission price three times in the past six months.

The regular fifty cents admission price all over the house at any time and any day, after a few months, the price was raised to twenty-five cents and last week went up to thirty. The capacity of the house is over 2,700.

"SLAVEMAKER" FOR CHICAGO

"The Slavemaker," Sam Harris' latest production, which is now playing in New York, opened last week in Baltimore, is scheduled for the Selwyn Theatre, Chicago, the latter part of the month. It is a thriller based on a "dope" story.

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SHUBERT VAUDEVILLE CIRCUIT ENDING DISASTROUS SEASON

End of Month Will See Passing of Circuit—Surviving Units Will Attempt Runs in Legitimate Houses—Les Shubert May Make Another Try with Straight Vaudeville—Herk Reported Head of Negro Circuit

Unless there is an eleventh hour shift in plans, the Shubert unit and vaudeville circuit will cease to function after the end of this month. Although the "open road" vaudeville will pass out for the current season, it has been learned from an authoritative source that Les Shubert has not entirely abandoned the idea of an opposition vaudeville circuit. It is stated that more or less authority that Shubert may revive the circuit next season, when he will operate it as a straight vaudeville proposition. Those who have been close to Mr. Shubert in his recent combination venture would neither deny nor affirm that such a plan is under way. At any rate, the current season of vaudeville will be "cold turkey" at the end of this month.

Several of the surviving units will be routed over the Shubert legit circuit and will attempt runs in cities where they were not already shown. Among those tentatively selected for this new venture are George Jessell's "Troubles of 1923," "Whirl of New York," "Spices of 1923," "The Midnight Rounders," and Gertrude Hoffman in "Hello, Everybody." The latter show has already tried the legitimate and is now running at the Majestic Theatre, Boston, booked in on a four weeks' run at \$2 top and has met with sufficient encouragement to warrant the others to make a similar try. The shows will operate under an eight-percentage policy, instead of the fourteen percentage acquired under the unit contracts. As far as could be ascertained the performers have not as yet been asked to take a pro rata cut in face of the decrease in the number of performances.

The theatre crisis precipitated by the abolition of the unit shows seems to have partly solved itself by several of the unit houses being sub-leased to stock companies. Four theatres were included in this week. The entire details of the transactions appear elsewhere in this issue of this issue. The remaining theatres will be converted into run houses, with the exception of the Central, New York and Chestnut Opera House, Philadelphia, which may attempt to round out the season with straight vaudeville bills.

The new policy entirely obliterates the Affiliated Circuit from the picture. All bookings are being handled direct from the Shubert offices, thus leaving the Herk vaudeville high and dry as far as the circuit from either the units or the vaudeville bills are concerned. Edward Bloom is conducting the shows at the Shubert, while Arthur Klein is assembling the straight vaudeville bills.

The Affiliated Circuit, however, continues to maintain its palatial suite of offices on the fourth floor of the Robertson-Cook building. Rumors have been persistent that Herk would relinquish the offices and get up the sponge. This rumor had died last week, however, when it was learned that overtures had been made to Herk to become general manager of a new circuit recently formed to route negro musical attractions.

The venture will be fostered by the newly incorporated Syndicate Attractions Circuit, Inc. which has been incorporated for \$100,000 to organize and promote negro musical shows of the "Shuffle Along" and "Hot" type. The new circuit plan to provide a season of forty weeks, with twenty shows a week. Herk has already acquired a number of theatres and at the present plan will play the shows for eight dates in each city. He will run two weeks to each show over the circuit, but not to be played consecutively. Robert Levey, who has been identified with the

Lafayette Theatre and with a number of negro musical productions which started out from there, is the main spoke in this new wheel. Levey and the others interested in the venture want Herk as general manager of the new enterprise. Negotiations between the deal will be closed this week. With the acquisition of Herk the new syndicate will take over the former headquarters of the Affiliated and will route the shows from the Robertson-Cook building, New York.

Among the houses already lined up for the new circuit are the Howard, Washington; Howard, Richmond; Douglas, Baltimore; Chicago, Norfolk; Lincoln, Newport News; Lafayette, New York; Avenue, Syracuse; Broadway, Brooklyn; Kappin, Detroit; Dunbar, Philadelphia. Others are being negotiated for in Boston, St. Louis and in a number of cities in the South.

The booking office will charge a fee to the shows and houses booked and will operate on a plan similar to that of the Affiliated in the unit venture. The shows are to play on percentage terms. The new circuit will begin operations June 1.

"THE WASP" FOR MOROSCO

"The Wasp," a play by Thomas Fallon, will have New York premieres at the Morosco Theatre on March 26th, following Florence Reed in "Hail and Farewell," which will vacate on March 24th.

"The Wasp" is now rehearsing at the Morosco Theatre under the direction of W. H. Gilmore, and has undergone several changes in its cast. Emily Ann Wellman and Otto Krenzer will head the cast, which includes Ben Hendricks, Leslie Austin, Annie Mack Berlin, Galina Koperak and Tammany Young. Prior to its New York presentation the attraction will play two days, March 23rd and 24th, at Easton, Pa.

HITCHCOCK COMES BACK

Raymond Hitchcock is reported to be "cleaning up" in the Middle West with his new version of "Hitchy Koo," being sponsored by Boham's, Inc., producers of "Greenwich Village Follies." Contrary to reports this is not a revamped edition of "The Spice of Life," which had played the Shubert unit circuit earlier in the season, but an entirely new production in two acts and nineteen scenes. Hitchcock will continue to play short stands ranging from one to three nights throughout the mid-western cities until May 1, after which the revue will be sent into Chicago for a Summer run.

REVIVING "BAMBOO TREE"

Marion Vallou has been selected for the cast of the revival of "Under the Bamboo Tree," which the Shuberts will shortly place in rehearsal. James Barton is slated for the leading role in this musical play, which was the last starring vehicle of Bert Williams.

STOCK FOR UNIT SHOW HOUSES

Henry Duffy, husband of Anne Nichols, the playwright and producer of "Abie's Irish Rose," has acquired four Shubert theatres, in which will operate dramatic stock companies during the summer. Two of the theatres, the Greenwood and the East of the theatre, the Greenwood and the East, are now housing Shubert unit vaudeville. The former will abandon its vaudeville policy on March 17 and the latter on April 29th. The other theatres are the Academy of Music, Baltimore, and the First Theatre, Pittsburgh.

On March 19th Duffy will present at the Greenwood Theatre his production "East Is West," with Regina Wallace in the role created by Fay Bainter. The show will be presented at the First Theatre, Pittsburgh.

The following week, March 26th, he will launch one at the East of the Theatre, Pittsburgh. The initial attraction will be "Abie's Irish Rose." This play will have an indefinite run at the Pittsburgh house. Duffy presented it at the President Theatre in Washington, where it ran 12 weeks, and at the Academy of Music, Baltimore, where it ran for six weeks.

Duffy has obtained two new plays which he intends to produce at the East of the Theatre.

One of them, "The Robard," by Thomas Robinson, was the Harvard prize play for the year 1922. It is a comedy that time by Oliver Morosco. As the latter did nothing with it Duffy obtained the producer's rights and is producing it at that time by Oliver Morosco. As the latter did nothing with it Duffy obtained the producer's rights and is producing it at that time by Oliver Morosco. As the latter did nothing with it Duffy obtained the producer's rights and is producing it at that time by Oliver Morosco.

"VILLAGE FOLLIES" GETS \$650,000

The fourth edition of "Greenwich Village Follies" was up at the New York run of twenty-six weeks at the Shubert Theatre and opened a four-week engagement at the Shubert Theatre, Boston, last night.

The current edition of the "Greenwich Village Follies" grossed over \$650,000 on its New York run, which is not only an enviable record, but is the first of the series to have bettered the production "nut" on the metropolitan run. Although an expensive production it has not only already paid for itself but has also yielded a handsome profit for Boham's. In its advertisement and some healthy royalty statements for John Murray Anderson, who staged it, the piece could have remained longer but the management was anxious to beat Al Jolson in "Bombo" to the Boston House.

Had they done so they would have had to follow Jolson into the Shubert on April 13, as has been originally planned. It is a getting on for the show will follow the "Follies" at the Boston House. The piece is getting on for the Boston House, which is pretty steep for the Hub folk, but there were plenty of takers for the opening night and the piece was credited with having sold out for the entire week before a queue was raised.

Al Jones and Morris Green, managing directors of "The Bohemians," made the piece for the premises and were disappointed with the manner in which the show got over. Saul Abrams, general manager of "The Bohemians," was pleased with the piece for its road tour. Mr. Abrams stated that the \$25,000 he saved with the Boston would prevail all along the line.

SHUBERTS USE VAUDEVILLE ACTOR

As assidue of the claim from the Winter Garden Company, the Shubert Amusement Company filed suit last week for the sum of \$600.00, against Charles E. Mack of the team of Moran and Mack. In the complaint filed in the Municipal Court, the Shuberts claim that the \$600.00 was due them for advance salary, etc., given to the act.

Although his attorneys, Mack in his answer states that he is filing a counter claim against the Shuberts for \$10,000 for an alleged breach of contract on their part.



Katherine-BENNETT TWINS-Gladys
WITH AL JOLSON IN "BOMBO"

where these two adorable little girls have all season, featuring their own songs in the show, among which are "Honey Like To Be a Kid Again" and "Fiddle of Paradise Alley." This week, and week of March 19th, at the Shubert Theatre, Philadelphia; March 23-24 (Holt Week), visiting friends in New York; April 1, Auditorium, Baltimore; April 8-14, Poli Theatre, Washington; April 15th, beginning an indefinite run at the Shubert Theatre, Boston, their home town.

SEASON IS STRANGE FOR B'WAY SHOWS; 24 LEFT FROM CHRISTMAS

Few Attractions Which Started the Season Will Last Until Summer—Dozens Which Opened With New Year Had Short B'way Careers—Four Will Doubtless Run Through

Broadway theatres are housing today twenty-four attractions that were current at Christmas. The most striking indications of that number fifteen will probably last through the month of May, the possibility of two thirds of them running through the Summer. Of the number of attractions which were running at that time which closed subsequently there are twenty-three. Since that time sixteen new attractions have arrived at the theatres along the Rialto which still remain; ten arrived and have already departed, and four more are due to depart shortly.

Producers and theatre managers at the last Yuletide figured that more than two thirds of the attractions which were current then would run until after the Lenten period. Their calculations, however, were quickly upset early in January, when shows began departing and new ones arriving. This kept up throughout that entire month, was repeated in February and the indications are that the present month will see as many departures as the two previous months combined.

Of the twenty-four attractions which were current in the Broadway houses at Christmas time, indications via the box office have pointed to the following as probably last into the Summer period: "Abie's Irish Rose" at the Republic, "The Lady in the Armchair" at the Century, "The Clinging Vine" at the Knickerbocker, "The Last Warning" at the Klaw, "Little Nellie Kelly" at the Liberty, "Loyalists" at the Music, "Merion of the Movies" at the Gayety, "The Music Box Revue" at the Music Box, "Rain" at the Maxine Elliott, "The Seventh Heaven" at the Booth, "The Sign of the Cross" at the Times Square, "The Masked Woman" at the Eltinge.

Of the balance of the attractions which were on "tap" at that time and are now playing, the majority of them will conclude their run during April and May. They are "Kick" at the Belasco, "Chère Souvenir" at the Century Roof; "Ziegfeld Follies" at the New Amsterdam, "Liza" which moved to the Nora Bayes from Daly's, "The Forty-first Street Last Monday," "Sally, Irene and Joe" at the Forty-first Street, "The Sign is London" at the Hudson, "The Gingham Girl" at the Earl Carroll, "The Love Child" at the George M. Cohan, "The Old Soak" at the Plymouth, and "Whispering Wires" at the Broadhurst. Of the sixteen attractions which have arrived since that time and held fast during April will run into the Summer. They are "Five and Ten" at the Forty-ninth Street Theatre, "Ice Bound" at the Sam H. Harris, "William Tell" at the Casino, and "Folly Preferred" at the Little Theatre.

The attractions which arrived since Christmas that will probably wind their way out during April and May are: "Lady Butterfly" now at the Eltinge which moves to the Astor next week; "The Dancing Girl" at the Winter Garden, "Mary the Cow" at the Thirty-ninth Street; "Joe in "Romero and Juliet" at the Henry Miller, Ebel Barrymore in "The Laughing Lady" at the Longacre, "Peer Gynt," which moved into the Shubert Theatre from the Garrick last Monday; "The God of Vengeance" at the Apollo, "Anything Might Happen" at the Comedy, "You and Me" at the Belmont, "Humoresque" at the Vanderbilt, "Papa Joe" at the Princess, and "Why Not," which returns to the Equity-Forty-eighth Street Theatre from the National after a three weeks' stay there.

Of the shows which were playing Christmas that have moved out since then were: "Blossom Time" from the Century, "The Bunch and Judy" from the Knickerbocker, "Fashions for Men," which played both

the National and Belmont under that title and the title "Fashions for Men"; "The Greenwich Village Follies" from the Shubert, "Gringo" from the Comedy, John Barrymore in "Hamlet" from the Harris, "It is the Law" which played both the Rita and Nora Bayes, "Johannes Kreisler" from the Apollo, "Our Nell" from the Nora Bayes, "R. U. I." which inhabits both the Garrick and Frazee theatres, "Listening In" from the Bijou, "The Merchant of Venice" from the Lyceum, "Six Characters in Search of an Author" from the Princess, "Spite Corners" from the Little, "The Awful Truth" from the Henry Miller, "The Tidings Brought to Mary" from the Garrick, "The World We Live In" from the Jolson and Forty-fourth Street, "Why Men Leave Home" from the Morosco, "Rose Brier" from the Empire, "Glory" from the Vanderbilt, "Lady Cristina" from the Broadhurst, "The Expat" from the Thirty-ninth Street, "The Red Poppy" from the Greenwich Village, and "Thin Ice" from the Belmont.

The attractions which arrived since Christmas and have hurriedly departed are: "Will Shakespeare" at the National, Ebel Barrymore in "Romero and Juliet" at the Longacre, Leo Carrillo in "Mike Angelo" at the Morosco, Maude Fulton

(Continued on Page 23)

"ELSIE" FOR THE VANDERBILT

"Elsie," a musical comedy presented by John Scholl, will be the next attraction at the Vanderbilt Theatre succeeding Laurette Taylor in "Humoresque." It will open on April 2nd. "Elsie" played a two-weeks' engagement in Boston closing last Saturday night and this week is playing in Providence.

CHICAGO THEATERS GO DARK

CHICAGO, Mar. 12.—Seven shows left the theatres here on Saturday night of last week and only four arrived to take their places, which leaves three, the Woods, Olympic, and Grand Northern dark. Judging from the business of the past four weeks the darkened theatre list will be greatly increased.

"SUN SHOWERS" CLOSING

Low Cantor will delegate his "Sun Showers," the current attraction at the Astor, to the storehouse on Saturday night. This show was Cantor's introduction as a musical comedy producer and will net him losses of about \$35,000.

TO DO McLAUGHLIN PLAY

F. Ray Comstock and Lawrence Weber have taken over the Al H. Woods "Fires of Spring," a play by Robert McLaughlin, playwright and owner of the McLaughlin Stock Company of Cleveland, which they will produce early in May.

DECEMBER AND MAY

Fred Zweifel, manager of Ed Wynn's "The Perfect Fool" company, and Grace Russell, a member of the company, were married in Boston last week. Zweifel, who is close to sixty years of age, is twice the age of his bride.

"LOLA IN LOVE" COMING IN

"Lola in Love" will probably have its New York premiere at the Dresden Theatre next week. F. P. Coppicus took over the production from F. P. Coppicus, who incurred a loss of \$35,000, while trying to sell it to the Metropolitan. Charles Purcell to replace Hal Forde and is now negotiating for a new woman lead in the place of Fay Marble, who played the title role upon the initial presentation. Waxman has added a chorus of eight girls to the attraction which was so successful as a comedy with music.

Charles Purcell and Miss Marble advanced \$3,000 to Waxman after the latter had obtained the attraction from Coppicus.

"IN THE BALANCE" NEW MELLO.

"In The Balance," a melodrama in three acts, has been selected as the first production of the newly incorporated Melbourn-Arden Corporation, Inc. of which H. M. H. Arden and William Rappaport are the managing directors. Featured in the cast will be Christine Winkler, whom Messrs. Arden and Rappaport calculate will prove another delightful "find" for Broadway. Casting for the play will begin next week and it is scheduled to open the first week of town in the sum of \$36,000, prior to being brought to a Broadway playhouse for a run.

PRINTERS SUE THE AFFILIATED CO.

The Times Square Printing Company filed suit last week in the Third District Municipal Court against the Affiliated Theatres Corporation, Inc. of which it is a member. In the papers served in connection with the suit the printing company claims that the affiliated theatres have been printing work rendered, and which is unpaid through. The Affiliated operated the Unit Shows.

NEW PLAY FOR EQUITY PLAYERS

The Equity Players are contemplating a new play by Leon Sunshine, author of "Hospitality," which was their second production this season, at the Equity-Forty-eighth Street Theatre, toward the end of April to succeed "Why Not," which begins a return engagement at that house next Monday.

ANDRE SHERRI IN HOSPITAL

Andre Sherrl, who lost his eyesight nearly three years ago, at the New York Ear, Nose and Eye Hospital, where an operation for the removal of a pressure on his optic nerve was performed. It is believed that within a few weeks Mr. Sherrl will be able to see again.

COHAN SHOW IN CHICAGO

George M. Cohan's new production, "Two Fellows and a Girl," by Vincent Lawrence, had its first performance at Cohan's Grand Opera House, Chicago, last night (Tuesday) instead of Monday as was originally scheduled. Cohan attended the premiere in the "Windy City."

"SPICE OF 1922" SWITCHED

"Spice of 1922," the Armand Kalis show which runs for the summer at the Winter Garden and stranded in Chicago, is now a Shubert unit. It was booked for the Central Theatre, Chicago, beginning a week, but at the last moment was switched to the Crescent, Brooklyn.

"UP SHE GOES" FOR CHICAGO

William A. Brady has booked "Up She Goes," the musical comedy now playing at the Playhouse in Lester Bryant's Playhouse, Chicago, beginning September 4. Fred Santley and Gloria Fay will head the cast.

"MON PAPA" REHEARSING

Olivier Morosco placed the French comedy, "Mon Papa," in rehearsal on Monday. Hal Spang is busy for the leading role of the play.



MARGA WALDRON
AMERICA'S PREMIERE DANSEUSE
Featured in B. F. Fiske's *Vanderbilt*, this season
At the Palace, New York, week of March 19

BROADWAY

The opening act at the house this week, "Sculptor's Garden," shows two women and a man in "artist" costumes, all plentifully covered with white gilt and blue but very little pink. The act placed the Broadway audience.

Arthur Angel, looking like a C. A. R. v. tells about the changes that his songs were sung when he was younger and the way they do them on the radio, and an illustration with the title of "Darling I Am Growing Old." Angel keeps in character very well, his voice being typical of the part he plays. His work on the clarinet is amusing and his fast dance finish is good, but we believe that his sad ending, for a female, his getting a letter that he is too old to play in his own town band, is unnecessary and out of place, even though the acting is good.

Mabel Burke, on third, was the first act to make any real attempt to wake the audience up. Miss Burke and her accompanist both have good voices and put over their songs well. They move along to a good band for every one of their numbers until they come to the finish, the melody of illustrated songs, the illustration being shown in the form of a moving picture ending with "Yankee Doodle Blues" which is a knockout for them. The act is over great. It is a clean, sweet act and deserves everything it gets in the way of success.

Lane and Freeman give a great imitation of two famous comedians, having seen each other for six years. The act develops from this start into a great comedy offering with both of them providing the comedy, said comedy being absolutely natural, and, therefore, twice as funny. The dramatic bit is worked up to a good laugh and their rendition of "Blue" for a closing takes them out to a new band. There is a good many new and original gags in the act and the team deserve credit for working them out. The new act would try to show the best of using the old joke stuff and try to get away with it less than paper critics would suffer from sleeping sickness.

Cissie and George Sewell have rather a pretentious offering but contained and tastefully set. Another girl is used in the act who acts as an announcer, impersonating the Goddess of Procreancy, and is used for the occasion in three syllables, the Goddess playing the piano and singing the notes. In the end the act is given a laurel wreath to the sisters for winning the prize by walking around the stage with their husbands or something like that. The girls do several routines of dancing, finishing with a jazz act, the first number being the Russian and the Oriental, and perhaps the Irish jig.

Henry Brown scored the applause bit of the afternoon in spite of the fact that practically every one in the house had seen him before and that he was not using a single new line, in fact he even let out some of his old stand-by. It is the speed with which he works, combined with the underlying philosophy beneath his nut exterior that gets to his audience and makes him the success he is. His conversation with the imaginary mommer is delightfully new to life and he talks both the lower East Side is done naturally and as though he really lived the neighborhood.

"Creations" with "Morse" is draped down on two good-looking living models, and the bill is a good bill for the house up dragging by the excellent showmanship of the creator, who claps his hands and sings around himself and his models as it over without laying it on too thick. His gowns are fine.

Gene Golden believes the bill here for the sixth consecutive week with his popularity stronger than ever, but did not appear in this performance.

Ray Raymond and Dorothy Mayhew are rehearsing a new act for vaudeville which will shortly be shown in the Keith houses.

EIGHTY-FIRST STREET

Six acts of vaudeville and Charles Chaplin in his latest screen triumph, "The Pilgrimage," come before the audience in a rattling good bill here. Prefacing the showing of the Chaplin film, Manager Lewis has four acts for the house, the first a musical novelty called "Reminiscence Melodies." It's a motion picture stunt that is a sort of parody play on the vaudeville. The introduction states that it is to be a memory test in a musical way to determine how many of the favorite acts are remembered. The choruses of a number of veteran melodies from "Sideshow" and "New York" to "Daisy Bell" are flashed upon the screen with comic captions and an invitation to the audience to sing them. The novelty proves a great laugh-getter with the mob and many enjoyed chiming in on the melody of choruses.

The Bellis Duo started off the vaudeville section with an aerial gymnastic offering. Both the man and the woman did many remarkable stunts individually and later joined forces for several thrillers among which was a teak wood that was every wick as thrilling as the most "creepy" mystery play in town.

Scientific and True, substituting at the eleven o'clock hour, brought a new offering, a fairly diverting mixture of hokeyum acts and a new novelty called "The Elopement." The girl has been betrothed to a wealthy gent, whom she does not love, and she runs away with the man of the scene and persuades her to elope. His timidity about the whole affair rises the height of the scene in a way seldom attained in a lecture chiding him for his lack of cavemanish habits. She tells him she will marry him if he will marry her. The man she could adore, she continues, is one who would pick her up and carry her off in a motor car. She tells him of a fit of desperation he knocks her unconscious with a blow from a brick and carries her off in a motor car. The act is interspersed with several songs. "We are it for the lack of laugh material this act would have gone over for a wow. As it was, it closed to mild applause.

Edna and Grace were as delightful as ever in their aerial novelty, "Living on Air." The action is set in a suspended balloon and the play is a study in suspense. The girl has been hit upon to defend the high cost of living. The usual family comedy is played and the study furnishes the greater part of the comedy. The novelty of the setting is another value asset in getting a wow for a big hit.

Emil Boreo, late feature of the "Chaure Suisse," also did very well with his mixture of French, Russian and American songs, his comedy and dancing. After having done the greater part of his offering to foreign songs to clown variety, he contrasted with "Pagnicotti," which he offered was enthusiastically received which augurs well for his success in vaudeville.

Dudley Lidell and Del Gibson followed in an offering that was dangerously similar to a previous vaudeville act of Savoy and Brennan. The tall, thin member handles the comedy in a character that is almost an exact replica of the one which depends upon repetition for most of his laughs and even uses some of Savoy's well known lines, particularly some that Savoy is now singing in "Greenwich Village Follies" and "The Merry Widow." The act is a mixture of songs in which they lift their wigs at the finish and reveal themselves as men, the surprise proved a knockout.

Bennie Barton's Revue closed the vaudeville section with a number of engaging tableaux the reviewer has thus far seen in vaudeville. The act carries its own weight with Barton, who is a comedian, and the supporting players gallop through a lively routine of songs and instrumental numbers.

PALACE

(Chicago)

A good bill, headed by Eddie Leonard, is offered at the Palace this week. Songs and comedy are the feature of the bill. Mullin, Hart and Company in "The Baggage" are the first act for the house. They get over a good deal of comedy which requires some tumbling of a good kind.

In the second spot the Quixy Four, a singing and musical quartet, did very well but were a little out of sync. They were slowed up the act. Equally as good as their harmonizing is their banjo selections. Irwin and Jane Connolly, in their sketch "The Tale of a Shirt," provided excellent comedy and entertainment. Here is a comedy act that is a vaudeville play. It is very well acted and both the principals deserved the praise which the audience gave them.

James Burke and Eleanor Durkin have a routine of songs and chatter that registers well. Burke's delivery of a published number scored heavily.

May Wirth and Family, with Phil, got over as strongly as he expected. Miss Wirth rides well and the antics of Phil hit as usual. The opening bit is a novelty called "The Lion's Tail."

Sylvia Clark, late of the Shubert Units, was a first class hit with her line of songs and a new act, "The Tale of a Shirt," which she and her sister Elsie and Russian and stuff were the brightest spots in her routine.

Eddie Leonard worked himself into the heart of the mob in a way seldom attained by a performer. Stewart and Olive still dance as wonderfully as ever, while Eddie and Olga, the three years old now but still capable of stopping a show.

Dooley and Sales had a tough position following Leonard and were equal to the task. Here are two wise-cracking geniuses who crack 'em so fast you can't get them all.

Columbus, Snow and Hocter closed the show in an unusual dancing act. All can dance, but honors must be given to Miss Hocter who does some toe dancing. The act is a new one, has never been old in vaudeville. The act is well staged and certainly deserving of a better spot.

STATE LAKE

(Chicago)

Lou Tellegen holds the boards here heading the excellent show in honor of the theatre's Fourth Anniversary.

The Laytons opened with exhibitions of strength and speed that were nothing short of marvellous. One of the men is a contortionist, and with some stories told in beyond those of the average athlete. They delivered more applause than was accorded a second time.

Hallen and Russell, duetted it, the woman in the act not doing much, but her partner did a good deal of work. They were in a manner that keeps the patrons in conversation. Consequently the offering scored heavily.

Bessie Cartel and Ruth Prior, assisted by Marcell White, have a dance offering that is staged in novel fashion, pretty continued and well done. The act can be seen in the bill for the house but girls are clever with their feet and have the necessary personality. Miss White is a very nice person, and she is a very good derivative great fun from a xylophone set in comedy style but she settles down to play the xylophone is to treat for the audience in a new manner to good advantage. It just shows how an old idea can be seen in a new manner to good advantage.

Lou Tellegen and Company in the playlet, "The Man Who Has Had a Bad Day," from the play of the same title, did some creditable work, and was ably assisted. The story concerns the cowardly and an ac-

tist on account of a woman, but who manages to get up enough courage to get power to start all over again and cast the woman out of his life. The playlet concludes with a song that appears to be over the heads of most of the patrons.

Wayner and Warren furnished about the best comedy act that we have seen. Their material concerns a scrap between a fellow and a girl, returning home from a dance and having a good deal of fun. Their act is original as it is funny and both are clever in getting it over.

There are two acts in their Sheik Band closed the show, proving to be a good dancing act well done and which held them all to the finish. Elaine and Marshall, Pierce and Ryan, were not seen at this show. R. E. R.

MAJESTIC

(Chicago)

The majority of the acts playing at the Majestic this week have recently played the State Lake and many have also played the Palace recently and appeared at the Majestic during its big time policy. This is evidence of a return to the best acts obtainable policy which was put into effect at the opening of the theatre under its new management. The act which at one time was abandoned, evidently with the idea that it was of some little consequence, "The Hunk," brought the hokum type of act or offering.

"The Hunk," a miniature musical comedy with two men principals and four girls who play parts and do different specialties in the posing part of some little consequence. The talk is the big portion of the act, however, and as the lines are clever the act is a success.

Affie Tranger and Eight College Girls in a new act framed by Bert Earle, is a bit of a crowd with a man saxophone featured. The girls are nice looking and play well.

Hector, a dog act, in which a dozen canines are featured proved something of a sensation. The directing of Hector to go to various parts of the theatre in the audience section scored strongly. Austin and Delancy Hotel. Syncope was a bit of clever entertainment of the character expected from colored entertainers. Their act was a success.

Miller, Packer and Selz have the audience pleasing act down to a fine point and received a big hit.

The Dancing Kennedys won applause appreciation for their act, and the interruption of the act when the spotlight failed to work right gave it a bit of novelty. The dancing was well done and attention with their daring perch stunts accomplished with evidence of fine showmanship ability.

Flo Lewis and Senator Ford, who came from the State Lake for Sunday only, when extra acts are placed on the bill emphasized the quality of the bill. Miss Lewis was a big hit.

Belle Morrison, who worked with an audience plant, is one of the best known girls in the theatre. Her act was a success and fair appreciation only. R. E. R.

NEW LOEW THEATRE FOR BRONX

Construction was begun last week for a new Loew theatre to be located at Barre and Walton avenues in the Bronx. The new theatre will be opened next September, will be devoted exclusively to the presentation of motion pictures. It will have a seating capacity of 1000 and will involve an expenditure of more than \$750,000.

MORRISEY ACT ON LOW TIME

Will Morrissey, with his aggregation of movie stars, which include Billy West, Edna and Grace, and the comedienne, Gabriel Rinaldo, have been booked through late A. F. Penberg for a tour of Loew's Southern Circuit of theatres.

HOWARD AND LYONS

Theatre—Jefferson.

Style—Comedy.

Time—Forteen minutes.

Setting—In one.

None would need to know that Tom Howard was out of burlesque to notice how close to the usual burlesque style of working in his present vehicle he is. He plays straight of course, and the action takes place in front of a place drop depicting the entrance to a restaurant. The name of the act is "Circus Days" and the offering the boys do on a number of laughs, for Howard is funny.

The straight man opens with a belly-blow done in song in the bow of front of the tent entrance. Howard comes out of the tent, in the character of one grown up but with the brain of a boy, and otherwise a boob. They get a laugh when Howard answers that he did not like the show because there were no elephants. It develops that the comedian gets eight dollars a week for his work and his father gives him twenty-five cents, which he admits is not much spending money, especially for a man like him. This gets another rise out of the audience.

The next piece of business was done around the African Dodger, the bellyball man trying to induce Howard to go out to the job of dodging the balls. This is worked up pretty good, and it is funny as Howard refuses to fall for it. After Howard sang some comedy verse of a song which did not take too wrong, the restaurant was closed and he worked up for all it was worth, in typical burlesque style. The gag was that he went to eat, and the only money on hand is a quarter owned by the straight man, and the idea as explained was to have the comedian say he doesn't want to be in the water, and then have half of what he ordered. The crowd bears the thing for the comedian's benefit, in a make-believe restaurant, etc., with the usual stuff of the comedian's mistakes and ending up with the straight man getting some of the comic money. Most of it is funny, however, and a good gag is saved for the curtain. M. H. S.

CLINTON AND ROONEY

Theatre—Recent.

Style—Dance and band.

Time—Twenty minutes.

Setting—Special.

Clinton and Rooney have an act constructed to appeal to the drummer for jazz bands and fast dancing. Naturally, being a Rooney, Miss Julia Rooney furnishes the melody for the dancing. Clinton does some clowning with the orchestra and some dancing, and the nine-piece band does its work in a peppy manner, featuring the drummer, who is the leader.

The act opens with the band playing behind a scrim which finally parts, as the waltz goes up, showing the drummer and his callisthenics. There is a special program revealed at the end of the act, singing "Julia Rooney, I Love You." Miss Rooney enters from the eye and the two do a dance. An orchestra selection follows with a pianist doing a feature solo, well done, too. Miss Rooney does a Chinese canteen dance with fitting orchestral introduction that is a wove of peripatetic art. The band, conducted by Clinton, does a couple of imitations that miss fire but clean up on Sousa. Miss Rooney does an imitation of the Brother Pat which he ought to try to imitate. The band follows with a sort of content number, each instrument getting a chance and they finish with a singing and dancing number. This is well staged and a hit in any house, Miss Rooney's work especially being praiseworthy. The band is good but in no way sensational, and what they have to play with a personality and showmanship that are not lacking in orchestral defects. C. C.

NEW ACTS AND REAPPEARANCES

ORVILLE STAMM & CO.

Theatre—Practor's 38th Street.

Style—Brevé.

Time—Eighteen minutes.

Setting—Special.

Orville Stamm, gymnast and athlete, has surrounded himself with four girls in a revueette captioned "The Love Pirates." While the act is ostensibly a revue of the fash type it also gives Stamm an opportunity to work in his Herculean feats between the songs and dances. The act carries a special set representing a stave bungalow at some tropical spot, with the girls in some special seashore. Stamm has some corresponding with four girls and they all show up at the same time and haul him out for using a stereotyped love letter for all. After a brief introductory the girls dance off and return in one-piece bathing suits and the quartette go into a bathing song, "Many a Beautiful Girl Goes to the Seashore," which is put over in a style that smacks of production stuff. The girls proceed to kid and tease him about his boastfulness as a consequence of the fair sex. He changes to a bathing suit and displays his muscles. After a glimpse at his powerful physique over a lively competition for them among the four girls. One of the girls follows with a number, "I Don't Want to Be a Nurse," which the girls coming on at the second chorus and flashing mirrors in a show-biz style. The girls come on, singing out different men to which they sing the chorus. Stamm returns in a bathing suit and sings "The Love Pirate." A high packing case is brought on stage and four girls peering through the side. Stamm holds the high packing case up by his knees and chest. This stunt brought a good band from Stamm related with some somewhat and other acrobatic feats. The girls follow on and tell him none of them will have him. He becomes cavemanish, cracks a grin, and then they all come and they all wind up with an ensemble and dance, "I've Got a Heart to Rent to Anyone."

The act is a great frame for Stamm's Herculean feats, and the girls' appearance and are shapely. The bathing number gives the piece a burlesque touch that will be relished by the small time audiences. E. J. B.

GEORGE CARSON REVUE

Theatre—Practor's 38th Street.

Style—Brevé.

Time—Twenty minutes.

Setting—Special.

This is a capital seven-piece tabloid for the small time stage. It is contributed by three men and four girls. The material is a combination of gipsy, instrument numbers, and gipsy appearance and are shapely. The bathing number gives the piece a burlesque touch that will be relished by the small time audiences. E. J. B.

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THOMAS AND AKER

Theatre—Hamilton.

Style—Dancing.

Time—Fourteen minutes.

Setting—Full stage (special).

An unusually good sister dance act is being done by Thomas and Aker, who possess ability in terpsichorean lines which surpasses that ordinarily shown by the two-girl dance acts generally seen in vaudeville. The girls are assisted by a pianist, who also sings. He opens the offering with a number about "Some Little Some One," which serves to bring out the best of their opening number featuring kicking ability. "When the Leaves Come Tumbling Down" is handled by the pianist, following which the brunette member of the team does a toe routine beginning in waltz tempo and ending in time to the "Parade of Wooden Soldiers," in which she is supported by the blonde. The latter does a ballet eccentric for her solo, doing some great splits. A classical piano solo follows very well played. The girls close with a fast and very effective jazz number.

The turn is staged attractively and the girls, in addition to being pretty and shapely, are excellent dancers. They should fit into any bill nicely. G. J. H.

SCULPTOR'S GARDEN

Theatre—Hamilton.

Style—Dancing.

Time—Twenty minutes.

Setting—Full stage (special).

A very unusual posing offering, attractively staged and presented in what could be called a daring manner for vaudeville. Three people, consisting of two women and a man, do the posing, which is their specialty, which is entirely responsible for the act, takes bow with them. These three poses are absolutely new except for thin loin clothes, which cannot be detected from their bodies, as they are completely nude, one woman being whitened in a manner which gives a subtle effect to her pose, and the other two being nude, one being covered in silver paint or grease which gives them a metallic appearance. The posing according to the lighting used on the pose. The poses are also out of the ordinary, and these three poses should be able to find a spot on any big time bill at either extreme of the bill. G. J. H.

ULIS AND CLARK

Theatre—Jefferson.

Style—Singing.

Time—Twenty minutes.

Setting—In one.

A good singing combination, the man wearing a tuxedo and the girl an evening gown. Both have fine voices and put their stuff over with a punch, selling well for all it is worth. They open as a duo, doing a published number, "The Beauty of the East." At the second chorus the girl did a few steps by way of accompaniment. Their second number is a published one, "The Girl Who Single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed also as a solo, doing a published number, "The Girl Who Single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed also as a solo, doing a published number, "The Girl Who Single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed him in a gold costume on the minstrel order, the lower part being knickerbocker style, closing song was started by the man, and the girl joined him after a change of costume. M. H. S.

NEVILLE AND PAULSON

Theatre—Practor's 38th Street.

Style—Talk and songs.

Time—Fifteen minutes.

Setting—In one.

Here's a mixed team with talent and personality who, with treatment of their present vehicle, a change or two in their songs and some real selling matter in their talk, could sell themselves by time audiences with less exertion than they are now making to hold their own on the small time.

Their present vehicle being a cross between a big and small time stuff bill to strike the happy medium intended and leaves the players to get over largely upon their personality and youthfulness, which although refreshing is not sufficient to carry them over in the small time.

The boy is supposed to be a photographer collecting entries for a beauty contest. It happens on the girl seated on a bench and attempts flirtation stuff. After he has exhausted his line of stuff which brings no attention from the little lady, he rouses her and she writes on an card that she is dead and dumb. He kisses her and when she comes back for an answer she exclaims "I may be deaf, but she's not so dumb." Later on the girl let him know she was only kidding. He asks her to sing and when the cutters he changes his request and tells her to dance instead. She obliges with a neat little song, "The Girl Who Single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed him in a gold costume on the minstrel order, the lower part being knickerbocker style, closing song was started by the man, and the girl joined him after a change of costume. M. H. S.

The man returns for a recitation song, "The Girl Who Single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed him in a gold costume on the minstrel order, the lower part being knickerbocker style, closing song was started by the man, and the girl joined him after a change of costume. M. H. S.

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THE NEW YORK CLIPPER

LOWELL SHERMAN AS DOPE FIEND GIVES FINE PERFORMANCE

"MORPHIA," a play in three acts, from the German of Ludwig Herten, adapted by E. Dowling, is now being given at the Eltinge Theatre Tuesday afternoon, March 6.

CAST

Julian Wade.....Lowell Sherman
Mrs. Margaret.....Alice Fleming
Dr. Grant.....Albert Taverner
Nurse Margaret.....Olive Tell

The play is being presented as the newest of special matinee series. Lowell Sherman gives a remarkable performance as a dope fiend, who struggles against love, the narcotic and a woman. From a practical and medical standpoint the show is apt to mislead the audience when the addicted one manages to satisfy the terrible craving for the drug by merely fighting against it, and taking the woman who offered her body in an effort to save him. Sherman has the role of Julian Wade, a writer, addicted to the drug habit for several years, due to the fact that he has been abused by a former love. Olive Tell, as Nurse Margaret, is the childless sweetheart of Wade who has always loved him, since both were children in Scotland. Nurse Margaret comes to the apartment of Wade, clad in her regulation outfit, and tries to help the addict to get rid of opiates. In the struggle that follows, she offers herself to him, or as he says, because his wife, in the absence of the morning he is through with drugs and throws away his hypodermic syringe. Sherman in the meantime does a sensational work, reproducing all of the facial and other expressions that go with the plight of a fiend who is unable to take his dose at his usual time.

Olive Tell shines also with her act and does unusually well in her part of the struggle and sacrifice. Between the two principals of the cast the play is done minus any stigma that might ordinarily attach itself to a play of this sort.

Others in the cast helped considerably. Alice Fleming doing the old Scotch servant and Albert Taverner was the doctor.

Probably, to regard the play as a whole, it would be more truthful to the hard and fast facts regarding the stopping of a man's craving for the narcotic, were he attracted from the dramatic force and heavy moments of the piece. A dope play that would really help the thousands of drug addicts would not be as smart. However, there is nothing about "Morphia" that is repulsive in any way and the performance of the actors is worth seeing.

ENCHANTED WING COUPLES REHEARSING

Arthur Wing Pinero's latest play, "The Enchanted Cottage," will be rehearsed this week by William A. Brady. The play will open out of town the early part of next month and will be brought in the following week for a metropolitan showing.

LINA ARABANEL SIGNS

Lina Arabanel is to be featured by Carl Carleton, in "A Lavender Doll," the latter part of Applegate's new series of radio productions, written by Rudolph Lothar, which is being adapted for its American presentation by Clara Kemmer.

"MR. BLISS" NEW PLAY NAME.

John Henry Mears has changed the title of his piece from "The Bliss" to "Mr. Bliss." The piece is now at the Olympic Theatre, Chicago. Herbert Condit is featured in the cast.

"MINNIE AND ME" NEW MITZI SHOW

"Minnie and Me" has been chosen as the title of Mitzi's returning vehicle which was placed in rehearsal this week by Henry W. Savage. The piece is a fantastic comedy with music by Sam and Harold Levy, authors of "Lady Billy" and "The Clinging Vine." It will open out of town the early part of April. In addition to the diminutive star, the cast will include Boyd Marshall, Sydney Greenstreet, Vivian Adams, Rosley Worth, Faulkner, Jeannette McDonald, and others.

Ann Grosvenor Ayres, general press representative for Henry W. Savage will blame the trail for the early part of the show, while Charles G. Washburne has been specially engaged by the Savage office to handle special exploitation for "The Clinging Vine," the other Savage musical piece now at the Knickerbocker.

TO BE "PAPA JOE" AGAIN

"Mister Malatesta," now playing at the Princess Theatre, is to be renamed and re-presented this week will be called "Papa Joe," the name under which the piece had a tryout performance in Stamford before coming into New York.

"SPORTING THING" CLOSING

Emily Stevens will conclude her run in "The Sporting Thing to Do" at the Ritz Theatre on March 24. Oliver Morosco, producer of the show, and the theatre on a five weeks' lease at \$4,000 a week.

"THE BLOND BEAST," WELL PLAYED AT SPECIAL MATINEE

"THE BLOND BEAST," a comedy by Beau Brummell, will be played at a special matinee, Friday afternoon, March 2.

CAST
Mrs. Mathia Greteik.....Alice Lockstone
Virginia Baldwin.....Janie Bogg
Mrs. Hannah Baldwin.....Bita Herian
Dr. William Nugent.....Joseph Sheridan
Anna Greteik.....Lillian Arnold
Chauna.....Edith Emmigan Pinto

In "The Blond Beast," Henry Meyers has been selected to play the part of an inhabitant of our own West Side, and around him has showered dialogue that smacks more of some foreign state than does of a new American author. The whole is a rather unimpressive entertainment, long or two, for it has some exciting scenes, despite a few absurd stretches.

It is a comedy by Adolph Best Ph.D., the title role, is a case of modified "Hairy Ape," for with his brutal activities is mixed a certain amount of mentality. He might enter a drawing room, and is apparently a very intelligent person, yet at the slightest provocation he is ready to enjoy any sort of fistic fun, and is not altogether aware of a verbal attack.

Although big mentally and physically, the beast is finally tamed by a woman, Virginia Baldwin, who is a very nice girl. This girl refuses to be either laughed, or argued down in any way, and soon the beast changes from foe, to a friend. In the meantime the action is more material than it seems offhand. Chauna, a disciple of the blond beast, is a very comical character, and does some stunts effectively.

As to the play, it is a very good sort of farce and vigor into the rôle, adding a bit of the fantastic at times. Effing and bluffing is the order of the day. He is wholly adequate, being suave, as such rôle calls for, yet always plainly understood. He is a very good actor, and he is able to get through his performance in commendable style and the rest of the cast helped to encourage the production to try the play for an evening production.

"PASTEUR" NEW HENRY MILLER PLAY AT THE EMPIRE

"PASTEUR," a drama in five episodes, by Louis Goussier. Adapted for the stage by Henry Miller. Produced at the Empire Theatre, Monday evening, March 12.

CAST

Dign.....Hartley Power
Belle.....Kathleen Wynland
Roxanne.....Hubbard Kirkpatrick
Borden.....Edward Mackey
Edouards.....Frank Hay
Louis Pasteur.....Henry Miller
President of Academy.....Howard Kely
Dr. Poggiale.....Wilcox Reynolds
Dr. Goussier.....Leslie Stone
Dr. Ballard.....Elmer Brent
Bios Lavry.....Stephen Wray
Prof. Collins.....Luisa Reznalt
Joseph Meister.....Frank Pary
Theodore Meister.....A. G. Andrews
Dr. Granber.....Albert Gruning
Dr. Goussier.....David and Bridget
President of Republic.....E. Fielding
Attendants, students, members of a Academy of Medicine, etc.

Henry Miller, who plays the leading rôle, is not altogether new to the vehicle, having played in it last season on the Pacific Coast. Consequently, his performance was smooth and well done throughout his season, the year the drama was seen in France when the centenary of Louis Pasteur's birth was celebrated. His play itself has a moral lesson, it being brought out that, while many great steps have been taken to combat bacterial science, nothing has been done to do away with the causes that make nations go to war with all of its subsequent suffering and destruction.

In the first episode Pasteur is seen in his laboratory, having been made a professor at a university three years before. As his students assemble for the lecture, news of the impending war is in the air, and soon the war breaks with the subsequent epidemics. The leading rôle of the professor is saddened as he sees his students go away and is thinking of returning the decorations bestowed.

In the second episode he is seen delivering a lecture in the assembly room of the Academy of Science, while doctors of course are skeptical and ridicule his theories. This is made effective by having various physicians attend the lecture presented in parts of the theatre and heckling the speaker.

The third episode concerns a true incident in the life of Pasteur, the checking of his theory by inoculation. The first experiment being made on a boy who was bitten by a mad dog. This took place in 1885.

The boy who has been treated is seen in the fourth episode, and the doctor's love for the children is shown, etc. and the scene shows his hour of triumph, when the President of the Republic and other great men pay tribute to him at the Sorbonne.

Miller's impersonation of Pasteur is done with care and artistry, being at the age of 22 at the opening of the play and then growing in middle and older in the subsequent scenes. All of the characteristics of the great physician are produced with a skill and mastery, and the contrast is well done, when he is a feeble old doctoring to prove his theory. His performance gives an excellent idea of how the discoverer of great things must have lived. The cast was very excellent, being composed wholly of men and one child actor. The piece has sufficient interest to hold the audience through the five episodes.

Andrew Mack is now playing the rôle of the Irish father in "Able's Irish Rose."

CHILDREN TO PLAY "MERTON"

With an all-children cast from the Professional Children's School, the board of directors of the school, and a group of prominent women, with the permission of the authors, will present a special matinee production of "Merton of the Movies" at the Cort Theatre, April 12 for a building fund for the school. Jimmy Jamieson, who plays the part of Jimmy in the original production, will be Merton.

MOROSCO CASTING FOR STOCK

Leslie Morosco, artists' representative, who recently cast the entire company for "Jen Papp," Oliver Morosco's latest production, is engaged assembling two stock companies for Henry Duffey, the Washington stock company impresario, who recently acquired two new theatres for stock productions.

"KING LEAR," WITH REGINALD POOLE LATEST REVIVAL

"KING LEAR," by William Shakespeare. Presented at the Earl Carroll Theatre, Friday afternoon, March 8.

CAST

Earl of Kent.....Moffat Johnston
Earl of Gloucester.....Arthur Houghton
King Lear.....Reginald Poole
Lear.....Reginald Poole
Regan.....Kerith Marshall
Goneril.....Lillian Arnold
Edmund.....Edmund Johnston
(Courtesy of Arthur T. Hopkins and F. Ray Consock)

Duke of Albany.....Paul Huber
Duke of Cornwall.....Frank Anrad
Duke of Burgundy.....William A. Brady
King of France.....Gregory Sanford
Edgar.....Lawrence Tibbett
Oswald.....Bessie Rawn
Curan.....Norman Coe
Gentlemen in Cordelia's Service: Sforzato Servato to Cornwall.....Charles Reilly
Old Man to Cornwall.....Norman Coe
Messenger to Albany.....Norman Coe
Dexter.....James Reilly
Cordelia's Servant.....Edmund Johnston
Frank Arundel

The season's newest contribution to the Shakespearean stock, is the production of special matinee done by Reginald Poole, who has selected as his play "King Lear." Practically every character connected with the production proved disappointing to the patrons, and it was only Reginald Poole's idea of costuming, or his choice of cast for the various characters. Beginning with the Duke of Albany, King Lear, who failed to make any impression at all as voice for one thing, is not suited to the strong lamentations uttered by his character, and going down to the minor characters, few seemed to have been fitted for their respective rôles.

At best the play is one of the most difficult of Shakespeare's works, and while a few have attempted it. Yet Poole has gone so far as to costume the players in period dress, and to have a long period when the Bard of Avon was a boy. For this there is an explanation on the program, and the school, and the school, and his course, meantime telling what he thought of Shakespeare's intelligence.

Reginald Poole, who is a very good actor, and very few, were supplied by Moffat Johnston as Kent, Arthur Houghton as Gloucester, and Kerith Marshall as Regan. The idea of Reginald Poole was impossible as a King Lear. He is in the fine rôle of the Fool, did what might have been expected of a slim little actor wholly fitted for anything seen on Broadway in some time.

Outside of the being a Shakespearean production, the play was presented about anything seen on Broadway in some time.

ABOUT YOU! AND YOU!! AND YOU!!!

The **Medical Heberts** have closed with **Dan Sherman's show**.

Ruth Thomas opened with the **Poli Players**, **New Haven**, last week.

Harrison and Moss have opened a tour of the **Keith Southern time**.

Sam James Dwyer has teamed up with **Grace Orma**, in a new comedy act.

Jesse L. Lasky is leaving **New York** next week on his return trip to **Hollywood**.

Joe Young, the composer, will sail for a three months' vacation in **Europe** early in **April**.

Gus Thorne is now stage manager for **"Abie's Irish Rose"** at the **Republic Theatre**.

Hilbert and Barlow, minstrel comics, are framing a new **vaudeville act** for **vaudeville**.

Pat Patterson opened at the **Pleasure Park**, in **Evansville, Ind.**, this week for an **indefinite run**.

Dave Wallace is handling special explanation for **Edith Barrymore** in **"The Laughing Lady"**.

Hazzard Short sailed **Saturday** on the **Majestic** to stage the new **"Music Box Revue"** in **London**.

Marie Smith has been added to the cast of the new **revue** at the **Peek-in Club**, **New York**.

Jane Salisbury and **Answorth Arnold** will join the **Academy Players**, **Richmond, Va.**, this week.

Thomas and Hayman and the **Courtney Sisters**, dancers, have joined the cast of the **Concor Revue**.

Paul Ryner has returned to show business after a retirement of two years spent in **commercial lines**.

Will Roehm, of **Roehm and Richards**, has recovered from his recent illness and is back on the **job again**.

Nan Harperin has been recruited over the **Pantages Circuit**. She opened last week, offering a new **song cycle**.

Rosa, singing violinist, formerly of **Rubini Rosa**, played the **Rialto Theatre**, **Chicago**, for a full week, (**March 5-10**).

William Hally and **Arthur Prince** will sail for **London** in **June**, where they will produce several **vaudeville acts**.

Clarence Hibbard, minstrel comedian and tenor, will leave for the road shortly to play a tour of small towns up state.

Joe Baum returned to **New York** last week after touring the **West** with **Billy "Suede" Hall** for the past few months.

Edgar Stetl, **Irving Dillon** and **Helen Weston** will appear in support of **Dudley Digges** in **"The Adding Machine"**.

Norman Trevor has been signed for a prominent role in **"The Mountebank"**, to be produced by **Charles Frohman, Inc.**

Demarest and Collette opened at **Philadelphia** on **Monday**, and will play about six weeks in that city and its vicinity.

Golden and Lewis will open **Thursday** in **New Bedford, Mass.**, where they are beginning a tour of the **New England** houses.

Montagu Love is working again in the film production of **"Little Old New York"** having recovered from an attack of the **grippe**.

Williams and Howard are rehearsing a new comedy act, **"Money Men"**, which they will also offer in the local **vaudeville houses**.

Mary Dawn will leave for **Los Angeles** on **Thursday**, where she will appear in **Max Murray's** new motion picture production.

Frank Conroy has been added to the cast of **"Sold"**, the new **Porter Emerson Browne** play, which Mr. **Browne** is presenting on tour.

Robert Warwick and **Hazel Dawn** will try out **"Gilly"**, with the **Marshall Players** at the **Lyceum Theatre**, **Baltimore**, next week.

Ruth Thomas has joined the **Poli Stock** in **New Haven, Conn.**, as ingenue, to fill the part of **Georganna Hewitt**, who died recently.

Benny Barton and his company of ten people opened for a tour of the **Keith Circuit** at the **Eighty-first Street Theatre** on **Monday**.

Charles Bartholomew has replaced **Charles Knight** in **"The Last Warning"**, at the **Klondike Theatre**, placed through the week and scheduled for the **Lafayette, Buffalo**, this week.

Harold Kennedy, the stock actor, has returned to **vaudeville** and is appearing in a new single, **"The Lost Art"**, at **Proctor's, Troy**, this week.

Theodore Adolphus and his company will play the new **revue** in the **Peek-in Club** houses; three in **San Francisco** and three in **Los Angeles**.

Estelle Reno, assistant to **Danny Simmons**, the **Keith** booker, was contacted to see how far Raymond was doing with **throat trouble**.

Grace Clarkson has been added to the cast of **"The Broadway Bathing Beauties"**, a new **girl act** **Harry Walker** is preparing for **vaudeville**.

Julia Arthur presented **Nemo**, the elephant which **E. F. Albes** purchased for \$5,000 from **Singer's Middlets**, to the city of **Cleveland** last week.

Billy Holly has severed connections with **"The Broadway Bathing Beauties"** vaudeville as a member of the act known as **"Dancing Ala Carte"**.

Phil Dwyer and **Dorothy Raymond** are in **Philadelphia** this week breaking in a new act for **Raymond** was formerly with **Jule and Raymond**.

J. Clifford, hypnotist, is requested to communicate with **Henry Chesterfield**, secretary of the **National Vaudeville Artists**, on a matter of importance.

Raymond Hackett, who recently closed with **"Glory"**, has been signed by **George M. Cohan** for the **London** company of **"So This Is London"**.

Jack Richardson, the motion picture actor, has come over from **California** to appear with **Dorothy Dalton** in her next screen production, **"Fog Bound"**.

Sylvia Clark opened this week at **Kanawha City**, on the **Orpheum Circuit**, after a sojourn in **Shubert Vaudeville Unit** which closed several weeks ago.

Dan Downing and **Eddie O'Rourke** have formed a **vaudeville alliance** and are appearing at the concert venue at the **Green Mill Gardens, Chicago**.

William McDonald, who has been assistant manager of the **Hippodrome**, **Baltimore**, is now connected with the **bookings office** of the **Loew Circuit**.

Harold Seton is returning to the stage this week in **Belasco's "Comedian"** with **the company** of the **profession Seton** contributed to various publications.

Blackface Eddie Green was added to the cast of **"The Color of the Money"** which was moved into the **Bayes Theatre** from **Daly's 63rd Street Theatre** last **Monday night**.

Robert Strang has joined the cast of **"Sold"** at the **Porter Emerson Browne** play which is being presented on tour prior to coming to a **New York playhouse**.

Jack Kramer, formerly of **Kramer and Johnson**, and **John Brennan** of the **"Love Shop"** have formed a partnership, and will be seen in a new act over the **Keith and Orpheum** circuits.

Francis Renalt is closing his **Shubert vaudeville engagement** in a week or so and his act is being considered for featuring in a number of the big mid-west picture houses.

The Watson Sisters are now appearing in motion picture houses, having played the **James, Columbus, Ohio**, last week and scheduled for the **Lafayette, Buffalo**, this week.

Ruth Robinson has been signed for the ingenue role in **William Hawthorne's musical comedy, "Daisy Wood, Tell"**, which takes to the road the latter part of this month.

Ruth Caron and **Frank Ferris** have been added to the cast of **"Daisy Wood Tell"**, the new musical comedy which **Billy Hawthorne** is grooming for a tour of the **one-nighters**.

Dorothy Eys, who was absent from the cast of **"The Gingham Girl"** at the **Eden Court** last month, has returned to that week on account of illness returned to her part last **Thursday night**.

Lillian Taiz, of the **"God of Vengeance"** company, is planning a vocal concert tour and her debut at **Aeolian Hall** shortly. Her role in the play permits of some singing.

Thomas Mitchell, who plays **Adolphe** in **"The Merry Widow"** production, is signed for **"Sandro Botticelli"**, opening at the **Provincetown Theatre** on **March 25**, with **Eva Le Gallienne** in the stellar role.

Mrs. Sylvia Harris, wife of the manager of the **Eden Court**, has become the mother of an eight-pound daughter at **Stern's Sanitarium** last week. The mother and daughter are doing well.

Edna Hibbard, appearing in **"The Rear Car"**, at the **Cort Theatre**, **Chicago**, has received notice and has been awaiting the arrival of a successor to leave the company and return to **New York**.

Irene Caste will head a road company of her own, opening for a four weeks' tour on **April 2**. She will be assisted by **William Reardon**, the **Duke Wellman** orchestra, and her **Fashion Revue**.

Violet Palmer, the motion picture star who will be seen in **vaudeville** with an act of her own shortly, will render a piano recital for radio broadcasting next **Tuesday**, from **station W. O. R.**, in **Newark**.

Sargent and Marvin have been routed over the **Orpheum** circuit and opened at **Winipeg** on **Sunday, March 11th**, appearing on the same bills with the **Four Camerons**, with whom they will do an afterpiece.

Virginia Howell has been engaged by **Marcel Anglin** to appear with her in **"The Woman of Bronze"**, which she is reviving for an extensive tour of the **Pa-cific Coast**.

Mary Washburn, pianist and dancer, and **Mary Lawlor**, singer and dancer, both graduates of the **Waldorf Astor**, will appear in a vaudeville act in which **Ned Wayburn** is said to have an interest.

Bernard and Garry were compelled to cancel a week's engagement at **Keith's Palace, New York**, owing to an attack of **"flu"**, which confined **Sid Garry** to his bed. It will appear there in two weeks instead.

Hoback and Lee Sierack have returned from **Australia** and have opened for a tour of the **Ackerman and Harris** theatres with a new called **"The Miracle Girl"**, in which they will be seen in **New York** in a few months.

Jack Franks joined the cast of **"Abie's Irish Rose"** at the **Republic Theatre**. **Bernard Gorcey**, who handed in his notice to go with **"Wildflower"**, **Franks** saw when it had a 40 weeks' run on the **Coast**.

Michael Mindlin, producer of **"The Last Warning"**, because the father of a seven and one half pound son at the **Maneest Man** when it had a 40 weeks' run on the **Coast**.

George Barnes is now playing leads in **Walt Kuhn's** **"The Man in the Moon"** at the **President's Theatre, Washington**. He joined this week playing the **oban role** in **"The Manest Man in the World"**.

Edward Childs Carpenter, playwright and president of the **American Dramatists Society**, sailed for **London** last week. He will be in **White City** some time between a holiday and putting the finishing touches to a new play.

Eddie Melcher, **Lester Swade**, **Henry Thorne**, **Charles McNeil**, **Jack Stevens** and **George Fitzgerald** are appearing at the **Strand Theatre, New York**, this week in a burlesque dancing act called **"Lilies of the Field"**, produced by **Walt Kuhn**.

Tom Douglas, who is being featured in **"When Love Is Young"**, the **Lewis and Clark** production, has been signed by **George C. Tyler** to play the role of **Merton** in the forthcoming **London** production of **Merton** of the **"Movies"**.

Sam Rose, who was signed with **Hugh Herbert** for seven years, the last time being with **"The Four Business"**, is now doing his own act, having combined with **Lana Lyman** in an offering written by **Searly Allan**, called **"The Love Law"**.

Kathryn Sheehan, who has been one of the treasurers at the **Strand Theatre** that house opened has resigned and will be in **London** to open a millinery business on **March 15th**. **Miss Sheehan** will conduct the **"Kathryn Show"** at **101 West 44th Street**.

George Barnes, who has been leading man in the **Wilkes Stock company** in **Los Angeles** and **Seattle** made his **Eastern** debut in **Chicago** by opening in the leading role of **"The Manest Man in the World"**, with the stock company at the **President Theatre, Washington, D. C.**

Sylvia Wallace, who has been secretary to **Harry Walker** for several years, has been promoted and heretofore will appear in **vaudeville** with **Walter** to be sent over the newly formed **"Cabaret Circuit"** which will be officially launched by the **Walker office** the latter part of this month.

AL JOLSON

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HOWL SINGING HIS NEW
NOVELTY SONG SENSATION

A GENUINE NOVELTY!

CRYING FOR YOU

ANOTHER HIT BY THE WRITERS OF "WHY SHOULD
I CRY OVER YOU?"

By NED MILLER and CHESTER COHN

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WHEN THE COME TUMB

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GREAT BALLAD

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JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A SNAPPY SYNCOPATED SONG
FOR FOX TROTTERS

Words and music by PERCY WENRICH

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DAN RUSSO

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A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU'VE GOT TO SEE MAMMA EVERY NIGHT

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A SMASHING SONG HIT.

GET IT NOW!

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COMPOSERS' SOCIETY PLANS SUITS AGAINST BROADCAST STATIONS

Radio Stations Notified That Licenses Must Be Taken Out or Before March 15th or Stop Broadcasting Copyrighted Numbers—Test Suits Will Immediately Follow

It has been definitely decided by the American Society of Composers, Authors and Publishers to bring litigation against the right suits against radio broadcasting stations which have not been licensed by the society and which persist in sending out restricted music. Notice to this effect has been served on the stations by J. C. Rosenstahl, general manager of the society, in a letter which gives the radio people until March 15 to make application for a license to broadcast the organization's music, or refrain from unlawful infringement.

The society will endeavor to force the issue as soon as possible and is seeking a test case at once in order to establish a precedent. Little expense will be attached to the filing of the suits in the United States courts, according to Mr. Rosenstahl, the greatest expense being incurred in gathering evidence, and this is being done by the small staff of the society that watches out for violators of the copyright law in their respective territories. The despising are instituted against the rooms and the published programs are another easy source of collecting evidence against the various stations. The retained attorneys, in different parts of the country, will represent the society in its suits against radio stations, as well as two in actions against movie houses.

Two conferences between the several large radio organizations and the A. S. C. A. & P. held last Fall, resulted in closer co-operation with those radio people who contend that the society was fully entitled to compensation for the use of its music as prescribed by law. However, they put forward the plea that they were not making any money out of the radio craze due to wholesale infringement of their various patents, and that they did not know what the government was going to do about the radio situation. Since then the society has placed control of the broadcasting stations in the hands of the Secretary of Commerce, but the matter is still a wide difference to the stations and their broadcast of the society's music. The president of Mr. Rosenstahl and general counsel Nathan Burkan.

Despite the dodging of the issue by most of the radio stations, a few of the most important ones, as mentioned by them at conference, were willing to take up:

MILLS IS ART STORIES TRUSTEE

E. C. Mills, of the Music Publishers' Protective Association, has been appointed trustee for the Broadway Art Stores by the United States District Court in bankruptcy.

The Broadway Art Stores filed a petition in bankruptcy several weeks ago, owing music publishers about \$14,000, and the business since sold to Mr. Mills, one of the receivers then, to the Ritz Music Shop Company.

BERLIN BOOSTS CLUB RATE

Beginning April 1, Irving Berlin, Inc., is raising the subscription price of its orchestra club to \$3 per year. The rate in the Berlin price as well as that of most houses is \$2 per year for about 24 orchestras.

MILLS GOING TO LONDON

Jack Mills will leave early in May for a visit to Europe. He plans to be away for about five weeks.

license if they could see their way clear to do so. No revenue, they said, was being derived from the broadcasting of music, etc., but it is a well known fact that millions of dollars worth of radio sets and parts have been sold.

The letter sent to all broadcasting stations in the United States follows in full:

ALL BROADCASTING STATIONS: We have heretofore notified you of our intention to enforce the provisions of the Copyright Law with respect to the unlawful broadcasting of copyrighted musical compositions belonging to members of this society.

This is our final notice to all stations which have not applied for and secured our license, that on and after March 15, 1923, we will continue to prosecute if you are using the musical works of our members, in which event we shall institute legal proceedings to collect the damages as provided by the Copyright Law.

To avoid further understanding you are hereby advised that the members of this society have, by contract in writing, assigned to us the exclusive right to license the public performance of their works at all broadcasting stations; that the possession of a printed copy of the name of copyrighted music does not imply or confer any right to public performance thereof for profit. The possession of such a printed copy is received as a gift, obtained by purchase, or otherwise, by any employee or representative of any member of this society is vested with authority or power to grant, under any circumstances, any right to publicly perform for profit the musical compositions belonging to members of this society.

Notice is hereby given of the rescinding and revoking of all temporary licenses heretofore issued by the United States Court.

We trust that you will respect our rights and our members' rights in this matter. The use of copyrighted works belonged to our members, a list of which is herewith enclosed.

Very truly yours,
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,
By J. C. ROSENSTHAL,
General Manager.

R.I.C.

RECEIVERS FOR STEEL CO.

Receivers have been appointed for the R. I. Steel Company, Inc., by Federal Judge Paul J. Walker, United States Court at Buffalo, N. Y., where the general offices of the organization are located.

The receivers have not yet been filed by the bankruptcy court, and music publishers have been asked to prepare their proof of claim. The company which operates a chain of stores, owes music publishers approximately \$5,000.

CAINE OUT OF STARK & COWAN'S

Stark & Cowan has severed his connection with Caine, who has resigned from his position as general manager. Clarence Oshinsky, who was in charge of the business for a long period, succeeded Mr. Caine last week.

MAXWELL SAILS FOR EUROPE

George Maxwell, of G. Ricordi & Co., and president of the American Society of Composers, Authors and Publishers, will leave on Wednesday of this week for Europe, where he will spend the next few months.

MUSIC MEN QUELL FIRE PANIC

Jimmy McHugh, professional manager for Jack Hart Grant of the Mills staff, exhibited unusual presence of mind Sunday night when a fire broke out in the King James Hotel, in West 45th Street.

Participating at the first fire going that the blaze was of little consequence, both music men rushed to a piano in a nearby suite and the new hall was built. "Out Where the Blue Begins," and played as though they were plugging at the Palace. The first to get pulled into the room where the piano was being played, and stayed there for the fire department put the blaze out.

Many theatrical folk flocked to the room where McHugh and Grant were playing, including the Althoff Sisters, Crafts and Haley, the Arnotts and the Arnotts Sisters, and others.

DAVIS TO PUBLISH "PRINCE CUTE"

The Jos. M. Davis Publishing Company, Inc., was organized last week under the laws of the State of New York, and will be the exclusive publisher of the Betty Gulick good-audible series, the first of which has been released under the title of "Prince Cute." The first to be published is a book form, as one way of releasing them.

The Olsen Record Company, which is making the first release of Betty Gulick's song, "My Mother's Lullaby," is backing the new series. The story "Prince Cute" was written and told by the ten-year-old author. Other mechanical companies are releasing the songs published by the American Music Company, of which Joe Davis is president.

THE RETURN OF THE TANGO

Several of the larger music publishers are preparing for the return of the tango, by putting out selections suitable for such dances, which are being greatly popularized again by Rodolph Valentino and his wife, who have been held over for a second week at Marigold Gardens, Chicago.

Among the tango song publishers are Leo Feist, Inc., which house is putting out a Contredance hit, "La Mome," a French composition, the tango by the chef de orchestra of the Folies Bergeres, Paris, another number is "Rose of Brazil," by Ray Klages and Billy Farioli, of Ray Miller's Orchestra.

\$200 PRIZE FOR CHORUS

G. S. Haskins Productions of Hollywood, Cal., has announced a contest for the best second chorus to the song "Just Like a Woman," which is being used in connection with one of the same title. The prizes are for the purpose of interesting people in the picture as well as the song, and the words submitted must show the different ways in which the expression can be used, etc. The contest closes July 15.

MUSIC MEN'S BALL MARCH 28

On Wednesday evening, March 28, a "Music Publishers' Ball" will be given at Clow's restaurant, in the direction of Harry Pearl, manager of the resort who has formed a committee to organize a large delegation of publishers, players and others connected with the trade are expected to be present.

WINKLER ON WESTERN TRIP

Dan Winkler, sales manager for Fred Fisher, Inc., on an extensive sales trip through the Middle West, traveling as far west as Kansas City.

MUSIC MAN HAS SON

Ed McCauley, Philadelphia representative of the American Society of Composers of a baby boy, who arrived on February 24.

COLUMBIA REPORT SHOWS LOSS

The report of the Columbia Graphophone Manufacturing Company for the year ended December 31, 1922, was issued last week and shows a deficit of \$7,233,000 after deducting for all charges, depreciation and inventory adjustment. This is an improvement over the year before, when a deficit of \$15,710,300 was reported. The net loss for 1922 was also less, being \$3,109,000, or about \$4,070,000 less. In the report the company is optimistic about future business, expecting a marked improvement during the coming year and pointing out that during the past year the deficit was more than halved.

FOREIGN MUSIC MEN COMING

Representatives of the German and Austrian authors and composers' societies are expected to arrive in this country about the 15th of the month for the purpose of making a reciprocal agreement with the American Society of Composers, Authors and Publishers.

If consummated, this agreement would greatly enlarge the catalogue of the A. S. C. A. & P. in this country, as well as increase the revenue abroad, for the performance of the music of the German and Austrian composers. Negotiations with the French society are progressing during the coming year and the American organization.

NATE BIVENS RECAPITULATING

Nate Bivens, colored song writer, who fifteen years ago was a member of the first row but who for a number of years has been confined in the Mattawan State Hospital at Beacon, N. Y., suffering from a mental breakdown, is recovering, in a letter written to a music publisher last week Bivens shows that he is in touch with the music business and the tone of his letter indicates that he is ready to go to normal. Bivens had a song hit many years ago called "Deed I Ain't Seen No Messenger Boy."

WIFE HELD FOR WRITER'S DEATH

SAN FRANCISCO, March 12.—Mrs. Grace Cheney Baratt claims that she is the widow of her husband, Harry, songwriter and composer, continues to puzzle the authorities in the rights of her husband's estate since her arrest, reiterating that her husband killed himself on account of financial straits. Baratt wishes to talk about either the case or herself.

Baratt was found shot in his apartment house on December 2.

TELL TAYLOR SHOWING SONGS

Tell Taylor, Chicago song writer and publisher, is spending a week in New York showing some of his new songs to local publishers. Taylor is now making his home in Findley, Ohio, and is contemplating locating in New York.

ROSE FISHER IN NEW POSITION

Rose Fisher, for a number of years with the Broadway Music Corporation, and moving some of his new songs to G. & Co. is now connected in the professional department of Belia & Horowitz.

MILLS GETS "OLD BOMBAY"

Jack Mills, Inc. has taken over from the Cameo Music Company the original fox-trot "Old Bombay"; by Mickey Calvo, a young composer of his new songs to G. & Co. is now connected in the professional department of Belia & Horowitz.

OTTO HILLE RECEIVERS

After an absence of two weeks due to illness, Otto Hille is back at his desk at Agler, Yellen & Borstein, where he is head of the band and orchestra department.

CIRCUS

MARINE'S CIRCUS OPENS SAT.

Wirth-Barnfield Fair Bookers Association, Inc., of New York, are arranging final details for the Marine's Million Dollar Circus to be presented at the War Field Artillery Army, 68th and Broadway, New York, beginning Saturday, March 17, and continuing until Saturday, March 24. The papers are giving this circus plenty of space and the advance sale is going over very big. The boxes are sold out for the first four days. They will start their work on the streets Tuesday, March 13, with Andrew Downie's Steam Calliope, Downie's elephants, Marine Band, and a troupe of musk. Following this circus the above company have contracts to follow: Yaarb Temple, Atlanta, Ga., week of March 19, R. M. Stropina, Managing Director, Harrisburg, Pa., Elks Million Dollar Circus will open in the new Magers Coliseum week of April 2, being the first to be given in this coliseum. Shrine Million Dollar Circus, Watertown, N. Y., week of April 9, with more dates to follow.

BOSTOCK ANIMALS ARRIVING

Claude W. Bostock expects a large shipment of Wild Animals to arrive in New York on or about March 20. In the shipment are two large Female Indian Elephants, Five Trained Chimpanzees and an African Leopard for the Hagenbeck-Wallace Circus. There were four Elephants to arrive, but only one landed on their way from India to London.

CAMPBELL FORMING SHOW

William (Low Grass) Campbell, late of the Campbell-Bailey-Hutchinson Circus, is at Tarboro, N. C., organizing a two-car mounted show. Both his mother-in-law, Mrs. Louise Hall, widow of the late George Hall and Mrs. Campbell are being sick with the flu.

SPARKS' AGENT IN NEW YORK

Tony Ballinger, General Agent of the Sparks Circus, has been in New York for several days awaiting the arrival of the several Animals that recently purchased from the Hagenbeck Bros. Co., of Hamburg, through their U. S. Agent John T. Benson.

OYLER TO MANAGE SIDE SHOW

J. H. (Doc) Oyer is now at Winter Quarters of the Walter L. Main Circus getting the Side Show, of which he will be manager, in shape for the opening.

SHUBERT BACK FROM FLORIDA

J. J. Shubert returned to New York on the S. S. Zofos of the United Fruit line after a southern trip, during which he stopped at Havana, Key West and Fort Beach. The boat landed on Monday and J. J. made an early appearance at the Shubert office.

EMBREY WITH WEIR CIRCUS

William Embrey has been engaged by The Weir Trained Wild Animal Circus to break the two young female Indian elephants they recently purchased from Louis Rhué.

MEHAM IN NEW YORK

George Meham, Traffic Manager of the Ringling Bros. and Barnum & Bailey combined Shows came in last week from his Chicago home to New York.

NEW ACTS FOR MAIN SHOW

F. J. Frink, Agent of the Walter L. Main Circus was in New York last week arranging for several acts and animals that will be added to the Show this season.

BOWERS COMING TO NEW YORK

Bert W. Bowers, President of the Hagenbeck-Wallace Circus will be in New York shortly again on business.

MAIN ACTS FOR MARINE SHOW

Andrew Downie, manager of the Walter L. Main Circus, will be in New York early this week with his performing elephants, calliope and other circus material for the Marine Million Dollar Circus that opens next Saturday, March 17, at the 104th Field Artillery Army, Sixty-seventh street and Broadway, New York.

INDOOR CIRCUS PLANS

R. M. Harvey of Muggins-Ballard-Bowers Circuses is making a trip through the east, visiting the larger cities looking for buildings for indoor circuses and their Big Indoor Circus next winter. The Indoor Circus played as far east as Pittsburgh, Pa., last season, but will play several towns in and around New York next season.

MCCAFFREY IN NEW YORK

J. C. McCaffrey, of the United States Tent and Awning Co., is in New York on business for his Co. Mr. McCaffrey will appoint a New York representative to look after the eastern business.

MOORE SHOW IN BALTIMORE

John W. Moore's Indoor Circus played a wonderful engagement last week at Baltimore, Md. for the Shrine.

DORIS RANKIN OPENS MONDAY

Doris Rankin (Mrs. Lionel Barrymore) will open in Keith vaudeville on Monday, in an outfitting attire, using a playlet by S. Jay Kaufman as her vehicle. It is called "The Business of Life." Miss Rankin will be staged in five scenes. Miss Rankin will be supported by Gus Minton, Milly Nelson.

OUTDOOR EXPOSITIONS

NEW PARK FOR AURORA

Aurora, Ill., March 12.—A modern amusement park to occupy several acres at the Exposition Park will open here on Memorial Day according to plans being completed by the officers and directors of the Central State Fair and Exposition. The new park to be built with all modern amusement devices and a huge outdoor swimming pool. The park will be situated east of the railroad tracks at the fair grounds and extend east to the band stand. The miniature park will operate from the main entrance to every building on the grounds including the grand stand. When the park is completed there will be an extra program of attractions every night of the week throughout the summer months and it is expected that the park will attract thousands of visitors and motorists from Chicago and other nearby towns during the summer.

ENDY LOOKS FOR FEATURE

H. N. Endy, Manager of the Endy Shows came in to New York last week from Pottstown, Pa. Mr. Endy is looking for a Good Feature Show and will furnish complete outfit, he also wants help for his rides and Wm. Alden of Luzerne who has the Good House on the Show, wants help. The Show opens Saturday, April 28, 1923, at Tanawau, Pa., under auspices of the Tanawau Athletic Association, Inc. Mr. Endy will have a Show this season with novelties and will suggest next season's organization as one of the best Gilly Shows on the road.

ADAMS IN NEW YORK

Whitey Adams an old-time concessioner who has been spending the Winter in Washington, D. C. came to New York last week. Mr. Adams has not as yet decided as to what show he will be with this coming season.

BIG PARK FOR LOS ANGELES

Los Angeles, Mar. 12.—Ground will be broken on April 1 for the new park to be built by the Allied Amusement Company of Los Angeles capitalized at \$5,000,000, which has purchased 26 acres of boulevard frontage at Culver City. The principals in the new amusement park, intended to be the largest and most modern in the country, are Walter Hart, Milton D. Gardner, Anasny Mars, J. S. Gibb, J. A. S. Furlong, William Figoit, Major D'O. T. Rodin, Lord Hutton, John Arthur Nelson and Count Emeric Luserna.

The keynote of the new park will be beauty and the incorporator looks to his profit for the fact that Los Angeles now has an all-year-round season and is the Mecca for tourists from all over the world.

FAIR FOR ATLANTIC CITY

An American Exposition Fair will take place at Young's Million Dollar Pier, Atlantic City, N. J., June 16 to Sept. 8, 1923, the project being scheduled to rival any similar fair held in European countries. The affair will be given under the auspices of the American Home and City Beautiful Association with the twofold object of encouraging the use of articles of American manufacturers, and educate the people in home and city beautification.

Management of the fair is in the hands of A. Conrad Ekholm, exposition manager, former president of Avenue Hotel Association, Atlantic City. There are 100 acres of many exhibitions in the resort. More than 100,000 square feet of floor space will be available for exhibition purposes and will be devoted to eight principal groups.

BLEI SELLS SHOW INTEREST

Felix Blei has sold his interest in the Knickerbocker Shows to his partner Morris Lang. Mr. Blei is not as yet ready to announce his plans for the coming season.

WALTER L. MAIN CIRCUS WANTS FOR SEASON 1923 BIG SHOW ACTS OF ALL KINDS

Wire, Iron Jaw, Horizontal Bars, Comedy Acrobat Acts and feature novelties.

FOR SIDE SHOW

Frecks, musical numbers and Scotch bag piper and drummers.

Twenty-four-hour man, knee prep., ring stock boys, pony boys, candy butchers, porters, trainmen, canvas and seat men, riggers, cooks, waiters and dishwashers, 4-, 6-, and 8-horse drivers, helpers and groomers. Good general blacksmiths, must be good horse show. Workingsmen in all departments.

ADDRESS: 711 Broadway 74th, ANDREW DOWNIE, Broadway Claridge Hotel, 44th and Broadway, New York. After that, Havre de Grace, Md.

WHEN THOUSANDS OF SINGERS AND MUSICIANS TAKE THE TROUBLE TO WRITE US AND SAY THAT

"MY MOTHER'S JUBALBY"

IS A NATURAL HIT AND THE BEST NUMBER THEY HAVE USED IN MONTHS. IT SHOULD BE AN EXCELLENT RECOMMENDATION FOR YOU TO PUT IT IN YOUR ACT OR LIBRARY. WHEN YOU WANT A WALTZ THAT GETS ENCORES—TRY

"HAWAIIAN NIGHTINGALE"

WRITE US WHERE YOU'RE PLAYING AND GET YOUR COPIES BY RETURN MAIL

1658 BROADWAY **TRIANGLE MUSIC PUB. CO., Inc.** NEW YORK

BURLIQUES ROUTES

COLUMBIA CIRCUIT

American Girls—Yonville, New York, 12-17; Casino, Philadelphia, 19-24.
 Big Ambrose—Hurling & Semon's New York, 12-17; Empire, Providence, 19-24.
 Billy Watson Beef Trust—Empire, Chicago, 12-17; Gayety, Detroit, 19-24.
 Bos Tom—Star & Carter, Chicago, 12-17; Empire, New York, 19-24.
 Broadway Revue—Cohen's Newburg, N. Y., 12-14; Rialto, Poughkeepsie, 11-17; Casino, Brooklyn, 19-24.
 Broadway Flappers—Casino, Philadelphia, 12-17; Palace, Baltimore, 19-24.
 Bowery Boulevard—Gayety, Kansas City, 12-17; open, 19-23; Gayety, Omaha, 24-30.
 Bubble Bubble—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.
 Chandeliers of 1923—Open, 12-16; Gayety, Omaha, 19-23.
 Dave Marjorie's Own Show—Empire, Brooklyn, 12-17; Yonville, N. Y., 19-24.
 Flashlights of 1923—Casino, Brooklyn, 12-17; Empire, Newark, N. J., 19-24.
 Fallies of the Day—Miser's Bronx, New York, 12-17; Cohen's Newburg, N. Y., 12-14; Rialto, Poughkeepsie, 22-24.
 Frank Finlay Revue—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.
 Folly Town—Lyrin, Dayton, 12-17; Olympia, Cincinnati, 19-24.
 Giggles—Gayety, Detroit, 12-17; Empire, Toledo, 19-24.
 Greenwich Village Revue—Gayety, Montreal, Can., 12-17; Casino, Boston, 19-24.
 Hilda Good Times—Empire, Toledo, O., 12-17; Lyrin, Dayton, O., 19-24.
 Hippy Hop—Columbia, New York, 12-17; Empire, Brooklyn, 19-24.
 Jack Retz's Show—Olympic, Cincinnati, 12-17; open, 19-24; Gayety, St. Louis, 26-31.
 Jimmy Cooper's Beauty Revue—Majestic, Jer-

sey City, 12-17; Miser's Bronx, New York, 19-24.
 Keep Smiling—Columbia, Chicago, 12-17; Star & Carter, Chicago, 19-24.
 Knick Knack—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.
 Let's Go—Casino, Boston, 12-17; Grand, Worcester, 19-24.
 Maids of America—Colonial, Cleveland, 12-17; Empire, Toledo, O., 19-24.
 Mimic World—Grand, Worcester, Mass., 12-17; Hurling & Semon, New York, 19-24.
 Mollie Williams' Show—Gayety, Pittsburgh, 12-17; Colonial, Cleveland, 19-24.
 Radio Girls—Gayety, Rochester, 12-17; Lorcum, Idaho, N. Y., 19; Auditorium, Auburn, 20; State, Binghamton, 21; Colonial, Utica, N. Y., 22-24.
 Reeser's Show—Empire, Toronto, Ont., 12-17; Gayety, Buffalo, 19-24.
 Rockets, Palace, Baltimore, 12-17; Gayety, Washington, 19-24.
 Step On It—Empire, Newark, 12-17; Orpheum, Paterson, 19-24.
 "Singing" Billy Watson, Fun Show—Gayety, Milwaukee, 12-17; Columbia, Chicago, 19-24.
 Social Maids—Gayety, Omaha, 10-16; Gayety, Minneapolis, 19-24.
 Step Lively Girls—Empire, Providence, 12-17; Gayety, Boston, 19-24.
 Talk of the Town—Gayety, St. Louis, 12-17; Gayety, Kansas City, 19-24.
 Temptations of 1923—Open, 12-17; Gayety, St. Louis, 19-24.
 Town Swallows—Gayety, Minneapolis, 10-17; Gayety, Milwaukee, 19-24.
 Wise Women and Song—Stone, Binghamton, 14; Colonial, Utica, 15-17; Gayety, Montreal, Can., 19-24.
 Youthful Girls—Gayety, Boston, 12-17; Columbian, New York, 19-24.

MUTUAL CIRCUIT

Hand Box Revue—Olympic, New York, 12-17; Star, Brooklyn, 19-24.
 Flappers of 1923—Majestic, Albany, 12-17; Howard, Boston, 19-24.

French Models—Broadway, Indianapolis, 12-17; Garden, Buffalo, 19-24.
 Giggles & Cartes—Gayety, Brooklyn, 12-17; Lyrin, Newark, 19-24.
 Girls from Reno—Bijou, Philadelphia, 12-17; Folly, Baltimore, 19-24.
 Girls from Follen—Empire, Hoboken, 12-17; Gayety, Brooklyn, 19-24.
 Hello Java Girls—one nighters including Niagara Falls, 12-17; Majestic, Albany, 19-24.
 Jingle Bells—Majestic, Scranton, 12-17; Bijou, Philadelphia, 19-24.
 Jazz Time Revue—Garden, Buffalo, 12-17; one nighters in New York State, 19-24.
 Jersey Lilies—Majestic, Wilkes-Barre, 12-17; Majestic, Scranton, 19-24.
 Kuddell's Kitten—Penn Circuit, 12-17; New Empire, Cleveland, 19-24.
 LaFée's Flare 1923—Howard, Boston, 12-17; Plaza, Springfield, Mass., 19-24.
 Midnite Maidens—Gayety, Louisville, 12-17; Broadway, Indianapolis, 19-24.
 Miss N. Y., Jr.—Peoples's Cincinnati, 12-17; Gayety, Louisville, Ky., 19-24.
 Pat White and His New Big Show—Star, Brooklyn, 12-17; Empire, Hoboken, 19-24.
 Round the Town—Folly, Baltimore, 12-17; Penn Circuit, 19-24.
 Sweet Bay Breeze—Lyrin, Newark, 12-17; Majestic, Wilkes-Barre, 19-24.
 Step Along—Park, Bridgeport, 12-17; Olympic, New York, 19-24.
 Town Follies—Empire, Cleveland, 12-17; Peoples's, Cincinnati, 19-24.

STOCK FOR THE BIJOU

The burlesque stock season will be inaugurated at the Bijou Theatre, Philadelphia, on April 2, under the management of Joe Howard and Isie Hirst.
 Louis Redelsheimer is booking the principals.

HAMPS FATHER DIES

J. W. Hampton, father of I. B. Hampt, of the "Flashlights of 1923" company, died March 2 at Waycross, Ga., 56 years of age.

ALICE EDWARDS MARRIED

Charles Wespon and Alice Edwards of the "Big Jambores Co." were married at Fairhaven, N. J., March 4.

PEARL REPLACES BROWN

Jim Pearl succeeded Walter Brown as comedian at the National Wintergarden, New York, on March 12.

SYLVIA SEVILLE WITH RADIO GIRLS
 Sylvia Seville, formerly with the "Midnite Revels" has joined the "Radio Girls."

MAE SANTLEY CLOSES

Mae Santley closed with the "Jersey Lilies" company at Newark, N. J.

THE BIJOU

PHILADELPHIA'S MOST POPULAR BURLIQUES THEATRE
 UNDER THE MANAGEMENT OF
 JOE HOWARD AND ISIE HIRST
 WILL OPEN STOCK SEASON WEEK OF APRIL 2ND
 CHORUS GIRLS ADDRESS BIJOU THEATRE, Philadelphia, Pa.
 PRINCIPALS APPLY TO LOUIS REDELSHEIMER
 MUTUAL BURLIQUES OFFICES, NEW YORK CITY

MARSHALL and SHANNON

AT THE COLUMBIA, NEW YORK THIS WEEK

STARS OF BURLIQUES

OMIKSE
 CIMOC

READY TO ACCEPT
 OFFERS FOR NEXT
 SEASON

SMALLEST
 PRIMA DONNA
 IN BURLIQUES
 GLAD TO GET BACK AGAIN

ERIE JACK

CALIFORNIA TRIO
 BEN JOSS, HARRY BART, JIM HALL, Managers

BETTY WEBER

CHAS. (Red) MARSHALL
 SCENTRIC BOOB—"GOODY"
 WITH MOE MESSING'S "KIDDLING KITTENS"

CLAIRE GREY
 SYNCHRONIZED INGENUE
 WITH "LONDON GAYETY GIRLS"

WORKING?
 YES
 SINGLE
 BELLS

This trio is the best all around singing trio in burlesque and has been in years. They are always alone a fine singing trio, but are very valuable to any show as each one of the boys can play a number. They prove this all through the show. **OLD CHOPPER**

WITH
 MARY
 GERARD'S
 "THE
 FOLLIES OF
 THE DAY"

BETTY BURROUGHS
 DAINY, DASHING SOUBRETTE
 JIMMIE COOPER'S BEAUTY REVUE

EMILY NICE
 INGENUE-SOUBRETTE—"TOWN FOLLIES"

PARAMOUNT BALL BIG AFFAIR

The second annual ball of the Paramount Club, consisting of members of the Famous Players-Lasky Corporation, will be held in the grand-ballroom of the Commodore Hotel on Friday night, March 9. Over 200 people, representing motion picture stars, producers and vaudeville stars crowded into the ballroom, the admission being five dollars per person.

"Midnight Frolic" staged by Ned Waburn, was presented, and consisted of the following cast: from the "Gold Diggers": Evelyn Lang, Andrew Tombs, Ed Gallagher, of Gallagher and Sloan, Gladys Grey, Will Rogers, the Sixteen English Tiller girls, and the entire chorus; from "200 People": Harry Delf, Bernice Gandy, and the entire chorus; from "Lady Bount": Johnny Dooley, Maude Eburne, Janet Lee, Nick Long, Joe Mangan, Horton Spru, and chorus; from "Music Box": the McCarthy Sisters; from "Wildflower": Edith Day and chorus; from "The Gingham Girl": the eight dancing chorus girls; from "Sally, Irene and Mary": Eddie Dowling and chorus; from Lew Leslie's "Midnite Frolic": Dave Malton, Lou Lockert, Poogy Hope, George Hale, and the dancing chorus. Oscar Radini's orchestra, from the "Greenwich Village Follies" played for the solo, and Victor Herbert conducted the overture. Other artists who were to perform were: the Gummie Fairbanks Twins, Maison and Totten, Will Morrissey, Johnny Hines, Evran Burrows, and Texas Guinan, Miriam Baitista and Doradini.

NEW SHOW FOR PURCELL

The Suberts are making arrangements to produce a new musical comedy along the lines of "Maytime" with Charles Purcell starred in the production.

SHAY TO DO "THE GIFT"

A. L. Shay, Inc., a new producing concern, are scheduled to produce "The Gift," a new play by Julia Chandler, press representative for the City Enterprises.

Attractions at Selwyn Theatres

BELASCO W. 44th St. From 12 to 15
Main, Thurs. 7:30, 9:15
DAILY, BELASCO

Lenore Ulric
A Character Study
as KIKI

B. F. Keith's Broadway and 47th St.
PALACE 23, 25 and 27, Every
Night, 7:30, 9:15

PRE-EMINE
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

BROOKLYN THEATRES

Casino Theatre
Flashlights of 1923

Next Week—BROADWAY BRIVITIES

Empire Theatre
Edna Hansen and Broadway

Dave Marion Show

Next Week—HIPPIFY HOP

STAR Jay and Fulton St. Mat.
Daily, Tel. Triangle 93

Pat White Show
Next Week—BAND BOX REVIEW

Gayety Theatre Throop Ave.
& Broadway

Girls-a-la-Carte
Next Week—GIRLS FROM FOLLIES

RELEASE BOOKS OUT MAY 1

The issuance of 2,500-mile, interchangeable mileage books by the railroads according to the order of the Interstate Commerce Commission, which was supposed to take place March 15 has been postponed to May 1. The books will be "physically impossible," as claimed by the railroad officials, to publish the books and have them ready by that date. The Interstate Commerce Commission also agreed that a photograph and a specimen of the books for each of the book must be attached to protect the railroads against transfer and scalping. Each mile will be going on sale at \$2 will contain 1,000 coupons valued at five cents. The books will be held in a holder for tickets at the ticket window. The books will be good for one year and the traveler is permitted to carry baggage on the book.

The railroads of the country have signified their intention of protesting the orders of the Commission, the reduction of 500 to 87 1/2 not meeting with their approval. Hearing of the proposed protest the National Council of the Traveling Salesmen's Association has taken the matter up in the Hotel Astor ballroom at which resolutions were adopted calling for a fight to prevent the issuance of the new books. Over 1,500 people were present, several of whom were prominent speakers lending their support. William A. Brady was one of the speakers and said: "In the first place, I would like to tell you that there is no limit that we will not go in to backing up the traveling salesmen to bring down the new books. It is the private opinion of the theatre people that the railroads are the biggest hogs in the country."

Victor Leighton, booking manager for the country, said that the matter was pointed out that before the war theatrical companies were carried at 37 1/2 cents a mile while now it costs 90 cents.

HAYS AND 30 COMPANIES SEUED

More than thirty film companies, Will H. Hays and the various exhibitors and Distributors of America, are made defendants in a suit for permanent injunction and \$100,000 damages in the Supreme Court last week in behalf of Sidney E. Sampelson, owner of a theatre in Newton, N. J. last week.

In the complaint, filed by Norman H. Samuelsen, of 330 Madison avenue, the film companies and various exhibitors are accused of conspiracy to gain control of the entire motion picture industry and drive out of business the legitimate distributor. Mr. Samuelsen also alleges that he is the victim of a conspiracy to work his financial ruin.

The damages sued for are claimed for the losses he has incurred since encountering difficulties with the local distributors last year, and he asks that the defendants be held liable for an alleged conspiracy in which they refuse him films in accordance with contract.

According to the complaint the specific contract about which the suit revolves was for the showing of "Ten Nights in a Barroom," which Samuelsen had engaged through the Arrow Film Exchange, Inc. April 20, 1922. The contract was later annulled and the members of the industry, he alleges his business has suffered and plans for the chorus of twenty girls in Newton for which he purchased land and undertaken to raise capital had to be abandoned.

NEW THEATRE FOR WORCESTER

WORCESTER, March 12—A group of local capitalists has secured an option on the property owned by the Worcester Hotel and present owned by George M. Wright and his associates, and will shortly commence construction of a new theatre at a theatre and office building on the site.

The location is one of the best in Worcester for which kind being in the center of the town, easy of approach, and furthermore, meeting the real necessity which exists in Worcester for a modern playhouse.

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NEW ERNIE YOUNG REVUE BIG HIT

CHICAGO, March 12—Ernie Young's newest revue, "Arabian Nights in 1923," is chock full of good things—except tannin, a larger percentage of corpulence in pretty, gorgeous costumes and tuneful melodies with novelty stunts which go to make up this, the best and most colorful of Mr. Young's revues.

There were individual hits scored by Wade Booth, a manly baritone who possesses a tenor range. Booth's rendition of "Fugling in the Bush," and "The Bird" and other numbers in the revue, called for great applause. In the revue, Ernie Young discovered one of the most promising contenders for star's honors. Booth has arrived, and it is only a question of a short time when Broadway will welcome him with open arms.

One of the most delightful hits of the evening was furnished by Thelma and Velma Connor, twins in a specialty, accompanied by Ward Beecher. Here are two girls who possess good voices, have youth, can dance and have an abundance of personality. They handle exceptionally well and their offering was a decided treat. Beside their specialty Thelma and Velma were featured in a most beautiful novelty number called "Swingtime." During this number sixteen decorated swings, all illuminated, were lowered to the floor and the members of the chorus in pretty costumes contributed to the beautiful effect of this number.

Ann Greenwood, a Chicago favorite, returned to the stage in her absence a few months, where her appearance called for much applause and praise. Miss Greenwood, in a most pleasing manner and registered one of the biggest hits of the evening.

The revue has a novel opening, all the members of the company, including the principals, arrive their first clothes slipping an introductory song and it closes the same way, the members of the company doing a special set which they exit through the Marigold Room on their way to their homes dressed the same as in their opening.

Eileen in her specialty dances provided splendid entertainment as did Danny Sheehan in a single and with Betty Faye. A lot of comedy was furnished by Frank Libbus who followed. At over the place Libbus's impromptu comedy was a scream. The "Dumbdora" number, done by the chorus of twenty girls, was well executed and furnished a good deal of laughter. The "Mardi Gras" number was one of the prettiest and the costumes in this number alone were a delight to the eye. All the costumes used in the revue were designed and made by Lester, who deserves praise therefor.

Ernie Young is to be congratulated for the opening week, Ernie Young retained the services of Rudolph Valentino and Winifred Hurd who were engaged last week and last week Ernie Young's orchestra furnished excellent dance music. The entire production was staged by Ernie Young in a most creditable manner. It moves fast, contains plenty of entertainment, is pleasing to the eye, and is a most enjoyable play to big business.

ROONEY BALL DRAWS CROWD

More than 2,000 people attended the theatrical ball of the Pat Rooney Association, Inc. held Friday night at Prospect Hall, Brooklyn, the patrons including an unusually large Broadway representation. The music was supplied by John J. Molloy's orchestra, conducted by Vincent Lopez and His Pennsylvania Orchestra, the latter receiving credit for their efforts.

Included among the box holders were B. F. Keith Circuit, Vincent Lopez, president of the Pat Rooney Association, Edward B. S. Moss, Glenn Gordon, Edgar Allen Woolf and others. Many music publishers and their representatives, vaudeville agents and actors were present including Booth and Mrs. Jimmy Barry, Carlton Henshaw, L. Wolfe Gilbert, Murray Fier, J. Redwatt Lamm, Lew Goldner and others. Probably one of the most happy persons present was the elder Mrs. Pat Rooney, better known to the older generation of theatrical folk. Many old time friends of the Rooneys from Brooklyn as well as present including neighbors, politicians and admirers of the Rooneys as stage favorites. One of the high spots of the ball was the grand march led by Pat Rooney and Marion Bent. Mrs. Rooney and Mr. Jimmy Barry followed and Mrs. Jimmy Barry with Al Darling third.

WANTS "ROSE BRIAR" TO TOUR

Booth Tarkington is awaiting the return of Florenz Ziegfeld, Jr. from Palm Beach to discuss with him the matter of having "Rose Briar" tour. Many old time friends of Theatre last Saturday night in "Rose Briar," go on tour with the play next season. Ziegfeld, who is well understood, has other plans in mind for Miss Burke next season. Tarkington thinks that despite this Miss Burke should at least appear in the large cities in his play.

"LEARN TO SMILE" ROUTED

Frank Gardener and Company have been routed over the Poll time in the comedy play, "Learn to Smile," in which he is assisted by Claire Vincent and Helen Saxe.

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Music by
ALBERT VON TILZER

Moderato

Ev-ry day can't be a day of sun - shine,
Ev-ry cloud must have a sil-ver lin - ing,
We must have the gray days with the fair,
You can find it - if you on - ly try,

meno rall.

plain-ing if you have a rain-y day, A smile from you will drive the clouds-a-way.
glad-ness and your sad-ness will be gone, The dark-est hour is just be-fore the dawn

CHORUS

Just keep on smil - ing, when you're feel-ing lone - ly, Just keep on
smil - ing, when you're feel-ing blue, For all the sun - shine, can't come at
one time, You'll get your share of glad - ness, too, So don't be
grieve - ing, Keep on make be-liev - ing, Pre-tend you're hap - py, learn how to
smile, And joy and laugh - ter, will fol - low af - ter, So keep on
smil - ing all the while, Just keep on while.

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