

# Head of Actors' Equity Discusses Conditions In Theatrical World

"To me nothing is more silly and unenlightened than the snobbish, upstage, egotistical, holier-than-thou attitude of a lot of people toward those who labor with their hands as well as with their brains," said John Emerson, president of the Actors' Equity Association, discussing theatrical conditions and answering a recent statement of the Dramatists' Guild of the Authors' League.

"The Actors' Equity Association is a labor union, and I am very proud of the fact that we had intelligence and enlightenment and vision enough to become a labor union, because during the last 120 years the directing geniuses of labor have conceived the only possible method, under our present industrial system, of securing to the man who does the work a voice in determining the conditions under which he shall work and the possibility of securing something approaching a just distribution of the rewards.

"During the war the pay of so-called

## Scene From "The Meanest Man in the World"



Otis Kruger and Marion Coakley

middle class workers, including most of the brain workers of the world, remained almost stationary. These various classes of workers formed associations, notably 'The Middle Class Union' of England, and the 'Association of Brain Workers' of France, to protect themselves. But when it came to a showdown all these associations were so infected with snobbishness and vanity that they refused to affiliate with the only body of men who had ever worked out a practicable solution of their problems. The result was failure and dissolution.

"The worst example of the failure of this holier-than-thou attitude in America, to my mind, is the Dramatists' Guild of the Authors' League, of which I am a thoroughly disgusted member. A majority of the members of this organization have stood consistently upon the Holier-Than-Thou platform, and have refused repeatedly to affiliate with the actors in the only way that would make their association of the slightest use. The result has been utter impotence and inefficiency. Repeatedly they have tried to get concessions from the managers, but the managers figuratively kicked them into the street, until through the action of the Actors' Equity Association, and for no other reason in God's world, the managers were forced to grant the dramatists a new contract, which, in spite of a few shortcomings, is the best contract any dramatist in this country has ever obtained. This contract was secured for the Dramatists' Guild by the Actors' Equity Association, as every member of the Dramatists' Guild will admit, and yet Friday afternoon, January 14, twenty of their members got together in a meeting and, by a resolution which they passed against Equity Shop, struck at the very heart of the Equity Association factor, the Actors' Equity Association. Why was their attack so sinister?"

"In view of the uninformed and ill-considered propaganda of some of our opponents, it seems to me that the time has now come for plain speaking, and that all those who are interested in the theater should be told that the Equity Shop, in the opinion of the Equity officials and council is an absolute necessity if the association is to live.

"After the strike, in which the Equity Association won for the actor a greater measure of just treatment than he had ever known before, it became the fixed policy of some managers to give to actors who were not members of the association exactly the same terms and conditions of work as they were obliged to give to Equity members. The obvious purpose of this move was, of course, to wear actors away from the association, and thus to undermine its strength and power.

"Consider now the effect of this system of discrimination and intimidation upon our weaker members, the little fellows, who were unable to protect themselves against the subtle machinations of certain managers. For this system worked so effectively that by July of last year there was such fear inspired in the hearts of our smaller-salaried members as to cause an alarming increase in the number of our delinquents—this not because the actors wanted to leave the association, but

# Clare Ames Gives Her Conception of Role of Mary Queen of Scots

(Continued from preceding page)

point of view, at any rate, 'Mary, Queen of Scots' will be called a masterpiece. I mean by that Drinkwater has really understood women, or a certain type of woman, a type he assumes Mary belonged to. This is the type of woman, so often unfortunate woman, who, if her love-life is not rich, cannot function properly in her social or intellectual life. If her love-life goes wrong everything goes wrong—and very often, as the world says, she goes wrong. I think every woman who sees this play will feel a certain kinship with the character, either because she herself could do, would do, or has thought about doing, the same thing.

"So far as the physical aspect of Mary goes, she had very marked eyebrows which I shall have to copy, and I shall have to make over my mouth a bit. I shall also strive for the peculiar pearl-like coloring that Mary must have had, from the contemporary descriptions. I think I can get it, too. Otherwise I am not going to make any attempt to copy this or that picture of her, to achieve a possible likeness that will interfere with what powers of expression God has given my own face. For the actor that kind of likeness as a rule seems to me doubtful gain, for a very certain loss."

## In Picture Theaters

**BROADHURST**—The William Fox picture "Over the Hills" continues.

**CAPITOL**—Will Rogers, in "Guile of Women," a Golden Age production of the star film, Mary Warren, Bert Sprout, Lionel Belmore and Nick Cogley are in the cast. "Bali, the Unknown," a South Sea picture, has a ballet and native music to accompany it. Pociell's "Dance of the Hour" is the chief musical number.

**CRITERION**—Marion Davies, in "Buried Treasure," enters the third week of extended engagement.

**FORTY-FOURTH STREET**—"Way Down East," D. W. Griffith's feature continues.

**RIALTO**—"The Witching Hour," adapted from Augustus Thomas's play by Julia Ives, is the film feature. William D. Taylor directed the picture, with Elliott Dexter in the principal role. Winter Hall, Ruth Renick, Mary Alden, Robert Cain and Edward Sutherland are in the cast. Von Weberling's picture is the principal attraction.

**RIVOLI**—William De Mille's "What Every Woman Knows," from the Barrie play, is the screen attraction. Lois Wilson and Conrad Nagel have the chief roles. The music program includes Massenet's "Phaedra" overture, the prison scene from "Faust" and "The Convent Bells," by Dupont.

**STRAND**—"The Old Swimm' Hole," a picture of Riley's poem, with Charles Ray as Ezra, is the feature film. "Edgar, the Explorer," a Tarlington comedy, is also on the bill.

## Brooklyn Theaters

**MAJESTIC**—Mary Nash, in "Thy Name Is Woman," is here this week.

**MONTAUK**—"The Ed Wynn Carnival" is the attraction this week.

**ORPHEUM**—Pearl Regay shares stellar honors this week with Mme. Benson. The Quixey Four, Ida May Chadwick, Scheicht's Marionettes and Edwin George are also on the bill.

**BUSHWICK**—Gus Edwards tops the bill. Nash and O'Donnell, Johannes Josefson's Icelandic "Glima" company, Wilson Brothers, the Sterlings, W. D. Pollard and Daley and Burlew complete the program.

**LOEWS METROPOLITAN**—Artie Lehinger will head the program for the whole week. Bert Lytell, in "The Mischling Lady," is the picture for the first half. Viola Dana, in "The Offshore Pirate," for the last half of the week.

**SHUBERT-CRESCENT**—"Getting Gerlie's Garter," a new farce, is presented.

**STRAND**—"Black Beauty" is the chief attraction, with a Larry Semon comedy, "The Sportsman."

## At the Hippodrome

Capacity audiences are still the rule at the Hippodrome, although the eighth month of its season is about to be entered. The new feature this week will introduce Alice and Edna Nash in a prelude to "The Valley of Dreams" scene, with the Four Madcaps and a "Sunbeam Ballet" by the Hippodrome corps de ballet. All the electrical effects used in the Shadowland scene were invented and arranged by Max Teuber, who was formerly connected with the Imperial Opera House in Dresden. These devices are to be patented in the United States and placed at the disposal of Charles Dillingham for use in future productions. There are to be many comedy sketches this week, while the big race, the water spectacle and the toyland scene will continue as usual with their huge ensembles.

"It is my firm conviction and I think I am in a position to know that without the 'Equity Shop' the actor will little by little be forced back into the intolerable conditions formerly prevailing, or else we shall have to fight the whole battle all over again. The last thing the Equity Association wants is another strike. The last thing the managers want is another strike.

"But the best way, and as I see it, the only way, to make such a calamity impossible, is to institute the 'Equity Shop' and stop once and for all this unfair discrimination against Equity actors, unless, indeed, the actors are to lose all that they fought for, and that is unthinkable."

NEVER TO BE FORGOTTEN

A VISIT TO

**GOOD TIMES**

CHARLES DILLINGHAM'S WONDER SPECTACLE

AT THE

**HIPPODROME**

By H. BURSTEIN

Directed by Raymond Hubbell

MATINEE DAILY

3:00 ORCHESTRA

SEATS EXCEPT SAT. & HOLIDAYS \$1.

**METROPOLITAN OPERA HOUSE**

MON. & TUE. MANON Lescaut, Gail, Buckett, Chaperon, Botta, Lacer, Trevanti, Corvaja, Sauter.

WED. & THUR. BARBER OF SEVILLE, Chase, Chaperon, Botta, Lacer, Trevanti, Corvaja, Sauter.

FRI. & SAT. BUTTERFLY, Farnet, Farnet, Grant, Scott, Baska-Moranzoni, Farnet, Grant, Scott, Baska-Moranzoni.

SUN. & MON. CARMEN, Garden, Namara, Muratore, Baklanoff, Loni, Polacco.

Subscribers wishing to renew locations for seasons of 1921-22 and new applicants are invited to write the Subscription Dept., 124 Acrotian Bldg., 22 W. 42d St., N. Y. C.

THURS., MARCH 10, to SAT., 19 SEASON'S FAREWELL 12 PERFORMANCES ONLY

ANNA

**PAVLOVA**

THE INCOMPARABLE AND HER

**BALLET Russe**

NIGHTS (Except Sat.) and WED. and SAT. MATINEES \$1.00, \$2.00, \$2.50 & \$3.50. Saturday Nights \$1 to \$3.50.

MANAGEMENT FORTUNE GALLO.

SEATS NOW ON SALE

# In Which John Meehan Half Promises to Let Nature Take Her Course

By Harriette Underhill

Recently when the boss said to us, "Whom do you wish to interview?" (the boss is always meticulous in his speech) we said "John Meehan, in 'The Tavern.'" And next week when he puts the same query to us, we are going to say "John Meehan," for Mr. Meehan is the most interesting interviewee we have met in such a long time, and he knows everything we wish to know.

The night that "The Tavern" opened we saw Arnold Daly play the vagabond. When H. 3d's advent was announced in the Tribune office some three years ago, some one asked Heywood Brown whom he looked like. Of course, we all thought he would say "Like me." It is the usual fond father's reply. But H. 3d is not usual. He said: "We think he looks just like Arnold Daly in 'The Very Minute.'" And we never have been able to see Daly since that without thinking of it.

But to return to John Meehan, as who would not, he is at present playing the vagabond. Mr. Meehan is general stage director for Mr. Cohan. It was he who staged "The Tavern" and he is the sort of man who likes to be in Atlantic City, Boston and Chicago at the same time. That is if he can be putting on a show in each one of those places. The way he came to play the vagabond was this: They didn't have any one else to play it, and as he knew more about it than any one else they asked Mr. Meehan to play it.

As we came out of the Cohan Theater after the performance a woman just ahead of us went up to the box office and said, "I'd like to look at my program. Who is the man playing the vagabond?" "John Meehan," was the answer. "Well," she replied, "tell him he is wonderful." We were afraid they would forget to tell him, so when we

## What's What in New York Theaters

**AMBASSADOR**—"The Rose Girl." Musical comedy with Lopokova.

**APOLLO**—"Macbeth." Arthur Hopkins revival.

**ASTOR**—"Cornered." Madge Kennedy in dual role.

**BELASCO**—"Deburau." Belasco's reproduction of an older Paris.

**BELMONT**—"Miss Lulu Bett." Dramatization of the Zona Gale novel.

**BIJOU**—"The Skin Game." New Galsworthy play.

**BOOTH**—"The Green Goddess." Arliss in melodrama.

**CASINO**—"Blue Eyes." Lew Fields in musical comedy.

**CENTRAL**—"Afgar." American debut of Delysia.

**CENTURY**—"In the Night Watch." A Michael Morton spectacle.

**COHAN**—"The Tavern." Arnold Daly in travesty on melodrama.

**COHAN & HARRIS**—"Welcome Stranger." Much Jewish and rural comedy.

**COMEDY**—"The Bad Man." Holbrook Blinn, a Mexican bandit.

**CURT**—"Peg o' My Heart." Laurette Taylor.

**ELTINGE**—"Ladies' Night." Turkish bath farce.

**EMPIRE**—"Mary Rose." Latest of the Barrie plays.

**FORTY-EIGHTH STREET**—"The Broken Wing." Comedy in Mexico.

**FRAZEE**—"The Woman of Bronze." Margaret Anglin in play from French.

**FULTON**—"Enter Madame." Gilda Varesi featured.

**GAITEY**—"Lightnin'." Frank Bacon in comedy of Reno's divorce industry.

**GARRICK**—See new theatrical offerings.

**GLOBE**—"Tip Top." Fred Stone at his best.

**GREENWICH VILLAGE**—"Evynd of the Hills." Margaret Wycherly.

**HENRY MILLER'S**—"Wake Up, Jonathan!" Mrs. Fiske in comedy.

**HIPPODROME**—"Good Times." Old and new favorites in extravaganza.

**MUDSON**—"The Meanest Man in the World." Cohanized comedy.

**KLAW**—See new theatrical offerings.

**KNICKERBOCKER**—"Mary." Tuneful, lively, musical comedy.

**LEXINGTON**—"Smooth as Silk." Willard Mack melodrama.

**LIBERTY**—"Lady Billy." Triumphant return of Mitzi.

**LITTLE**—"The First Year." Frank Craven in his own comedy.

**LONGACRE**—"The Champion." Another Grant Mitchell comedy vehicle.

**LYCEUM**—"The Gold Diggers." Ina Claire in a comedy of chorus girl life.

**LYRIC**—"Her Family Tree." The return of Nora Bayes.

**MAXINE ELLIOTT'S**—"Spanish Love." A Continental novelty.

**MOROSCO**—"The Bat." Thrilling mystery play.

**NEW AMSTERDAM**—"Sally." Ziegfeld's musical comedy production.

**NEW AMSTERDAM ROOF**—"Ziegfeld's Midnight Frolic."

**NORA BAYES**—"Three Live Ghosts." After the war comedy.

**PARK**—"His Sweethearts." Louis Mann in character.

**PLAYHOUSE**—See new theatrical offerings. Also Grace George in matinee.

**PLYMOUTH**—"Little Old New York." A romantic comedy.

**PRINCESS**—"The Emperor Jones." Eugene O'Neill's drama of fear.

**PROVINCETOWN PLAYHOUSE**—See new theatrical offerings.

**PUNCH AND JUDY**—"Rollo's Wild Oat." Clare Kummer comedy.

**REPUBLIC**—"Dear Me." Grace La Rue and Hale Hamilton.

**SHUBERT**—"The Greenwich Village Follies—1920."

**SELWYN**—"The Prince and the Pauper." William Faversham in Mark Twain story.

**SIXTY-THIRD STREET**—"Mixed Marriage" at night.

**THIRTY-NINTH STREET**—"Samson and Delilah." English debut of Ben-Ami.

**TIMES SQUARE**—"The Mirage." Florence Reed in Edgar Selwyn play.

**VANDERBILT**—"Irene." Girl and music comedy.

**WINTER GARDEN**—"The Passing Show of 1921." Extravaganza.

## Theatres Under Direction of Hugo Riesenfeld

**RIVOLI** BROADWAY at 49th ST. Beginning Today

JESSE L. LASKY Presents

**What Every Woman Knows**

A William De Mille Production

A Paramount Picture

From the famous stage success by SIR JAMES M. BARRIE with LOIS WILSON and CONRAD NAGEL

PRISON SCENE FROM FAUST

RIVOLI CONCERT ORCHESTRA Frederick Stahlberg and Joseph Littau, Conducting

**RIALTO** TIMES SQUARE

Jesse L. Lasky presents a William D. Taylor Production

**"The Witching Hour"**

with Elliott Dexter. A Paramount Picture from Augustus Thomas' Famous Stage Success

**CRITERION** BROADWAY at 44th ST.

THIRD WEEK Cosmopolitan Production

**"Buried Treasure"**

with Marion Davies

# In "Three Live Ghosts" Vaudeville



Cordelia Macdonald

**Palace**—Eva Tanguay is the headliner. Riggs & Witche in "Dance Idylls," Tom Wise in "The Old Timer," Ruth Royce, Presler and Klains, Gantier's Toy Shop, Lucy Burch and Charlie Chaplin's picture "The Kid" make up the rest of the bill.

**Riverside**—Francis X. Bushman and Beverly Bayne top the bill, which includes Whiting and Burt, Gallagher and Rolley, Joe Beverly, Bostock's Riding School and Frank Gaby.

**Colonial**—A carnival bill this week includes Anna Chandler, Marmie Sisters and David Schooner, Harry Puck, George Rosener, Jack Kennedy, the Four Ortons and Frank Gaby's Animal Spectacle.

**Eighty-First Street**—Eva Shirley is this week's star attraction. Other on the bill are Davis and Darnell, Duffy and Sweeney and the Novelty Chitlins. The screen feature is "Paying the Piper" with Doroth Dickson and Alma Tell.

**Hamilton**—Irene Franklin heads the bill. "Chic" Sale, Virginia Pearson and Sheldon Lewis, Rice and Ward McNeil and Yvonne, Marcelle Tillet and the Reynolds are others here this week.

**Jefferson**—Harry Carroll with his "Varieties of 1921" tops the bill, which has also Miss Juliet, Ryan and Ryan, Edwin and Jack Connolly, Frawley and Louise and the Aerial de Groffs.

**Moss's Broadway**—"The Inside of the Cup" is the picture, with a vaudeville program including Jim Thornhill, Ten Eyck and Wiley, Shelton Brooks and Ollie Powers, and others.

**Loew's American**—Viola Dana in "The Offshore Pirate" is the picture and Elwyn's Rag-o-Marimba Band the vaudeville feature for the first part of the week. Victor Hugo's revue, "Around the Clock," with Bert Lytell in "The Mischling Lady," are the attractions for the latter half.

**At Outlying Houses**

**Shubert-Riviera**—"Opportunity," the Owen Davis melodrama, is the current attraction.

**Bronx Opera House**—"Buddies," with Donald Brian and Peggy Wood, is this week's bill.

**Lois Has Engaged Louis**

Louis Calhern, who recently arrived in Los Angeles to star in the Oliver Morosco play "The Clam Digger," has been placed under contract by Lois Weber, who has induced him to leave the spoken stage. Mr. Calhern plays leads in the Weber pictures "What's Worth While" and "To Please One Woman."

**Jose With Alice Joyce**

Edward Jose will direct Alice Joyce in her next Vitaphone production, "A Desperate Lover." The play is now being read by Miss Joyce and her director.

## He Stars in "Samson and Delilah"

**B.F. KEITH'S NEW YORK THEATRES**

**B.F. KEITH'S WORLD'S VAUDEVILLE BEST**

**B.F. KEITH'S PALACE**

Mat. Daily at 2:25 50¢-75¢-1.00 1000 CHOICE SEATS 50¢ and HOLIDAYS

Every Night 25-50-75-1.00-1.50-2.00 SEATS \$1.00 EXCEPT SAT. & HOLIDAYS

Two Big Concerts Sunday, 2 and 8 P. M. Beginning Monday, February 28.

**FEATURE OF THE WEEK**

**CYCLONIC EVA TANGUAY**

The World's Greatest Eclectic Comedienne in her latest and grand demonstration of an emerald-unit personality without peer or parallel.

ENGAGEMENT EXTRAORDINARY

Dainty Portfolios in Song, Dance and Pantomime.

**RALPH RIGGS & WITCHE KATHERINE**

With Mack Punch, Violinist, in "Dance Idylls"—Magnificent Production—5 Scenes.

FEATURE EXTRAORDINARY—Joe Hart presents THE LOUVER ARTS—American Vaudeville and Popular Stars.

**TOM WISE & CO.**

including NELA MAC, in the brand new comedy, "The Old Timer," by Roy Briant. "Tom Wise at his lovable best in 'homestead humor'—Press.

Extra Week

**FRANKLIN CHARLES** EG-PRESLER & KLAINS—Blanche A. Lusk, Duo.

KIDGRAPHS

**LUCY BURCH GAUTIER'S TOY SHOP** | Topics of the Day

EXTRA ADDED ATTRACTION

By the Master Comedian of the Street.

**CHAS. CHAPLIN in "THE KID"**

THE PALACE has this Six Weeks of continuous CHAPLIN laughter exclusively as an extra added attraction to the big regular vaudeville bill. See "The Kid" in comfort in a reserved seat without standing in line.

**RIVERSIDE** BROADWAY at 98th STREET

Concerts Sunday, 2:15 & 8:15, Week of Feb. 28.

The Famous Picture "Star in Person."

**FRANCIS X. O'BEVERLY BUSHMAN & BAYNE**

in "POOR LICH MAN."

**JEAN ADAIR & CO.**

in "ANY HOME," by J. J. McNally Jr.

**WHITING GALLAGHER & BURT**

AND OTHERS

**81ST STREET** THEATRE (WAY AT 81ST ST.)

Concerts Sunday, 2:15 & 8:15, Week of Feb. 28.

**EVA SHIRLEY & CO.**

**DAVIS & DARNELL, DUFFY & SWEENEY, LUCILLE & COCKE, NOVELTY GIG-TONS.**

AND THE GREAT PICTURE "PAYING THE PIPER" with Dorothy Dickson, Alma Tell, Geo. Farnett and Red La Rouque.

World's Largest and Most Beautiful Theatre

**CAPITOL**

Broadway at 58th St. Phone Circle 5500

EDWARD BOWEN, Managing Director

**GOLDWYN PRESENTS**

**WILL ROGERS**

in "GUILF OF WOMEN"

Only once in a great while have we the good fortune to offer a comedy as rich in mellowness, humanity and charm as "Guile of Women." (Specially Arranged Program.)

**"BALI THE UNKNOWN" or "THE APE MAN ISLAND"**

The elusive charm and mystic beauty of the South Seas transferred on the screen in the nature's prima colors, making one of the most remarkable travel studies ever recorded.

**CAPITOL GRAND ORCHESTRA** ERNO RAJNER, Conductor.

**CAPITOL BALLET CORPS.**

Alexander Dumasby, Ballet Master, Ensemble in charge of William Act.

Settings by John Weager.

Presentations by S. L. ROTHAFEL

EXTRA! EXTRA! EXTRA! NEXT WEEK!

Thomas H. Ince's Biggest Effort

**"LYING LIPS"**

WITH A DISTINGUISHED CAST, FEATURING House Peters—Florence Vidon—Joseph Kilgour

**THE SUPER DRAMA SPECTACLE**

**METROPOLITAN OPERA HOUSE**

NEXT TUESDAY EVENING

First and ONLY Appearance This Season of

**MICHEL**

**FOKINE**

CREATOR OF THE RUSSIAN BALLET

and

**VERA FOKINA**

In a Notable Program of NEW and Original Dances, including First Performance in the World of a Beautiful and Sensational Ballet, Music by MOZART, Created by Fokine, entitled

**"REVE DE LA MARQUISE"**

(The Marquise's Dream)

Orchestra of Siby. Dr. ANSELME GOETZL, Conductor.

PRICES—\$1 to \$3.50, at the Box Office

Direction of F. RAY COMSTOCK and MORRIS GEST